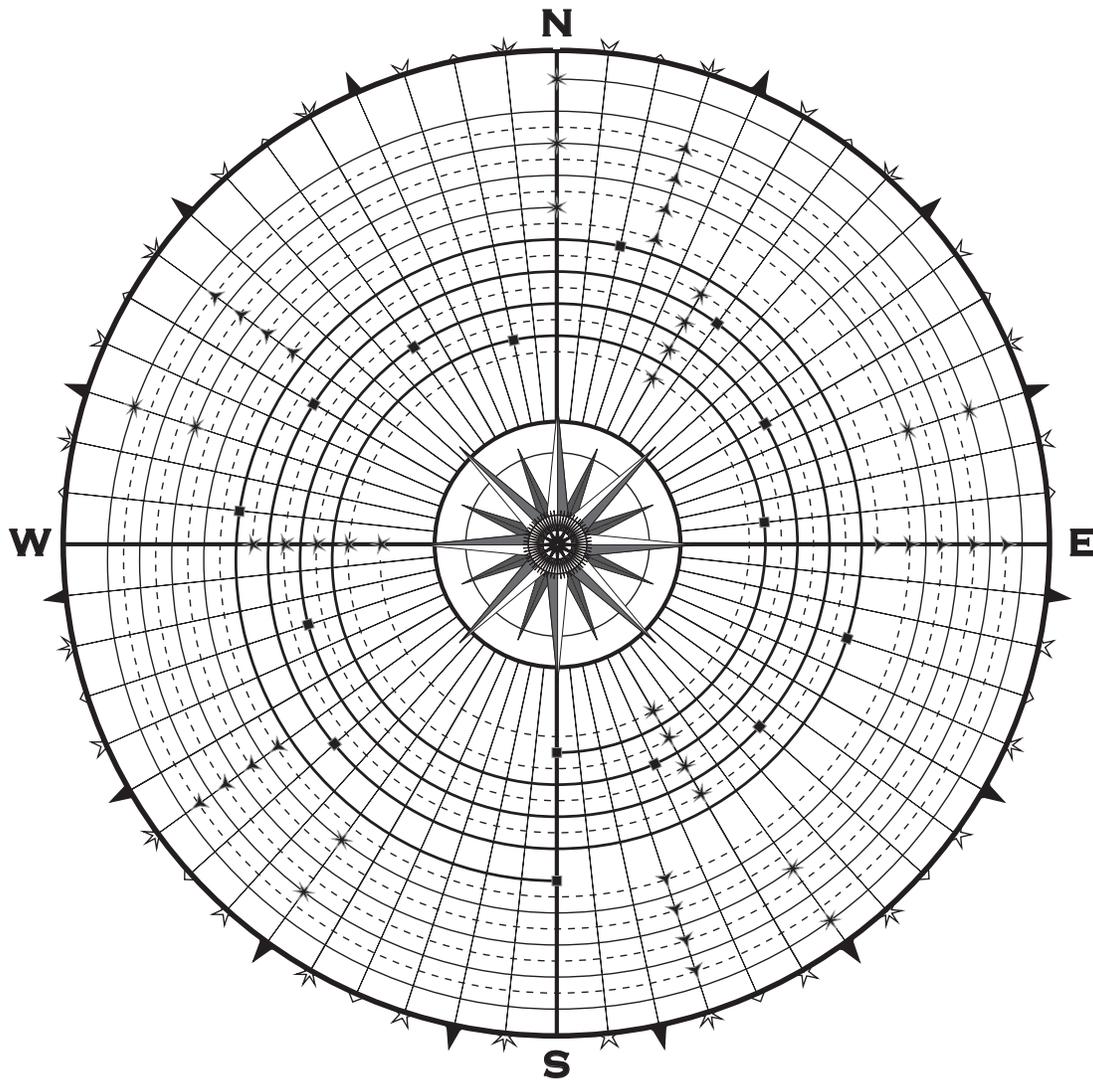


SOLSTITIUM E AEQUINOCTIUM



COMPOSED BY ELAINE DIFALCO

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2018

SOLSTITIUM E AEQUINOCTIUM

IN LOVING MEMORY OF PAULINE OLIVEROS

**FOR FOUR VOICES
AND TANK GAMELAN**

**SOPRANO, ALTO, TENOR, AND BARITONE VOICES ARE DESIRED,
BUT IT IS ACCEPTABLE TO TRANSPOSE THE PARTS AS NEEDED**

**DESIGNED FOR PERFORMANCE
PREFERABLY ON SOLSTICES OR EQUINOXES
AT
THE TANK: CENTER FOR SONIC ARTS
IN RANGELY, COLORADO**

