



LINGUA II: MALEDETTO  
COMPOSITION FOR SEVEN  
VIRTUOSO SPEAKERS

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----- All 7 speakers are already present (on-stage) as audience enters. Except for speaker A, the members of the group are articulating phoneme [S]. They do so quietly, randomly, chis-texturedly and contrapuntally. They do so in varying densities... mixing in and out of each other's transmissions. They form beautifully shaped phrases. They do so for as long a time as is necessary to settle the audience down, and to create a salon/living room atmosphere.

Speaker A takes a very long time before entering, and when he does, his first phoneme (the S of screw) should seem to come from the group.

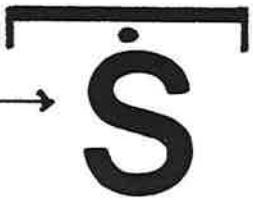
----- The remaining members of the group continue to articulate phoneme (S) as noted above, under his opening address -----

[  
S →

INTRODUCTION

1

speaker A= normal speech, c.130-150 wpm, generally mf, phrases well-spaced



Screw is a cylinder having a spiral thread and a corresponding spiral groove winding around it in a uniform manner.

Screw is also a reversed mechanism in which the interior of a cylinder is provided with a corresponding uniform spiraled thread and groove into which a screw as first defined may fit. This basic definition may be expanded somewhat as follows:

- (1) Drachmann sees the screw as the application of a mathematical concept to practical use.
- (2) Wilkins, in 1648, saw the screw as an instrument.
- (3) Tubner says the screw is nothing but a twisted wedge which is not hit by blows.
- (4) Cochrane insists that the screw is a combination of the screw principle with the lever principle.

In my opinion, the screw is basically a nail, or shaft with grooves. There is some justification for this point of view since historically the nail seems to have preceded the screw, ---in fact one might even refer to a nail as a smoothly-shafted screw, and conversely, to a screw as a groovy-shafted nail. However,

before proceeding into a more technical discussion of these points I should mention that while the screw seems to have been known for a very long time its etymological origin at least is unclear. Baist and Kluge refer both French and Teutonic forms to the Latin SCROFA, meaning TO SOW. This seems reasonable since SCROFA closely relates to forms which appear in other languages and which do in fact mean screw in some sense.

For instance compare SCROFA with OLD FRENCH escroue or escro with MODERN FRENCH e'crou with MODERN LOW GERMAN schrûve with SWEDISH schrûbe with MODERN ISLANDIC skrufa or DANISH skrue.

group (S) ends

PRE-TECHNICAL

2

speakers B+D= child-like quality, c.130-150 wpm, generally ff, loose

(attacca subito)

ff  
SPEAKER D: BUT,

IF WE WERE TO ANDROGYNATE or dive in the dark OR CULBATIZE

or hoist in OR RUSH UP THE STRAIGHT

or slide up the board OR PERFORM A WIPE AT THE PLACE

COULD YOU take the push? AH HA that's the trick.

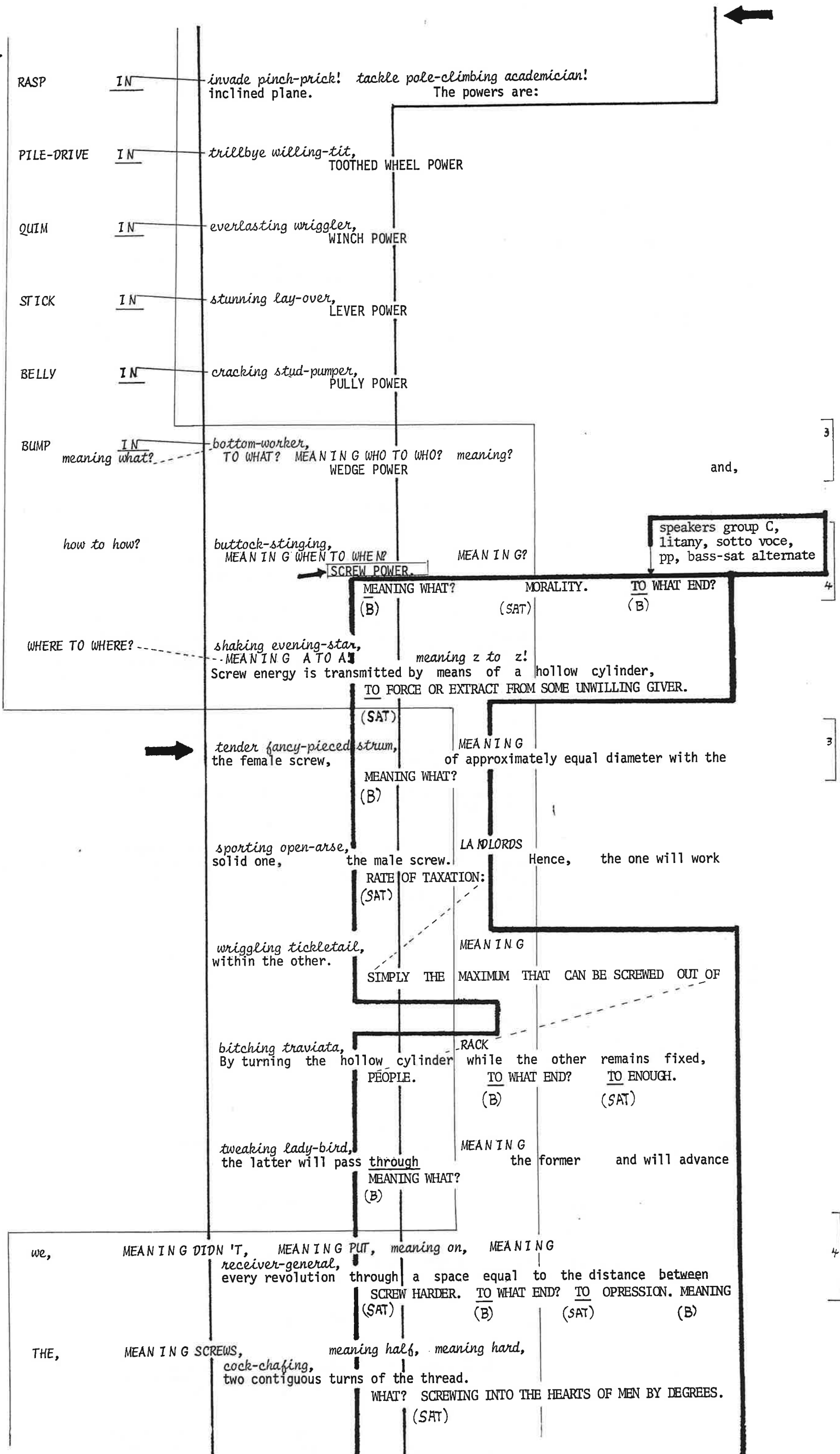
EXERCISE IN

SPOON - ON IN

B= forced whisper, ff

canary tail-trading mount! fen sparrow! fly-girling out-owltart! Combinationally the male-female screw form one of the

screw miss pheasant! bang aunt merry-legs out-twigger! six mechanical powers being a modification of the



MEANING

ENOUGH!

*autem-mort, trollop, sister, in, artichoke, minx, invade, plover, trat, nit*  
As the screw is a modified inclined plane, there's no  
*(B) TO WHAT END? TO SCREWING THEM BEYOND THE WORTH OF THINGS. (SAT)*

*dolly-mop, easy-virgin, twofer-morsel, article, on, blow, incog,*  
difficulty estimating the mechanical advantages obtained by it.

If we suppose the power to be applied to the circumference of the screw,  
*inspired, wagtail, sweetmeat, tib, prancer, thing, bite, aphrodisian,*

and, *tail, taste, crack, anonyma, tenant-in-tail,*  
to act in a direction at right angles to the radius of the

cylinder, and, parallel to the base of the *inundate:*  
*inclined*

plane, by which the screw is supposed to be formed, *titter-truck,*  
*then the*

power will be to the resistance as the distance between *dolly-buttock,*

two contiguous threads *is* to the circumference of the cylinder. *cotton-top,*

In practice, however, the screw is combined with the lever, *hedge-creeper,*

and the power applied to the extremity of the lever. *treblecleft,*  
*Therefore,*

the LAW becomes: the power is to the resistance as the *demi-mondaine,*  
*distance*

between two contiguous threads is to the circumference *commodity.*

described by the power. In this case the effect of the screw is increased by:

(a) lessening the distance between the *trull:*  
*threads,*

(b) making the threads finer, and,

(c) *lace-mutton-tit, lift-skirt-trug, wanton-pickup, aspasia,*  
lengthening the lever to which power is applied.

*trumpet-laker-lady, hot-buttock-broker, gay-girl-merrybit,*  
The LAW, however, becomes greatly modified

by the *bobtail-termer, fly-by-night, partridge.*  
tremendous friction prevailing.

(allow reasonable silence before proceeding)

USE 3

voice A=  
less spaced,  
c. 130-150 wpm,  
poco  
a  
poco  
accelerando

4

3

2

1

2

1

2

a  
slight  
ritard





than a well-fitted box-hose and helped to regulate screw-pressure. On the other hand, his  
 much earlier, Heron is quite aware of the screw as a pressure device. TRUE, it  
 machines were less complex, and they were used for simpler work. Never-the-less, it  
 might be of value to quote a portion from his Mechanics as found in the Leiden MS. In  
 this case, Heron is describing a twin screw press. Note the attention to and concern  
 for screw-pressure:

unison tutti  
 speakers, pp  
 sotto voce,  
 200-220 wpm,  
 steady-state

(attacca subito)

FIRM IN SUBSTANCE NOT TOO DRY NOT TOO GREEN BUT IN BETWEEN DRILL BOTH ENDS DEEP  
 "Now we shall tell about the work with the presses

INTO ITS SUBSTANCE HOLE GO INTO ENDS ARE HARD THEY MEET ROUND HOLE HEAD TAKE  
 with which you can press with force and power. They are

OFF SCREW-LINE PLACE ON THE END OF THE SCREW STICK FOUR HOLES PUT FOUR  
 among the most powerful there are, and the most perfect.

HANDLES INTO THESE HOLES PUT INSIDE DEPTH OF THE ROUND HOLE BASE OF THE SCREW  
 We say that the beam that is called the mountain is only

FIT THE END OF THE SCREW GROOVE INTO THE ROUND HOLE THEN WE DRIVE BACK INTO  
 a lever which a weight presses down, and the weight that

THE ROUND GROOVE HOLD IT FAST SCREW CANNOT GET OUT SCREW THAT COMES END INTO  
 presses it down is on its end that is lifted above the ground,

SCREWS TWO ROUND HOLES GOING INTO THE SUBSTANCE PIERCING TO THE OTHER SIDE ROUND HOLES  
 and as long as it presses, the juices will not stop flowing

INTO WHICH THE ENDS OF THE SCREW GO IN THESE HOLES SCREW-FURROW INSIDE FEMALE  
 until the weight sits on the ground. Although they are

SCREWS SCREWS ARE TURNED SENT DOWN TURNED LIFTED MAKE A FEMALE SCREW LENGTH AND  
 very powerful, their pressure is not also strong by continuation.

THICKNESS SIZE LENGTH THICKNESS WIDTH WIDTH WIDTH GREATER WIDTH HOLE GREATER  
 Therefore, it is necessary to repeat from time to time the turning

INSTRUMENT REST FIRMLY CUT OUT THE MIDDLE SUITABLE CUT CUT THE MIDDLE CUT CUT FIT  
 and the pressure.

ONE CUT INTO THE OTHER HOLDS FIRM GRIP PLACE ON THE TABLE SCREWS THIN THICKNESS  
 These pressing instruments are easy to work. They can be moved

LENGTH BETWEEN WIDTH SUCH A SIZE UP INSIDE SPACE JUICE CAN FLOW CUT OUT THE  
 and put up any place we want, and there is no need in them for a

MIDDLE GROOVE TOUCH FIT INTO IT PLACE GROOVE PLACE THICK FILLS OUT PLACE LENGTH  
 long straight beam of a hard nature, and there is in them no hindrance

WIDTH THICK FILLS TURN THE SCREWS BEAM THE FEMALE SCREW-FURROWS IN IT COMES  
 from stiffness. They are free and press with a strong pressure, and

PRESSED PRESSES ON INSIDE SUBSTANCE IN PRESSED JUICES RUN OUT SCREW IS TURNED  
 the juices come out altogether, and

AGAIN THE OTHER WAY BEAM LIFTED TAKEN PRESSED SUBSTANCE SHIFTED UNTIL EVERY BIT  
 we have to repeat the pressing again and again until no more juices

OF JUICE IS PRESSED OUT.  
 are left in the pressed substance."

