Points to Self

For *Apartment House* Written as part of the AUT [OpenScores] project, 2015 Neil Luck

VOCAL SCORE

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Instructions

For:	Single channel video projection with stereo sound
	Misc. Ensemble, 3 or more players
	2 or more Vocalists / narrators / commentators (amplified)

Duration: 11.5 minutes

LINK TO VIDEO SCORE: <u>https://www.youtube.com/watch?v=fXGT2TmgpYQ</u>

Video / Instrumentalists

The instrumentalists respond to the video as a score.

Primarily, the players should attempt to map, or translate the physical gestures on screen, onto their own instruments or playing techniques.

However, other interpretations of the video are possible. Less abstract hand gestures can be interpreted for freely or suggestively.

The 'drawn' images that are overlaid on the video may suggest certain actions or musical material.

The soundtrack to the film may also be imitated or accompanied. For instance, the end of the video features a brief rendition of Rogers and Harts My Funny Valentine in C minor (A = 440Hz).

The overall idea is that a relatively fast moving range of relationships, material, and delivery should be exploited.

Vocalists

Ideally the vocalists should have vocal microphones running through a stereo PA.

These performers act as commentators on the live instrumentalists, using broadly physiological terms to describe the action.

The vocalists should produce a fairly constant stream of material.

To aid this, a printed score is provided with many 'starting points', or 'icebreakers'. These include space for extemporisation, or they could be just jumping off points for more improvisatory material.

Essentially, this is ready material at hand, to alleviate any danger of extended silences or 'corpsing'.

At the foot of each page of the score is a pool of 'structural declamations'. These can be spoken at any time during the performance, but should be given significant weight in their delivery.

Vocal material could also move away from merely spoken text, allowing for broader vocalisations. Indeed, performers could imitate or duet with instrumentalists, or respond or accompany sounds from video. For instance, the end of the video features a brief rendition of Rogers and Harts *My Funny Valentine* in C minor (A – 440Hz).

The overall idea is that a relatively fast moving range of relationships, material, and delivery should be exploited.

The score is comprised of 4 pages, and video lasts 11 minutes. Aim to turn pages (in order) at roughly 3 minute intervals.

Video

There are 10 second blank 'bookends' at the beginning and end of the video. The starting of the video begins the piece, and it then plays uninterrupted for the full duration.

Staging

The video needs to be visible to both the performers and the audience. The players, could either have separate video monitors, or could be seated in a way that allows them to see a single projection screen.

The vocalists should be in the best position to observe the performers. This may mean sitting or standing in the centre of the ensemble.

If you have any questions feel free to contact Neil Luck at **neilluck@hotmail.co.uk**, or on +44 (0)7817 204019

NECK

Could be tense. Receecececececeel tense. Too much potential here for pain from any unnatural or unlateral movement WHATSOEVER.

I can't talk about this without breaking into cold sweets. I mean sweats, I mean ____, I mean _____, I mean _____, I mean _____, pooling at the nape. Left, forward, _____, back, ____, ____, ____, ____ – all the directions really.

An Amiga joystick of a joint, POV headcam-mount.

You can see here, even in a live context how it could be the basis for any number of prosthesis really. Such as:

a) a broomstick	b) a
c) a TV aerial	d) a hotdog
·	

ARM

Key component part. Both left n' right versions, although here I focus on the

Omni-directional in audio sense, and able to pick-up in multiple patterns. Cardio, cardioid,

nt flex of ______ is noticeable, but also swingtime tendancies (______) for all the 19th-century bourgeoise festishists out there. Here a constant flex of ____

In out in out in out, yeah yeah.

Look, complex movements abound, never putting that _____down

ABDOMEN

Also, see the trunk of the body – maybe where core strength derives from.

Also, Also the position from which the energy for a suplex might derive. Or a pile dive. Also,

Also, the Gogoplata with (with Hands Clasped) might be ultimately dependent on abdominal sex-power.

Also, _

Also, another part of an insect here in a human analogy. Also,

HAND

Keep your digits clean, and your nails closer to the quick. That's not a tempo indication, its a physio-musical instruction.

Slapped on wood/ivory/skin a phalanged baton, mashing away.