PERFORMANCE NOTES

THIS PIECE IS DESIGNED FOR PERFORMANCE ON EITHER A SOLSTICE OR EQUINOX. DUE TO THE LIKELIHOOD OF EXTREME TEMPERATURES ON SOLSTICES, EQUINOXES WOULD MAKE FOR MORE COMFORTABLE CONDITIONS IN THE TANK.

THOUGH CONCEIVED FOR THE TANK, TIME OUT OF MIND CAN BE PERFORMED IN OTHER LOCATIONS AT ANY TIME OF YEAR WITH THE TANK GAMELAN REPLACED BY BELLS HELD BY THE CHANTERS TO MARK THEIR PATTERNS AS THEY STEP IN PROCESSION.

BE SURE TO ALLOW AMPLE TIME BEFOREHAND TO PLACE THE MAGNETS ON THE FLOOR AND MOVE THE GAMELAN IN PLACE AS SPECIFIED IN THE SETUP INSTRUCTIONS.

TIME OUT OF MIND: THE CHANTERS/SINGERS FOR EAST, SOUTH AND WEST ARE TO SELECT A PRAYER, CHANT, OR MANTRA OF THEIR CHOICE TO FIT WITHIN THE SPACE OF THEIR PATTERN. PDF FILES ARE PROVIDED SO CHANTERS MAY PRINT CHARTS AND WRITE IN THEIR OWN TEXT SO LONG AS IT FOCUSES ON COMPASSION. NORTH WILL CHANT THE SANSKRIT MANTRA OF AVALOKITESVARA 'OM MANI PADME HUM' IN TRIPLETS PER SECOND TO SET THE PRECEDENT THAT ALL THE CHOSEN PRAYERS SHOULD BE FOCUSED ON COMPASSION.

THIS PIECE IS TO BEGIN EXACTLY FOUR MINUTES BEFORE HIGH NOON, AT PRECISELY 60 BEATS PER MINUTE. THIS WILL COINCIDE WITH THE MOVEMENT ALONG THE WALL OF THE SPECTRUM CAST BY PETER ERSKINE'S PRISM IN THE CEILING OF THE TANK SO THAT THE DOWNBEAT OF THE SECOND MOVEMENT OCCURS WHEN HIS SPECTRUM ALIGNS AT THE NOON DEMARCATION.

THE GAMELAN PLAYER IS RESPONSIBLE FOR KEEPING AND CONDUCTING A VISUAL SENSE OF TIME FOR THE CHANTERS. AS THE AUDIENCE ENTERS AND THE CHANTERS TAKE THEIR PLACES AT THE CARDINAL POINTS, THE LOWEST GAMELAN PIPE IS STRUCK INTERMITTENTLY TO SET THE AMBIENCE, BEING SURE TO BEGIN AT EXACTLY 11:56 A.M.

STANDING OUTSIDE OF THE CIRCLE, THE CHANTERS WAIT FOR THE GAMELAN PLAYER TO CONDUCT THE CUE TO BEGIN. THEY STEP ONTO THEIR CARDINAL POINT ON THE DOWNBEAT AND BEGIN A PROCESSION OF ONE STEP PER BEAT (I.E. PER SECOND) CLOCKWISE ALONG THE MAGNETS ON THE FLOOR WHILE CHANTING. THE PATTERN WILL TAKE THEM AROUND THE CIRCLE FOUR TIMES, ONCE PER MINUTE.

