

# Dwellings

“Home is where you hang your hat...”

2005 Living Score Theater  
([www.jeremywoodruffmusic.com](http://www.jeremywoodruffmusic.com))

The following piece is a work in progress for any instrument solo. The component sections (Dwellings 1, 2, 3 etc.) may each be played alone as an individual piece or together as movements in a larger work. The order of their presentation is also up to the performer.

The player may find it necessary to write out the piece for themselves on separate page(s) or may find it possible to perform them 'as is.'

Dwellings

1

Jeremy Woodruff

1) Use a piece of the players choosing. If the piece is quite long, they should only choose a section of the piece, or one movement. The duration of the section or piece is up to the player but generally not shorter than a couple of minutes or longer than 20 minutes. Photocopy the score of the piece as a first step in the preparation of a new score.

2) Form an opinion of where all the phrases in the piece start and end. Select only one note from each phrase to be played. In every case it may either be the first note or the last note, but not both. All the other notes are played as rests, so that the transformed piece will be of the same duration as the original.

- The one note that is played from each phrase may occasionally be sustained for the entire duration of the phrase. This may occur in between 1 out of 6 up to 1 out of 3 times.

- The one note that is played from each phrase may occasionally be repeated over and over, in the manner of a pulse, in rhythmic duration in which it occurs in the original score. This may occur in between 1 out of 6 up to 1 out of 4 times.

3) Circle each note that is to be played. Include some indication over each circled note to indicate the cases where it will be sustained or pulsed. The parts of the phrases that are played as rests are crossed out. This new score is ready to be prepared for performance.

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1) Use a piece of the players choosing. If the piece is quite long, only choose a section of the piece, or one movement. The duration of the section or piece is up to the player but generally not shorter than a couple of minutes or longer than 20 minutes. Photocopy the score of selected piece as a first step in the preparation of a new score.

2) Form an opinion of where all the phrases in the piece start and end. Furthermore, decide which of these phrases are question type phrases (antecedent) and which are answer type phrases (consequent.) Even where the solutions to these questions are difficult to perceive, a choice must be made.

3) Only a middle part of each phrase is played:

A) Remove about 33%-44% of each whole phrase from the beginning and another 33%-44% from the end. How much is to be removed is decided phrase by phrase by the performer. (The removed parts can be crossed out or erased with whiteout.)

B) This leaves just about the middle third to an eighth of each phrase to play. Rests are substituted for all the notes in the phrase that have been removed so that the transformed piece will be of the same duration as the original.

4) The order of the phrases will be scrambled. There are eight possibilities in a code that categorizes the ordering of the phrases in a piece; they are: 1/</?, 1/</!, 1/>/?, 1/>/!, 2/</?, 2/</!, 2/>/?, and 2/>/!. '1' stands for a phrase taken from the first half of the piece or section, and '2' stands for one from the second half. '<' is a phrase taken from the beginning of the specified half and '>' is taken from the end of the specified half. '?' is a question phrase and '!' is an answer phrase.

A) Categorize and label all of the phrases with this code in pen.

B) They are then cut with scissors from the original score and pasted on a new page in this order:

1/</! - 2/>/? - 1/>/? - 2/</? - 2/</! - 1/>/! - 2/>/! - 1/</?

When one is done pasting phrases to the new score following this scrambled order, go to the beginning of the ordering again and continue going through it until all the phrases of the piece have been pasted. When all the phrases have been used up the piece is finished and ready to be prepared for performance.

# Dwellings

## 3

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The score consists of two staves of music. The upper staff contains rhythmic patterns represented by brackets, with a tempo marking of  $\bullet = [ ]$ . The lower staff contains a melodic line with various notes and rests, including a tempo marking of  $\bullet = 80$  and a note with an upward-pointing arrow. A tempo instruction reads: *gradual accel or decel. to the tempo of the material supplied by player above ( [ ] )*. The score is divided into systems, with measures 3, 6, 9, 12, and 14 marked at the beginning of each system. The lower staff includes a final measure with a  $\bullet = [ ]$  marking and a final note.

# Dwellings

## 3

Instruments in Bass Clef

Jeremy Woodruff

• = [ ]

• = 80 ↗ ↘ ↗ etc. *gradual accel or decel. to the tempo of the material supplied by player above ( [ ] )*

3

3

6

6

9

9

12

12

14

14

• = [ ]

# Communal Dwellings

## 1

Jeremy Woodruff

- Use a piece of one player's choosing. The deciding player will now be referred to as "player 1." If the piece is quite long, they should only choose a section of the piece, or one movement. The duration of the section or piece is up to the player but generally not shorter than a couple of minutes or longer than 20 minutes. - There are 3 - 12 movements. The number of movements should be in inverse proportion to the length of the chosen music; the shorter the player's chosen piece, the more movements there should be. Player 1 designates along these guidelines how many movements there will be.

- Player 1 also designates to a certain extent which Dwellings piece he and each other player will use in each movement. See the graph below: 'P1' means that a certain Dwellings piece is decided in this movement by player 1, 'ANY,' means that each player chooses for themselves which Dwellings piece to use, and 'D1, D2, D4, or D5' refer to a particular Dwellings piece. The 1/2 or 1/3 refer to that part of the total number of players participating; the columns 2: and 3: refer to whether the number of players is closer to the divisor 2 or 3. When it is not closer to either, player 1 decides which of the two to use.

Only Dwellings numbers 1,2,4 or 5 should be used. In each movement the pieces should be processed in a new way - i.e. the directions of the Dwellings piece in question are followed, but different choices are made. The roman numerals below represent the possible movements I-XII.

	<u>I</u>	<u>II</u>	<u>III</u>	<u>IV</u>	<u>V</u>	<u>VI</u>		
2:	ALL:ANY	1/2 P1	ALL:P1	1/2 P1	ALL:D2	1/2 ANY		
		1/2 ANY		1/2 D4		1/2 D5		

3:	"	1/3 P1	"	1/3 P1	"	1/3 ANY
		1/3 ANY		1/3 D4		1/3
D5		1/3 D1		1/3 D5		1/3 P1

2:	<u>VII</u>	<u>VIII</u>	<u>IX</u>	<u>X</u>	<u>XI</u>	<u>XII</u>	
P1	1/2 ANY	ALL:D4	1/2 P1	ALL:ANY	ALL:D1	1/2	

1/2 D1		1/2 D5		1/2 ANY	
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3:	1/3 ANY	"	1/3 P1	"	"	1/3
P1						

1/3 D1		1/3 D5		2/3
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ANY	1/3 D2	1/3 ANY
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# Communal Dwellings

## 2

(dedicated to Travis Just and Kara Feely)

Jeremy Woodruff

- One player decides the duration of the piece. It should be no shorter than 3 minutes and not longer than an hour.
- Each player in the group decides on their own what source material will be used and which Dwellings piece to use. Each player may have more than one type of material and Dwellings in the piece but each is a separate movement and in each movement not more than one dwellings piece may be applied to that material. The same material may be used in another movement with a different Dwellings piece. Only Dwellings 1,2,4 and 5 are possible choices.
- The movements do not necessarily correspond in length. Each player performs their movements or movement regardless of the timing of the others. The only requirement is that all the movements or movement are of the duration decided in the first step by player 1.

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