

The Doctrine You Desire

JORDAN ALEXANDER KEY

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“THE DOCTRINE YOU DESIRE”

SOLO FOR

BASS VOICE
PREPARED PIANO
SINGING BOWLS
MICROTONAL LAP HARP

The Doctrine You Desire

The doctrine you desire,
absolute, perfect,
doctrine that alone provides wisdom,
does not exist.

Nor should you long
for a perfect doctrine....

Rather, you should long
for the perfection
of yourself.

Truth reveals itself
in enigma;
let us approach it
with wonder and awe
as diviners of its mystery.

(text adapted in part from Hermann Hesse's "Glass Bead Game"
and Gene Roddenberry)

Performance Notes:

Piano:

- The piano will have the **lid fully propped open**
- The piano will be prepared with **five long strips of magnetic tape**. This is the tape found in cassette and VHS tapes. Tape from either source is acceptable, however I recommend using tape from a VHS, as it is wider and more durable.
- Each strip of tape should be fastened at one end to the piano's interior strings listed below. The location of the knot on the string will change the resultant sound somewhat; it is only recommended to not knot the tape at the octave partials and to knot the tape somewhat close to the dampers for easy access during performance.
 - A-0 (first tone) = c. 27.50 Hz
 - E-1 (eighth tone) = c. 41.20 Hz
 - C-2 (sixteenth tone) = c. 65.41 Hz
 - D-2 (eighteenth tone) = c. 73.42 Hz
 - F-2 (twenty-first tone) = c. 87.31 Hz
- The other end of the magnetic tape should be fastened (either tied or taped – I recommend taped) to the lid prop.
 - The magnetic tape should be as taut as possible without unduly stretching and compromising the integrity of the tape.
 - No strip of tape should touch, but all must be easily accessible to the performer's left hand.
 - The D and F tapes should be close together as they will be played simultaneously.
- **To play the magnetic tape**, depress the sustain pedal to raise all dampeners. While holding the pedal down, lightly stroke the magnetic tape with your fingers. Both a low sitar-like resonance and a high squeaking sound should result.
 - There are many grips to accomplish this, and some experimentation will be needed to get the best resonance and sustain. However, I suggest lightly, but firmly, pressing down on the top side of the tape with the middle finger of the left hand while simultaneously pressing up on the bottom side of the tape with the thumb of the same hand.
 - For best results, the hands should be dry; sweaty hands will lessen the friction between the ridges of the fingers and the texture of the tape.

Singing Bowls:

- **Three bowls will be required**. This piece is spectrally designed, so bowls with the given tuning or a good approximation are best. However, if bowls of such tuning cannot be found, simply use bowls with clear register differentiation: low, medium, high.
 - Low Bowl = c. 127 Hz fundamental (suggested c. 632 Hz overtone)
 - Medium Bowl = c. 387 Hz fundamental (suggested c. 939 Hz overtone)
 - High Bowl = c. 440 Hz fundamental (suggested c. 972 Hz overtone)

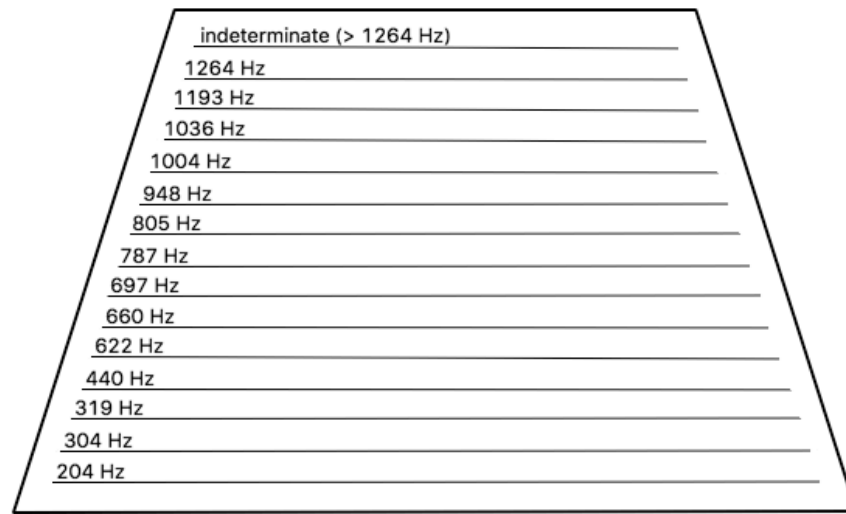
- Bowls will be played both with a **felted striking implement** and a **contrabass bow**. The design of the striking implement is not important, so long as it can make a clear contact with the bowls. It should, whatever the shape, be felted where it will come into contact with the bowls.
 - To bow the bowls, simply bow the bowl along its rim with either a downward or upward bowing. Bowls may have an optimal bowing direction, angle, and pressure, so experiment to find what is best for the bowls you have.
 - Some bowls will be able to generate different overtones above the fundamental given different bowing directions, pressures, and angles. Play with these colors if available. In performance, the fundamental of the bowl is all that matters to the design of the piece; any other harmonics that occur are perfectly acceptable and at the performer's discretion.
- The bowls will need to sit on a high stool or table (possibly a music stand) to the right of the piano's keyboard, so the performer can easily reach the bowls with either the left or right hand.
- Some singing bowls might wobble if not placed on a little flat pillow (designed specifically for the purposes of holding a singing bowl – not any pillow will do). This wobble is undesirable. If your bowl should wobble, acquire a pillow for it. If no pillow can be found, a folded washcloth might work as a substitute.

