

Text conventions

- D = dance
- yr = your
- thro = through
- [dance]** an unvoiced sound
- & in my handwriting
- ε = e : a = a : o = d : g = g

Pronunciation

The word "dance" occurs over 3000 times herein. It is essential to the piece that it be pronounced correctly. It is, under no circumstances to be pronounced "darnss".

"dance" must be pronounced with a short 'a' as in 'cat'. (American performers may use American diphthongal pronunciation). The same structure applies when the 'a' syllable is sustained (if in doubt, consult a Yorkshireman). Where the word 'dance' is sustained, the sound 'nss' should come at the end of the sounding note, & voices with parallel text must be in syllabic sync. Generally, & in particular with unvoiced sustained 'dance', the 'n' sound should be sufficiently suppressed to permit a smooth sound transition from 'a' to 'ss'. In loud unvoiced production, the 'd' sound can be made somewhat 't'-like to give edge to the sound.

The words 'past', 'fast', 'last' etc. are also to be pronounced with short 'a', as in 'cat'. (American performers may use diphthongal pronunciation).

- aa = long 'a' as 'ar' in park
- oo = as in 'choose'
- ooim = bouche fermé

dagd consonants occurring without an ensuing vowel (as the 'g' & 2nd 'd' here) should be pronounced with a neutral vowel (da, gə).

dancin': words terminating in '-ing' are normally curtailed to 'in' as in American popular music, & Northern English vernacular. Only use '-ing' where it is specifically written in the text.

RAPPING

Rapping is a particular kind of vocal delivery growing out of disc-jockey patter. It is self-confident (if not surly), with word articulation very clear (somewhat exaggerated), intonation exaggerated, & above all, rhythmically tight. Performers should listen to soul, reggae, rap & also to the guidelines (only) tape supplied.

The rapping must never be diffident, knowing, camped-up or ironic. Performers should put aside any personal embarrassment or urbane 'knowingness'. If you find the sentiments crass or the jokes painful, they will only be more so if you project these feelings through your vocal production... so don't. Also, this is not parody!

You should decide on an intonation pattern for each word group & then stick to it. In particular, voices rapping in unison (either live+live

or live+tape) must have, as near as feasible, identical intonation patterns.

Above all, the rapping must be rhythmically precise. The rapping is almost like an extension of the "drum-kit". The accent structure of each line should be very clear, & consonants delivered with a little extra punch, for their percussive value.

**[EX]** (Normal delivery) is self-confident & extrovert

**[EX, W]** extrovert & witty: NEVER ironic.

**[MON]** special delivery (usually with most notes sustained) around a monotone, higher than normal speech pitch, but not a lot. Each note should slide up slightly at its end, like a child's singer, but the text should not appear 'sneering' in intent. Short unstressed syllables are lower in pitch. Stressed words are very slightly lower than the monotone, in (starting) pitch.

ROLE OF RAPPERS.

The rappers act as an 'uncomplicated' foil to the 'post-singers'. Like the fool in English verse drama, they provide humour (but don't force it, or overdo it), comment on the action, & from time to time add more profound comments.

TREATMENT

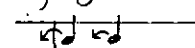
Voices should be slightly flanged, & appropriate reverb added, to make texts clear & to match ambience of synthesized sounds.

THE SCORE.

The top 4 lines are to be performed live. Other parts are to be dubbed onto tape with the electronic sounds already pre-existing.

Synopation notation.

Occasionally it is easier to think of the notated rhythm as a synopation of a simpler one, & in these cases, such a reading is indicated above the staff thus, e.g.:-



The small arrows indicate that the beats shown are anticipated, usually by a ♪ & occasionally by a ♪♯ (see true score for exact reading).

other

♪ shorten the note by approx ♪

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CLICK TRACK

The rehearsal click-track, in normal mode has a click on each crotchet (or quaver) & an accent on the first beat of the bar - unusual patterns are indicated in the score.

