

Principal of Sufficient Irritation

112505

bpb

The musical score is written for a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It is divided into five sections: A, A1, B, C, and C1. Section A (measures 1-8) features a rhythmic pattern of eighth notes. Section A1 (measures 9-18) consists of a single eighth note followed by a dotted half note, with a fermata over the dotted half. Section B (measures 19-31) contains a series of half notes and dotted half notes with fermatas. Section C (measures 32-41) is a sixteenth-note triplet pattern. Section C1 (measures 50-58) is a continuous eighth-note pattern. The score includes various performance markings such as 'V' (accents), 'Fine', and 'D.C. al Fine'.

A

8

9

A1

V

V

V

Fine

19

B

V

V

32

V

V

V

42

C

V

V

V

50

C1

D.C. al Fine

V

principle of sufficient irritation (for p.k. dick)

short description:

principle of sufficient irritation is a modular improvisation of 6 melodic/ostinato/sustain gestures that performed in ABA form.

long description/suggested performance roadmap:

A-the piece begins with the majority of the ensemble playing this ostinato. players can enter one at a time.

A1- two 'soloists' are assigned to play A'. they each play the statement once as a solo

B- this section is a canon. we usually assign an instrument to start this section. we try and let the leader get to the fermata's before the next person enters. we have no assigned order, just start moving to the B section once you hear the 'leader' move there.

a special note about the fermatas' in this section (and the whole piece), you can hold the fermatas as long as you want. the main point is to not lose the beat and always come in on a pulse, there should be no phase shifting. the "V" is a symbol for indeterminate rest. the players can continue looping each gesture or take a break. for the most part downbeats should be respected, but don't worry too much about starting on the beginning of each cycle.

C- we also have a leader that cues C. we usually let B 'make gravy' for a bit, once that is complete the leader moves down to C. the rest of the group should move into C within 30-60 seconds, they usually finish the phrase all the way through the repetition.

B-(soloists only) the two soloist at the top then start playing B about 2-4 minutes into the move to C. they play one at a time just like A1. when the 2nd soloist starts B then your ensemble can move down to C. (this prepares the move back to the d.c.)

C-C1-once the 2nd soloist starts playing B, the rest of the musicians are able to move freely between C and C1. the three cells of C can be combined in any way possible, moving freely between the lines, playing the whole line as one big repeat and/or playing each 'cell' with a break. the next cue is to assign an musician to d.c. and play A. (to help prepare this you can have a bass/cello/bass guitar play the C1 line in 3/4, its a nice turn and helps the transition.

when the leader starts playing A, this signals everybody to move into the A section again. the ends by each musician choosing to 'jump' to A1 and play the melody 1-2x to tacet. the piece continues until all musicians move from A-A1

The overall form works out to be something like this:

A (A and then A and A1 played simultaneously)

B (B, and then B and C played simultaneously)

A (C, and then C and A played simultaneously)

other notes:

eighth-note pulse is constant, hold the fermatas to help lineup the pulse, (especially in the B section)

we also freely change note lengths around (8th's can be changed into dotted quarters). the overall vibe is that if it sounds good to your ear do it.