AGAIN:

speaker D=  
 dramatic speech,  
 + "voicing", mf

speakers group C=  
 litany, sotto voce,  
 pp, tenor-sab  
 alternating

MEANING	HURT?	MEANING WHAT? (t)	KEY. (SAB)	TO WHAT END? (t)	TO SCREW A PLACE. (SAB)
MEANING	WHEN	MEANING WHAT? (t)	FALSE. (SAB)	TO WHAT END? (t)	TO LOCK THE DOOR. (SAB)
MEANING	WILL	MEANING WHAT? (t)		SKELETON. (SAB)	TO WHAT END? (t)
MEANING	YOU	TO STAND ON THE SCREW. (SAB)		MEANING WHAT? (t)	INSTRUMENT. (SAB)
MEANING	STOP?	TO WHAT END? (t)	TO NOT BOLT. (SAB)	MEANING WHAT? (t)	PRISON. (SAB)
MEANING	(M)	TO WHAT END? (t)	TO RACK HER GOOD. (SAB)	MEANING WHAT? (t)	TURN- (SAB)
MEANING	(i)	KEY. (t)	TO WHAT END? (SAB)	TO TURN THE SCREW. (SAB)	
MEANING	(N)	MEANING WHAT? (t)	ON. (SAB)	TO WHAT END? (t)	
MEANING	(I)	TO STRETCH HER LIMBS WITH SCREWS-- (SAB)			
MEANING	(S)	--AND PULLYS. (SAB)	MEANING WHAT? (t)	EXTORTION. (SAB)	
		TO WHAT END? (t)	TO TORTURE. (SAB)	MEANING WHAT? (t)	

TO CRUSH THE THUMBS OF THE JEW WITH VICE AND SCREW.  
 (SAB)  
 MEANING WHAT? PENAL.  
 (e) (SAB)  
 TO WHAT END?  
 (e)  
 TO GET HIM TO TELL YOU WHERE HE BURIED HIS TREASURE.  
 (SAB)  
 MEANING WHAT? FUZZ. TO WHAT END? TO GET A HEAD SCREW.  
 (e) (SAB) (e) (SAB)

1  
2  
1

speaker D=  
 drunken quality,  
 + "voicing", mp

ff >  
 FURTHERMORE:  
 KISK STARCH-PLOWED!  
 FLUFF LUSH-DAMAGED!  
 SNIFF  
 SOAKED-OUT-SPIFF!  
 IN COG  
 N APPY-BUBBED! POTT  
 ROAR HEARTY-  
 GRAPE-SHOT-TAVERN ED! AN D

p  
 ff >  
 GO:  
 TANGLE "SWIZZLE-ODD"  
 SNAP "HELPLESS LUMPY"  
 WET "S NUG-PRUNE"  
 ELEVATE "TIGHT-CUT"  
 CHUCK "THIRSTY-JUG-BITTE N-WINEY  
 VAT-SWILL" PRIME  
 "GAY-HOCKEY-TIP" YAP  
 "WHITTLED-HIGH-BUFFY-  
 TEETH" FALL  
 "HARD-UP-SWIGGLER"  
 ff >  
 GO:  
 OVER--MORE:

pp  
 BATTER BLIND BLOAT  
 HAZE  
 HEAD  
 MASH MIX MOPP  
 SHOOT  
 SO--  
 RATTLE REEL ROCK!

(attacca subito)

speaker B=  
 whisper, f  
 200-220 wpm  
 poco  
 a  
 poco  
 ritardando

However, in another sense, it seems clear from the Mynas Codex, edited by Nix,  
 hackster: accomodate strike, spread choppers, fiddle threads, mount, cut easy, block, nibble,  
 that Heron really doesn't know how to compute the effects of the screw,  
 trim, hair, rake, diddle, knock, hurry-whore, caulk everlasting daughter of eve! tumble, shake,  
 though he's credited with development in the basic screw-line.  
 trounce hobby-horse clubs! wallop, dibble, in, bore, stitch,  
 Parenthetically, there is disagreement here, for Pappos insists that the screw-  
 perform, peg, pestle,  
 line, often referred to as the "snail on the cylinder", called  
 on,  
 Cochlea by the Romans, was first constructed by Appolonios of  
 phallicize,  
 Perge in 170 BC. In any case,  
 plough, pluck,  
 Heron takes into account only the difference between the radius of the  
 hunt-about, tup,  
 handle and the screw itself.  
 hump,  
 Actually, screws for holding down as we know them were not really  
 adamize, spike,  
 clarified until goldsmiths devised them for locking. that is,  
 get-into, dog  
 for bracelets and the like, although, if I remember correctly----  
 lay-out,  
 (allow considerable silence)

2

speakers B+D=  
 child-like  
 quality, f

f BUT,

1



c.150 wpm,  
continue  
ritardando

IF WE WERE TO GO BEARD-SPLITTING, or bush-ranging,  
Schramm has provided one of Biton's catapults with holding-down-screws.  
plug,  
OR RUMP SPLIT-TWAT-TROMBONING, or quim-wedging,  
poke, Incidentally,  
OR BUTTON-HOLE WORKING, could you take it long?  
Drachmann cannot use Biton as evidence for anything.  
pole,  
AH, HA, THAT'S THE TRICK!  
He also thinks that Schramm is wrong in this case, because  
poop,

WHAT "holding-down-screws" should more properly translate: "a drum,  
pound,  
WOULD around which a rope is wound".  
prick,  
YOU push,  
DO palliase,  
AFTER pack,  
THAT? put, The drum

GO FOR A BIT OF BEEF? COCK FIGHTING? GIBLET PIE?  
was made from metal thread wound around a cylinder, and  
wren, muss, frisk, mump, tickle white aprons, cock,  
would you want A HAIRCUT? OR TO GO FOR TROUT IN A  
inside a hole. For our purposes then, holding-down-screws did not  
in-----hoist, foraminate, pug, tit, hump, dip, scour, do, nick,  
PECULIAR RIVER? WHO KNOWS! but, male and female screws of a  
come into use until it was possible to make mow mother flesh! stick,  
compress underwear, whisper, punk,  
could you---TAKE IT LONG? AH, HA, that's the trick.  
die and screw-tap.  
dart, split!

NEVERMI ND,

120-140 wpm,  
poco  
a  
poco  
accelerando

Screws for moving and adjusting are quite another matter. One of the most significant early  
instruments is credited to Archimedes and is known as the ENDLESS SCREW. He  
is personally supposed to have used his instrument with the windlass to pull a fully loaded  
3-masted ship on dry land, and, (a combination first mentioned in  
1404), it became possible to drain land, and,  
by combining the endless screw with the windmill,  
in Orebasios the endless screw, for medical reasons, was used in the chest of  
Nymphodorus, and, according to Diodorus, the NILE DELTA was irrigated by the endless  
screw, and, again at a certain point, Orebasios is concerned with

speaker D=  
drunken quality,  
mf

how the endless screw can move a tortoise, GILDED, GLORIOUS, GROGGY,  
loads ). I quote: FOGGED, "The screw passes through a hole.  
JAGGED,  
BUT, inside the hole a bronze or iron plate has been driven into the tortoise. The  
FLAWED, JOLLY,  
plate is called a "tooth". Now, the tooth of the tortoise is engaged with the  
FOXED, JUG!  
screw thread of the screw. Accordingly, the result is that, caught up by the  
GET OFF YOUR MUZZ!

160-180 wpm,  
speakers, group C-  
litany, sotto-  
voce, pp,  
alto-stb  
alternating

continue  
accelerando

speaker D=  
dramatic speech,  
+ "voicing", mp

200-220 wpm,  
continue  
accelerando

B, C, D speakers (one at a time, i.e. soloistically) extract phoneme (K̄) as indicated, from speaker A text. (K̄) is always forte, percussive. Structurally, (K̄) anticipates COME, (canonic section following). Select the succession of solo voices so that the sequence is interesting timbrally. Vary frequencies, durations (however, always within degrees of shortness), envelopes.

turning of the screw, one way or another,  
FUDDLE,

the plate called the "little tooth"  
PARALYZE,

MEANING WHAT?  
(A)

SQUIFF,

OPENING YOUR MOUTH.  
(STB)

reaching around the screw in the hollow- screw-  
SCOOP,

-thread itself,

CUP, NOG,

will move the tortoise."  
CLINCH,

FOR WHAT END?  
(A)

FOR FORCE.  
(STB)

MEANING WHAT?  
(A)

SHAKE, FLUSH,  
PRESSING.  
(STB)

FOR WHAT END?  
(A)

OVERSHOOT!

FOR SPECULUM. MEANING WHAT?  
(STB) (A)

WET,

CHIRPING-MERRY-POT-SHOT!

AND,

STRAINING.  
(STB)

FOR WHAT END?  
(A)

FOR CONVEYING NOURISHMENT.  
(STB)

MEANING WHAT?  
(A)

(M)OVE, SUCCUBUS  
\*

CONTRACTING. FOR WHAT END?  
(STB) (A)

S-UCTORIALLY.

FOR SPIRITING THE FEMALE.  
(STB)

(i) (E)AT,

\*NB: do not  
re-articulate  
enclosed  
phon in each  
case.

MEANING WHAT? ORALIZING.  
(A) (STB)

FOR WHAT END?  
(A)

(N)URSE,

FOR WONDER ABOUT THE CURIOSITY OF PEOPLE.  
(STB)

(I) (I)NHALE, I NLET,

MEANING WHAT?  
(A)

HOPING.  
(STB)

S-UCCUMB-

FOR WHAT END?  
(A)

FOR WISHING.  
(STB)

From these simple,

(S)UCCULENTLY.  
practical; beginnings, the screw for

moving and adjusting has found many applications.

Some noteworthy ones are:

- (1) Micrometer screws, such as are used for telescopes and other watching devices.  
K̄ (etc.)
- (2) Precision instrument screws, such as were used in Gunnar's level around 1614.  
K̄
- (3) Threaded screws as fixing devices, such as were used crudely in 16th century armour fittings.  
K̄
- (4) Screws as a slow motion device, such as in the probably Hellenistic worm-gear.  
K̄ AND SEE K̄
- (5) Screws for the reduction of velocity, such as those used for lifting loads according to the chronicle of Gervais the Monk, circa 1200.  
K̄ K̄ K̄ K̄ K̄
- (6) Surgical instrument screws, such as are illustrated in SPECULA MATRIS, incidentally, several specimens are still extant.  
K̄ K̄ K̄

(7) Stopper screws, such as are described by Cipriano Piccolpasso for his pottery

KΛ

bottles, and furthermore, in Heron's template for screw-making, and in

KΛ KΛ

self-snuffing-screw-lamps,

MEANING WHAT? TO BE A TWIST. TO WHAT END? INTO SCREWING YOUR OWN MOUSTACHE WITH DEEP DELIBERATION. MEANING WHAT? TO BE ALL IN A SCREW. TO WHAT END?

and in the double-screw,

INTO EVERY DISJOINTED LIMB. MEANING WHAT? TO BE PROPELLING. TO WHAT END? INTO A SEEN HOLE THE SUBTLE SERPENT WILL SCREW HIS WHOLE BODY. MEANING WHAT?

and in the direct twin-screw,

TO BE COMPRESSING. TO WHAT END? INTO BEING SCREWED-UP, UNTIL YOU CAN HARDLY BREATHE. MEANING WHAT? TO BE RIDICULOUS. TO WHAT END?

and in the cog-wheel-engaging-screw,

INTO VANITY MADE BARE. MEANING WHAT? TO BE A MISTRESS OF A SCHOOL NOT A SEMINARY. TO WHAT END? INTO TIGHT LACING. MEANING WHAT?

and in the screw-jack,

TO BE WHERE YOUNG LADIES FOR ENORMOUS PAY MIGHT BE SCREWED OUT OF HEALTH AND INTO VANITY. TO WHAT END? INTO A PICK-ME-UP.

and in the screw-nail,

MEANING WHAT? TO BE TAKING A SCREW EVERY MORNING. TO WHAT END? INTO A LITTLE DOSE OF BITTERS. MEANING WHAT?

and in the differential, or hunter's-screw, (which by the way is formed of two--

TO BE CORRECTING THE EFFECTS OF LAST EVENING'S FESTIVITIES. TO WHAT END? INTO SWEARING YOU CAN SEE ALRIGHT,

screws, a larger and a smaller, the former being screwed internally to allow-

WHEN MODERATELY SCREWED. MEANING WHAT? TO BE CONTORTING. TO WHAT END? INTO SCREWING YOUR BODY. MEANING WHAT?

the latter to screw into it. The pitch of the two screws differs slightly, and-

TO BE MAKING THEM SHOOT WHICH WAY YOU PLEASE. TO WHAT END? INTO GIVING AIM

for each turn of the chief, or larger screw, the progress of the point of the compound

TO STATE

AFFAIRS.

KΛ

260-280 wpm

speakers, Group C= litany, sotto-voce pp, bass-sat alternating, speakers B,D alternate (KΛ) extracts during the litany.

during canon, speaker A moves in and out of prominence with

speakers, group C

group C= canon, conversational voice, inner intensity, irregular accents, generally piano. Each speaker articulates the text once in this order: S,A,T,B. Succeeding speakers enter as marked by \*\*\*. Although there is a general ritardando in progress, each *substant* always begins at 260-280 wpm and ritardando at his own rate, (thus, the tempo rates are likewise, contrapuntal). Each speaker should move "in and out" of prominence. It is important only that the words of the text will have been heard in some permutation by the end of the canon.