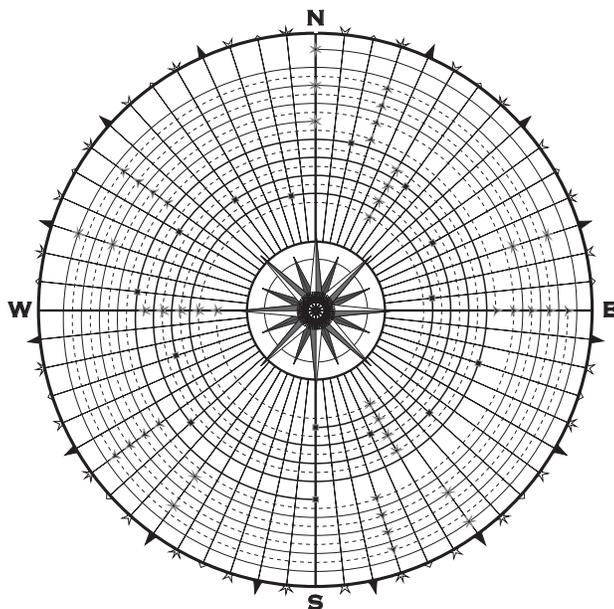
BETWEEN DUALITIES: THIS MOVEMENT IS PREDICATED ON ANALYSES OF THE SET CLASS OF THE PITCHES OF THE FOUR LOWEST GAMELAN PIPES. ALL CHANTERS SHOULD MOVE FROM THE CARDINAL POINTS AND STAND IN A TIGHT SEMI-CIRCLE IN FRONT OF THE GAMELAN PIPES. WHEN FINISHED, MOVE BACK TO THE CARDINAL POINTS TO BEGIN THE PROCESSION FOR NOW RISE.

Now Rise: AFTER EACH CHANTER HAS SUNG THE MELODY ONCE, THEY BEGIN TO ENCOURAGE THE AUDIENCE TO JOIN THE PROCESSION AND IMPROVISE FREELY WITH THE CHANTERS. THEY WILL BE INFORMED OF THIS IN THEIR PROGRAMS. THE CHANTERS SHOULD BEGIN TO RIFF ON THE MELODIC THEME, BUT MAINTAIN THE FORM BY ROTATING THE MELODY AND EXHALING IN THE DESIGNATED MOMENTS. THE GAMELAN PLAYS THE OSTINATO THROUGHOUT. CONCLUDE WHEN IT FEELS APPROPRIATE.

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PROGRAM NOTES

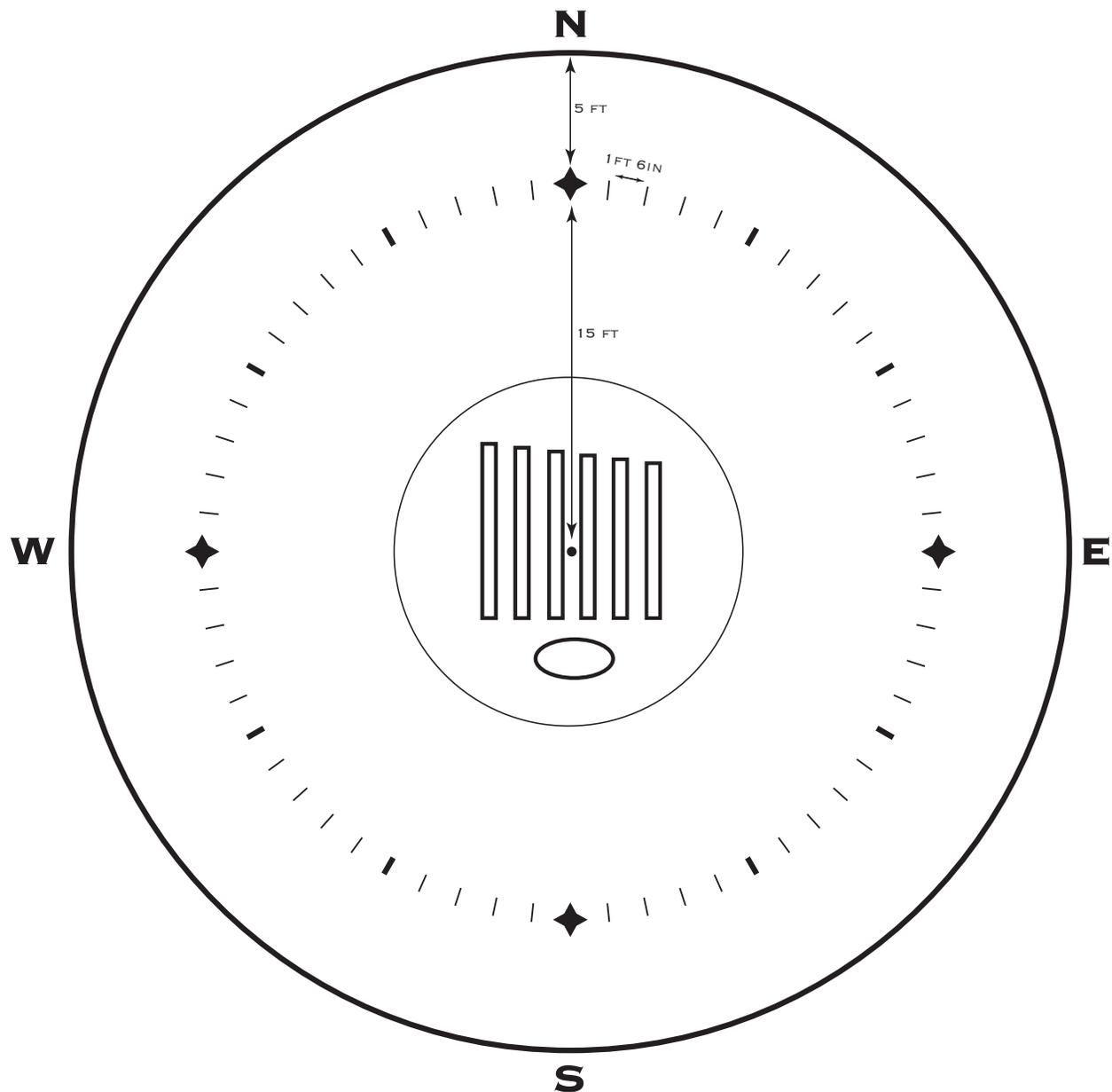
SOLSTITIUM E AEQUINOCTIUM IS A RITUAL, SONIC MEDITATION, AND MUSICAL COMPOSITION FOR THE CARETAKERS, FRIENDS, AND VISITORS OF THE TANK: CENTER FOR SONIC ARTS IN RANGELY, COLORADO. PEOPLE OF DIVERSE BACKGROUNDS AND WORLDVIEWS COME TOGETHER IN THE TANK AND FIND A SHARED INTEREST IN THE PHENOMENON OF THE VISCERAL AND PSYCHOLOGICAL AFFECT OF ITS MAGNIFICENT ACOUSTIC CHARACTER.