REHEARSAL TRACK  
TO BE USED FOR REHEARSAL ONLY

9 (A)

13

20

completely closed sound

la la la la la la la la hey na na  
(but mouth partly closed)

ppp  
mm

p  
mm

mp

p

mm

mm

REPEAT 4 TIMES

aa

28

32 (B)

subito mf  
da da da da da

mf

4ea

4sa

4sa

D

D

D

D

D D

D D

D D

D D

D ss

D ss

D ss

D ss

D D

D D

D D

D D

D D

D D

D D

D D

D D

D D

D D

D D

(D D)

(D D)

PREVIEW FILE ONLY

Handwritten musical score for guitar and voice. The score is divided into two systems, 48 and 52. The key signature is B-flat major (two flats). The time signature is 7/8. The music features a vocal line with lyrics and a guitar accompaniment with chords and dynamics.

**System 48:**

- Staff 1 (Vocal): *f* start the Da-ncin' move now on yr feet D through the night just feel that rhythm in you
- Staff 2 (Vocal): *f* start the Da-ncin' move now on yr feet D through the night just feel that rhythm in you
- Staff 3 (Guitar): *f* (D) (D)
- Staff 4 (Guitar): *f* (D) (D)

**System 52:**

- Staff 1 (Vocal): Keep on Da-ncin' this time anytime lets do it right & keep that rhythm with you
- Staff 2 (Vocal): Keep on Da-ncin' this time anytime lets do it right & keep that rhythm with you
- Staff 3 (Guitar): *f* (D) (D)
- Staff 4 (Guitar): *f* (D) (D)
- Staff 5 (Guitar): *mf* D D D
- Staff 6 (Guitar): *mf* D D D
- Staff 7 (Guitar): *mf* D D D
- Staff 8 (Guitar): *mf* D D D

Preview File Only

Empty musical staves for guitar and voice, including two treble clef staves, two bass clef staves, and two 7/8 time signature staves.

56 60

Keep on mo-vin' from the start then outa sight you got that rhythm in you join the Da-ncin' fast slow let it go but keep it tight just move that rhythm with you

Keep on mo-vin' from the start then outa sight you got that rhythm in you join the Da-ncin' fast slow let it go but keep it tight just move that rhythm with you

f **D D**

f **D D**

mf **D D D** mf **D D D**

mf **D D D** mf **D D D**

mf **D D D** mf **D D D**

mf **D D D** mf **D D D**

Empty musical staves for piano accompaniment.

Musical score for measures 65-76. Includes vocal lines and guitar accompaniment. Dynamics: *f*, *mp*. Chords: D D D.

Musical score for measures 76-80. Includes lyrics and guitar accompaniment. Dynamics: *f*, *mf*. Chords: D D D.

Lyrics: join the D now move it any-how get on your feet & take that rhythm with you take a chance now you know you can D that livin' beat just feel that rhythm through you

EX: & now have we a little surprise gonna together contrawise & play besides maybe the fool

EX: & now have we a little surprise gonna together contrawise & play besides maybe the fool

mf just join the D

f just do it: join the D

f just do it: join the D

f just do it: join the D

f just do it: join the D

Handwritten musical score for a vocal ensemble. The score is written on ten staves. The top two staves are vocal parts with lyrics: "cant turn back now this is just the D for you & me well sing that rhythm with you". The next two staves are guitar parts with lyrics: "that's that's right O-right" and "that's that's right O-right". The fifth staff is a vocal part with lyrics: "we'll make it you anyway chance". The sixth staff is a guitar part with lyrics: "we'll make it you anyway chance". The seventh and eighth staves are guitar parts with lyrics: "now this rappin' outa sight" and "now rappin' outa sight". The ninth and tenth staves are guitar parts with lyrics: "that's O-right" and "that's that's right O-right". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*. There are also handwritten annotations like "No irony (EX)" and "EX" in circles.

PREVIEW FILE ONLY

Musical score for guitar and drums. The guitar part is written in G major (one flat) and 7/8 time. It features a melodic line with slurs and a bass line with chords and a 'lets' (mp) marking. The drum part consists of a steady eighth-note pattern. Dynamics include mf and mp.

Continuation of the musical score. The guitar part continues with a melodic line and a bass line. The drum part continues with a steady eighth-note pattern. Dynamics include ppp and mp. A large blue watermark 'Preview File Only' is overlaid diagonally across this section.