+(canon ends, I.E., "want out")

screw is the difference of pitch which results in very great power ).

furthermore, one must mention game devices, such as in Heron's automatic or puppet theater, where the screw-furrow is primary: "There are two different constructions. One is a small stage which automatically comes into view, presents a puppet show, and retires again. The other is a stage standing still, but presenting automatically a play in many acts. In both cases the moving force is a heavy weight fitting into a container full of millet or mustard seeds. The seeds run out through a narrow hole. The weight comes down at a determined rate and it turns an axle from which it is suspended by a thread. All of the movements are taken from this axle by means of threads. A puppet or any other thing is turned by a thread going over a drum. If it has to turn back, the thread is passed over a peg in the drum and wound around the other way. If the object has to move, and stop, and move again, there is a length of slack thread between two windings. This slack thread is stuck on the drum with wax so that it will not hang down and get caught in the other machinery. If an action has to happen only once, such as a back cloth being dropped, it may be worked by a separate weight which is released by a thread pulling out a pin. The moving stage runs in and out on 3 wheels. It may be

(CIRCA)

S IN THE END THOUGH, YOU COME, IN WANTING! ENGINES. AND PULLEYS. YOU COME WITH PROPS AND WITH SCREWS. YOU COME WITH AGITATION. YOU COME WITH DESIGN. YOU COME RELIGIOUSLY. YOU COME TO RAISE MY LOVE AND DEVOTION. YOU COME LAWFULLY. YOU COME CUNNINGLY. YOU COME FORCIBLY. YOU COME SECRETLY. YOU COME POLITICO. YOU COME ALL OVER ME YOU BITCHING WANT!

A,T,B

moved in and out by another set of wheels that are lowered or lifted by a screw-furrow engaged by a peg. A movement of the arm of a puppet, as in hammering, is produced by pins on the wheel, acting on the short end of a lever."

ritardando continues through silence

HISTORY

4

100-120 wpm, begin slowly, stately, quietly, passively, more spacing

speakers, group C= canon, hushed-conversational voices, generally p, order of entries: S,T,A,B.

The wedge has been used from very old times for splitting things. A very special use is seen in the perfume press pictured at Pompeii.

ATTACCA

S IN THE END YOU COME IN SWEETNESS. YOU COME IN PERFUME, OVER THE PRESSURE OF FEET. YOU COME IN EXPRESSION WITH LEMON, LIME, AND BERGAMOT.

YOU COME IN ENFLEURAGE. YOU COME IN MACERATION. YOU COME WITH YOUR FIXATIVES.

YOU COME WITH JASMINE. YOU COME IN THE NAME OF ORANGE. YOU COME TO REDUCE THE REVOLTING ODOR.

YOU COME WITH HYACINTH. YOU COME WITH TUBEROSE. YOU COME IN DILUTION.

YOU COME AROUSING MY SCENT POUCH TO A FURY. YOU COME SCRAPING. YOU COME ALL OVER ME, BITCHING SWEET.

The wedge is the direct descendant of the ax. Possibly it is the other way around.

The lever is found everywhere in nature.

The roller and the wheel are very old indeed.

The auger translates a circular motion into a linear one along its axis of rotation. It is related to the screw. Possibly, it was invented by Archytas about 400 B.C. Actually, the principle of the rotating shaft first applied in the early Bronze Age was extended by the Alexandrian Greeks into the screw.

In medieval times metal screws were rare. Even in the 19th century they were not made with points. A hole had first to be prepared for the full length of the screw. Matters were complicated by the fact that glue was prohibited by guild regulations. Thus, a firm fit was sometimes a problem.

The fixing of locks and bolts and other attachments up to the late 17th century was done by nails, not screws. Eventually, screws took the place of wedges in the crafts of the locksmith and the watchmaker.

\*(canon ends, i.e. "sweet screws")

speaker B= whisper, generally mf

Today, -- screws are machined and machines are screwed. This sample-of-sin, scolopendra, scotch-warming-pad, shoreditch-fury, was not always so. Originally, machine screws were made by shoful-pullet, smock-servant, soiled-dove, special-spigot-sucker, hand. Under this primitive system, no two screws were alike. skit, sportswoman, squirrel, star-gazer, stew, sard, When a screw had to be replaced it was difficult to make another scour, serve, shag, smock, snabble, snib, stroke, strum, that would fit. stingtail, summer-cabbage, swallow-cock, fad-cattle, canary-bird, fancy-fagot, castoff, Henry Maudslay, about the opening of the 19th century, a featherbed, cleaver, period referred to as the Paleotechnic Phase, gave cocktail, file, accurate concubinal, great study to the production of uniform and accurate concubinal, filth,

screws, laying the foundation for the modern interchangeable type. *fireships,* *cruiser,*  
 Maudslay's passion resulted in his screw-cutting lathe. Obviously, *flag-about,* *cover,*  
 a decisive piece of standardization. *flagger,* *cracked-pitcher,*  
*flapper,* *cuddle,*  
 Leonardo's work with the screw seems to have been far in advance *flash-mollisher,* *cockatrice,*  
 of his time. *flash-tail,* So much so that we *convenient,*  
 assume it to be original. His notebooks contain many sketches *flesh-broker,* *cats,*  
 of long-lead-screws used to control mechanical devices *haughty-dickey-bird,* *nag,* *nanny,* *niece,*

a slight accelerando

c.120-140 wpm

speakers, Group C= canon, hushed but more incisive, generally p, order of entries: A,T,B,S

speaker B= whisper, generally mf, but more incisive; structural goal is "go-through" p.13

NB: speaker B may be out of phase with speaker A during this canon.

reproducing the screw itself, <sup>+(ATTACCA)</sup> *nymph,* *nightpiece,* *nug,* *nightpiece,* *nestlecock,*

and as such, fathered the modern concept of *nidge,* *nig,* *nock,*  
 the use of the screw in toolmaking. *nub,*  
*nug,* *niggle,* *needlewoman,*  
 Notwithstanding the fact that before the end *night-bird,* *night-trader,* *nockstress,* *night-*  
 of the 19th century factories began *pro-*  
*snap,* *night-hawk,*

ducing tools at a lower price than the black- *fling-dust,* *game,*  
 smiths, *flip-flap,* still making their own tools, *gobbleprick,*  
 preference for home-made tools lingered on. *flirt-gill,* *girls,*

Many travelling blacksmiths roamed the villages. *flirtina-cop-alls,* *gamehen,*  
 One remarkable figure was Pincher Jack. *fly-by-night,* *gamester,*  
 Maudslay was followed by Sir Joseph Whitworth. *foreskin-hunter,* *gear,*

*frigated,* He *goatmilking,*  
 established the primary system of uniform threads, *free-lancing,* *go-between,*

which, *froe,* *gig,*  
 subsequently, was accepted by leading machine builders all around *flap,* *gill,*  
 the world. *flimp,* *graduate,*

(circa)

Improvisation played a large part in the village workshop. *flourished,* *green-goods,*  
 It influenced the design of future equipment. Examples are the *flutter,* *grass-widow,*  
 famous stone-weighted beam-drill that operated without a screw- *foin,* *giglet,*  
 ing-down mechanism, and the home-made-slip-wrench which was *fondler,* *gallimanfry,*  
 an adjustable spanner made without a screw, but much esteemed *fumbled,* *gook,*  
 by tradesmen for its power to grip a worn nut. *front-door-working,* *giggler,*

+(canon ends, i.e. "need improvisation")

IN THE END YOU COME IN NEEDING. YOU COME INSEMINATING. YOU COME IN SOCIAL VARIABLES AND SELECTED STUD SERVICE. \*\*\*  
 YOU COME AS A STATISTICAL DONOR OF HOW AND WHY. T,B,S  
 (S,A only on following lines. T,B bypass: YOU COME IN MY PUDENDUM WITH INSTRUMENTS OF WAX AND RUBBER, OF LEATHER AND GUTTA-PERCHA, DILETTO-DALLYING.)  
 YOU COME BROOMSTICKING. YOU COME INJECTING. YOU COME EMOTIONALLY. YOU COME CULTURALLY. YOU COME PRESUMPTIVELY. YOU COME SUPERIORLY. YOU COME ALL OVER ME, BITCHING NEED!

3

2



Speaker B is in phase again

speakers, group C= canonic (but not imitative, read as given) conversational, hushed, but incisive, generally p

Later, following Whitworth's lead, the seller's standard was adopted.  
fulham virgin, gixxie,

(b) IN THE END THOUGH YOU COME IN GOODNESS.  
 (t) YOU COME (s) YOU COME IN SLANG AND SELLING, IN SALARY AND WAGES,  
 (a) YOU COME IN SMALL PORTIONS WRAPPED IN A TWIST OF PAPER,  
 (s) YOU COME IN TOBACCO, IN BUTTER, go-through!  
 (b) YOU COME IN PUFFING AND SPREADING,  
 (a) YOU COME IN SILK, IN SILK, PASTURES,  
 (s) YOU COME IN HOUSES AND GREEN  
 (b) YOU COME ABUNDENTLY, ALIVE,  
 (a) YOU COME  
 The chief difficulty with Whitworth's method was in the attainment of accurate,  
 (t) YOU COME IN CORKS AND BOTTLES, YOU BITCHING GOOD!  
 uniform pitch of the screw-threads. Any error was multiplied. For instance,

an error of one ten-thousandths of an inch in pitch between screw-threads would probably go unnoticed if there were only half a dozen turns. BUT, say with 24 threads to the inch, given a screw a foot long, the error would be multiplied by 288, such that the screw would bind and jam before going far into its counterpart. Ingenious means have corrected such errors, and screws are now-a-days turned out very cheaply and with great accuracy.

(a very slight pause)

There are two basic methods for cutting a screw thread by hand. In method A one should: then  
 mount a metal rod of desired diameter between the centers of a lathe, then  
 fix a cutting tool on the slide rest of the lathe forcing it against the rotating rod, then  
 repeat this process until the thread is sufficiently deep, then  
 match it with a master screw to test accuracy.  
 In method B one should: use a screw-die and die-stock, then  
 fix the rod in the die-stock with the dies straddling the rod, then  
 rotate the stock until the thread is cut by the dies being pressed together  
 gradually by a screw in the stock.

(A female thread may be similarly formed with a screw-tap worked into a hole with a wrench).

In modern screw-making, however, only the above principles are followed, for screws are now-made on automatic lathes designed to cut a large number accurately in one operation. Machines are now so thoroughly automatic that an attendant can watch several of them such that vast numbers of screws can be turned out at surprisingly low cost with almost perfect accuracy. By employing "change wheels" on the lathe heads the number of screw-threads may be altered from one standard size to another.

TECHNOLOGY

5

(transitional)

speaker A= normal speech, more accented here and there, slightly more "heated" as he tracks a

(like an aside:→

humorous metaphor over his straight, dull text, generally mf

Speakers, Group C= laugh canon beginning at + which continues through conversational voice-text as given. The laughs are well-spaced twitters, the conversational voice-text is leggiero, generally p

Speaker D intersects with the qualities of group C (both laughter and text).

Speaker B gets in on the laugh act too.

IN THE END YOU'LL COME, IN ANY CASE, I SHOULD  
 (t) I AM NOT CERTAIN THAT  
 IN GAMING!  
 HAVE SCREWED MYSELF UP TO ACCEPT IT, AS I AM  
 " THE FARRIER PRONOUNCED SHY AMONG STRANGERS. (b) DO YOU  
 HER A MOST SUPPOSE CHRISTINA WAS PROPHETIC? (s) "DOCTOR,"  
 COMPLETE SCREW DESPITE REPLIED SIR AUSTIN, "IF YOU HAD A PURE-  
 AN UNHEALTHY CONDITION." AH, BLOOD ARAB BARB, WOULD YOU CROSS HIM  
 YOU'LL COME ALL OVER ME WITH A SCREW?" (a) I AFFIRM THE RIGHT  
 YOU BITCHING TO SINGULAR BARGAINING WITH ALL OF THE  
 GAME. AH, COLLECTIVE GOVERNING ORGANS. (t) DID  
 HA, AH, YOU KNOW THAT BEFORE THE USE OF WIND  
 POWER THERE WERE A FEW HORSE-

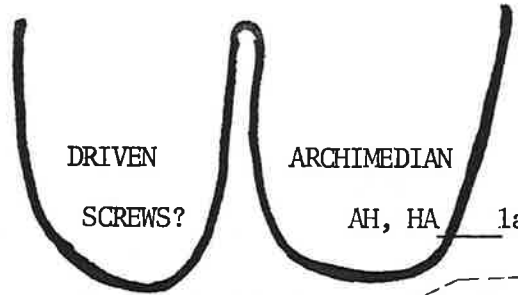
c. 220 wpm

poco a poco ritardando

c. 120-140 wpm

poco a poco accelerando





c.140-160 wpm,  
speaker D=  
drunken  
quality,  
generally  
pp

**PP**  
BLOWED, BLUED, BLURRED,  
CORNEO, [ ]  
CROOKED, FLOORED, FETTERED,  
FUZZLED, GRAVELLED,  
GUTTERED,  
KEY-HOLED, KNOCKED-UP,

