the economic survival rite of passage

an integrated media performance

by andruid kerne

music
the economic survival
rite of passage

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music

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Dedicated to Ann Hansen

Cover photo by Ben Ledbetter April 5, 1993 (left to right):
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environmental design
pompous circumstance
The bass player plays a consistent bass line, from the original and not subjected to chance, maintaining the march feel, and keeping time, to conduct the ensemble.

Musicians play each module at least 3 and not more than 7 times, then move to another module.
pomp and circumstance

bass line

by elgar
haa aa uh
haa aa uh musicians form scheme

**simple statement (1)**
vocalists enter one at a time, after each cycle

**intermediate statement (2)**
interlude 2 violins no improv
root voices, cello, violin 1
root add bass
root add understated drums

holding pattern 2nd violin enters after 10 bars

continue until last spoken line is complete
16 bars
8 bars
continue until dancers exit
and the student returns to the vision pit
continue until danceActors exit, signaling end of children's games

**complete statement (3)** drummer plays signal for all transitions
holding pattern
root
holding pattern
bass and drums duet
vocalist 1 solo (other vocalists comp)
cello solo
vocalist 2 solo (other vocalists comp)
violin solo
vocalist 3 solo (other vocalists comp)
root
holding pattern
lull

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haa aa uh (2) intermediate statement

interlude

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haa aa uh  holding pattern

bass

cello (tag)

violin 1
3 x 8 fill

violin 2
3x8 ghost

(drums

(complete statement only; drummer plays understated time in intermediate statement)

3 x 8 ghost
haa aa uh

complete statement (root)

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[Music notation image]
complete statement (root)
statement
of breath
Repeatedly choose any figure. Leave space.

violin

sustain very long

sustain very long with vibrato

cello

sustain very long

sustain very long with vibrato

Malleted cymbal rolls flutter like birds in a Chinese painting.

cymbals

sustain very long

rain stick

sustain very long

sustain very long
i.p. morgan
presentation
presentation
presentation
Each player must always keep track of the length of her/his own cycle. Variations occur within that framework.

Mostly, the drummer plays her/his groove figure, making variations.

The vocalists chant their modules, varying them, reassembling them, freely moving from one to the next.

Vocalists alter structures while drummer plays the "phone rings" reorientation passage. They can restart their cycles when they hear that signal.

<table>
<thead>
<tr>
<th>Vocalists Structure Alterations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>dynamics changes</strong></td>
</tr>
<tr>
<td>7/4 voice: see through the eyes</td>
</tr>
<tr>
<td>f &lt;- pp -&gt; ff</td>
</tr>
<tr>
<td>ff</td>
</tr>
<tr>
<td>9/4 voice: must be project-oriented</td>
</tr>
<tr>
<td>pp</td>
</tr>
<tr>
<td>f&lt;-mp</td>
</tr>
<tr>
<td>voice: off-beat phrasing</td>
</tr>
<tr>
<td>p -&gt; ff (6 beats)</td>
</tr>
</tbody>
</table>
The performers with phrases of timed length must keep track of their own cycle (which is different from everyone else's).

swing between 3 & 4 feel

rep from jp: (in free time, signalling the end of the piece. The other performers should decresendo and finish with the 2nd of these sentences.) At J.P. Morgan, constant on-going training never ends. Diverse opportunities for personal growth. Analysts use a statistical behavioral model to determine your behavioral classification. Using this information, work with peers, managers and subordinates to form better relationships.
range of functional areas as see see how these units see how these units function together your strengths

are essential strong decision making abilities community must be project oriented

assignments, masters in accounting address strategic management issues corporate finance

typewriter, whip crack, phone

and strengths of the firm have been identified

ed must want to be a team player

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bima
oshun
bima oshun
bass line
paths that have a heart
paths that have a heart musicians form scheme

8 bars just drums (minimal with bell pattern) and vocalists singing "have a heart" module
8 bars bass and cello enter, vocals exit

For the rest of the piece (around seven minutes, with the end marked by the dancers), each musician can freely move from one of their modules to the next. The vocalists may move as a unit, and improvise harmonies. The vocalists may also move separately to different vocal modules. These are the modules associated with each musician:

<table>
<thead>
<tr>
<th>vocals</th>
<th>cello</th>
<th>bass</th>
<th>violin 1</th>
<th>violin 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>have a heart</td>
<td>climb &amp; resolve</td>
<td>bass groove</td>
<td>funky 3x8 shift</td>
<td>dream 3x4++</td>
</tr>
<tr>
<td>make it new</td>
<td>nother 3x4</td>
<td>Mike's climb</td>
<td>dream 3x4</td>
<td>chocolate #3</td>
</tr>
<tr>
<td>you will find</td>
<td></td>
<td>&amp; resolve</td>
<td>chocolate #3</td>
<td>chocolate #7</td>
</tr>
<tr>
<td>(a call &amp; response duet)</td>
<td></td>
<td>derivative</td>
<td></td>
<td></td>
</tr>
<tr>
<td>do not stray</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>drums</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a West African figure based on the 12/8 Ewe bell pattern and the main</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>beat pulse.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Options for improvisation on each module include, but are not limited to: all legato, all staccato, 1/2 time, sustain 1 note in the midst of a phrase for a whole cycle then return to the midst of the structure, . . .
paths that have a heart
vocal modules

have a heart have a heart have a heart have a heart
follow paths that

make it new make it new make it new cast a spell
you will find what you need in yourself

have a heart have a heart have a heart have a heart

i'm following paths that have a heart have a heart have a heart have a heart

sink into drench draw from the well
you will find the trust that you need in yourself
paths that have a heart

more vocal modules

do not stray from paths that have a heart do not stray from paths that have a heart
paths that have a heart  instrumental modules

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bass

cello - climb & resolve

cello - nother 3x4

violin - funky 3x8 shift

violin dream 3x4

violin - dream 3x4++

chocolate #3

chocolate #7
bass

funky 3x8 shift

dream 3x4++
environment