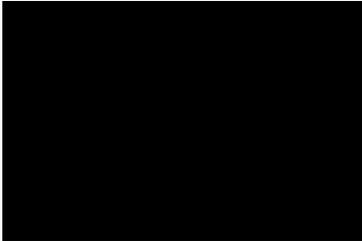


THE DARK HAS ITS OWN LIGHT

by Betsey Biggs



0. The dark

Quiet. An expectant silence. Waiting.



1. Has its own light

Out of the silence, wheezing partials, a droning chord, from BASS, CELLO, SAX, TRUMPET, VOICE, THEREMIN. Quiet, with harmonics and multiphonics (if possible at low dynamics). One player, perhaps GUITAR, plays the shadow: blurred, mysterious, organic. TAPE punctuates at the welding points – precise attacks, not too loud.



2. A son

BASS, TAPE and GUITAR play regimented but slightly offbeat (from one another) repeated segments that fit together in a shambling kind of way. SAX, THEREMIN, VOICE and CELLO splash these segments with sounds like paint. Everyone plays from left to right, top to bottom, except for TRUMPET who plays the rope in an obsessive kind of way, over and over, perhaps as if it's swaying in the breeze.



3. Has many fathers

Time is read from left to right; tempo should neither be too slow nor too fast. Each vertical line of bricks indicates ALL INSTRUMENTS playing a forceful sound together. Horizontal lines of bricks indicate repeated notes or (very) simple and stolid gestures. (Please note all bricks are crumbling.)



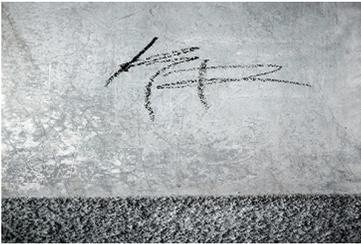
4. Stand

An intensifying black hole of sound from CELLO, SAX, TRUMPET and especially BASS, perhaps a low drone of close tones creating a beating effect. THEREMIN, VOICE, TAPE and GUITAR filigree around the hole, their rough texture highlighting its vast emptiness. Being and non-being.



5. By a slow stream

Long slow upward glissandi in GUITAR, BASS, CELLO and THEREMIN, with slight scratchiness. Back and forth jig-jagginess from TAPE: coming and going. Two steps back and one step forward. VOICE, TRUMPET and SAX together play a long tone, then disperse. Then just listen.



6. Hear

VOICE, TRUMPET or SAX play an angular, deliberate invocation based on the calligraphic gesture. It should feel forthright, like an Islamic morning call to prayer. Another of the three instruments repeats this call. Again and again, slowly and purposefully. There might be long pauses in between. This is not so much a conversation as an invocation, and it should not change dramatically as it is passed among the three instruments – perhaps just a matter of instrumental personality. BASS and CELLO drone low and rumbly, while THEREMIN, TAPE and GUITAR play the texture of the wall.



7. The sigh of what is

Delicate. LOWER INSTRUMENTS pattering down at the floor, quietly. Occasional VOICE reaching high then coming back down low. Singing simple intervals. Asking. Light sounds filtering through partials.



8. Be a pleased rock

And now rocks. Stones. EVERYONE is equal. Tumbling in, resonant sounds, falling in on one another. Each stone a possible jewel. EACH PLAYER should find a path through the stones from bottom to top or top to bottom, however they feel their way. Perhaps one or more will meet along their paths



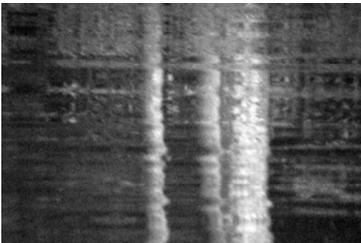
9. On a plain day

Three paths from the same place head in slightly different directions. BASS, SAX, and CELLO. VOICE and TRUMPET refract and are reflected; TAPE, THEREMIN and GUITARS provide shimmer.



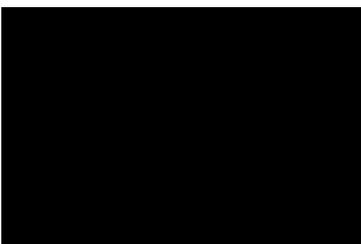
10. Waking's

Each branch reaches out with the best intentions of going somewhere in a straight line, but diffracts into multiple life forms. Each PLAYER should do the same, noting that some directions curl into leaves.



11. Kissing

Textures are quiet and dying down. Reflections shimmer and distort. The sharpness of the branches and leaves is gone; each reflected branch contains both high-lights and deeper tones; like turning round and round a trunk, examining both the deeper tones and the highlights. BASS, CELLO and GUITAR do this with harmonics; SAX does it with multiphonics. VOICE, TRUMPET and THEREMIN choose which partials to sustain (can change at any time, gradually), and tape shimmers quietly.



12. Yes

The day is over. The sun has gone down. We settle in for the night.