(subito) **f** **OUT!**

**f** **AND,**

**ff**  
MUGGY, MUDDLED, MOPPED,  
MASED, [ ]  
NOGED, [ ]  
DAGGED, DOWNED, DULLED,

**f** **ONLY TO:**

**f** EYE, ELECTRIFY, EXHAULT,  
LAP, UN DER,  
LET, FAR, FLY,  
LUMP, HIGH,  
LUSH, HEARTY,  
LEAR, HA N CE,

**f** **AGAI N,**

c.160-180 wpm,  
speaker B=  
whisper,  
generally p

When you compare this remarkable precision and productivity to statements  
pagen, panel, parnel, particular, peculiar, petticoat, pick-up, piece,  
by Cellini who thought a male screw should be made three fingers thick, or  
pintle-bit, poker-breaker, pole-cat, prick-climber, public-ledger, punk,  
by Stevinus who thought that the screw should usually be at an  
puttock, pusher, pirate, placket, puzzle, prim, prugge, pross, polly, purse,

2

Cf. p. 20  
for  
Continuation

ritardando

angle of 30 degrees,  
abbess-occupant,  
we have, indeed,  
wet-happy,  
beyond doubt,  
baby-dicky-bird,  
come  
columbine,

a long way.  
afloat, layout, wife-in-water-colors,

On the other hand, it might be of interest  
dasher, dalilah, dell, demi-rep,

to compare these modern techniques with  
dopey, doorkeeper, dove, dowse, doxy,

another passage from Heron's Mechanics, I quote:  
drab, drap, dragon, dress-lodger, dutch,

(nb: speaker A, begin this section "playfully")

"As for the female screw, it is made in this way:  
dromaky, dulcibel, dulcinea, do, dock,

**PPP** **R** **IS/R**

We take a piece of hard wood,  
whittle, tway-poke, **S** **R**

whose length is more than twice the length of the  
work-lard, **A** **R**

female screw, and its thickness like that of the female screw,  
fashion-spoon, **B** **R** **T** **R**

and we make on one part on half the length of the piece of wood  
rabbit-pie, rainbow, ramp, ram-skit, randy-dandy, rantipole,  
**B** **R**

a screw in the way we have already described,  
real-lady, rep, rig, road-rover, rump, rasp, relish,  
**IS/R** **S** **R** **T** **R**

and the depth of the screw-turns on it should be like the depth of the screw-  
roger, rut, raddie, ramage, ripe, **A** **R**

c.120

laughter  
canon ends,  
go directly  
into phoneme  
(R) flutter

poco  
a  
poco  
accelerando

phoneme (R) Flutter= tutti speakers (except A), one at a time as indicated. Straight lines give the length of each Flutter. Flutter barely audible at beginning, ppp. This section moves to a point of considerable intensity, as noted, but very gradually. Vary timbres, frequencies, move to Flutter decay at the end of each phrase. Phoneme-(R) attacks are to be as synchronous as possible to the speaker A text from which they are extracted. **notes**

4

3

4

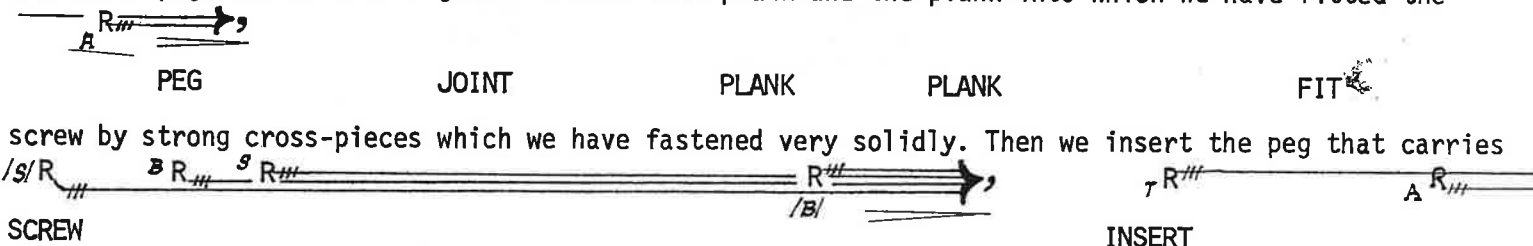
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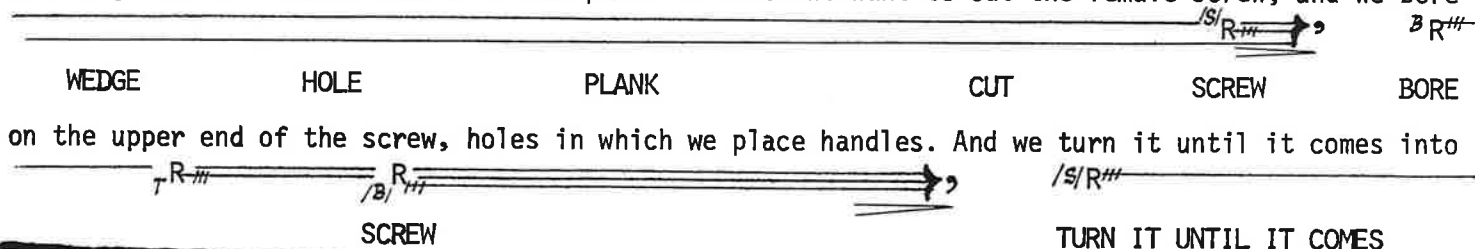
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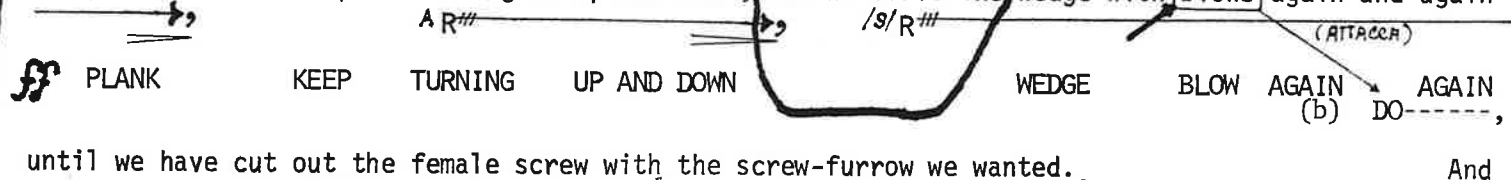
the screw-peg, and we make a joint between this plank and the plank into which we have fitted the



the wedge in to the hole that's in the plank in which we want to cut the female screw, and we bore



the plank, and we keep on turning it up and down, and we serve the wedge with blows again and again



until we have cut out the female screw with the screw-furrow we wanted.

SCREW! YOU-----, SUPPOSE-----, And

so we have made the female screw."

IT'S-----, POLITE TO JAB IN THE GROIN? (begin laughter again) (subito piano)

(a) ONLY IF IT'S LEGAL!

(s) LIONEL

WAS MOUNTED ON AN OBVIOUS SCREW,

BUT IN GOOD GOING

CONDITION!

(t) DO YOU SUPPOSE IT'S ORIGIN IS

REALLY OBSCURE? (s) AH, MISER, AUNT IS JUST AS

GREAT A SCREW AS EVER! (a) YOU COME

ALL OVER ME

YOU BITCHING

It obviously follows

from the foregoing

that familiar types

of screws are named from the GAME! thing

(b) COME! to which they are attached;

the sense to which they are attached;

the function to which they are attached;

the form to which they are attached;

the quality to which they are attached;

and,

for example:

thing as in bench-screw;

form as in counter-sunk screw;

function as in thumb-screw;

sense as in flat-screw;

quality as in interrupted screw.

There are also many special combinations,

such as:

(nb: take time; turning the page is structural here)

c.200-220 wpm

continue accelerando

Bass, group C enters above the intensity of the moment. Speakers Group C enter laughing canon at +; conversational voice, cf. related passage p.13. Piano.

Speakers B,D are part of the laugh-canon also.

c.220-240 wpm

6 speaker A= fast, cool, poco a poco radical ritardando, mostly via broadening the space between word units

very slow

NOMENCLATURE

subito 220-240 wpm

Speaker A,  
cool, driving,  
sempre mp-mf

Speakers B,D, Group C,  
antiphonal. Follow A  
immediately as if an  
echo. Begin ppp, poco  
a poco crescendo to  
forte, but without  
much frequency shift,  
(i.e. speech level is  
essentially monotone)

→ screw-alley (subito) ← SCREW-ALLEY ←

screw-box SCREW-BOX  
screw-coupling SCREW-COUPLING  
screw-dog SCREW-DOG  
screw-dollar SCREW-DOLLAR  
screw-drill SCREW-DRILL  
screw-eye SCREW-EYE

screw-eyed SCREW-EYED<sup>1</sup>  
(as in having the eyes screwed-up)

1  
a note to speaker A:  
all "asides" are  
immediate continuations  
from those two-word  
phrases which precede  
them.

screw-gear SCREW-GEAR  
screw-grip SCREW-GRIP  
screw-gun SCREW-GUN  
screw-joint SCREW-JOINT  
screw-machine SCREW-MACHINE

screw-mouth SCREW-MOUTH<sup>1</sup>  
(as in an ill-shaped mouth)

screw-plot SCREW-PLOT  
screw-plate SCREW-PLATE

screw-propellor SCREW-PROPELLOR<sup>2</sup>  
(which by the way subscribes to the formula,  
that is, the real slip formula as apposed  
to the negative slip formula:  $\frac{v+f-s}{v}$ )

2  
a note to speaker A:  
articulate the formula ---  
including "over v" as well  
equal signs, e.g. f equals  
velocity.  
The tempo is going well if  
this phrase can be  
articulated in one breath  
including the down-beat,  
screw-pump.

screw-pump SCREW-PUMP  
screw-rod SCREW-ROD  
screw-regulator SCREW-REGULATOR  
screw-spanner SCREW-SPANNER

screw-press SCREW-PRESS<sup>2</sup>  
(an example of which is described elsewhere)

screw-tool SCREW-TOOL  
screw-turn SCREW-TURN  
screw-turner SCREW-TURNER  
screw-driver SCREW-DRIVER  
screw-cap SCREW-CAP  
screw-worm SCREW-WORM

screw-wrench, SCREW-WRENCH<sup>2</sup>  
and in the sense of belonging to a screw such as:

screw-arbor SCREW-ARBOR  
screw-curve SCREW-CURVE  
screw-head SCREW-HEAD  
screw-hole SCREW-HOLE

2

screw-motion	SCREW-MOTION
screw-post	SCREW-POST
screw-shafting,	SCREW-SHAFTING or in appliances operated by a screw such as:
screw-borer	SCREW-BORER
screw-valve	SCREW-VALVE
screw-pad,	SCREW-PAD and additionally in the objective-genitival case as in:
screw-chasing	SCREW-CHASING
screw-cutter	SCREW-CUTTER
screw-maker	SCREW-MAKER
screw-slotting	SCREW-SLOTTING
screw-driven,	SCREW-DRIVEN and as you know, screw takes on other forms. For example the 1886 Encyclopedia Britannica volume XXI contains the following:
screwable	SCREWABLE
screwage	SCREWAGE (which is a rare form today)
screwed	SCREWED
screwer	SCREWER
screwiness	SCREWINESS
screwing	SCREWING
screwish,	SCREWISH and furthermore, screw is used <u>up to and including</u> objects which in fact are really <u>screwless</u> such as in the
screw-pine	SCREW-PINE a popular name for a species Pandanus. (In tropical countries, Pandanus Utilis is highly valued for its edible fruits and the fibres of its roots and leaves. The leaves of Pandanus Odoratissimus also yield a valuable fibre. The name of the screw-pine is suggested by the perfect spiral arrangement of the leaves, easily observed in mature specimens, and also from their resemblance to the
pineapple).	

un poco  
piu  
accelerando

c. 240-260 wpm

molto ritardando  
poco a poco

c. 40 wpm (at  
cadence)

(take a long space)

Subito:  
c. 120-140 wpm

(rather entre nous) By an accord signed in Washington, D.C., on November 18th, 1948, the screw-thread standardization committees of Canada, the United Kingdom, and the United States accepted a common standardization of screw-threads for their respective countries and called it the Unified Thread Standard, or U T S. The U T S standards are published in the A S A Publication volume one, 1949, and are given below. Eventually, it is hoped that these standard screw classifications will become universal:

(attacca subito)

subito 240-260 wpm  
Group C= 2+2, i.e.  
BT, SA. BT (dramatic  
speech) enter into an  
argument, poco a poco  
more hysterical. SA  
are more in the tone  
of previous litanies,  
although more precise,  
articulate. Motion  
between sub-groups is  
a very fluid, "swish-  
ing" back and forth.  
Generally mf, with  
weight on side of BT.

