

PLAN-B

Explanation:

Why PLAN-B? Music written in a traditional manner is PLAN-A. PLAN-A produces only specific outcomes. Interpretation is limited to minute differences in dynamics, tempo, and perhaps timbre. In contrast, PLAN-B allows for more than mere interpretation, the performer is an active composer. It requires one to assimilate and recombine basic musical instructions.

This work is made up of a small set of instructions which produce an infinite number of musical outcomes. In PLAN - B musical information is dissected, so that pitch-related information, rhythm and other information are notated in different spatial locations on the page. This dislocation allowed for the use of alternative notations. For instance, regarding pitch-related information, only the interval (the distance between pitches) is indicated. The direction of the interval and the initial pitch on which one is to begin playing are not given.

Salvador Dali's painting *The Persistence of Memory* helped to shape particular aspects of the music. The various tempi of the performers evoke the warped workings of the clocks. The clocks are also visually represented on the score in the 4 graphs. The three line graphs represent the open clocks and the bar graph the closed.

Although PLAN - B uses tempo, time, and visual elements in playful ways influenced by Dali; abstraction itself became the binding link between his work and my own. One notes that the clocks could not merely have been chosen as arbitrary objects to paint. The clock represents the first automation of an abstraction of the highest order: measured time. The first object whose sole purpose of existence is to measure a concept which is neither seen nor felt. In the painting the clocks are juxtaposed with nature in the far background. Dali recontextualizes objects that symbolically represent concepts. PLAN - B attempts to do something similar.

For Performers:

The linear intervals (of the melodic line) are determined by the boxes that contain symbols like m9, P4, M9. These intervals can be interpreted as either ascending or descending. If the performer chooses to play dyads (2-notes simultaneously) the intervals are to be read as harmonic intervals. If this is the case, the transposition between harmonic events would be indeterminate. When performing 3 or 4 note chords (the clusters indicated by the numeric system: e.g. 014) the performer can choose to voice these either in a closed fashion or in an open fashion, and at any transposition. However, the choice of when to perform monophonically or in chords should be determined by the individual player's reading of the overall activity level graph.

The rhythms for all of these pitched events are determined by the 7 boxes that contain rhythmic figures. The determination of when to perform which rhythm should be influenced by the graph that illustrates overall activity level and what seems tasteful. Additionally, the overall activity level graph provides an indication as to the dynamic levels throughout the work. The register of pitches and the frequency of special effects are both also illustrated in graph form on the score.

In case there are 3 players performing this work: Several, many and all are to be interpreted as 3.

In case there are 4 performers: Interpret many and all as 4.

In case there are more than 8 players, divide the metrical spectrum between the values of ♩ = 50

and ♩ = 120 into even parts. If 10 players: ♩ = 50, 57, 64, 71, 78, 85, 92, 99, 106, 113, 120.

In so far as different tempi and the length of the piece are concerned, it is recommended that each performer has a blinking metronome and a stop-watch. Incidentally, the players should determine beforehand the exact length of their performance.

Regarding the use of repeated pitches, at most repeat notes only once. Furthermore, the performers should limit themselves to using repeated notes only during the beginning and end of the piece.

To realize a coherent musical statement, it is also recommended that the players map out specific times when players are to play or not play (using the graph as a general indicator). On this map, the instrument register information, as well as the dynamic and special effects information should also be indicated.

NOTE: The players must only use the prescribed intervals and rhythms.

-G. C. Pfeiffer

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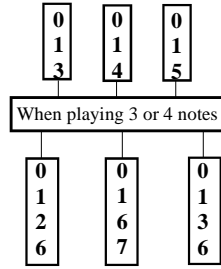
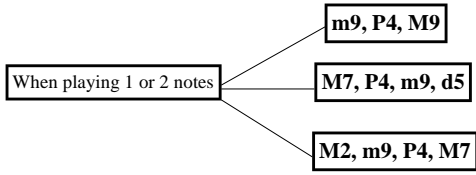
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PLAN - B

for 3 or more players

gregory carl pfeiffer

Different Tempo for each performer ♩ = 50, 60, 70, 80, etc.



3/8 5/8 4/8

4:3

7:5

6/4 4/4

3:2

5:4

8/1 7/4

3/4

5/4

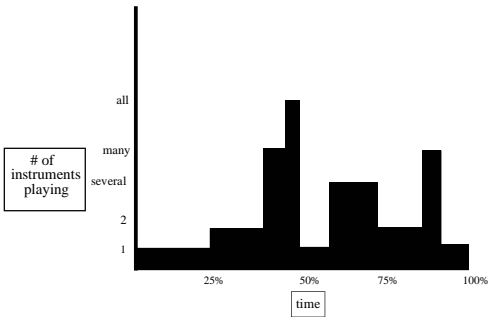
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5/8 6/4

3:2

5:4

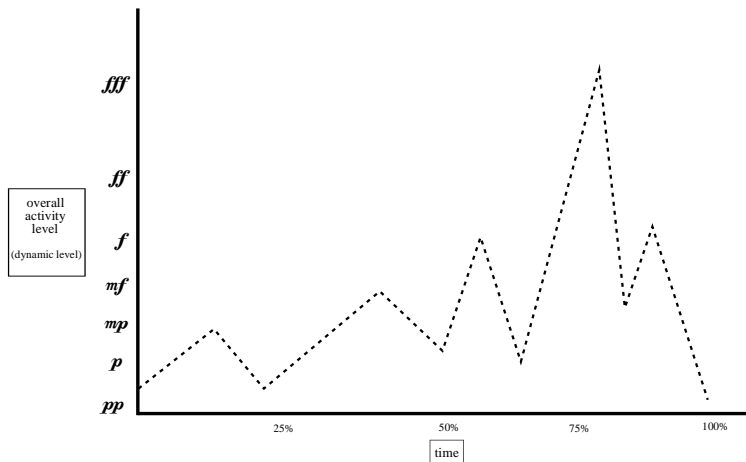
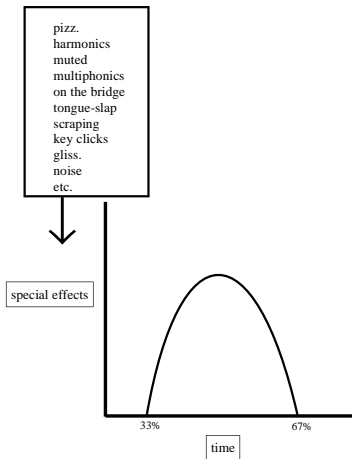
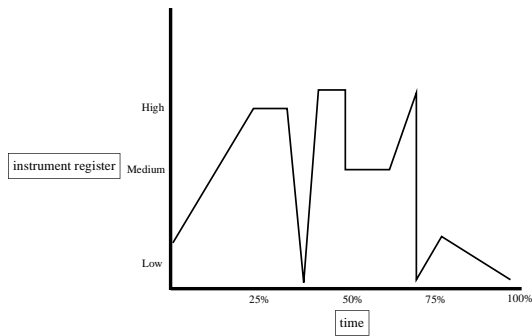
4/4



9/2

3:2

5:4



Total Duration: 8 to 20 minutes