

*Douglas C. Wadle*

**EDIT**

*for speaking voice and mixing console*

**PLAINSOUND MUSIC EDITION**

**THIS PDF FILE IS A SAMPLE SCORE EXCERPT**

TO OBTAIN THE COMPLETE SCORE  
AND/OR PERFORMANCE MATERIALS  
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Thank You!

## **Edit (2004)**

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### PERFORMANCE NOTES

Edit was written for percussionist Don Nichols as part of a program addressing the artist's role within a media saturated culture. Embedded within the narrator's part is the text of Winston Churchill's "Unknown Warriors" speech, which was featured in various forms throughout the program. The speech is made evident through manipulations of the narrator's microphone by the mixer board operator on the third iteration of the narrator's part.

The sound sources for Edit consist of 4 inputs from media sources (mixer channels 1 - 4) and the microphone into which the narrator speaks (mixer channel 5). The five-line stave represents each of the five channels reading from the bottom line (channel 1) up. Suggested sound sources are: radio tuned to an NPR affiliate (channel 1), a police frequency scanner or internet news webcast (channel 2), a radio tuned to an AM news station (channel 3), and a television tuned to a news program (channel 4). These may, however, be tailored to suit the needs of the performance. Channel 5 is always reserved for the narrator's microphone.

When performed over a stereo sound system, channels 1 and 4, respectively, are to be panned hard house left and hard house right. Both are to have a preset EQ that maximizes bass frequencies, to be turned on when indicated in the score. Channels 2 and 3, respectively, are to be panned soft house left and soft house right with preset EQs maximizing treble frequencies and cutting bass frequencies. The EQ for channel 5 is to remain flat at all times. For quadraphonic sound systems, the four channels are to be distributed across the four corners of the performance space. Channels 1 and 4, respectively, are to be allocated to the rear house left and house right speakers. Channels 2 and 3, respectively, are to be allocated to the front house left and house right speakers. Channel 5 is to remain center in either set-up.

The narrator's part may be performed, sans repetitions, as a solo under the title, Diatribes in Search of an Editor.

Los Angeles, 15 January 2004

TEXT, by Douglas C. Wadle  
EMBEDDED TEXT, by Winston Churchill

From **this** promontory, this stage, I beseech you to focus our attention on that which **is** and its discrepancy from that which we **know**. It is a function of the human mind to piece together cause and effect relationships from external stimuli. We call this "reason" and find comfort in its seeming reality. As the instruments for the dissemination of information have become increasingly centralized, this function has yielded to a media **war** for the control of knowledge and of thought. The captains of industry and **chieftains** of media conspire to mediate unto us, to selectively pay for and paste together, a new narrative. They have no need to lie in the face of this fragmented truth reconstituted - in part, to reinforce the prejudices of the **northern** and western hemispheres, to placate and pacify the hearts of their **princes**, on whom they rest the hopes of their **dynasties**; in part to realize the **store** of their multi-**national ambitions**, their economic and political conquests. **This** dreary dream of theirs **is** nothing nobler than a **quarantine of** information.

The **people** trust in an unaccountable media, which designs its own rules and rewards (as well as the means of rationalizing them both) to the passive players, the open, receptive, **and** unquestioning minds of the masses. Effects are no longer of their own **causes**, but of an editor's design. **There** can be no progress made under such conditions. It is time to shake ourselves free of our comfortable complacency, to **argue** and fight our way through the **vastness** of all possibilities in search of the best of all possibilities. This is not a program to be undertaken in small **numbers**. It requires, **not only** the voices of the activist, the artist, the conscientious objector; it requires all available voices **in** a dialogue born of introspection and investigation. For each, **this** begins in the **island** of the self, **but** extends **in every** direction as that consciousness enters new territories and **lands**, learning from all that is seen and said in each. Through this process, we create our own reason. Through this process, we can wrest the power from those **who willfully render** fractured accounts into a mythology to sustain their **faithful** and to press them into the **service** of the same. We are already **in this war**. We are afforded only the luxury of choosing sides.

We are embattled and embittered, **but** we are optimistic, those of us **whose names** are counted among the opponents of company-store-consciousness. We **will nevermore be known** as the complacent, **whose deeds** are divorced of their cause and effect, teased against their **will** out of their natural surrounds and relegated to a **never-never** land **beyond** the six o'clock news, approaching the annals of **recorded** history (from which few actualities return). **This is a** travesty and a tragedy, one that **warrants** the full attention **of** all who would rescue the unseen, unheard, and therefore, the **unknown**, from the editing bay, the sabre of the **warriors** of the information age; of all who return to our consciousness the problematic and inconvenient accounts (those clever asides and subplots) which detract from the sleek propaganda of the media's holy mass.

# EDIT

Douglas C. Wadle

♩ = 76

Speaking Voice

From this prom on tor y this stage, I be you to fo cus your a - tten - tion on that which

Mixing Board

5. *f* 3. *mf* 2. *f* 1. *mp* 1.

is and its discrepan cy from that which we know. It is a func - tion of the hu - man mind to

Mixing Board

1. *f* 2.

piece to geth er cause and e ffect re - la tion ships from ex stim - u - li We call this rea son and find

Mixing Board

1. 1. *f* 2. *f* 1. *mp* 1.

com- fort in its seem ing real- i- ty. As the in stru ments for dis sem i- na - tion of in for ma tion have

*ppp*

be come in- creas ing cen tral ized, this func tion has yield ed to a me- di a war for the con trol of know ledge and of thought.

The cap- tains of in- dus- try and chief - tains of me- di - a con - spi- re to me di un to us, ate

to se-lec-tive-ly pay for and paste to-ge ther a new narr-a-tive. They have no need\_ to lie in the

3. *pp*  $\longleftarrow$  *mp* 1.  $\longleftarrow$

face of this frag-men-ted truth re con-sti-tu-ted, in part, to re in force the pre - ju - di - ces of the Nor-thern and Wes-tern

4. *mp* 4.  $\longleftarrow$

hem-is-pheres, to pla-cate and pa-ci-fy the hearts of their prin-ces, on whom they rest the hopes\_ of their dy-nas ties;

2. *ppp*  
1. *ppp*

in part, to re-a-lize the store of their mul-ti-na-tion-al am-bi-tions, their ec-o-nom-ic and po-li-tic-al con-quests.

2. *p ppp* 2. *mp* 3. *mp* 1. *mf*

This drear y dream of theirs is no no bler than a q-uar-an-tine of in for ma-tion.

A

The peo-ple trust in an un-a-mc-di-a, which designs its own rules and re-wards, as well as the ccoun-ta-ble