Lap harp:

- The lap harp needs to be **two-octaves** and **retuned** to the given microtonal frequencies.
- Lap harps can come in various shapes. The shape is not important, so long as your harp has a two-octave range. The tuning diagram's and plucking chart's shape matches the common trapezoidal design of lap harps.
- A **plucking chart** is provided. Lap harp sheet music is often written as a "plucking chart" designed such that the chart can be slid underneath the strings of the harp. By this, the harpist can simply follow the music's temporal progression from left to right along the chart, plucking/strumming the strings indicated by points on the "connect-the-dots-like" chart below the strings.
 - The provided plucking chart is not appropriately sized for your lap harp. Thus, you will either need to memorize the music for the lap harp, or measure your harp and make your own plucking chart.
- No plectrum is needed. The harp should be played with the hands and fingers.
 - If possible, the harp, when not inside the piano, should be nestled in the crook of the right arm and played with the left hand.
- One might need a **small pillow or towel**, which will be placed inside the piano. At a point in the piece, the performer will place the lap harp inside the piano on the cast-iron plate above the upper strings. This pillow will help to dampen any undesired clatter the placement of this harp on the plate might cause.

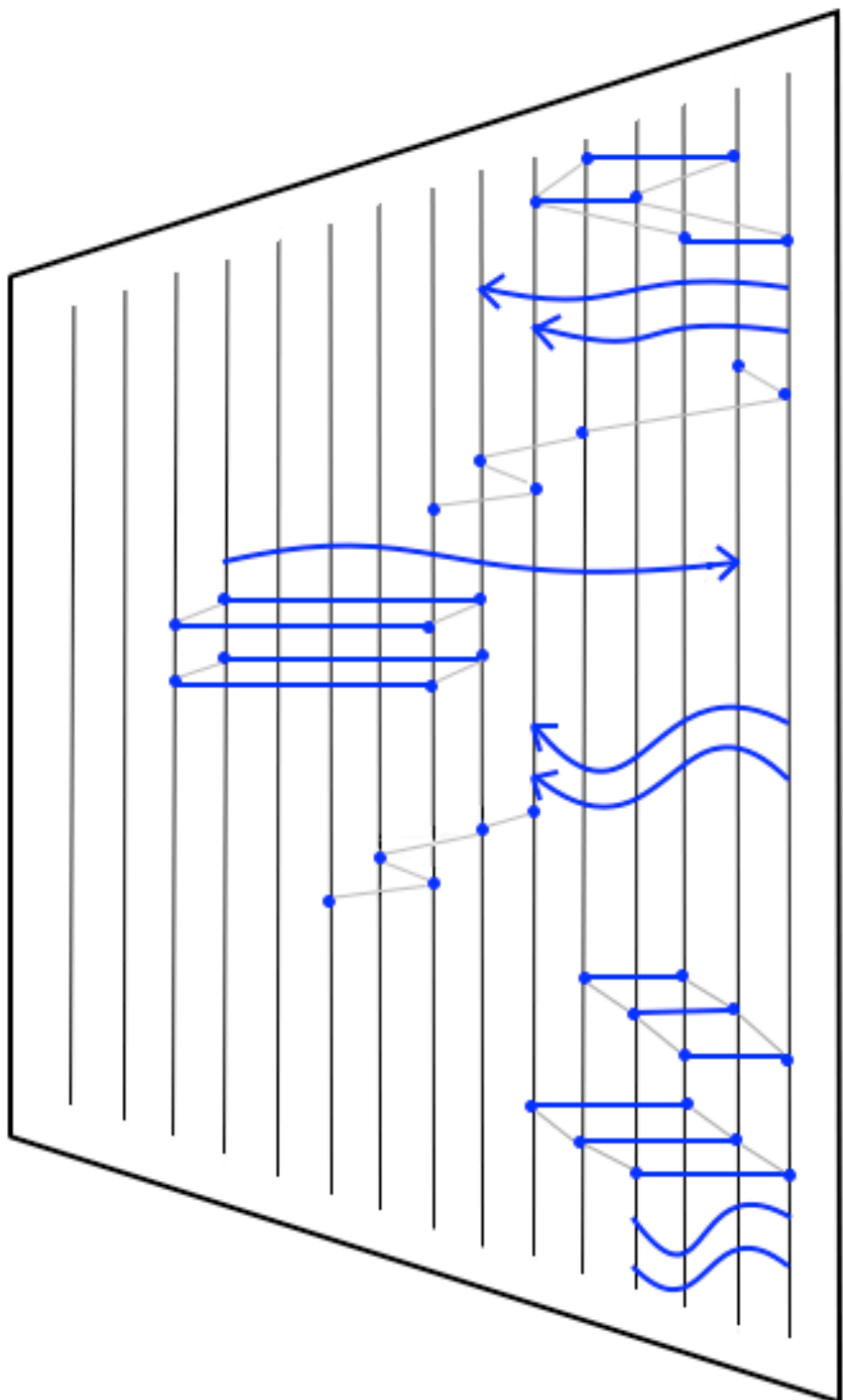
Lap Harp tuning:

- Note: while precision in these tunings is desirable, if your harp should pose modest limitations on precise tuning or should your harp fall slightly out of tune before performance, approximation of or slight detuning from these specifications is acceptable.
- Note: The lowest string of the harp might be so loose in its retuning that it gains a slight “twang” with a strange resonance. This is not a necessary effect, but it is desirable if present.



Lap Harp Plucking Chart:

- Note: This simply shows the pitches and gestures in relative time intervals.
- This is unmetered, and so the performer should take liberty with this material. Improvisation and addition to this material is acceptable.
- Be dramatic and profound in its performance.
- Time is realized symbolically from left to right when the lowest string is oriented on the bottom of the image.
- Symbol Key:
 - Dots represent the string to be plucked
 - Dots connected by vertical lines are to be plucked simultaneously as dyads.
 - Dots and dyads connects by faint grey lines represent phrase groupings. This is merely for musical expression.
 - Wavy lines with an arrow indicate a direction and distance of strum.
 - The arrowhead represents the top note of the strum, while the tail represents the bottom note of the strum.
 - One wavy arrow represents one strum.
 - This should be done expressively and deliberately, not too fast and not too slow, allowing each pitch to be heard distinctly.



THE DOCTRINE YOU DESIRE

SONG FOR PREPARED PIANO, BASS, SINGING BOWLS, AND LAP HARP

RHYTHMICALLY FLUID, NEED NOT BE PRECISE

JORDAN ALEXANDER KEY

(♩ = c. 40-50 BPM)

FEBRUARY 2018

BASS

PIANO

PLACE LAP HARP IN PIANO SLOWLY WHILE CONCLUDING HARP MUSIC
FREELY, WITHOUT HASTE, NEED NOT BE RHYTHMICALLY PRECISE

BOW LOW BOWL TWO DOWN STROKES ON HARP: ONE FAST, ONE SLOW PLAY LAP HARP MUSIC

mp *p* *pp*

3 5 7

(TO BE PLAYED BEFORE THE HARP) 8^{Vb}

PED. SEMPRE

NODE ONE INCH ABOVE DAMPERS NODE TWO INCHES ABOVE DAMPERS NODE THREE INCHES ABOVE DAMPERS

AUSTERE AND CALM (♩ = c. 40)
APPROXIMATE RHYTHMIC RELATIONSHIPS,
NEED NOT BE TAKEN LITERALLY.

4

p *pp* *sfz* *mf* *f* *ff* *pp* *pp*

8^{Va--1}

BOW LOW BOWL

*DEPRESS KEYS SILENTLY BEFORE RELEASING PEDAL:
HOLD THROUGH NEXT MEASURE AND CATCH WITH SUSTAIN PEDAL.