T	IT ALREADY IS.	S	MEANING WHAT? TO BE ROWING.	A	YOU MEAN ALL OVER?
	There are six standard screw-thread series:				
T	I MEAN OVERALL.	S	TO WHAT END? TO BE SWINGING.	A	B CAN YOU COLLECT ANY OF IT?
	and three special series: The latter should not be employed				
T	OF COURSE.	S	MEANING WHAT? TO BE BODYING.	A	B CAN YOU PUT YOUR FINGER ON IT?
	until use of the standard series proves impossible.				
T	OF COURSE.	S	TO WHAT END? TO BEING-----	A	B YOU'RE SIMPLY FORCING THE MEANING OF WORDS.
	The standard series, based on diameter-pitch measurements, and,				

Speaker A= in and out of foreground, periodic accents (almost percussive), especially on classifications such as: UNC, NC, UNF, NF etc. A's style approaches that of an auctioneer, (but very subtly so)

<sup>T</sup> NOT SOON ENOUGH. <sup>A</sup> SIDE BY SIDE. <sup>B</sup> MOST SPERMATOZOA DIE SOON ENOUGH.  
 their suggested uses are:

<sup>T</sup> HOW SOON IS SOON? (1) <sup>S</sup> MEANING WHAT? <sup>B</sup> A SCREW IS A SCREW.  
 course-thread series screw, UNC and NC for general use especially

<sup>T</sup> MEANING WHAT? <sup>A</sup> TO BE DURING. <sup>B</sup> OVER, JUST OVER.  
 where rapid assembly is required.

<sup>T</sup> RIDICULOUS. (2) <sup>S</sup> TO WHAT END? <sup>A</sup> TO BE STROKING. <sup>S</sup> MEANING WHAT?  
 fine-thread series screw, UNF and NF for applications requiring

<sup>B</sup> LAUGHABLE. <sup>A</sup> TO BE, <sup>S</sup> INSTEAD OF TWISTING BACKWARDS.  
 greater strength, or where the length of engagement is limited.

<sup>T</sup> ABSURD. (3) <sup>S</sup> TO WHAT END?  
 extra fine-thread series screw, UNEF and NEF, for highly stressed

<sup>B</sup> IRRELEVANT. <sup>A</sup> TO BEING.  
 parts.

<sup>T</sup> INSENSITIVE. (4) <sup>S</sup> MEANING WHAT?  
 8-thread series screw, 8N, a substitute for UNC and NC, for

<sup>B</sup> STUPID. <sup>A</sup> BILLIARDS.  
 diameters larger than 1 inch.

<sup>T</sup> NONSENSE. (5) <sup>S</sup> TO WHAT END? <sup>A</sup> TO BE STRIKING THE CUE BALL,  
 12-thread series screw, 12 UN and 12N, a

<sup>B</sup> PREPOSTEROUS. <sup>S</sup> BELOW THE CENTER. <sup>A</sup> MEANING WHAT? <sup>S</sup> TO BE-----  
 continuation of UNF and NF, for diameters larger than 1 1/2 inches.

<sup>T</sup> FIDDLE-DE-DEE. (6) <sup>S</sup> TO BE-----  
 --SIDE-STROKE-TWISTING? 16-thread series screw, 16UN and 16N, a continuation of UNF and NF for

<sup>B</sup> DIDN'T YOU EVER HEAR OF A JURISPRUDENTIAL CONSTRUCTION SCREWING UP-----  
 diameters larger than 2 inches.

<sup>A</sup> --HIGH-OBLIQUE-SCREWING? <sup>S</sup> TO BE-----  
<sup>A</sup> --SLOW-SCREWING? <sup>S</sup> TO BE-----  
<sup>T</sup> MISDEMEANORS INTO FELONIES FOR EXAMPLE? <sup>T</sup> ON THE CONTRARY,  
 (7) the three special-series screws are 8UN, UNS, and NS.

WASN'T WILKINS PROPHETIC WHEN HE SAID, " THE CHIEF INCONVENIENCE OF THIS INSTRU-

MENT IS THAT IN A SHORT SPACE IT WILL BE SCREWED UP INTO ITS FULL TS

LENGTH?" <sup>B</sup> HOW SHORT IS SHORT?  
 recognizes 8 thread classes distinguished from each other by the amount of screw-allowance,

<sup>T</sup> SHORT! <sup>B</sup> WE'RE NOT GETTING ANYWHERE <sup>T</sup> SCREW-BEAN!  
 or, screw-tolerance. These classes which are based on length of engagement are:

<sup>T</sup> SCREW-MOSS!  
 (1) screw classes 1A, 1B provide liberal allowance for assembly ease, even

<sup>B</sup> SCREW-PALM!  
 when threads are dirty or slightly damaged.

<sup>T</sup> SCREW-S T E M !  
 (2) screw classes 2A, 2B are for the production of bolts, screws, nuts, and

<sup>B</sup> SWISS-CANON R A M M E R !  
 other commercial fasteners.

<sup>T</sup> F L O R I O O S - S C R E W W W W - R I D E !  
 (3) screw classes 3A, 3B are for close tolerance work where no allowance is required.

(TB  
 continue  
 alternating)

tutti:  
 poco a poco  
 accelerando  
 and  
 crescendo

rubato

3  
 1  
 2



(ancora SA)

a tempo  
continue  
accelerando

S TO WHAT END? A TO BE CRICKET? S MEANING WHAT? A TO BE. S IS IT? T IMMATERIAL.  
 (4) screw classes 2 and 3 apply to both external and internal threads.

A I DON'T KNOW, EXCEPT-----WHENEVER WE STOPPED IN THE WOODS--  
 However, in addition to the U TS class,

WE COULD HEAR THE QUEER, CREAKING RASP OF THE BIG BORING GRUB WHICH THEY  
 there is also the A TS(American class), the W TS(Whitworth class), the

CALL THE SCREW-WORM. S MEANING WHAT? A TO BE SINGING. S TO WHAT END? TO BE S--C--  
 BA TS (British class), the M TS (French class), and the IS TS

R--E--W? T WHY DON'T WE BE IT TOGETHER? S THAT WOULD BE FUN!  
 (the INTERNATIONAL class), all of which makes screw-interchangeability

c.260-280 wpm

Group C= dramatic speech + "voicing", generally forte;

1 BREATHING = very disjunct, choking, gasping quality, poco a poco accelerando on repeats, into:

2 a kind of cheer-leader quality, but more hysterical, as if "losing the game" into:

3 CANONS which embody the above, but which change characteristics according to their context at the moment (e.g. sarcasm). Change lengths, timbres, tempi, rates between voice entries, intensities, etc. Each entry embodies the content of the first model, but is indicated in the score only as C canon entry 2, C canon entry 3, etc. In certain cases end points may hocket, cf. below, or overlap considerably with the surrounding texts.

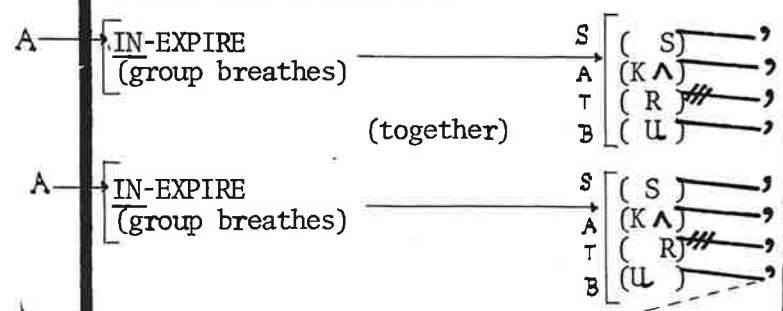
B O.K.-----A BREATHE IN (group breathes) EXPIRE (S)  
 slightly more complex since the screw-system is slightly different in each case.

A BREATHE IN (group breathes) EXPIRE (KA)

A BREATHE IN (group breathes) EXPIRE (R)##

A BREATHE IN (group breathes) EXPIRE (U)

(group repeats the above sequence once more, then proceeds:)

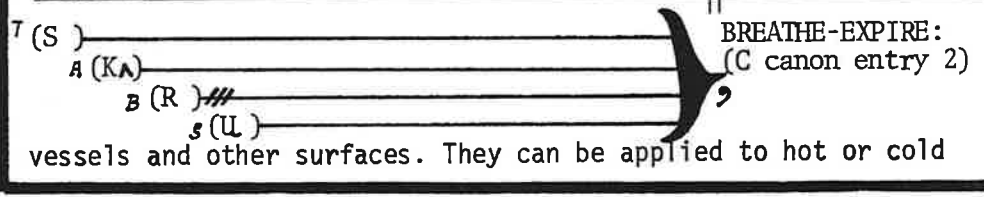


T YOU ARE GETTING BETTER. A EXPIRE INDEED. S IS THIS SUPPOSED TO BE  
 Other screw details are as follows:

AN EXAM OR SOMETHING? B IT SHOULD BE FUN. B THEY USED TO CALL THIS  
 (a) power-transmission screw-threads include the acme thread,

TAKING A SCREW. S I THINK IT IS FUN, DON'T YOU? A COME ON-----  
 the general purpose thread, and the 29 deg-stub thread.

KEEP THE MECHANISM GOING, SATB THAT'S IT, SATB BREATHE-EXPIRE: 3  
 (b) A TS's for high strength bolting are used with pressure



surfaces. To: (c) American standard taper pipe threads,

(d) American standard straight pipe threads adopted by A SA consist of 5

joint types: (1) pressure tight joints with sealer, (2) pressure tight joints without sealer, (3) free-fitting mechanical joints, (4) loose-fitting mechanical joints with lock-nuts, (5) loose fitting mechanical joints for hose couplings.

SWIPE CANDY  
 ROCK SHOE-  
 THE-GOOSE. SWIPE  
 CANDY ROCK  
 SHOE- THE-GOOSE. (repeat rhyme 3 times)

Speaker D= drunken quality as before, forte. Rhyme is to be repeated 3 times, words get closer and closer together; quality is almost a drunken mimicking of Group C cheer, above.

(--get a little faster by the end)

( Speaker A, attacca subito after last rhyme repeat )

(un poco allargando)

Machine screws are defined according to head types as follows:

← C canon entry 3)

Speaker D=  
drunken  
quality,mf

loose, quasi-  
playful  
duet

poco  
a  
poco  
allargando

flat head, MIRACULOUS, MORTAL, MUCKIBUS,

round head, BOOZED,

fillister head, BUDGY,  
← C canon entry 4)

oval head, BEMUSED,

hexagon head, BLIND,

socket head. BUNG-EYE-QUEERED. Eyebolts are classified as rivit, nut, or screw,

and can be had BREWED, on a swivel. Driving recesses for screws used in modern practice

are:

hex socket, BIT,

phillips, BOSKED,

drilled-spanner, BEERED,

fluted socket, OVER-SEEN, OVER-SPARRED, OVER-TAKE N!

BEING:

1

Speaker B  
whisper,  
attacca subito  
c.160-180 wpm

continue  
allargando

frearson,  
badger

harlot.

slotted,  
baggage

haymarket.

slotted-spanner,  
bawd

ware.

clutch,  
hack

bawdy.

pozi-drive,  
beef

hen.

one-way.  
bird ← C canon entry 5)

high.

basket

hair.

bloss Setscrews are used for fastening  
flyer.

blouzalinda things to shafts to prevent relative  
hiver.

rotation. They are available in a  
bobtall holer.

variety of head and point styles, such as:

1

blow hollow-oval point,

hop .

bottom-work hollow-flat point,

hooker.

bunt hollow-half-dog point,

picker.

buss square-head-cone point,

horse.

butter square-head-cup point.

high.

bun BUT ← C canon entry 6)

roller.

2

c. 130-150 wpm

Speakers B+D=  
child-like  
quality as  
before. Speaker  
B also continues  
whisper level.

poco  
a  
poco  
accelerando  
↓  
speaker A=  
progressively  
more agitated,  
driving,  
quality of a  
circus-  
carnival-  
barker, stress  
classes, e.g.  
"type AB"

c.160-180  
wpm  
↓  
continue  
accelerando

Speaker D=  
drunken  
quality,  
p-pp;  
philosophical

IF WE WERE TO GO MAKING ENDS MEET, Setscrew holding-power is proportional  
blouzabelle jade-keep. house-

or, PUTTING THE DEVIL IN HELL, to seating torque. brim- maid-marion. bite-

or, GRINDING OUR TOOLS, Shaft-hardness should be at least 10 bulk- kittie- jam. hog-

Rockwell C points less than the setscrew point. or, TAKING ON A- bona- knock-em-down. handle-

SPLIT-ARSED MECHANIC, OR SUCKING belly-bump light- frigate. have-

THE SUGAR-STICK, OR LOSING THE MATCH, Locking fasteners are used to prevent bore- magpie- jantart.hustle-

loosening of a threaded fastener in service. The wide variety bounce- quaedam- vault.tighten-  
and pocketing THE STAKES?

or, differ vastly in design, performance, and function. Some examples are:  
go- STARGAZING? roba-madam- laundress. hire-

(1) seating lock; COULD YOU SAY WHAT YOU WERE DOING? bob- joy- carrion. hustle-

ah, ha, THAT'S THE TRICK. bull- quail- spring, stop-nut; jerker. hole-

(3) prevailing torque; AH, HA, AH- bum- lindabrides- (4) wedge; quean. horse-

(5) blind; (6) quick-release. bung- loneduck- kittock. huddle-

PERHAPS, P

brush- jiggle- cyprian. huff-

Coach and lag screws are available in cone and gimlet points. bed- mark- mutton. high-

←(C canon entry 7)

press- jouncing- jill. hop-

Self-tapping screws are available according to body form and head types. bit- quicumque- vult! ASA  
Of-

classifications are: bat- jommer- ←(C canon entry 8) click- pap-

type AB, used in pierced or punched holes where a sharp point for starting is need-  
maggie- mouse-

ed. Type B, a blunt point chuck- space-thread screw. Type mare-

BP, used for locating and aligning holes. Type C, another blunt point cooler-

IF BY:- MALT PECKING  
P

type. Type U, hammered or mechanically forced into work. Type D, for vestal-

muddle- WE:- OVERCAME  
P

rethreading clogged, pretapped holes. Type E, another blunt point type. Type cross-

junt- PICKLED WINE!

