

Game Rules

BATTLE CALL (scene 2)

Sometime before the piece, each PLAYER selects a Battle Call card either randomly or otherwise. The PLAYER must wear the necklace around their neck or somewhere where it doesn't interfere with the ability to play their instrument; it should be visible to the audience.

PLAYERS stand evenly distributed across center stage or performance space [see staging]. The order is arbitrary.

Each PLAYER must interpret what kind of sonority their Battle Call image evokes and from that produce a musical mantra/battle call. The mantra/battle call must be intense and demand sonic attention and must be able to be performed at a range of dynamic levels, since it will first be performed at a subdued level under the narration and then at a louder level post-narration. It is okay if the timbre quality changes with the change in dynamics.

Each battle call acts as a PLAYER's initial presence on the battle field with the intent to intimidate the "enemy" or other PLAYERS. It should say "I am here and ready to battle".

As the narrator says "Every morning at the onset of dawn...", PLAYERS begin to produce their battle call at a very low, but still intense, level. When the narration is finished, the battle call immediately swells to a louder dynamic level and grows in intensity. The Battle Call abruptly comes to a halt when the bell sound is triggered by the REFEREE.

CATCH (scene 3)

Objective: Players throw and catch sounds to one another. This is a warm-up game. There are no winners.

Phase 1: Form a circle (around the audience if possible). PLAYER 1 initiates the game. PLAYER 1 throws a short sound – let's call it a "sonic ball" – to any other PLAYER by first making eye contact and then sending your sound toward them. As you "throw" the sound, they must catch the sound at the same time, creating a compound sonority. The receiving PLAYER then makes eye contact with another PLAYER and throws another short sound. The process continues in this way until the REFEREE rings the bell. Begin slowly and try to pick up the pace as you go. If the sonic ball

is dropped, try to regroup as best as possible, picking up the game where it left off.

Phase 2: This is similar to Phase 1 but with two sonic balls in the circle being tossed around the circle. This game is initiated by PLAYERS 1 and 3, each throwing their sound to another player in the circle. Try to avoid throwing the sound to the same PLAYER. If this happens, the PLAYER must try to receive and throw both sounds to different PLAYERS. Begin slowly and try to pick up the pace as you go. Like before, if the sonic balls are dropped, try to regroup as best as possible, picking up the game where it left off. The game ends when the REFEREE rings the bell.

Gesture Down the Lane (scene 4)

Objective: To the best of your ability try to produce the musical gesture that was just previously played. This is a warm-up game. There are no winners.

This warm-up game is initiated by PLAYER 4. Standing in a circle around the audience, PLAYER 4 performs a short musical gesture. In clockwise order, the next PLAYER attempts to produce that gesture as accurately as possible. Inevitably it will be somewhat different than the original. Then the next PLAYER tries to replicate what the previous player just played, ignoring the gesture before that. The game continues as such. Over time, the musical gesture will likely morph considerably, similar to a game of whisper down the lane. PLAYERS stop and the game ends when the REFEREE triggers the bell.

Go-For-Unison (scene 5)

Objective: In realtime, try to imitate what the other PLAYER is playing.

Staging and sequence instructions are in the script, but in general here are some things to consider. The person who is being imitated (aka the LEADER) should play something that is accessible to whomever is trying to imitate them (aka the FOLLOWER), a slow phrase in stepwise motion for instance. This builds confidence and cohesion and also helps get into the flow. The LEADER can gradually expand and stretch their playing, making it more challenging for the FOLLOWER over time. The REFEREE will trigger a bell to forward the sequence. Another bell sound will be triggered by the REFEREE to end the game.

MACHINE (scene 6)

Objective: Improvise within the confines of a selected role card. Play as if you are one part of a larger sound machine.

Machine Roles:

Pulser: Rhythmic, pulsing, grooving, regular or irregular, pitched or un-pitched, pushes the machine forward, provides a percussive quality.

Sustainer: Weaving through long sustained sonorities, slowly modulating, static-like, soft pad, long envelopes.

Interjector: Regular moments of interjection, creating variety and adding contrast.

Complimenter: Complimenting and supporting another role in the machine. At each restart, complimenter supports a different role from the previous. *If selected first in Machine, complimenter temporarily chooses any other role until another role enters at which they then gradually transition into complimenting that role.

How to Play:

To begin, PLAYERS get in line to press the MEMORY BATTLE buzzer to generate a random order. The result for each press will appear on the monitor and the PLAYERS must take their positions in line as specified.

Once the order has been set and PLAYERS are in position [see staging], the first PLAYER in line will be standing at the Machine buzzer. With the REFEREE's go ahead, visually cued on the monitor, the PLAYER presses the buzzer and a role is generated. The PLAYER will then enter the Machine area [see staging] and begin play within the confines of their role. PLAYERS in line will advance one seat, with the PLAYER next in line standing behind the Machine buzzer and waiting for the cue to press the buzzer. This process continues down the line until there is a role conflict where the incoming PLAYER gets a role that is already occupied by another PLAYER. When this happens the REFEREE will trigger the conflicting role sound, signaling the PLAYERS in the machine to immediately stop playing. The two PLAYERS with conflicting roles must head over to the Memory Battle station for head-to-head game of Memory Battle [see game rules below].

