

# THE GRAND PIANO

## READINGS IN BERKELEY AND SAN FRANCISCO

18 & 20 NOVEMBER 2011

Sections	Duration
1. Canon	00:00—07:55
BELL	07:55
2. Soli	08:00—23:55
BELL	23:55
3. Ensemble	24:00—28:55
BELL	28:55
4. Dialogues	29:00—41:55
BELL	41:55
5. Soli	42:00—50:00

### OVERVIEW

This score for 8 voices comprises 5 sections of varied lengths and forms. Total duration is 50:00. Redesigned for our Berkeley and San Francisco performances, it draws on previous scores and adds new ideas related to the connection between solos, duos, and ensemble passages, including polyvocal simultaneity. We have also added directives regarding themes and texts: section 1 draws exclusively from GP10; section 2 focuses on the theme of “interpersonal connections,” drawing from all ten volumes; section 4 focuses on the theme of “critique,” drawing from all ten volumes, and section 5 draws exclusively from GP1. This score requires less clock watching, but more careful listening. It also will require more diligent individual preparation prior to our scheduled group rehearsals

It is essential that all eight readers attend both rehearsals. The first rehearsal (11/18) will run from 10:00 to 1:00 at the Maude Fife Room. The second rehearsal (11/20) will run from 1:00 to 2:30 at Kit’s. If Friday night goes well, we won’t need further edits, but we will want to match or exceed that performance level. If Friday reveals any problems or possibilities, we will want to address those. At both rehearsals, we need to actively and sufficiently process our experience of the score so we can listen to one another and stay within our time limits. Rehearsals will thus focus on timing, listening, and making any needed edits to our scripts.

This is another significant change: each of us will prepare an individual script for each section, based on the score’s instructions. Your script will include your text for each section, the initials of the person who reads just before you, and your entrance time(s) where needed. Thus, in performance we need only our scripts and stop-watches. This will eliminate juggling and hunting through book-marked volumes and fumbling with notes, which is distracting to readers and audience alike, and which increases the probability of losing track of time or losing your place in the score.

If any of your scripted sections run overtime in rehearsal, be prepared to edit them. Once we’ve completed such edits, don’t change your script—even tiny changes (and even if the line-length is the same) will change the timing. We will perform our parts *as written* (and edited)—no substitutions.

In each section, readers are assigned one or more units. These units vary in length from 6 to 120 seconds, and each needs to meet its assigned limits. Running a bit short is preferable to running long. If someone goes over their limit, they will leave less time for the final reader(s), an outcome we want to avoid. When the bell sounds, the section is *DONE*.

At the end of each section, except the last, Ted will strike a bell. At the sound of the bell, the current reader will *STOP*. The first reader in the *next* section will begin at the time indicated.

After familiarizing yourself with the score, select relevant text from your GP essays, then time and edit to fit the assigned unit-lengths. To ensure this, multiple timings, edits, and pre-rehearsal of each of your units will be essential. As was true of our previous performances, this is closer to a concert or theater event than the more casual style of a poetry reading.

The score begins on the following page, with a separate page for each section. Following these pages, we have appended a graphic representation of Section 3, the most complex section in an otherwise straightforward score, and the seating chart for the performances. After you have studied the score, we will be happy to answer any questions you may have. Please post these to our Listserv and use “Score Query” as the Subject Heading so we have a running thread dedicated to this purpose.

The score engages our work as a *group* practice and process, but we have also provided two *solo* sections in response to your feedback after New York. We hope that the combination of ensemble and solo work—individuated, dialogic, and polyvocal sections—nicely represents the spirit of *The Grand Piano*. Please keep the group considerations in mind as you construct and practice your script.

Pianistically yours,

Carla & Ted



SECTION 2 "SOLI"

8:00 – 23:55

Each reader will solo for 2:00 in the order shown. Your script may be drawn from any of your GP essays, but must address the theme of "interpersonal connections"—community, friendship, love, dissensus—in whatever way you find compelling. • Annotate your script to show the initials of the reader you follow.