Empty musical staves for guitar and drums, including treble and bass clefs and a 7/8 time signature.

10 (E)

Lyrics for the first system:  
 D with love & D with learning D the ware & D the tur-ning D with measure D with magic

Lyrics for the second system:  
 ho po. & now to to you  
 we'd like introduce

Lyrics for the third system:  
 so hey! professors on yr feet with a serious beat. it's

Lyrics for the fourth system:  
 some serious for the specialist few D D D this serious with a  
 rappin' specialist few is a boogie serious beat.

Lyrics for the fifth system:  
 D with love & D with learning D the ware & D the tur-ning D with measure D with magic

Lyrics for the sixth system:  
 & now to to you so hey! professors on yr feet with a serious beat. it's

Lyrics for the seventh system:  
 some serious for the specialist few D D D this serious with a  
 rappin' specialist few is a boogie serious beat.

all rapping: self-confident, & without irony



Handwritten musical score with multiple staves and lyrics. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*).

**Lyrics:**

noisy breaths "ff"  
 it's your D now  
 your turn, have to kam, get on your feet  
 get that rhythm with you &

minimally avant-garde serially Noh  
 post-modern & pizza to go  
 post- & funk/pizza-to-go  
 do the mashed potato  
 do the new complexity  
 finger & snap  
 if you d-doo-ron-ron can't stand  
 will turn you on  
 so now we'll tell some & sing stories this song so

perhaps schenker analysis will turn you on  
 so now we'll tell some & sing stories this song so

DDDD  
 DDD

minimally avant-garde serially Noh  
 post- & funk/pizza-to-go  
 do the mashed potato  
 do the new complexity  
 finger & snap  
 if you d-doo-ron-ron can't stand  
 will turn you on

post-modern & pizza to go  
 do the systems clap  
 do the new complexity  
 finger snap  
 perhaps schenker analysis will turn you on

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Handwritten musical score for a vocal piece. The score is written on ten staves. The top two staves contain the vocal melody with lyrics. The bottom eight staves contain accompaniment, including a bass line and piano accompaniment. The lyrics are as follows:

move that bo-dy  
 move your head & then just do it more  
 keep that rhythm with you  
 you can rap but da-hcin' is the thing were livin' for  
 keep that rhythm with you

just D along.  
 RAZER Bel-shazzar there's  
 won't say it again  
 well at least his head  
 let's keep on rappin' the dead  
 that's what I said  
 that's straight ahead  
 so let's sing instead

just D along.  
 RAZER Bel-shazzar there's  
 & John the Baptist,  
 at least his head  
 let's keep on rappin' the dead  
 that's what I said  
 that's straight ahead  
 so let's sing instead

mf just join the D  
 mf just join the D  
 mf just join the D  
 mf just join the D

f don't rap the night away just D  
 f don't rap the night away just D  
 f don't rap the night away just D  
 f don't rap the night away just D

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Handwritten musical score for guitar and voice. The score is divided into two systems, 136 and 140. It includes guitar notation with chords (D, D D, D D D), dynamics (f, mf, ff, p), and articulation (accents, slurs). The lyrics are:

well shake the earth beneath  
so move up heart & move up feet  
this time we'll find a way thro heaven's gate

it's no handicap  
one more move more clap  
& that's the rap.

it's no handicap  
one more move more clap  
& that's the rap.

enthusiastic  
hey! that's talkin'!

enthusiastic  
hey! that's talkin'!

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Empty musical staves for guitar and voice, including treble and bass clefs and a 7-string guitar staff.

Handwritten musical score for a vocal ensemble. The score is written on ten staves, with the top two staves containing vocal lines and the remaining eight staves containing piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 7/8. The lyrics are: "D with system D with ri-gour D elu-sive D eni-gma D with pa-sion D w. reason D thro' the f world de-spair is trea-son: D D now, let's D, de-spair is trea-son: D D now, let's D, de-spair is trea-son: D that's right do the boogaloo do the boogaloo do the boogaloo do the boogaloo". The score includes various musical notations such as dynamics (mf, f, mp, ppp), articulation (accents, slurs), and performance instructions (subito, f, EX). A large blue watermark "Preview File Only" is oriented vertically across the center of the page.

