

Douglas C. Wadle

TRIPTYCH

Language Study on a Poem by Simone Forti

for two voices and video projection

PLAINSOUND MUSIC EDITION

THIS PDF FILE IS A SAMPLE SCORE EXCERPT

TO OBTAIN THE COMPLETE SCORE
AND/OR PERFORMANCE MATERIALS
PLEASE CONTACT

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Thank You!

*Tell me where I am
Tell me where I am*

*I think to tell him
But he is yelling*

*Words
Curses
Words*

*God knows where I'll go
God knows where I'll go
He drags his cart yelling*

*Where will he go
Where will he go*

*Intersection Wilshire
Westwood Boulevards
Look up, see star*

-Simone Forti

TRIPTYCH, language study on a poem by Simone Forti (2010)

Instructions for performers

“Triptych” consists of three distinct strata that are to be performed such that all three will overlap at some point, whether that be for the entire duration of the performance or for only a short while. Each stratum, once started, continues until it is complete.

Narrative Stratum:

One performer to improvise brief narrative texts based upon a set of words and derived from the content of the poem, “Tell Me Where I Am”, by Simone Forti. Six sets of such words and phrases, each set associated with one stanza of the poem, are provided. One, some, or all of the words/phrases of each set is to be taken as the basis of a short improvised text of approximately one to ten sentences. These sets are to be dealt with in the order in which they appear in the score. A pause of indeterminate length is to follow each of the resulting sections.

Sonic Stratum:

One performer to be seated to one side of the stage with a microphone. Six texts, derived from permutations of the phonemic content of “Tell Me Where I Am”, are provided, one, some, or all of which are to be read in the course of performance. The manner of reading should bring out the individual identities of each sound, separated by spaces within the text, but the pacing and other matters of interpretation are at the discretion of the performer. Texts, once started, are to be read from beginning to end. Refer to the American Heritage Dictionary for a pronunciation key.

Variation 1: Prepare a score to guide the reading of the supplied sound-texts as follows: decide the duration of the performance and the order of texts to be read; then determine, through some chance procedure (such as a random number generator or tossing scraps of paper, containing the designations below, in the air to land on a graphic representation of the timeline for the performance), five locations of high density and four of low density or five of low density, four of high density; a number of locations where the dynamic is to be *forte*, a number where it is to be *pianissimo*, and a number where it is to be between *mezzo-piano* and *mezzo-forte* – one of these levels should be assigned seven locations, another six locations, and the third four locations. The transitions between the densities/dynamics indicated at these points may be gradual or sudden. The duration of each individual sound from the text may be as long or short as the performer desires.

Variation II: Prepare a score to guide the reading of the supplied sound-texts as follows: decide the duration of the performance and the order of texts to be read; then determine, through some chance procedure (such as a random number generator or tossing scraps of paper in the air to land on a graphic representation of the timeline for the performance), seven locations of maximal rhythmic regularity and five of low minimal rhythmic regularity or seven of minimal rhythmic regularity, five of maximal rhythmic regularity; a number of locations where the recitation is to be rapid, a number where it is to be slow, and a number where it is to be moderate – one of these levels should be assigned eight locations, another five locations, and the third three locations. The transitions between these levels of rhythmic regularity and tempo may be gradual or sudden. The remaining aspects of the performance are left to the discretion of the performer.

Visual Stratum:

A video to be projected on a wall or large screen behind the area in which the narrative stratum is to take place. The video was created by Dan Rae Wilson using images by Douglas C. Wadle, which are derived from the visual constructions of the letters appearing in “Tell Me Where I Am”.

TRIPTYCH, narrative strata

One performer to improvise brief narrative texts based upon a set of words and derived from the content of the poem, "Tell Me Where I Am", by Simone Forti. Six sets of such words and phrases, each set associated with one stanza of the poem, are provided. One, some, or all of the words/phrases of each set is to be taken as the basis of a short improvised text of approximately one to ten sentences. These sets are to be dealt with in the order in which they appear in the score. A pause of indeterminate length is to follow each of the resulting sections.