TP begins at 08:00. RA begins as soon as TP stops. Section ends with BELL at 23:55.

8:00      TP      RA      LH      TM      KR      CH      SB      BW

This section will require strict attention to our stop-watches. Readers will enter and exit repeatedly and asymmetrically, often with overlaps. Your script may be drawn from any of your GP essays. Each unit will be 00:10, *except* the final trio, which will be 00:15 (CH-RA-LH take note). Script your units in order, annotated to show your entry time for each of your units. Note places where you must read two units consecutively (00:20). The reading order and entry times are shown below.

KR-TP-SB begin at 24:00. Section ends with BELL at 28:55.

24:00	KR	TP	SB						
24:10	CH								
24:20	CH	RA	LH	TM					
24:30	BW	KR	TP						
24:40	RA	LH	TM	SB					
24:50	BW								
25:00	BW	CH	RA	TP					
25:10	TP	LH	TM						
25:20	CH	BW	KR	SB					
25:30	RA								
25:40	TP	TM							
25:50	BW	KR	LH						
26:00	CH	SB							
26:10	KR								
26:20	KR	LH	CH	BW	RA	TP	TM	SB	
26:30	LH								
26:40	BW	TM							
26:50	CH	RA	SB						
27:00	TP	KR							
27:10	TP								
27:20	CH	LH	TM	SB					
27:30	BW	RA	KR						
27:40	TM	LH	TP	SB					
27:50	TM								
28:00	RA	CH	BW	KR					
28:10	RA	LH	TM						
28:20	SB	BW	KR	TP					
28:30	SB								
28:40	RA	CH	LH						

This section requires collaboration to script, but is simple to perform. Your script may be drawn from any of your GP essays, but must address the theme of “critique”—using language having to do with critical reflection on, or interpretation of, significant events (experiences, texts, concepts). Our goal here is to emphasize the work as a site of decision making *and* to reflect the performative of the event. Thus, it requires making scripting decisions related to content committed to in the past (the essays) and to the present of the reading (the dialogues).

Formally, this section comprises eight dialogues between matched pairs of readers. Pairings *change* after the fourth duo. Each pair will engage in a dialogue lasting 01:36. We ask that you collaborate back-channel with each of your two interlocutors. Together, you will script your dialogues as you wish, while keeping to the theme and the time limit. • Annotate your script to show the initials of the readers you follow.

KR–TM begin at 29:00. CH–RA start as soon as they stop. Section ends with BELL at 41:55.

29:00      KR–TM | CH–RA | TP–BW | LH–SB | SB–CH | TM–LH | TP–RA | BW–KR

SECTION 5 "SOLI"

42:00 – 50:00

Each reader will solo for 1:00 in the order shown. Your text must be drawn *exclusively* from your essay in GP1. It may include whatever strikes you as interesting for your "last words" in the performance. •Annotate your script to show the initials of the reader you follow.

LH begins at 42:00, TM begins as soon as LH stops. Solos continue until KR concludes the section.

42:00    LH    TM    SB    TP    BW    RA    CH    KR

Supplement 1: Visual Representation of Section 3

	24:	10	20	30	40	50	25:	10	20	30	40	50	26:	10	20	30	40	50	27:	10	20	30	40	50	28:	10	20	30	40-55
CH		█	█				█		█				█		█			█			█				█				█
BW				█		█	█					█					█					█			█		█		
RA			█		█		█			█									█							█			█
KR	█			█					█			█		█						█						█		█	
LH			█		█			█														█			█				█
TP	█			█			█				█								█	█				█				█	
TM			█		█			█										█						█		█			
SB	█				█				█				█					█					█		█			█	

Supplement 2: Seating Chart

Steve	Carla	Kit	Rae	Barrett	Tom	Lyn	Ted
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AUDIENCE