Handwritten musical score for guitar and voice. The score is divided into two systems. The first system (measures 1-10) features a guitar part with a driving eighth-note pattern and a vocal line with lyrics. The second system (measures 11-16) continues the guitar part and includes a vocal line with the word 'yea' repeated. The guitar part consists of two staves, and the vocal part consists of two staves. The lyrics are: 'gagaku yeah! do the filly dog, do the funky frog, do the turkey talk that's right it's outa sight do it right let's the one step spider that's right D that's'. The guitar part includes dynamic markings such as 'mf', 'mp', and 'ppp'. The vocal part includes dynamic markings such as 'mf' and 'mp'. The score is written in a key signature of two flats (Bb) and a 7/8 time signature.

Preview File Only

171

Handwritten musical score for a vocal ensemble. The score consists of 11 staves. The top two staves are vocal lines with lyrics. The next three staves are piano accompaniment. The bottom six staves are empty. The score includes various musical notations such as notes, rests, dynamics (mf, mp, f, ff), and articulation marks. There are also handwritten annotations and a large blue watermark.

(D)

let's D mp D D D D D D D D D

(D)

let's D mp D D D D D D D D D

or-right but keep that let's D  
no loss of confidence rappin' subright. mp D D D D D D D D D

or-right but keep that let's D  
rappin' subright. D D D D D D D D D

mf just keep on da-nain' mp D D D D D D D D D

mf just keep on da-nain' mp D D D D D D D D D

mf just keep on da-nain' mp D D D D D D D D D

mp D D D D D D D D D

Extravert  
commentary on  
the proceedings

we're gonna OK outa sight  
move a little further tonight

(Ex)

let's move it back  
just along to the song

(Ex)

let's move it back  
just along to the song

Preview File Only

Handwritten musical score for guitar and voice. The score is written on multiple staves, including vocal lines and guitar accompaniment. The lyrics are: "D thro cities D thro spaces D with masks & D with fa-ces D D D whe-never you're fly-in' high above the earth keep with it D D D D thro cities D thro spaces D with masks & D with fa-ces D D D for e-ver fly-in' high above the earth keep with it D D D D thro cities D thro spaces D with masks & D with fa-ces D D D for e-ver fly-in' high above the earth keep with it D D D".

Annotations include: "slight loss of confidence", "quieter", "EX", "1/2-whisper", "EX", "EXTRAVERT, WITTY, NO IRONY", "now Aaron held a disco down at the night golden cow".

Tempo and dynamics markings include: "ss", "f", "ff", "p", "EX", "EXTRAVERT, WITTY, NO IRONY".

Time signatures include: 7/8, 4/4, 5/8.

Chord diagrams are present for guitar accompaniment.

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D that's right

D that's right

click

198

199

200

201

202

(MONO)

(MONO)

(EX)

(EX)

(EX W)

(NEB)

(EX)

(EX)

3

EXTROVERT, WITTY,  
NO IRONY

but Moses did not like to D & so they

but Moses did not like to D & so they

shout

shout

shout

shout

do the rap do the trap  
ta-kin'

do the rap do the trap  
ta-kin'