P,i,m,a,a,a,a,p	p,p,	_ t,t,t,m,a,i,i,i	,i,i,i,i	,p,i,a,a,i,m,a,
p,p,p,p,p,m,m,m	,m,m,a,a,i,t,t,n	n,p,p,p,p,p,p,p,p	,p,p,p,p,	tp,p,p
(). Why mapping	ole surface (, some topogra		another maj e (opable surface
			17	

FEET

Don't talk to me about the fucking feet! Leave the fucking feet out of this! Fu_____this I'm ____ ar___! I've go___ f___k on sh__t-elf,

Those plates of shit, 8th circle of hell fucking ugly fucktard shitslabs. Fuck you.

FACE

Universally recognised site of ingestion, _____ ejection, expression, _____ modification.

Here now also encompassing a sort of comprehensible squint (_____'s fault ____ etc.).

Complex tendrils of gristle knot together into a grimace of intention. Could also be described as _

False verbosity fails me again various metaphors for the face / various metaphors for the____ / various metaphors for the_____

....are definitely possible:

SHOULDER

This bony, fleshy platelet has 220 degree rotation in all dimensions - a necessary attribute. Useful for:

1) Bowing 2) Striking

3) 4) _

5) Fingering 6)_____ A happy accident?

17 godamn years we got out of that shoulder, before it popped itself into a world of pain. ____ is invincible, hence zero GP requirements, but now in fortissimo / _____ / ____ /stringendo / ____ / ____ passages everything goes to shit.

THORAX

Clearly a display of waspish movements in the degree to which _____'s thorax is temporarily pronounced / _____ / ____. There's certainly a STING in the playing, hhaha!ahaha!hhaha!ahaha!!!!!!!!!!

I can't imagine how we might consciously examine the swingin' 'round of this (ball and socket) joint.

Some sort of:

- interlaced helixical structure of tendons

- fucked children's toy - wobbly meat-stack

- bottom-heavy joystick

PELVIS/THIGH

The 'Presley organ'.

God intended this to be shaken, but often in seated musical contexts the very opposite happens – stasis and rot. As well as this we get fermentation and ____ Killer, really, like ____ like _ like 🔄 LEG Lamb, chicken, pork, beef, _____frog, dog, -less, _____etc etc etc Stabilisers, for a 3-yr old's bike, but also key indicators of emotive playing. "His arms are like your legs". - a quotation by _____ / ____ A terrifying thought, but n_____ ot difficult, let's be honest, especially as the film is an aberration in standard performance exercise practice.

Filler = floor filler here. Exactly and literally e.g. One leg _____, other leg _____, final leg _____

They do, however, make contact with the ground. Umm,

That earthy feeling between toes. Or a cheapskate tiled bathroom floor. Gotta be thankful for that, at least, eh?!

"NEW CHAPTER"	"9:12, NAIL IN SHOT"	"TAKE 5"	"FINAL DEVELOPMENT"	"TROPE A FINAL APPEARANCE"
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"5:02, HANDS IN ANTICIPATION"	"VERSION 3"	"FALSE ENDING"	"FERMATA"	
"3:15, FINGERS ENTER"	"VERSION 4"	"PHONEY START"	"BAR 100"	"FOREARM MEANS READIED"
"7:44, PALMS SMEAR ACROSS"	"TAKE 3"	"SECOND CADENCE"	"POV FOOT AS FINALE"	"WRIST (ENTENDRE) FOR CLIMAX"

POINTS TO SELF

2

FACE

	OTZ
ĿЮ	CK

f) a priapic whatever g) a _____ h) a tympanic membrane i) a Top o' the spine, pretty delicate like. I mean, ____ break a man's _____ with a simple twist – that shouldn't happen here. Who cares man, all that necking is FAKE - completely bloody fake! What's the score? ANSWER: errrrrrrrrr. Isn't it? ____? Is that ok / safe / ___

d) a hotdog

ARM

It takes 20 years to learn to _ Once both arms are moving, it's possible to be classed as an 'intangible cultural property I gots that all All of _____ _;ME ; YOU'S All of ____

I've seen _____

Onscreen;

grows from a prosthetic wish, to growes frum ay proesesic wysh, tu _

ABDOMEN

Also, Also, the part of _____'s body that handles egg production, and houses the reproductive organs is right this moment in vigorous vibratories.

Also, ____

Also, this is a warm up for sure Also, _

Also, conceputal-cize that shit sack you call a fucking corporeal definition of your soul. Aldo, _

Also, the groin is key here, especially in a male hegemony (see here, but not here [points to self]).

