as a name i am a myth
lauren redhead
Performance Notes

This piece was written for the ensemble labyrinth.

The Public Address Loudspeaker is available from the composer. The tape part is for a single mono channel. For practice purposes, a recording of this, and a recording which mimics the frequency response of the speaker have both been provided.

The speaker should be placed in the middle of the ensemble like so:

Although some tempo markings are provided in the score (and these are exact) it is preferable for the performers to rely on each other and on the tape part. For this reason it is also desirable that the performers play from the full score. The spatial relationships between the lines are equally as important as rhythm.
Durations

\[ \begin{array}{c}
\text{Duration} \\
\text{0} \quad \text{0} \\
\text{0} \quad \text{0} \\
\text{0} \quad \text{0} \\
\text{0} \quad \text{0} \\
\text{0} \quad \text{0} \\
\end{array} \]

Relative durations, each becoming each half as long each time.

From 0'00" to 2'50" it is possible for the instruments to play fairly independently of each other.

From 2'50" to 4'55" the "call and response" texture requires dependence of all the performers on each other.

From 4'55" to the end of the piece the violin and bass clarinet should both consider themselves dependent on the harpsichord.

**Clarinet**

The clarinet should be tuned to \( A = 440 \)

\[ \begin{array}{c}
\text{Key click} \\
\text{Key click and tone simultaneously} \\
\text{Air Sound} \\
\end{array} \]
Multiphonic fingering

Change the position of the embouchure accordingly

Violin

Sharps and flats should be considered as untempered. That is the should sound sharp or flat in relation to the notated pitch class.

Premuto: extremely heavy bowing so as to secure pitch

Col legno: With the wood of the bow

Tap the body of the instrument

Clef indicating the four strings of the instrument. The location to bow will be indicated in the score.
"0'30" At "Repetition is based on body rhythms, so we identify with the heartbeat, or with walking, or with breathing."

\[ J = 66 \]

BCI

\[ J = 24 \]

Vln

\[ J = 66 \]

Hpscl
become very irregular in rhythm.
important in musical composition
At "And harmony means that the relationship between all the elements used in a composition is balanced, is good."
2'50" At "It is true the eyes dominate the ears in our time"
At "modernity is a qualitative, not chronological category"
4'15" At "Whenever I felt happy about having discovered something, the first encounter was that they rejected it"
4'55" At "The joke of our time is the suicide of intention"

Very great distance of embouchure: 10"

Bc
\[ \text{mf} \rightarrow \text{pizz} \rightarrow \text{arco} \]

Vln
\[ \text{mp} \rightarrow \text{mf} \rightarrow \text{f} \rightarrow \text{mp} \]

15"
At "Because thought has now been converted into the solving of assigned problems, even what is not assigned is processed like a problem."
6'12" At "Happiness is obsolete. uneconomic."

Music notation with various symbols and indications for dynamics and articulation.
6'46" at "He who integrates is lost"
"The worst form of inequality is to try to make unequal things equal."

7:01
c 7'16"

BC1

Yln

Hpscd
"Dialectic thought is an attempt to break through the coercion of logic by our own means."

"52"
c 7'51"

BCl

Viol

HpScD
At "And I'm always interested when other musicians are trying to discover new worlds of sound"
c 8'26''

B Cl

Yln

Hpscd

(heel of the bow)

fff (unstable)
9'00" I shall assume your silence gives consent