G, for low-strength materials. Type J, same as type D. Type BF is used to jack-

quim- IF BY:- CORK-  
P

reduce stripping. Parenthetically, screw-thread inserts are useful in many cases to provide hug-

moth- PODDING,  
P

increased thread strength and life. Holes in which threads have been stripped, or jog!

cow- WE:- SPRUNG SLEW!  
P

3

2

3

1

2

1

2

3





the particular obsolete-screw-warehouse. The obsolete-screw-warehouse

MEANING WHAT?  
BAT

acknowledges. He alerts the screw-user. The screw-user acknowledges.

SCREWY.  
S

Next he determines along with the obsolete-screw-warehouse the date or

TO WHAT END? TO WEARING OUT.  
BAT S

THEN, ONLY,

dates on which the obsolete-screw may be received and conveys this information to the

MEANING WHAT?  
BAT

(000000000000H),

screw-user. The screw-user acknowledges, ships his obsolete-

WORTHLESS.  
S

(000000000000H),

screw-stock on the determined date after having alerted the obsolete-screw-warehouse,

TO WHAT END? TO CHANGING THE WORD TO SHAFT!  
BAT S

ON LY . THEN, "ALL YOU ARTS, BAT

while simultaneously sending a copy of the obsolete-screw-stock shipment to my

SCREW TO THE HIGHEST, FOR MY MAIN PIECE IS NOW-----A----- DOING!"  
(000000000000H), ON LY THEN-----,

brother-in-law. The obsolete-screw-warehouse confirms receipt of the

obsolete-screw-shipment to the screw-user and sends a confirming copy to my brother-in-

law, who, in turn, confirms receipt of this information to both the obsolete-screw-

warehouse and the screw-user. This having been accomplished, my

brother-in-law alerts the screw-maker to prepare the new-screw-shipment to be shipped

to the screw-user, alerts the screw-user to be prepared to receive the new-screw ship-

ment from the screw-maker. They both acknowledge that they are prepared.

The screw-maker additionally sends my brother-in-law the precise date of shipment of the

new-screw-stock. My brother-in-law acknowledges this and forwards

this information to the screw-user. The screw-user acknowledges. Then

my brother-in-law alerts the screw-maker that it is OK to ship the new-screw-stock to the

screw-user. The screw-maker ships. The screw-user receives.

Normally, a given transaction ends at this point. However,

it is clear that the operation can become far more complicated when there is more than

one obsolete screw-user, more than one new-screw-maker, or more than one obsolete-

Speaker D= dramatic speech, mf, prominent. Continue to articulate (U) when possible

general dynamic is about mf now (except for A )

general dynamic is about mp now (Except for A )

general dynamic is about p now (except for A )

4

2



general dynamic level is about pp now (except for A)

screw which can be replaced by one efficient new-screw.

Occasionally this happens.

With industrial acceleration being what it

is, it is even possible that a new-screw on the market intended to replace a screw

or screws which are thereby rendered obsolete, may itself become obsolete before it has

been used because of an even newer-screw-variety.

My brother-in-law is a

dedicated man.

*NIENTE (finalmente)*

(a long silence)

(coda)

c.110-130 wpm

In Heron's Pneumatics certain implements outside of the five powers (six powers according to modern thought) are described. Especially interesting are his devices which produce circular movements as a result of hot air or steam streams.

For example there is an altar where a fire is lit and the hot air from this hollow altar, streaming through four bent pipes, makes puppets dance.

Authorities contend on the strength of such playthings that the Ancient Greeks could have invented the steam engine if only they did not have slaves which made such an invention superfluous.

Clearly, this is not true, for the engine had to wait for the screw as we know it to be refined.

(attacca subito)

ritardando

c.90-110 wpm speakers Group C= litany, sotto voce, pp

MEANING WHAT?

TO ATTRIBUTES.

TO WHAT END?

TO EXAMINE.

MEANING WHAT?

TO DEEP.

TO WHAT END?

TO THE BASE.

MEANING WHAT? TO

OUT.

TO WHAT END? TO

DIPPED

OUT.

IF WE:  
P

RATHER DEEP.

RATHER DIPPED DEEP.

DEEP RATHER DIPPED.

DIPPED DEEP RATHER.

DEEP DIPPED RATHER.

RATHER DEEP DIPPED.

c.70-90 wpm speaker D= a soft drunken quality, and a soft forte

1967-1969  
Barbara Gillis/  
La Jolla, California

1

2  
1

10/31/69

# Choral Ensemble Presents A Trick Or Treat Program

By DONALD DIERKS  
Music Critic, San Diego Union

It may never be known for sure if the concert given last night at the San Diego Ballet studio on Fifth Avenue was scheduled for Halloween intentionally, or by happenstance. Either way, it is accurate to call the New Music Choral Ensemble program a Halloween concert on several counts.

It was fantastic, grotesque and other-worldly, and the hobgoblin was conventionality. It was a treat or a trick depending on the degree to which you could bring yourself to believe in the great pumpkin.

## IMAGINATION NEEDED

One's enjoyment in the "new" theater depends now in large part on how much imagination one takes to the theater with him, and how much he is willing to participate and cooperate with the actors. Avant-garde theater is not usually a passive experience, and neither is it an experience to be cherished by anyone who particularly admires form, balance, content, design, technique and acquired concepts.

The work of the eleven-member New Music Choral Ensemble was largely improvised, even though there were obvious guidelines and the same kind of loose discipline that is found in good seminar discussions. Everyone tries to stay on the discussion topic.

## CALLED TEDIOUS

As for the "choral" in the group's name, what was done was not so much singing as choral reading and team moaning. With this there were movements in a quasi modern dance style, with the restriction that every action was done in slow motion, or as if under water.

I believe the idea might have been to convey a dream world or trips into fantasy-land. In any

case, I found "Warm-up: Warm," "The quality of Soft Is Not Straining" and "Mass" tedious almost beyond endurance.

The Magnificat for six sopranos by Chihara was very little better, although it may have had some slight organization.

"Pas De Cinq" by Kagel was good fun. I'll call it a pantomimed precis of "Madame Butterfly," "The Great Gatsby," "The Return of the Native" and "The Snows of Killmanjaro" performed in collage.

"Maledetto" by Gaburo, who leads the ensemble, was a work that combined a precise spoken technological language with nonsense language not unlike some of the hermetic poetry of Ger-

trude Stein that revels largely in sounds rather than meanings. In this case the idea was much too long and largely a failure, unless the intention was to bore, in which case it was a brilliant success. Such is art today.

Kenneth Gaburo is a bona fide composer—you even can find his name in your Schwann Catalog, so some of his things have been recorded.

However, since leaving Illinois for California, he has taken up with a new discipline he has dubbed, with admirable clarity, "compositional linguistics." It all has to do with language as music, or music as language, or something like that.

Of one thing you may be sure: compositional linguistics has nothing to do with music as music, or language as language. III served up almost two hours of word salad to an unusually tolerant young audience. For instance, contrabass player Bertram Turetzky, took the word "inside," broke it into various constituent phonemes, and clucked, hissed, squeaked, hummed, and sang these beautiful sounds while simultaneously battering his instrument with bow, fist, palm and what-have-you.

The only other "music" on the program was an adaptation of this idea. An out-of-focus score (which would have been illegible even if it were in focus) was flashed on a screen, while off to the side, fancily written words were projected for poor Jack Logan, who tried desperately to interpret the soul of the words by playing the trumpet and mouthing the syllables simultaneously.

The most agonizing part of the evening, however, was the 30-minute "Lingua II (Maledetto)," an exercise in sniggers. The hero of this piece was the word "screw," and you can imagine the jollity of it all.

I can't say I enjoyed the experience, but I survived. May I suggest to III that for people interested in words, those program notes are simply awful? Nobody really can tell the players with that scorecard.

It says on the program that what we heard was part "of a massive six-hour theater generally entitled 'Lingua' (1965-1970)." I think I'd cheerfully pass up the remaining four hours on the basis of Saturday's two-hour sample.

A musician, avant-garde composer Kenneth Gaburo most certainly is. But much else—at least on the evidence of his work presented Thursday night at Cal State Long Beach by his superbly trained "choral ensemble"—he isn't.

Gaburo founded the first edition of his New Music Choral Ensemble in 1965 while he still taught at the University of Illinois. At that time its efforts were directed primarily to avant-garde choral literature, and the virtuosity of its accomplishments has been documented on two commercially available recordings.

The current group, based at UC San Diego where Gaburo moved in 1968, is called the NMCE III, with only one holdover from the Midwestern prototype.

Variety of Talents  
The seven performers who appeared Thursday night went far beyond mere singing. Their finely honed talents reached out to encompass nearly every sort of individual and group sound of which the human voice is capable, plus acting, mime and dance. And instead of standing primly in proper gleeclub rows they ranged freely about, more like an experimental theater troupe than an old-fashioned choral group.

Mixed media is hardly uncommon these days, and can, of course, work spectacularly well. Yet ironically enough it was Gaburo's most "conservative," sound-oriented piece which made the most telling impression Thursday.

The evening's program was devoted to the first two parts of what the program notes called "a massive six-hour theater generally entitled 'Lingua' (1965-70)."

The second section, which came after the intermission, was a 45-minute essay in what is essentially a speaking chorus of the type which has flourished of late in modern choral literature.

Seven Voices  
A baroquely elaborated disquisition by a single speaker on the properties of the screw, it calls upon the accompanying contributions of six equally virtuosic voices. The result is a masterpiece as an aural experience, deftly juxtaposing vocal sound and music with both the denotative and connotative meanings of words.

The first half of the program consisted of five of the six movements of "Lingua I," in which individuals or the group were called upon to enact a variety of purposeful characters. Accompanying instrumentalist Bertram Turetzky enlivened his opening double-bass solo with his accustomed artistry, and there were moments of striking individual accomplishment elsewhere.

But the whole was undercut by what must be described as pretentious self-indulgence and half-baked implementation on Gaburo's part. And his predilection in his work for sophomoric sexual innuendos (which marred "Lingua II" to no obvious purpose, as well) seemed in the final analysis less a dramatic device than a personal hangup.

intermission

intermission

intermission

intermission

intermission

intermission

intermission

intermission

New Music Choral Ensemble III, Kenneth Gaburo, director. Presented in the National Museum of Natural History Auditorium by the Division of Performing Arts, Smithsonian Institution. Participating artists: Bonnie Barnett, Lin Barron, Sherry Dorn, Bruce Rittenbach, Bruce LeBlis, Robert MacDougall, Alan Johnson; guest artist: Bertram Turetzky, contrabass. Jack Logan, trumpet. All-Gaburo program: Inside, quartet for one doublebass player; The Flight of Sparrow, for one actor and tape; Nante's Joynt, for voices, tape and projections; Mouthpiece, sextet for one trumpet player and projections; Poesies, for seven sculptured humans and tape; Lingua II (Maledetto), for virtuoso speaker and six bodies.

I don't know what happened to New Music Choral Ensembles I and II, but III, which played at the National Museum of Natural History Saturday night, courtesy of the Smithsonian Institution's Division of Performing Arts, was presented at the National Museum of Natural History Saturday night, courtesy of the University of California at San Diego.

Babel  
a consort of language  
the Depot  
January 12, 13, 14, 1973

# Ensemble III Fails To Communicate

NEWS OF MUSIC

By IRVING LOWENS  
Star-Staff Writer

Automation House: Gaburo

The program of Ken Gaburo's works at Automation House on March 12 did little to bolster his reputation as a leading contemporary music innovator. The event, personally supervised by Gaburo, suggested, rather, that he fancies himself a poet, gag writer, director, and all-around experimental theater man. The few actual musical impulses were interesting enough, but they were mired in what was mostly an evening of half-baked theatrical sketches. Some of these were inventive, but Gaburo rarely developed them with sufficient technical skill or discipline. Promising ideas went bad, skimpiness was confused with economy, sloppiness was confused with informality, and teenage bull-session humor was disguised as sophisticated word play. Too bad, because the performances were by NMCE III, a group of capable and creative young performers, most of them graduate students at the University of California's La Jolla campus where Gaburo teaches. At their best, they were able to give their material some plasticity; and they functioned in a fascinating dual capacity as half-human beings, half-automatons.