HAND

Why mapping, some topographical language (_ technology, or cheapo instruments.

> ARGOS CELLO = ____ ARGOS PIANO = $_{-}$ ARGOS DRUMKIT = ____

All instruments designed for small hands and baby thumbs. So _____ should try spread 2 8ves, or just for children?

_____. Hands a larger, or smaller. 50Mm life-size aspect ratios are rare so here it's a problem ignored, rather meta-tarsallic makeups are somehow (roughly) translated.

____) is post-knuckle. Even this gesture (____

Top string finger 4 on _____th position. Bang on it!

1,2,3,4,5 (etc.) (top ten in the house / gallery / _ stgnhui&

FEET

You'll never get into the marines with feet like that. Almost zero pain receptors on those soles – a kind of superhuman part of the human physique. Prosthesis finds passage here.... /. Into

- Patio doors of the id - number plate of the sole - my discular representative - corporeal sub-canopy Sweet cheeks, Fat lip, Eye teeth, Crows feet, crows _____, crows _____ , dog's dog's _____hair line, widow peak, chin up, big beak. (Song) I've a memory for faces. Look at _____'s fucking smile, who could forget that! Umm, umm, umm, 50 muscles in chops SHOULDER 17 godamn years we got out of that shoulder, before it popped itself into a world of pain. is invincible, hence zero GP requirements, but now in fortissimo / ____ / ___ /stringendo / ____ / ____ passages everything goes to shit. It's _____ that we want from this, i.e. _____ As the root of limbalic movement this is the only place _____ derives from. All directions lead to 'the blades'. Chicken shoulder; delicate, pretty, thoroughly double-jointed. THORAX I've never heard of this term outside a nature documentary. But, then maybe this kind of behaviours has a docu-attitude to it. The film is more thorax mounted gonzo-porn (animal documentary). Those kinds of shows are all about wanking YOU off, not themselves. Here's what's working here; ____ "the Ersatz avant-garde"? See here; avant garde =This brings to mind apes chest-butting each other in a sort of primal superhero way. Get that diaphragm up to scratch all here. NOt half really. _ Ain't no,

PELVIS/THIGH

like _ Small, barely perceptible emanations may be visible on close inspection. Can we get some better light in here? Where are the fucking head-torches?

4 joints listed herewith: ball to socket to_____ Knuckle to _____

LEG Like a relay for 5 people here, conductors (baton[Don't, just don't in m'knee]!),
	tingent on ability
The artist speaks:	
ll:	:11

Pointing toes like hands, feet like fingers (_ That's the best we force a narrative interpretation?!

This little piggy _

"TROPE A FINAL APPEARANCE" "NEW CHAPTER" "9:12, NAIL IN SHOT" "TAKE 5" "FINAL DEVELOPMENT" "10:36, KNUCKLE SHUFFLE" "TAKE 7" "POINT 2" "AND 1" "TROPE C FOURTH APPEARANCE" "OPENING" "SYNCH CLAP, 1" "PART 2" "MIDDLE OF PIECE" "TROPE E ELEVENTH "THIRD STATION" "CLOSE" "FAKE INTERVAL" "CUE ENDING" APPEARANCE" "FINAL CADENCE" "HIT POINT" "NEW SYSTEM" "PAUSE" "WINDING UP" "FALSE ENDING" "5:02, HANDS IN ANTICIPATION" "VERSION 3" "FERMATA" "FOREARM MEANS READIED" "PHONEY START" "VERSION 4" "3:15, FINGERS ENTER" "BAR 100" "WRIST (ENTENDRE) FOR "7:44, PALMS SMEAR ACROSS" "SECOND CADENCE" "TAKE 3" "POV FOOT AS FINALE" CLIMAX'