THE RITUALISTIC AND COMMUNAL ASPECTS OF THIS COMPOSITION ARE INTENDED TO FACILITATE FOCUS ON THE CONNECTION WE SHARE OF HOW WE EXPERIENCE TIME BY OBSERVING THE CYCLES OF OUR PLANET ON ITS ORBIT AROUND THE SUN. THERE ARE MOMENTS WHERE TIME IS MEASURED USING THE ANCIENT BABYLONIAN SEXIGESIMAL SYSTEM OF QUANTIFYING TIME. THERE ARE ALSO MOMENTS WHERE TIME IS UNMEASURED AND THE SPACE IS PREGNANT WITH POSSIBILITY FOR THE MUSICIANS. **IN THE FINAL MOVEMENT, THE AUDIENCE IS ENCOURAGED AND INVITED TO JOIN THE PLAYFUL PROCESSION AROUND THE TANK TO INSTILL A SENSE OF HOLISTIC COMMUNITY. BY CREATING A STRUCTURE WHERE ALL ARE INVITED TO PARTICIPATE IF THEY SO DESIRE, IT MAY INCITE PEOPLE TO PLACE THEIR SOUNDS WITH CARE AS THEY LISTEN TO THE COLLECTIVE GROUP AND FIND THEIR VOICE WITHIN IT.**

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SOLSTITIUM E AEQUINOCTIUM

SETUP INSTRUCTIONS FOR THE TANK



- 1.** LOCATE THE CARDINAL POINTS AND PLACE THE APPROPRIATE MAGNETS EXACTLY 5 FEET FROM THE WALL. (THIS SHOULD BE 15 FEET FROM THE CENTER.)
- 2.** SECURE ONE END OF A 15 FOOT CORD FROM THE CENTER OF THE TANK (DIRECTLY UNDER THE HANGING MICROPHONE CABLE). STRETCH THE CORD TO ONE OF THE CARDINAL POINTS.
- 3.** PIVOTING FROM THE CENTER, SWING THE CORD APPROX. 1 FOOT 6 INCHES AWAY FROM THE CARDINAL POINT AND PLACE A MAGNET ON THE FLOOR. REPEAT ALL THE WAY AROUND UNTIL ALL 60 STEPS ARE MARKED, MAKING SURE THAT THERE IS A LARGE MAGNET EVERY 5 STEPS LIKE THE FACE OF A CLOCK.
- 4.** PLACE THE GAMELAN PIPES IN THE CENTER OF THE TANK. THE PLAYER FACES NORTH.