After the battle, the winner joins the Machine and the Machine starts up again **initiated by anyone in the Machine except the complimenter**. The other PLAYERS must join in with their roles at any point after that within 15 seconds. Note that PLAYERS who were in the Machine previously are allowed and encouraged to play something different from before as long as it fits within the confines of their roles.

Once the amount of PLAYERS is reduced to non-conflicting roles (potentially 3 or 4 PLAYERS), the remaining PLAYERS continue playing in the Machine, still within the confines of each PLAYER's role, but this time with a greater focus on intensity. For example, maybe the timbre is harsher at times, the tempo picks up, more dynamic fluctuation, a sense of urgency, more dissonant, etc., like something is wrong with the machine and it is about to break. The REFEREE will cue with audio, signaling the PLAYERS to stop immediately and collectively go to the Memory Battle station for a game of sudden-death Memory Battle [see rules below].

MEMORY BATTLE (head-to-head) (scene 6)
for players with conflicting roles

Objective: Outlast the other PLAYER by successfully reciting the sequence of cards. First one to get the sequence wrong loses.

Both the CHALLENGER (player who has selected a conflicting role) and the DEFENDER (player who is already in the Machine) walk over to the Memory Battle buzzer [see staging]. The CHALLENGER goes first. CHALLENGER presses Memory Battle buzzer (blue button), triggering the first card to appear on the PLAYERS monitor which will be one of 8 different musical gestures [see card descriptions below]. The CHALLENGER must recite this card. Then the DEFENDER presses the button and triggers the next card. The DEFENDER must remember the first card, recite it, and then recite the new card.

This procedure continues alternating between the players until a player fails to recite the correct sequence of cards, which will be determined by the REFEREE and articulated by a buzzer sound and "MEMORY OVERLOAD" appearing on the monitor. There is no official time limit for a PLAYER's turn, but if the REFEREE feels like the PLAYER is stalling for too long (say 15 seconds or so) then the REFEREE can ring the buzzer resulting in a loss for that PLAYER.

The player who loses must give their Battle Call necklace to the winning PLAYER and go to the back of the Machine line. However, if the losing player has no Battle Call necklace, that PLAYER is eliminated from the game and takes a seat in the Eliminated Players section [see staging]. But if the losing PLAYER has more than one necklace, then they must only give-up one necklace before going to the back of the line. The winning PLAYER puts on the acquired necklace and joins the Machine, assuming their selected role.

How to interpret and judge the cards:

Each card should be treated as an individual musical statement. No elisions should be made between cards. For example, card depicting a half note with a straight line followed by a card depicting a descending glissando should be two separate statements. Think of each card as having a comma or a quick breath between them. Pitch is only relative to the cards and to each player, even in the same sequence. What is most important are the relative durations from one card to another, relative pitch within each card, and their clear articulations. So for example, if one PLAYER recites an Eb for a card that is showing one eighth note with a staccato marking and another PLAYER plays an A for that card, this is acceptable. The important thing in this example is that each PLAYER clearly articulates one short note.

Each card needs to be clearly and audibly recited so that the REFEREE can make reasonable calls. Ultimately, the call is up to the REFEREE. Note that the PLAYERS will only see the current Memory Battle card on the monitor and that the entire sequence will be visible to the audience on the screen behind them. Because of this, it is forbidden for the PLAYERS to look behind them and will result in a loss if they do look.

MEMORY BATTLE (sudden-death)(scene 7)

for remaining PLAYERS after no possible conflicts

Objective: Outlast the other PLAYERS by successfully reciting the sequence of cards.

At the REFEREE's indication, remaining PLAYERS crowd around the Memory Battle buzzer. At the ready of the REFEREE, any PLAYER

can hit the buzzer. The first PLAYER to hit the buzzer goes first. The PLAYER to the left (oriented to PLAYERS, not audience) goes next, and so on. When it gets to the end of the line of PLAYERS on the left, the order just cycles back, starting all the way from the right side. (So if the first PLAYER is at the end of the row all the way to the left then the next turn goes to the PLAYER all the way to the right.)

The game carries on much like the head-to-head version but with more PLAYERS. [See "MEMORY BATTLE (head-to-head)" above for how PLAYERS should interpret the Memory Battle cards and how they are judged by the REFEREE.] But in sudden-death mode, when a PLAYER fails to recite the correct sequence of cards, that player is eliminated from the game entirely and must give the PLAYER that preceded them, all their Battle Call necklaces. The eliminated PLAYER takes a seat in the Eliminated Players section [see staging] and the game starts over with the turn of the next PLAYER. The final PLAYER standing will have collected and will be wearing all the Battle Card necklaces and wins the game.

Finale (scene 8)

Objective: FOLLOWERS try to imitate what the LEADER is playing in realtime.

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The LEADER (the winner of Machine) leads the group with a celebratory melody that all other PLAYERS must attempt to follow and support in realtime. Unlike Go-For-Unison, FOLLOWERS in this case can choose to play monophonically or homophonically. Of course the outcome may be more heterophonic and that is okay. The LEADER cues the end by sustaining a long note. All PLAYERS should follow along and end with a slight decrescendo toward the end of the sustained sonority.