The program's only completely successful moments were in one of the five movements of *Lingua I*. The program notes explained that the title of this work derives from Gaburo's concern with "body linguistics other than verbal." Regardless of what that means, it appeared to work well in the third movement, *Dante's Joynt*. The spasmodic gestures and shouted interjections of the performers who advance menacingly towards the audience, combined with a sinister, pulsating taped score and a color film of malignant cell growth, all produce a strangely overwhelming impression. Also admirable from a performance standpoint was *The Flight of Sparrow*, in which a pantomimist responds to a set of increasingly demanding and contradictory

instructions from an unseen speaker. Sherry Dorn gave a most poetic account of the fragile sparrow, in spite of the repulsive instructions ordering her to assault her genitals and jump in and out of an imaginary box filled with rotten eggs. Two other movements, *Inside* and *Mouthpiece*, involved the not exactly new or entertaining gimmick of a single performer doing multiple-duty as instrumentalist, vocalist, percussionist, and sound-effects man. Both pieces seemed thoroughly mastered by their respective performers, Benjamin Turetzky (bass) and Jack Logan (trumpet). Finally, *Poesies*, a still-life study, is another instance of a plausible idea sabotaged by incongruous outside elements, this time banal ramblings from taped voices.

But the worst was yet to come. The one remaining work, *Lingua II*, is subtitled *Maledetto*, and there is little doubt as to whom Gaburo's malediction is directed at: the audience. This helpless body had to sit through a half-hour long discourse on the history and utility of the screw. Yes, I said screw. As a "virtuoso speaker" droned on about this lowly mechanism, a half dozen of his colleagues argued and bantered with one another, the result being some predictably off-color puns on the one-word subject. It is unlikely that even a kindergarten audience could be amused by these and the other cutesy, not-quite-obscenities sprinkled throughout the program. My reaction was—screw it.

ANDREW DORHEN

HIGH FIDELITY / musical america

# Gaburo Ensemble at Cal State Long Beach

BY JOHN ROCKWELL  
Times Staff Writer

John Cage:  
Where are we going and what are we doing?

Frank Bonacquisti  
Bob Feldman  
Susan Lane  
Anna Sussman  
directed by  
Pat Argo  
reading by  
William Brooks

William Brooks:  
Stages

Barbara Dalheim  
Jim Hurt  
Tamie Kotoskie  
Alan Stein  
Leon Thurman



Kenneth Gaburo:  
Maledetto

New Verbal Workshop:  
Carol Ames  
Dale Cockrell  
William Brooks  
Joan Korb  
Norma Marder  
Herbert Marder  
Richard Wagner

# Exasperating

THE WASHINGTON POST  
B10 Monday, March 22, 1971

The trouble with some avant-grade remedies for the dullness of mainstream art is that the cure is occasionally worse than the disease.

In principle, the multimedia experiments of the New Music Choral Ensemble III, presented in a free performance at the Museum of Natural History Saturday evening, seemed both valid and intriguing. Once the fascination of mere eccentricity had worn off, though, the effects were numbing and ultimately exasperating. Or, at least, so I found them.

This certainly didn't destroy my belief in the virtue of esthetic risk-taking, and I congratulate the Smithsonian's Division of Performing Arts for bringing us such provocative material.

It's true that a negative reaction can sometimes be a sign of the emergence of difficult new concepts, concepts that demand patience and insight. And I am willing to concede that the failure may have been mine—insufficient perception, or resilience, or both, on my part. But I'd be more inclined to grant these possibilities if the evening's ingredients hadn't seemed so familiar.

The NMCE III is an ensemble of nine young performers, most of them graduate students at the University of California at San Diego, where the group is presently based. Their varying backgrounds and interests include the composition, performance and improvisation of music, as well as linguistics, electronics, computers, theater, dance and film. The noted avant-garde composer Kenneth Gaburo serves as director.

[MORE]

The program consisted of portions of Gaburo's lengthy "theater piece" called "Lingua," involving voices, instruments, body movement, tape and projections. The performers were mostly blue-jeaned and bare-foot. Some segments were solos—a bass player in one and a trumpeter in another, both of whom accompanied themselves with vocal noises, and a girl who executed an antic mime in response to tape-recorded "instructions." Others were basically choral in nature. In one section, called "Dante's Joynt," the ensemble moved through a series of gestures and vocal interjections to frozen pugilistic poses, while the tape snorted and chugged, and a projector threw up abstract images that looked vaguely like larvae burrowing into a gelatinous mess.

In "Maledetto," the ambitious section that occupied the entire second half of the program, members of the audience were asked to sit on stage, while the ensemble gathered in front of them in a kind of makeshift living room.

As "virtuoso speaker" Alan Johnson read a technical disquisition on the mechanical device known as a screw, replete with obvious double-entendres, while the rest of the group intermittently drowned him out with a doggedly salacious hub-bub.

It was pretty sophomoric, and that was one of the evening's major difficulties. There was such an obsession with mode and mannerism that content went down the drain. It's a fine idea to exploit the rhythm and texture of words, as opposed to their meanings; to investigate the expressive potential of the voice apart from words and tunes, and to search out the congruences between the dynamics of movement, sound and imagery. But, the spectator is bound to ask, to what end? On this program, at least, the disparate elements were never meshed together into some commanding or novel Gestalt.

Still, the group is clearly possessed of much individual virtuosity, discipline and dedication, which are the qualities, I think, the audience was so quick to respond to. Nor would I rule out the likelihood that the NMCE III may eventually produce something more coherent in design and less trivial in substance. Right now, one would guess, they're at the sound-and-fury stage; significance, perhaps, is to follow.

LINGUA II: MALEDETTO forms the second part of a six-hour theater, generally entitled: LINGUA. The entire work was composed during the period: 1965-1970. The four sections which constitute the theater are:

LINGUA I: [POEMS AND OTHER THEATERS]:

1. POESIES: [Composition for 7 (or more) sculptured humans and tape]
2. MOUTH-PIECE: [Sextet for one trumpet player and 3 projector (slide) systems]
3. DANTE'S JOYNT: [Composition for 6 shouting voices, overhead amber spot, 16mm film, 2 channel audio]
4. INSIDE [Quartet for one double-bass player]
5. THE FLIGHT OF SPARROW [Composition for 1 actor and tape (or for 2 actors)]
6. CANTILENA III [Octet for soprano and violinist]
7. GLASS [Composition for SATB soloists and 4 percussionists]

LINGUA II: MALEDETTO [Composition for 7 virtuoso speakers]

LINGUA III: IN THE CAN: [A dialectic mix in 3 rounds; 40 actors, slides, film, tape]

LINGUA IV: THE FLOW OF [1 ]; [Composition for assorted phenomena]

2

*Maledetto, --- some notes:*

A. GENERAL REMARKS:

1. Seven speakers are divided into four basic groups: Speaker A= male [variable as to vocal timbre, but leaning more toward tenor quality]; Speaker B= male [bass-baritone]; Speaker group C= quartet [soprano, alto, tenor, bass]; Speaker D= female [soprano or mezzo-soprano].
2. When thus disposed, the speaker groups are contrapuntal to each other, and to within themselves [i.e., each speaker performs many 'roles']. Additionally, speakers B,D, and group C form various other ensemble associations during the course of the composition, namely: (a) BCD functions as a unison ensemble; (b) BCD functions as a contrapuntal ensemble; (c) BD functions as a duo; (d) CD functions as a quintet; (e) D functions as a transitional 'link' for all other groupings.

B. NOTATION:

1. Each group, A,B,C,D, is designated by a particular type-print [these type-prints hold when speakers combine in various fashions, except as noted below, cf. B.2]:

- speaker A= For instance compare SCROFA with OLD FRENCH escroue or escro
- speaker B= *canary tail-trading mount, fen sparrow, fly-girling out-owlart!*
- group C= TO WHAT END? TO SCREW THEM BEYOND THE WORTH OF THINGS.  
(constant for each quartet speaker; the score denotes which member is speaking by the symbols: S,A,T,B)
- speaker D= OR PERFORM A WIPE AT THE PLACE

2. When speakers B,C,D act as a unison or contrapuntal ensemble, (e.g. p.6), the following type-print is used, [the exception is the large S-symbol which occurs at the very beginning]:

FIRM IN SUBSTANCE NOT TOO DRY NOT TOO GREEN BUT IN BETWEEN

3. During speaker group C activity, and during certain speaker B,C,D activity, the symbols: S,A,T,B refer to the quartet members (group C). When bracketed, as follows, the symbols refer to speaker B, or D, i.e.: /B/ (bass)= speaker B; /S/ (soprano)= speaker D.

4. The letters: S,C,R,E,W are used to enclose textual material for each speaker (except speaker A). A given letter shape constitutes a local phrase for that speaker with which it is associated, (e.g., p.3-4, group C: letter S).

An adjacent, ordered succession of all of these letters constitutes one kind of macro-phrase. This ordering is shared by several speaking groups, e.g.:

p.1-4	p.5	p.6	p.7	p.7
S	C	R	E	W
[BCD]	[D]	[D]	[D]	[D]
[BD]	[C]	[C]		
[C]				
[B]				



A non-adjacent, ordered succession of all of these letters constitutes another kind of macro-phrase. This ordering occurs within a given speaking group, e.g. group C:

p.3-4	p.5	p.6	p.9	p.10
S	C	R	E	W

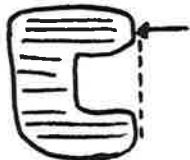
[LITANY SECTION]



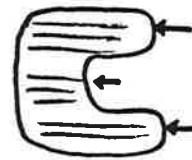
5. Speaker A controls tempo measured in words per minute [wpm]. All other speaker texts [whether enclosed as noted, or not] are mapped onto A's transmission and, therefore, are controlled by A's tempo. A's tempo is not affected by these mappings [although certainly, certain contextual adjustments will necessarily obtain--primarily for dramatic purposes. However, in no case should it appear to an observer that A's tempo is being 'regulated' by any of the other speakers].

Left-right margins, within which wpm rates obtain, are designated by:  and . These spaces remain constant until an arrow [left, right, or both] changes a previously designated space. Thus, say, on page 8 [no arrows given], it is understood that the previously designated space [page 7] still holds.

Left-right margins, as given, may enclose words [i.e., 'boundaries', as if set by a typewriter], or a combination of words and 'empty' spaces [silences]. Where empty spaces are involved, the given tempo is measured 'as-if' words were there. Boundaries set by enclosing letters [as noted above] are not to be confused with marginal spacing [unless, of course, they happen to coincide], e.g., page 5, group C:



not:



In general, spaces between typed lines have no metrical function. This is also true for top-bottom page margins [i.e., the last line of a given page proceeds immediately to the first line of a following page]. Exceptions obtain when an accelerando or ritardando is understood to still be operative [e.g., page 18].

6. When particular phonemes are to be drawn out [thus approaching singing], horizontal lines are attached, e.g., page 5, speaker D.

7. Dotted lines indicate some particular local connection which might otherwise be overlooked. This notation also obtains on a macro-level when speaker D acts as a transitional connector.

8. When lines are to be performed simultaneously, brackets, which appear in the right marginal space, group them accordingly. The number of lines [not necessarily the number of speaking parts] is also given, e.g., page 2:

EXERCISE IN \_\_\_\_\_ canary  
Combinationally

2

9. For speaker A, certain 'micro-goals' are noted thusly:

p.3 SKRUE      p.3 SCREW-POWER

Apart from textual significance within speaker A's part, these 'cues' generally serve to trigger various other speakers into action.

10. For speaker A, macro-phrases are denoted by Arabic numerals 1-7.

11. The score uses both alphabetical and linguistic [phonemic] notation. The latter, except for BCD ensemble sections, appear in parentheses:

(I) as in <u>in</u>	(æ) as in <u>pass</u>	(ʌ) as in <u>but</u>	(E) as in <u>fed</u>	(m) = m	(ɔ) as in <u>fall</u>
(N) = n	(P) = p	(S) = s	(k) = k	(i) as in <u>feet</u>	
(f) = f	(a) as in <u>hot</u>	(ʒ) as in <u>four</u>	(e) as in <u>play</u>	(ɹ) as in <u>ring</u>	
(ks) as in <u>speaks</u>	(r) = r	(d) = d	(t) = t	(u) as in <u>fool</u>	

### C. TERMINOLOGY:

The text, of course, provides its own description. However, in addition, a variety of descriptive qualities are given to each speaker. On one level they generally refer to some articulatory, timbral, and dynamic state. On another level they generally refer to some dramatic [actual], poetic, and metaphoric state. An outline is given below. Of particular importance is the slow rate of change of any state associated with a given speaker, [e.g., the rate of dynamic change in speaker B's part, spanning the entire composition; or, the rate of dramatic change in speaker group C's part spanning the entire composition]:

#### SPEAKER A

Speaker A generally tends to be apart from the group. He does not "react" to the group. His long-range goals trigger various voices into action. When A's part seems to change in character [i.e., deviations from normal speaking], these changes must appear to be his own reactions to his own statements [e.g., a humorous line; an inside joke; a more passive, bored reading; gliding over a much rehearsed speech; a more spirited reading, as if caught-up in his own jargon--but not its significance]. At times, A may appear to be an historian, a mere "reader", a pontiff, a circus barker, a teacher, an auctioneer---but in all cases, very subtly so,---and never as an actor, for his lines are the lines of indifference.