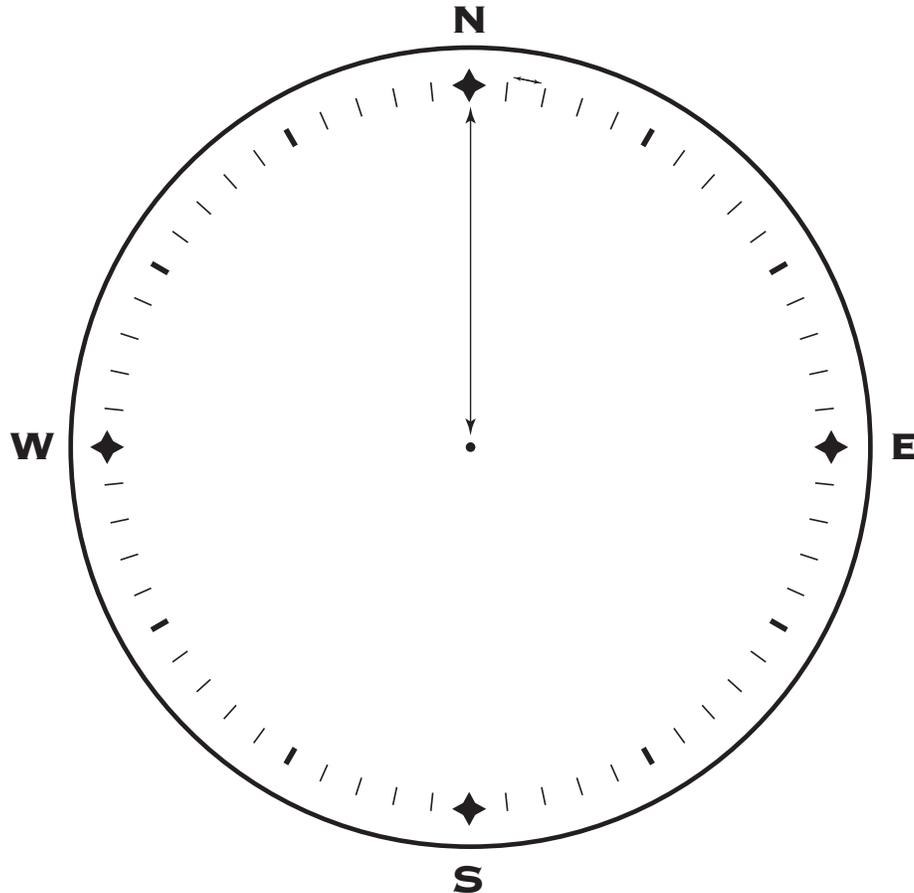
TIME OUT OF MIND

IN LOVING MEMORY OF PAULINE OLIVEROS

FROM SOLSTITIUM E AEQUINOCTIUM

SETUP INSTRUCTIONS

FOR LOCATIONS OTHER THAN THE TANK: CENTER FOR SONIC ARTS



1. DETERMINE THE LOCATION FOR THE CENTER OF YOUR CIRCLE AND THE LENGTH OF ITS RADIUS. CUT A ROPE OR STRING TO THE LENGTH OF THE RADIUS.