7

p *pp* *mp*

ppp 8^{Vb} LET RING

9 (2+3) *sfz* *mp* *p* 8^{VA}---7

GENTLY STRIKE
HIGH BOWL
TWICE: LET RING

12 FREELY, WITHOUT HASTE, NEED NOT BE RHYTHMICALLY PRECISE

p *ff* *pp*

3 5 7 5 3

NODE ONE INCH ABOVE DAMPERS
NODE TWO INCHES ABOVE DAMPERS
NODE THREE INCHES ABOVE DAMPERS
TOUCH ADJACENT NODES THREE INCHES ABOVE DAMPERS

8^{VB}

DOWN STROKE
ON HARP GAMUT

ALL FREELY, PARTS ONLY NEED COINCIDE ON BARLINES

mf AUSTERE, WITH MINIMAL VIBRATO, LIKE A PROCLAMATION OR RECITATION.
FREELY, RHYTHM ONLY A GENERAL APPROXIMATION/SUGGESTION FOR TEXT DECLAMATION

15

THE DOCT-RINE YOU DE - SI - RE, PER - FECT,

ON TAPE *mp*

CONTINUE UNTIL INDICATED

8^{VB}
pp

18

AB - SOL - UTE, DOCT - RINE THAT A - LONE PRO - VIDES

21

WIS DOME DOES NOT EX - ISSST

(GRAB BOW)

3

BOW LOW BOWL

BOW HIGH BOWL

8^{va}-----

8^{vb}-----

RELEASE TAPE, BUT LET RING

24

NOR SHOULD YOU LONG FOR A PER - FECT DOCT - RINE

p *mf* *mp*

3

ON TAPE ON TAPE

* GENTLY STRIKE LOW STRINGS ON PIANO WITH PALM ON TAPE

RELEASE BUT LET RING

8^{vb}-----

*

(PED SEMPRE)

27

SLOW DOWNWARD STROKE ON HARP FROM TOP TO BOTTOM STRING.

STRIKE MID-RANGE BOWL.

mf BUT RA - THER *f*

mp *pp* *ppp* *p* *f*

28

mp *mf* *f*

YOU SHOULD LONG FOR THE PER - FECT - ION OF YOUR

mp *pp* *ppp* *p* *f*

ff *mp* *pp*

ON TAPE

30

mp *mf* *f*

ON TAPE ON TAPE

ff *mp* *pp*

ff *mp* *pp*

34 *f*

37

*GENTLY AND QUICKLY STROKE ANY NUMBER OF TAPES EQUAL TO OR GREATER THAN THE COMPLETE SET IN ANY SEQUENCE ATTEMPTING TO ONLY RESONATE THE HIGH SQUEEKS (SOME UNAVOIDABLE LOWER RESONANCE IS FINE)

SING EITHER TOP OR BOTTOM DEPENDING ON RANGE

39

HARD DOWN STROKE ON TAPE WITH FORCEFUL RELEASE

42 *mf* *f* *mp*

IN E - NIG - MA LET USSS LET USSS AP -

mf

45

PROACH IT WITH WON - DER AND AWE

mp *ff* *p*

RELEASE TAPE, BUT LET RING

48

AS DIV - I - NERS,

DOWN STROKE ON HARP GAMUT BOW HIGH BOWL ON TAPE

8^{vb}

51

mp

AS DIV - I - NERS OF

ON TAPE

ON TAPE

8^{vb}

8^{vb}

53

IT'S MYS - TER - Y.

FREELY, UNDER NO RHYTHM

N

RELEASE TAPE,
BUT LET RING

56

FAST DOWN STROKE ON HARP

TAKE HARP IN HAND

SLOW AND GENTLE DOWN STROKE ON HARP

58

The image shows a musical score for three staves. The top staff has a bass clef, the middle staff has a treble clef, and the bottom staff has a bass clef. A brace on the left side groups the middle and bottom staves. There are two measures of music. The first measure contains a single note on the first line of each staff. The second measure contains a single note on the first line of each staff. The text 'STRIKE SINGING BOWL FROM HIGH TO LOW WITH SOFT Mallet' is positioned between the first and second measures, spanning the middle and bottom staves. The text 'PLAY HARP MUSIC COMPLETELY THROUGH, IMPROVISE ADDITIONAL MATERIAL AS DESIRED.' is positioned between the second and third measures, spanning the middle and bottom staves.

STRIKE SINGING BOWL FROM HIGH
TO LOW WITH SOFT Mallet

PLAY HARP MUSIC COMPLETELY THROUGH,
IMPROVISE ADDITIONAL MATERIAL AS DESIRED.