#### SPEAKER B

Speaker B is always cursing. His curse spans the entire composition as follows: p.2 whisper [forced], fortissimo; p.7 whisper, forte; p.11 whisper, mezzo-forte; p.14 whisper, piano; p.21 whisper, pianissimo. [cf. below for BD duet]; [cf.addendum note 12]

#### SPEAKER GROUP C

Speaker group C, as it proceeds through a variety of changes of state, appears to be transformational. Dramatically, and metaphorically, however, it is essentially reactive. It questions, observes, notes, argues, polarizes, incites, et alia. It appears to change state, but does not. It poses, but does not directly propose. It seeks, but does not find. Its broad qualities are as follows:

p.3 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo B + trio SAT]  
p.5 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo S + trio ATB]  
p.6 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo T + trio SAB]  
p.9 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo A + trio STB]  
p.10 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo B + trio SAT]

NB: each member of group C has an opportunity to be the 'inquisitor' in this section

p.10 Canons: conversational voice, piano, 1+1+1+1 overlapping; s,a,t,b order  
p.11 Canons: conversational voice, piano, 1+1+1+1 overlapping; s,t,a,b order  
p.12 Canons: conversational voice, piano, 1+1+1+1 overlapping; a,t,b,s order  
p.13 Canons: conversational voice, piano, overlapping as given in score  
p.13 Canons: conversational voice + laughing [random entries], piano  
p.16 Canons: conversational voice + laughing [random entries], piano [related to previous entry]

p.18 Argument: dramatic speech, mezzo-forte, 2+2; TB [argument], SA [an emotional litany]  
p.20 Togetherness: dramatic speech, forte, 1+1+1+1 alternating; also antiphonal A+ SATB  
p.23 Computer: dramatic speech, fortissimo, 1+1+1+1; solo B + trio ATS [litany becomes computerized]; SATB  
p.24 Inversion: dramatic speech, forte, 1+3 [solo S + trio BAT--now trio becomes inquisitor], SATB extracted U  
p.26 Coda: sotto voce, pianissimo, 1+1+1+1 alternating as given.

SPEAKER D

Speaker D likewise proceeds, and is accompanied, by a wide variety of states. In general she is transformational, i.e., she essentially comes to certain realizations and acts on them positively:

Speaker D [solo], with a 'drunken' quality: p.7 mezzo-piano; p.7 piano; p.7 pianissimo; p.8 mezzo-forte; p.14 pianissimo; p.14 fortissimo; p.14 forte; p.20 forte; p.21 mezzo-forte; p.22 piano-pianissimo; p.23 fortissimo; p.26 a 'soft' forte

Speaker D [intersecting with B; BD duo], child-like, playful qualities: p.2 fortissimo; p.8 forte; p.22 piano

Speaker D [intersecting with C; a quintet]; dramatic speech, voiced phonemes: p.5 forte; p.6 mezzo-forte; p.9 mezzo-piano; p.13 [conversational voice + random laughs], piano; p. 16 [cf. p.13]; p.23 [dramatic speech], forte; p.25 [dramatic speech, voiced-phoneme (ooooooh)], mezzo-forte. NB: ultimately speaker D, in this aspect, rejects group C.

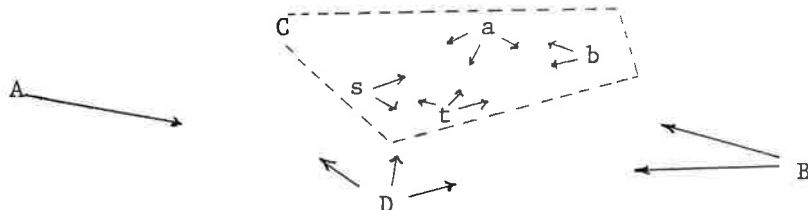
Speaker D also functions as a transitional connector for all speakers [including other 'D's']. In this position she becomes Speaker A's antagonist. NB: the morpheme [BUT] is imbued with a very large number of significations. The transitional connecting units may be grouped as follows:

p.2 But, [If---/DB/ ]  
 p.4 No--- [ /AB/ ]  
 p.5 Go: [ /DC/ ]  
 p.6 Go: [ /A-tutti ]  
 p.6 Again: [ /DC/ ] all fortissimo,  
 p.6 Go! [ /DC/ ] dramatic speech,  
 p.7 Furthermore: [ /DC/ ] somewhat cursing  
 p.7 And---  
 p.7 Go: [tangle, ]  
 p.7 Go---  
 p.7 Overmore: [Batter---rock(s) ]

p.7 But, [If---/DB/ ]  
 p.8 Nevermind, [ /A/ ]  
 p.8 You--- [gilded ]  
 p.8 Get [off--- ]  
 p.9 And, [move--- ]  
 p.9 And See [ /tutti/ ] all forte,  
 p.13 If [ /DCB/ ] dramatic speech,  
 p.13 You'll come, [ /DCB/ ] less cursing,  
 p.14 Out! [blowed--- ] more rejecting  
 p.14 And, [muggy--- ]  
 p.14 Only to: [eye--- ]  
 p.14 Again, [ /AB / /Tutti/ /AC/ ]  
 p.20 To: [swipe--- ]  
 p.21 Being: [miraculous(ly) ---taken]

p.21 But, [If--- /DB/ ]  
 p.22 Perhaps, [ A,B,C/ ] all piano,  
 p.22 If by: [malt pecking---] dramatic speech,  
 p.22 We, clearer realizations,  
 p.22 If by: [cork podding---] hopeful  
 p.22 We,  
 p.23 If by: [mellow pushing---]  
 p.23 If by: [clear podging---]  
 p.23 We, [ /C/ ]  
 p.23 And--- [ /C/ ]  
 p.23 If our--- [ /DC/ ]  
 p.23 And--- [ /C/ /A, tutti/ ]  
 p.25 [then, only (ooooooh) only  
 then]  
 p.26 If we: [dipped rather deep ] coda: action

9. Maledetto is primarily a living-room, or salon composition. It works better in the round. Each speaker should sit on an object of different height [e.g. a chair, bass stool, podium, box, instrument case, stuffed pillow, floor]. One spatial arrangement is:



10. Speakers A,B,D, and group C each should have a separate floor lamp. Maledetto is in progress as audience enters [preferably with dim, or no houselights]. In most cases the floor lamps should be sufficient to illuminate the audience space.

11. Maledetto has been recorded on CRI-SD-316 by NMCE III: Alan Johnson [speaker A]; Bruce Leibig [speaker B]; Elinor Barron [speaker D]; Sherry Dorn [soprano], Bonnie Mara Barnett [alto], Bruce Rittenbach [tenor], Robert MacDougall [bass]--[speaking group C]. This edition of the composition is respectfully dedicated to them.

12. With respect to the 'whispering' designation for speaker B I intend: 'noise-band' speech [characteristics of whisper + voicing]--rough, caustic, gravel-like. Not unlike the voice of a long time-half opened mouth-cigar smoking-poker player who consistently loses.

D. ADDENDUM REMARKS:

1. Speaker A's wpm rates should not be interpreted as having to be transmitted with machine-like invariability. Sometimes larger, or smaller-than-normal type spacing between words [still metrical] is intended to break up such regularity. Sometimes stretching a word, and quickening others is dramatically necessary. Further, it is not to be assumed that wpm rates require a temporal equivalence between one word and the next with respect to duration, [e.g., say, between the word: a and the word: puppet; i.e., a ≠ puppet with respect to duration]. Neither should it be thought that wpm rates obtain on a syllabic level [e.g. a ≠ pup ≠ pet], or on a phonemic level [e.g. a ≠ p#u#p#p#e#t]. What is required is the metrical fluidity of speech within the constraints of: (1) an 'averaged' wpm transmission, and (2) dramatic intent. These statements hold, generally, for the other voices as well. On the other hand, passages which are mapped onto A's transmission rate may indeed be moving at faster or slower rates. This is necessarily true because the total articulatory content of speaker B, say, may be larger or smaller than speaker A's at any given wpm segment. Thus very complex bi/poly/meters obtain. Sometimes these provide a basis for metrical modulations as well.

2. Continuity is crucial even where no sound exists to establish it.

3. When voice A is quoting there is no need to say "I quote", "end quote" unless the text uses these words specifically.

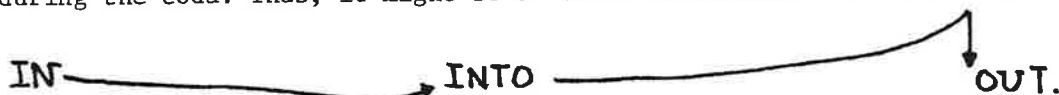
4. Pronunciation of proper names should always be slightly weighted so as to suggest their poetic, scatological, or dramatic character, e.g.: Jost Amman (suggests just a man), Henry Maudslay (suggests Henry, Maud's lay), Blaeuw's (suggests blows), Heron (suggests hair on).

5. All underlined words are to be given somewhat greater stress in relation to the context in which they appear.

6. Maledetto does not speak to the audience.

7. Maledetto must be well-rehearsed. Scores are used during performance for dramaturgical reasons.

8. The high density of the words: IN, INTO is intentional. The word: OUT is a major structural goal appearing in the most crucial sense during the coda. Thus, it might be of value to consider all of that which precedes the coda to be one structural 'upbeat':



OTHER PUBLICATIONS BY LINGUA PRESS:  
COLLECTION ONE:  
WORKS OF KENNETH GABURO

HUMMING: satb; 1954-5 [including some notes from: A MOSTLY BAD YEAR] 2:03

ANTIPHONY IV [POISED]: piccolo, double bass, bass trombone, 2-channel tape; 1967 9:24

PRIVACY TWO: ---MY, MY, MY, WHAT A WONDERFUL FALL---; 5 dancers, text, 4-channel tape, sculpted light; 1974 25:00

4 MOTETS: satb; 1956 [in Latin] 6:31

SNOW AND THE WILLOW [2 Madrigals]: satb; 1950 9:40

LINE STUDIES: flute, clarinet, viola, trombone; 1957 11:00

DECEMBER 8: 40 Male Voices; 1967 3:00

COLLABORATION ONE [Brún: Mutatis Mutandis; Gaburo: The Beauty of Irrelevant Music]: graphics, text, 6 scribes, 7 projectionists, 2-channel tape, 4-channel tape, laser light; 1972 45:00

THE FLOW OF [U]: sab (trio); 1974 25:00

NEVER : 4 groups of male voices (36 or more); 1966 2:48  
1

ANTIPHONY II [VARIATIONS ON A POEM OF CAVAFY]: large satb chorus, tape; 1962 14:32

TAPE PLAY [fat millie's lament, lemon drops, for harry, the wasting of lucrecetzia, dante's joynte]: 2-channel audio tape; 1964-5 21:55 [a collection]

LINGUA I [POEMS AND OTHER THEATERS]: POESIES: composition for 7 (or more) sculptured humans and tape; 1965 12:00

PSALM: satb; 1965 2:12

ANTIPHONY VI [COGITO]: string quartet, two 2-channel audio tapes, two projector (slide) systems; 1971 40:00

ALAS! ALACK!: Womens' Chorus (SA); 1950 3:35

LINGUA I [POEMS AND OTHER THEATERS]: MOUTH-PIECE: sextet for one trumpet player and 3 projector (slide) systems; 1970 5:30

TWENTY SENSING [instruction] COMPOSITIONS: ---studies in perception for small-to-large mixed performing groups; 1968-73

LINGUA I [POEMS AND OTHER THEATERS]: DANTE'S JOYNTE: six shouting voices, overhead amber spot, 16mm film, 2-channel audio 1968 6:00

PAPER PLAY: [ The Beauty of Irrelevant Music; C, ---IS; Murmur; Extraction; A Non-Scatological Set of Preliminary Remarks for NMCE IV; The Music in Samuel Beckett's: PLAY ]: --- six separate 'position' lectures/articles on various aesthetic, philosophical, theoretical, performance issues; 1964-1974

ANTIPHONY III [PEARL-WHITE MOMENTS]: chamber chorus (4+4+4+4), tape; 1963 16:24

CANTILENA FOUR: soprano and trombone; 1975 8:00

DWELL: ---a collection-collecting of generative grammars in memory: ARNOLD SCHOENBERG; 1973

LINGUA II [MALEDETTO]: composition for 7 virtuoso speakers; 1967-9 44:25

STRING QUARTET IN ONE MOVEMENT 1956: 8:05

LINGUA I [POEMS AND OTHER THEATERS]: INSIDE: quartet for one double-bass player; 1969 5:30

LINGUA I [POEMS AND OTHER THEATERS]: THE FLIGHT OF SPARROW: composition for one actor and tape (or for two actors); 1970 10:00

CANTILENA ONE: solo soprano; 1951 4:00

SHOW TELLIES: VIDEO COMPOSITIONS: GIVE-TAKE, MINIM-TELLIG ONE, TWO, THREE; 1974 20:00

STRAY BIRDS: 5 songs for soprano and piano; 1959 4:57

PRIVACY ONE: WORDS WITHOUT SONG: 33 graphics + text; 1950-1974

KYRIE: [ORBIS FACT/OR: a very odd do]: ---synthetic composition for chorus generated by one voice in a small cave around Mandy's Villa; 2-channel audio tape; 1975 10:00

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