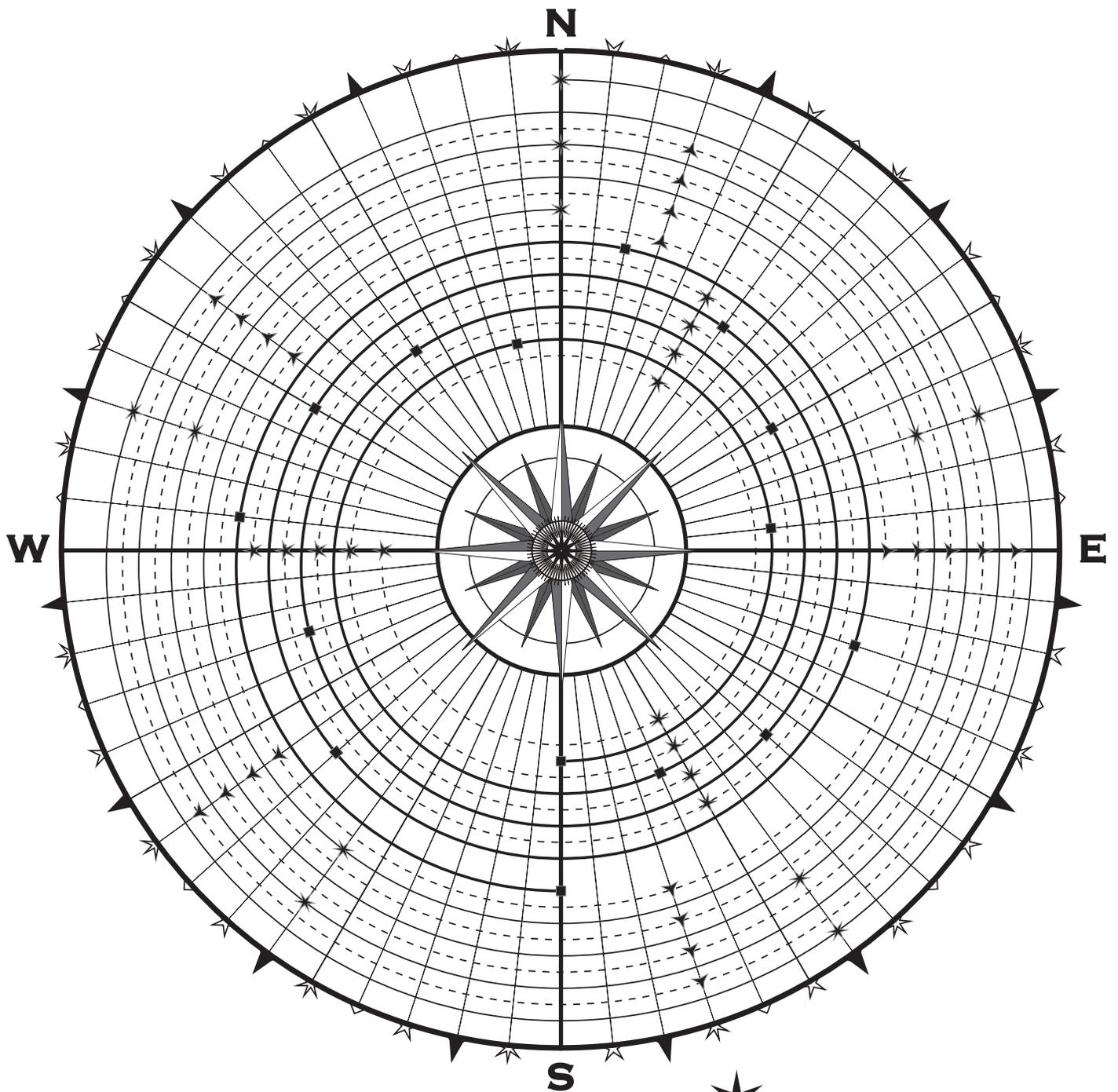
2. LOCATE THE CARDINAL DIRECTIONS AND PLACE MARKERS AT THE PERIMETER OF THE CIRCLE.

3. DETERMINE DISTANCE BETWEEN STEPS: $2R \cdot \sin(6 \div 2)$ WHERE 'R' IS YOUR RADIUS.

4. SECURE ONE END OF THE STRING FROM THE CENTER POINT AND STRETCH THE STRING TO ONE OF THE CARDINAL POINTS.

5. PIVOTING FROM THE CENTER, SWING THE STRING THE DISTANCE CALCULATED FROM STEP 3 CLOCKWISE AWAY FROM THE CARDINAL POINT AND MARK THE GROUND. REPEAT ALL THE WAY AROUND UNTIL ALL 60 STEPS ARE MARKED, MAKING SURE THAT THERE IS A LARGER MARK EVERY 5 STEPS LIKE THE FACE OF A CLOCK.