I.
disorientation; a plea

II.
anxiety; reservations; literal interpretation; thought/language/communication

III.
language: neutral and negative

IV.
divine plan; fate; powerlessness; burden

V.
passive curiosity; echo

VI.
navigation; astronomy; a sense of place

TRIPTYCH, sound strata

One performer to be seated to one side of the stage with a microphone. Six texts, derived from permutations of the phonemic content of "Tell Me Where I Am", are provided, one, some, or all of which are to be read in the course of performance. The manner of reading should bring out the individual identities of each sound, separated by spaces within the text, but the pacing and other matters of interpretation are at the discretion of the performer. Texts, once started, are to be read from beginning to end. Refer to the American Heritage Dictionary for a pronunciation key.

Variation I: Prepare a score to guide the reading of the supplied sound-texts as follows: decide the duration of the performance and the order of texts to be read; then determine, through some chance procedure (such as a random number generator or tossing scraps of paper, containing the designations below, in the air to land on a graphic representation of the timeline for the performance), five locations of high density and four of low density or five of low density, four of high density; a number of locations where the dynamic is to be forte, a number where it is to be pianissimo, and a number where it is to be between mezzo-piano and mezzo-forte - one of these levels should be assigned seven locations, another six locations, and the third four locations. The transitions between the densities/dynamics indicated at these points may be gradual or sudden. The duration of each individual sound from the text may be as long or short as the performer desires.

Variation II: Prepare a score to guide the reading of the supplied sound-texts as follows: decide the duration of the performance and the order of texts to be read; then determine, through some chance procedure (such as a random number generator or tossing scraps of paper in the air to land on a graphic representation of the timeline for the performance), seven locations of maximal rhythmic regularity and five of low minimal rhythmic regularity or seven of minimal rhythmic regularity, five of maximal rhythmic regularity; a number of locations where the recitation is to rapid, a number where it is to be slow, and a number where it is to be moderate - one of these levels should be assigned eight locations, another five locations, and the third three locations. The transitions between these levels of rhythmic regularity and tempo may be gradual or sudden. The remaining aspects of the performance are left to the discretion of the performer.

I.

t ě l m ē hw âr ī ă m
 ch ă th v ě h ä zh ũ ē v

ũ *th* ɔ hn g d ɔ d ă hl ē ũ hm
 p ũ d ē ē ĭ s h ě hl ĭ hn k

w ûr d z
kg ō hn th ă th
 v ū hn j *th*

kh ũ tk r ū *th* f ě n ă th *kh* ū

sh ě ch n ä *kh* sz y ě *th* kh ă n tk h ũ th ă r *kh*

ū ě [whistle] ū ě hl ū ě k ū

ē [whistle] j ô hn *th* ũ *kh* d ô [whistle] v ě *th* ē oi hn

hl ɔ g ũ b z ē z d ä [whistle]

II.

j ă th f ě h ä sh ů ē f
j ă th f ě h ä sh ů ē f

ű s ɔ r tk ch ɔ ch ă th y ů v

v ū hn j th
kg ō n th ă th
ū ů [whistle] t s

k ů t hn ū s ū ě [whistle] ă hl k ū
g ǒ d n ō z hw âr ī l g ō
j ě j hn ä kh sh ē ě th kh ă hn dk ē ů th ă [whistle] kh

hw âr w ĩ l h ē g ō

ē r ch ô n th ů kh t ô r f ě th h oi n
f ĩ th ch f ū tk v ū th ă z ā n tk sh
l oi kh ǒ v d zh ě zh j ů hn

III.

d ă hl hm ě ū ä [whistle] ů ē hm

ī th ĭ hn g d ū d ě hl ē ĭ hm
ch ě k y ī ů th h ů th ă r *kh*

g ō [whistle] z ă z
ū ū [whistle] t s

kh ů dk [whistle] ū th v ě hn ă *th* kh ū
k ů t hn ū s ū ě [whistle] ă hl k ū
ů ě t [whistle] ä k s ů ě s g ă [whistle] d h ů hl ă hn k

ů ā [whistle] ů ĭ hl ū ē k ō
f ě n f ě th y ě *kh* ū

ĭ hn d ū [whistle] z ě g j ů hn ū ĭ hl zh ī [whistle]
w ě s t w ɔ d b ɔ l ů v ă r d z
hl oi g ǒ b z ě z d ů [whistle]