

# Antecedent

slowly  
(ev en in this world there are fee lings of)

pick one note, or play all notes. pino/pitched, tremolo w/sustain pedal

pick one note, or play all notes. pedal if applicable

*ppp*

rhythmic in your own time  
whisper

*p* even in this world there are fee lings of

at any speed  
(there)

there

(of one)

fast, rhythmic

words for wood

of one...

(the origin of thought is where the origin of awareness is where)

vary timbre  
invent pitches

vary timbre

the or ig in ofthought is where theor i gin of aware ness is where

(where) inhale exhale

sssssssss hhhhhhhhhhhhh shhhhhhhhhhhhhhh

any note as low as possible

*pppppp*

scrape metal or whisper sing

where...

(round here and there) transpositions and inversions are acceptable  
one might ignore the clefs

round here and there

(multifarious cooperative underwaist)

mysterious (and the great divide is almost)

*p*

and the great and the great divide is almost and almost and is almost and the great divide and and the great

*p* brushes or bowed metal

(zwtz) words, wood, exclamations, or bizarre quiet notes, loud sounds

Go Ko STS ah Ao! Wa! Ha! Ta! Wa! Ah!

guttural low

*pp* *f* *p* *f* *zwtz zwtz* *p* *fff*

(interpostlude)

Dance!

(this was always here. we weren't looking for it but it is a found thing and it is where)

Dance!

(interpostlude II)

Dance!

(when you come home where do you go first do you think of terns sometimes you'll tell me one day and you'll have known all along and)

(and fish belong in the air)

and fish belong in the air hum

(angled motley snowbird, obtain cattiness)

invent pitches

*sfz* *sfz* *sfz* *sfz*

No Clef, choose pitches, homorhythmic

Start trying to play pitches played by other players

(slide sound around and emperor motion)

slide sound a play the rests round and emp-er-or mo-tion

(om)

close your eyes cover your ears breath listen look

*p*

Om gong or approximation *mp*

(stand out in the rain)

sta - - - - ou - - - - ee - - - - r - - - - ain

breath, whisper, gasp, shudder

use drastic dynamic changes

PPP? stand    fff?    mmp? out    mmf?    PPP? in    fff?    mmp? the    mmf?    PPP? rain    fff?

tremble, stutter expand, clap

(silver aeolian simplism)

(cooperative houseless jumbo anteater Easterner bilbo)

(uppercase misname)

*Bedridden canon segregation bountiful exceeding windfall*

*perhaps century nonconformity menial serious crucial*

*untaught intercept elongated lemon stickler uppercase misname*

*subcool civilian burble yestreen lenity imaginary nonplus*

*Diligent bandsman irreverent harmony provincial treble*

# Antecedent

This piece consists of a number of musical cells, each labeled by a phrase in parentheses, such as (round here and there). These cells may be organized and arranged as players wish, preferably with some adherence to the following guidelines. The number of players may range from one to twenty five. Following is a suggested method of performing this piece, that is to say it merely a set of rules thought of by the composer as one possible means to realize his intent.

