



# **this piece gets more magical every time someone writes ill of it**

lottery for pianist and page-turner

by

James Whittle

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## **this piece gets more magical every time someone writes ill of it (July 2013)**

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after Kenneth Goldsmith's *Printing Out the Internet* in memory of Aaron Swartz

- Premiere** Ian Pace (piano) and James Whittle (page-turner), Unitarian Chapel, York, Late Music Concert Series 'Frederic Rzewski at seventy-five' celebration concert, 3<sup>rd</sup> August 2013.
- Duration** Variable.
- Lighting** At the performers' discretion.
- Costume** At the performers' discretion.

### **Programme Note**

This piece is inspired by Kenneth Goldsmith's work *Printing Out the Internet*, 'a crowd-sourced project to literally print out the entire internet', displayed in LABOR, Mexico City, 26th July to 30<sup>th</sup> August 2013.

The title of the piece is taken from a tweet by @ksheely on 14<sup>th</sup> July 2013 replying to @internetprint, who had quoted one critic's remark:

*"I don't want my future children to live in a world with no trees but with the printed-out internet."*

My thanks to Kent Sheely for allowing the use of his tweet as the title, and to Kenneth Goldsmith for giving me permission to use material from the *Printing Out the Internet* blog.

<http://printingtheinternet-blog.tumblr.com/post/54177453547/proposal>

## Preparing your performance

### 1. Choose performance materials from the Submissions Bank.

- Go to <http://www.james-whittle.co.uk/magicaleverytime>.
- There are three kinds of score:
  - Music (for playing)
  - Text score (for actions)
  - Spoken Text (for speaking)
- Print any number of any of the scores, on single-sided white A4 paper.
- Print enough scores so the piano strings can be covered by tightly scrunched-up paper balls (>40).

### 2. Find a co-performer and a grand piano.

- The grand piano must be perpendicular to the audience.
- The grand piano's lid should be raised completely, polished and lit so it reflects the inside of the piano.

### 3. Tell me about your performance & encourage the public to submit more scores!

- Email [magicaleverytime\[at\]gmail\[dot\]com](mailto:magicaleverytime@gmail.com)
- Keep in touch using #magicaleverytime on social media.
- If possible, please film and/or photograph your performance.

## How to perform

### Three ways to begin:

#### *for a shorter performance*

- Before performance, scrunch up each score into a tight paper ball. Put all the paper balls in a container offstage.
- The pianist enters and depresses the sustaining pedal. The page-turner brings in the container and empties the balls onto the piano strings.

#### *for a longer or indeterminate performance*

- The pianist puts all printed scores on the piano stand and depresses the sustaining pedal. One by one, she scrunches each score into a ball and throws it onto the piano strings.

#### *alternatively*

- The page-turner gets the audience to scrunch up the scores and collects the paper balls from them.

**Once all paper balls are on the piano strings, the pianist begins improvising.**

- Try to make the paper balls bounce. (A high volume of force may be needed.)
- Explore the notes most distorted in timbre by the paper balls.
- Try to make the paper balls move without sounding any pitch.
- Explore the changing distribution of paper balls around the piano.
- Vary a consistent texture with an inconsistent texture.
- Use the sustaining pedal sparingly.

**The page-turner can then:**

- Make adjustments to the distribution of paper balls across the piano strings (e.g. make sure they are all on the strings).
- Pick a paper ball out from inside the piano, unfold it and place the page in front of the pianist.
- Very rarely, or not at all, pick out two paper balls together.
- Place a new page in front of the pianist before the previous one has been completed.
- Leave any duration in between picking paper balls: improvise in response to the pianist and the unfolding performance.

The page-turner should be nondescript throughout the performance. There is no need to theatricalise movement: carry out the tasks given to you, mindful of the trajectory of the performance and its effect on the audience.

**The pianist plays/performs/says whatever is on every score placed in front of them.**

- Scores interrupt instantaneously whatever the pianist is doing.
- If a score does not indicate duration, decide how long to perform it spontaneously in performance.
- If the page-turner places a new score on top of another before the first page is completed, the pianist should jump instantly to the new page. After completing it, throw it away and carry on from where you left the first page.
- After performing a page, instantly scrunch it and throw it away (not back inside the piano) then continue playing whatever you were before.
- After every page, always carry on as if nothing happened.

## Performing the scores

### Music scores

- Sight-read the music: do not prepare any.

### Text scores

- Instructions for actions are in bold, e.g. **Play Chopin for 5 seconds.**

### Spoken Text scores

- Text to be spoken appears in a large font without alteration.
- Text should be read over immediate silence.
- Instructions for how to read the text are bracketed and italicised, e.g. (*dry 60s American broadcaster voice*).
- Always read with conviction, as melodramatically as possible (e.g. use pauses and extremes of register, timbre, tone etc.).
- If a text reappears, for each reoccurrence either say it in exactly the same way as before, or intensify the tone/emotion.

## Possible Endings

1. Continue until all paper balls have been picked, unfolded, performed and discarded. End with a pause when the last score has been discarded.
2. Continue until all paper balls have been picked, unfolded, performed and discarded. Pause awkwardly. Collect up all paper balls and exit or pause.
3. **“Thunderball” version** (for a short performance)  
Six paper balls are picked, unfolded, performed and discarded. Before unfolding the sixth, the page-turner shouts “Thunderball” excitedly at the audience. The pianist performs the sixth page and completes any remaining, not yet discarded pages. Meanwhile, the page-turner collects up all the discarded paper balls. Pause.
4. **“Thunderball Xtra” version** (for a longer/controlled duration performance)  
A determined or indeterminate number of paper balls are picked, unfolded, performed and discarded. The page-turner triggers the ending by shouting “Thunderball”, then rapidly unfolds a few more paper balls to give the pianist a stack of pages to work through. The pianist performs and discards all these while the page-turner collects all the paper balls. Pause.

**Aim for a playful, bizarrely satirical, increasingly mad and awkward performance.**