Hey! I don't, you better  
like this perc

but Moses did not like to D & so they

but Moses did not like to D & so they

shout

shout

shout

shout

do the wri-tin' on the wall

do the wri-tin' on the wall

Hey! I don't, you better  
like this perc

then Moses goes to see his up on the  
shrink mountain high

then Moses goes to see his up on the  
shrink mountain high

shout

shout

shout

shout

He-rodias hated ob baptist  
man

He-rodias hated ob baptist  
man

Hey! I don't, you better  
like this perc

then Moses goes to see his up on the  
shrink mountain high

then Moses goes to see his up on the  
shrink mountain high

shout

shout

shout

shout

John, her daughter danced on & on  
Sa-lo-me f keep

John, her daughter danced on & on  
Sa-lo-me f keep

Hey! I don't, you better  
like this perc

Now, you gotta when you rap

Now, you gotta when you rap

shout

shout

shout

shout

Razzy Bilshazzar when a graffiti artist  
was havin' a ball

when a graffiti artist writes up on his wall

but at that the band is the moment arrives

Medes & they're playin' live & the Persians

shakin' do the it, do the, D hey

but Moses did not like to D & so they

but Moses did not like to D & so they

Hey! I don't, you better like this perc

Medes & they're playin' live & the Persians

shakin' do the it, do the, D hey

but Moses did not like to D & so they

but Moses did not like to D & so they

Hey! I don't, you better like this perc

Medes & they're playin' live & the Persians

shakin' do the it, do the, D hey

but Moses did not like to D & so they

but Moses did not like to D & so they

then Moses goes to see his up on the shrink mountain high

Medes & they're playin' live & the Persians

Now, you gotta when you rap

but Moses did not like to D & so they

but Moses did not like to D & so they

then Moses goes to see his up on the shrink mountain high

Medes & they're playin' live & the Persians

Now, you gotta when you rap

shout

shout

shout

just take you'll D.O.K. so long I just have to fly

Now, you gotta when you rap

shout

shout

shout

just take you'll D.O.K. so long I just have to fly

Now, you gotta when you rap

shout

shout

shout

just take you'll D.O.K. so long I just have to fly

Now, you gotta when you rap

shout

shout

shout

just take you'll D.O.K. so long I just have to fly

Now, you gotta when you rap



Handwritten musical score for a rap track. The score is written on multiple staves, including vocal lines and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are as follows:

**Vocal Line 1:**  
 jivin' for Herod she's offered the best keep movin' it slowly do the D says I'll take, keep the rest, the head you can we're movin' it now just do the D  
 f lets keep da-ncing new beat, on ur feet, now

**Vocal Line 2:**  
 yeah! you got the best, tonight of the rappin' do it slowly, do the D just cap the rap & keep the rest do it now just do the D so take a break, let's D we gotta do it right I

**Vocal Line 3:**  
 yeah! [NOISY BREATH] just do it slowly, do the D just cap the rap & keep the rest do it now that's just do the D heady stuff let's D o-right I

**Vocal Line 4:**  
 to the line, oh yeah yeah, keep it in time 1 2 3 4 5 9 oh yeah! we're doin' fine  
 you got the best, tonight of the rappin' so take a break let's D we gotta do it right I

**Vocal Line 5:**  
 to the line, oh yeah yeah, keep it in time 1 2 3 4 5 9 oh yeah! we're doin' fine that's heady stuff let's D o-right I

**Piano Accompaniment:**  
 The piano part consists of chords and rhythmic patterns. Dynamics include *mf* (mezzo-forte) and *f* (forte). The bass line is marked with 'D' for downbeats. There are several 'EX' (example) and 'EX.W' (example with lyrics) annotations throughout the score.

Preview File Only

11 click 212 213 214 215 216 217 218 219

the li-vin' dead & the se-vered head, well I think that's got to be all.  
back to dancin' feel that rhythm, feel the D of life

the li-vin' dead & the se-vered head, well I think that's got to be all.  
back to dancin' feel that rhythm, feel the D of life

tell you the tower of Babel was bliss; just what make you've had  
can you of all this? (EX) Razer Belshazzar! & now that song is here & its time we should go

hear you've shredded Orpheus as small as you are able but before you throwl better that head away  
(EX) start a record label the singers it's time to go

groove it, do the D move it anyway  
(EX, slightly assertive) allow us to finish it now, right now

groove it, do the D move it anyway  
(EX, slightly assertive) allow us to finish it now, right now

tell you the tower of Babel was bliss; just what make you've had  
can you of all this? (EX) Razer Belshazzar! & now that song is here & its time we should go

hear you've shredded Orpheus as small as you are able but before you throwl better that head away  
(EX) start a record label the singers it's time to go

D D D just join the D now

D D D just join the D now

D D D just join the D now

D D D just join the D now

This is a handwritten musical score for a piano piece, spanning measures 220 to 229. The score is written on multiple staves, including treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, f+). The lyrics "on mountains, in prisons" are written under the notes in the later measures. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

(K) 237

Handwritten musical score for a vocal part, featuring lyrics and musical notation. The score is written on a grand staff with treble and bass clefs. The lyrics include:

*mf* D in tongues & D in vi-sions D with laughter D with sorrow D D D forget there's to-mo-row, D D D D the night away  
*mf* just speak & shout & see the world in dreams without, D with lau-gher, just D D D just D for-get just D night  
*mf* just speak & shout & see the world in dreams without, D just keep on dan-cin' to-night D D D D to night  
*mf* just speak & shout & see the world in dreams without, D just keep on dan-cin' to-night D D D D to night

Additional lyrics in the lower systems include: "put on the shoes, hear the cuss, the backbeat to win", "do the blues rhythm man's the offbeat or to lose", "put on the shoes, hear the cuss, the backbeat to win", "do the blues rhythm man's the offbeat or to lose".

Performance markings include dynamic levels (*mf*, *f*, *ff*), articulation (*1/2-VOICED, with bite*, *unvoiced*), and rhythmic notations (e.g., 7xxx78, xxxxxx).

Preview File Only

1/2-VOICED, with bite

put on the shoes, hear the cuss, the backbeat to win  
do the blues rhythm man's the offbeat or to lose

CLICK

Musical notation for a "CLICK" sound, consisting of a series of rhythmic pulses on a staff.

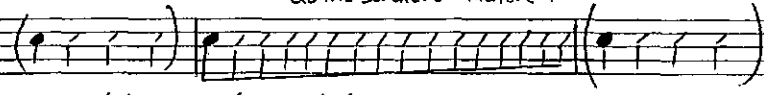
Handwritten notes and scribbles at the bottom left of the page, including the word "FLAME" and other illegible markings.

Handwritten musical score for a rap song, spanning measures 242 to 250. The score includes multiple staves for melody, chords, and accompaniment, with lyrics and performance instructions such as "D D the night the day all love, all your life away", "now we will rap some more you cant talkin' on the dance floor", and "do the clam, do the automatic".

Lyrics and notes:

- 242: D D the night the day all love, all your life away
- 245: (mono) now we will rap some more you cant talkin' on the dance floor that's real sure
- 246: do the clam, do the automatic, o-right & now, (the givin') that's right stay bright lets do it straight, do it anyway
- 250: do the itch, do the needle, do the scratch match that's right stay bright lets do it straight, do it anyway

PREVIEW FILE ONLY



rappers, absolutely no irony, or "knowingsness"

53 (M) click

Handwritten musical score for a vocal line and accompaniment. The score includes a vocal line with lyrics and dynamic markings (D, ff, mf, mp), and four piano accompaniment staves. The lyrics are: "don't let the world go by now is the time to fly can be we try anything the only thing is you'll that's certain". The score is marked with "Preview File Only" in blue.

1/2-voiced with bits

1/2-voiced with bits

cruise, read the news, do the thing in my dancin' shoes

cruise, read the news, do the thing in my dancin' shoes

1/2-voiced intimate

1/2-voiced intimate

better rapin, that's no lie

better rapin that's no lie

EX, Enthusiastic

EX, Enthusiastic

sing it high

sing it high

Empty musical staves for additional parts of the score.

Handwritten musical score for guitar, featuring lyrics and guitar-specific annotations.

**Lyrics:**  
 D by heart & D by nu-mbers D with eagles D with drummers D D D whe-(ever you're cry-in') far across the earth. & make the earth shake— D dont let your hope break # D  
 D yea D by heart yea 1 2 3 D join the D now do the Dancin' join the D retreat for a cross earth. # D & make the earth shake— D dont let your hope break # D  
 D yea D by heart yea 1 2 3 D join the D now do the Dancin' join the D retreat for a cross earth. # & make the earth shake— D dont let your hope break # D

**Guitar Annotations:**  
 Sing what the post wrote note hit that lets float keep it tight  
 Ex, no irony  
 Enthusiastic  
 let's do it yeah! let's do it  
 let's do it! yeah! let's do it!

**Technical Notation:**  
 Includes guitar-specific notation such as  $7 \times \times \times$ ,  $7 \times \times \times 7$ , and  $7 \times \times \times 7 \times$ , along with dynamic markings like  $f$ ,  $ff$ , and  $p$ .