- 1)The top line of each cell is called the “antecedent” of the cell. It should precede the playing of the 5 corresponding lines in the same cell, called “consequences”. Players should become familiar with each antecedent line in order to recognize when another player is performing it.
- 2)Performers should start the piece by playing nothing thus leaving space for the first entrance, which may come at anytime after the beginning of the piece. The first person to play should come in when she/he feels it is appropriate by playing the antecedent of any one cell of her/his choosing. The first player and their entrance may be predetermined, conducted, or left up to the players in the moment.
- 3)Each antecedent should be repeated at least once.
- 4)Once an antecedent begins, players may choose to simultaneously play any one or more of its consequences. Entrance of consequences may also be conducted or predetermined.
- 5)Consequences should be repeated at least once, and need not coincide exactly with the timing of the antecedent. Players who choose to play the same consequence as another may collaborate in a synchronic realization of the line. In such cases, any form of communication, which does not draw too much attention, may be used to coordinate such a realization. Each of first two consequence lines of “(even in this world there are feelings of)” are good examples of parts that might be played effectively by two or more performers playing in harmony.
- 6)Points of approximate synchronization between two parts - antecedent and consequence or consequence and consequence - are indicated by dotted lines with bracketed arrows at its ends. These are moments of suggested approximate synchronization between two parts and should be observed in the instance that the two parts are being simultaneously performed by any performer(s). These lines should influence only the parts they point to. A player may choose to begin a part which is connected by such lines to a part already in progress, and in doing so should observe this rule.
- 7)Consequences should be played as accompanying lines, subordinate in dynamics to the antecedent.
- 8)This last instruction may be ignored.
- 9)Once an antecedent begins, other players may also choose to play it simultaneously or in canon, that is to say temporally displaced, in transposition, inversion, retrograde, or rhythmic augmentation or diminution, simultaneously with the player who began it.
- 10)After the player who played the initial antecedent stops playing (she or he should stop playing the antecedent after it feels right to stop - the player no longer believes the line, is satisfied with their performance, gets bored, has been drowned out by other players, or simply knows intuitively that it is time to stop), other players may continue playing whatever parts they’ve chosen, if any, but should begin to drift off by way of decrescendo and even pitch modulation.
- 11)Players who have introduced an antecedent should rest for a small while before entering again, and should wait a good while before introducing an antecedent again. This rule may change given the number of performers present in the ensemble.
- 12)A new antecedent may be played after the player who played the initial antecedent has ceased. The introduction of a new antecedent may be enacted by any player and, like the first entrance, may be predetermined, conducted, or indeterminate. The introduction of new antecedents is vital to the progress of the piece.
- 13)Once a player introduces a new anteceded, other players may again play its consequences or the antecedent itself in some form of imitation, using the same guidelines given so far. Players may also choose to play any previously introduced antecedent or its consequences, preferably in a dynamically subordinate position to new material and in such a way as to compliment the current sonic landscape.
- 14)Always wait for the player who introduced an antecedent to complete her or his interpretation of it before introducing a new one. In the case of antecedents being introduced simultaneously, players may choose from any of the corresponding consequences and must wait until all of the players who introduced new antecedents are done playing before introducing yet another antecedent.
- 15)In between antecedent introductions, players may play material from any previously introduced cells.
- 16)The further removed in time from an antecedent’s entrance, the more improvisatory the interpretation of the antecedent and its consequences may become.
- 17)Players should decide to rest at times, leaving space for other timbres to create the texture. Players are not limited to one instrument, nor should they feel the need to stay in one place, but may wander silently, in meditation, or performing some part of a cell that they can easily remember.
- 18)Dynamics, articulation, technique, and timbre, unless specifically indicated, may be varied.
- 19)The fifth consequence (the sixth line of each cell) appears as a percussion part. It is not limited to performance by a percussionist, though certain suggested timbral qualities found above this line might be best interpreted by a percussionist. Similarly, parts with lyrics are not limited to vocal interpretation just as parts without lyrics are not limited to instrumental interpretation. If a vocalist, or someone choosing a vocal interpretation, wants to use lyrics where none are indicated, the name of the current cell should be used as a guide.
- 20)The parenthesized title of each cell may be a means for vocal or instrumental variation or improvisation during the performance of an antecedent or its consequences. The speaking of the parenthesized text may also be a means of antecedent introduction, especially for vocalists.
- 21)Players should do their best to accurately represent the notated music and should take liberties wherever the music allows it. For example, in the two “(preinterpostlude)”s, players will find very precisely notated music with no indicated dynamic, tempo, or feel. Thus, this section may be performed in a rubato style by one player, in a slow 6 by another, and in the implied up-tempo jig by yet another.
- 22)The piece should end either after all cells have been introduced or at an agreed upon time. A signal may be given by a player as a physical or musical gesture which may indicate a precise or approximate ending, or the performance of some material in the piece which precludes the ending, or a gradual fading out of all musical materials leading to a subtle and sparse ending. The method of ending should be agreed upon before the performance begins, even if the agreement is to fade out haphazardly and uncertainly after you think all the cells have been introduced.