POINTS TO SELF

Which extremity is now doing?
Face 2 described as Opposite in Face 3 i.e
Head and Neck: Can this be mapped back onto foot and knee of neighbour practitioner?
Joints find paths i.e
Shoulder twist – key analogy:
Shoulder press 3: Workout of that and
Laban arms in action. Track this: Track again in nexr upper body sweep, describe as
Upper arm 1: upper arm 2: upper arm 3: upper arm 5: upper arm 6:
Right thorax, shifting like Hard to explain, look at player 3.
X part has such as movement
Textbook elbow across board: Less to be said for shoulder across board:
Abdomens everywhere have this strange quality, Movement of motion in player 1:
This player has a microchipped groin, results in some swirl, ah such as wrist 1: wrist 2: wrist 4: last wrist:
Left hand player 1 now Somehow analogous to leftplayer Transfer of energy.
Hand 5 of 6 now
Finger to note correspondence checked as note to film is less clear, more like
Fingers on hand of person B now Movement of 'akash', seen in person B neighbour:
thigh 2: thigh 3: thigh 5: thigh 1:
A choreutic system in action (player 2):
One more shift in left/right arm:
Knee to next position, e.g Don't imitate in next player.
One player communicates to other through physio-bluetooth, translated as
Leg up into position B:
Right foot moving Analagous of course to
Fucking feet shift in
Foot 2, foot 3 moving Movement of similar speed in person C ().
root 2, root 3 moving not chient of similar speed in person C ().

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NECK

e) a ___ Into a sort of

Out of a kind've _ Many discs are, umkkk, ___: "Shit" and, and, and _____ "damn"

.

but,bt,btu,but,but,bt,bt,bt,bt,bt,

ack, ack, ack, ahck, ahck, -----

FACE

Umm, umm, umm, 50 muscles in chops

No actual sound, but _____ er _____ clearly a glottal stop from apple 'pos'

Also some, some, some tongue in cheek (high) _

Can, cannot, caan, _____, canoot, cahn, cainute, _____, cane, caneout, ____

hq498t5u rsl'3q4ti vqt48p£_____W%y87p983q4_gy4oq3_o73___45== &*@£4-i hstut45P(_____*&£5nvnT^73npunesrtb98WR&\$%b8huigsn _45-=-50w4t £W65_____780lert35no074w56n oOHv5nu____304q587Y(£*&mgggg

SHOULDER

ARM grows from a prosthetic wish, to growes frum ay proesesic wysh, tu groez freme ei proeztheetk wiessh, toohe grrose phroem ahh przfetick whizh, tuh graoze fthrom oah purosesic waaiiishe, dta grws fromm eh prsthtc woishsh, tooo _ ackh, err _____, whatever, - PRIAPIC WHATEVER, ____ , "um". ABDOMEN Also, the groin is key here, especially in a male hegemony (see here, but not here [points to self]). Ab (A category) do (B categ) men (C Catalogue) Cru (D tt) nch (E send) Gut (F hole) _ (G hole) (H ole)(J corner) (I) (K ending) HAND Top string finger 4 on _____th position. Bang on it! 1,2,3,4,5 (etc.) also, also, also, also, alsoalso, this n'this n'this. 1: 2: 3: Som'th'ng in th'air - here i come / ____ ?! !&?_____ ____ !&!&!x? ?&! 2(!)x(??+*) = ?_ (...>?<...) FEET This little piggy Think li-le _____ staying haem _____? who wants arost?

d) a hotdog

haated, trsnuormed, haetr iun, a gut, aerfu, an't, uneraftand, what, ealt, it, isnt, IIIm,

srefupoiuedm agi m edm satubg. QUITE. _

Like, like, like your $@_{\pounds}$! can extend sideways_____

what? I can't ______ waiht, wate, waet, whate ???? _____ ???? fwhait, ______

bones. out, of

se, umm, it, umm, ____, ummm, ____, ummm, ____, ! 1, 2, 3, etc etc.

www. Rrrrr. _____Yyyy. Uu___uuu. Dddd. Qqqqqqq___q. Nnnnn. Uuuuuu. Frrffgr. Ybyyy_____yyb. Ufufu____fyuyujd. ____Mkiop. Oooooooooo.____

THORAX Ain't no, _____ NOt half really. K. _____ E. ____ Y. ___ X. ___ A, B, C, D etc etc etc Y. this is jukejoint. _ don't get m'start'd. Because ... Because... hj. erg. 5Tu8. Sthlk. 9^&Ffew. Klja____erg. ah. ^7fffff. ____Agore(9). Y Why, waay, Y, wye, weiy, hwuey _____ "BUGGER"

PELVIS/THIGH

4 joints listed herewith: ____ ball to socket to_____ Knuckle to _____ Phalange to _____ T-bone to _____ Rib to Eye to _____ Tongue to _____ LEG Chicken lamb _____ pork _____ cow _____ Venison ____ I can't think of a single situation What's the method? For _____ Timings _____ .__? How many phone calls necessary ____ ?

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pygmy market on new feet, costs: This l and this _

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