TIME OUT OF MIND



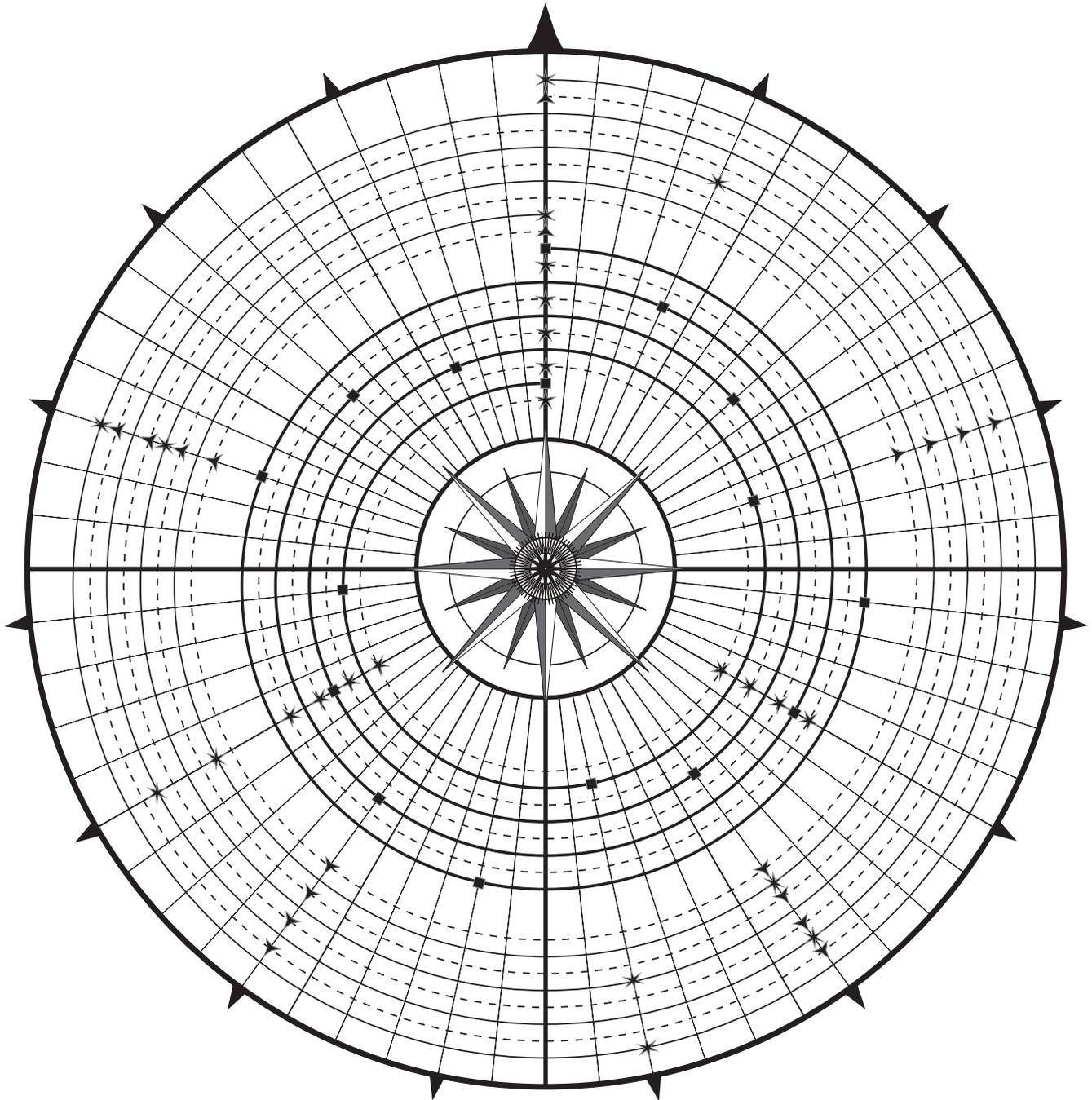
SPATIAL VIEW

THESE CONCENTRIC SPIRALS SHOW WHERE PEOPLE ARE PHYSICALLY LOCATED WHEN THEIR RESPECTIVE PATTERNS REPEAT. THEY WILL HEAR A STRIKE ON A GAMELAN PIPE ASSIGNED TO THEIR PATTERN AT THOSE MOMENTS.

-  NORTH, 6 MEASURE PATTERN
-  EAST, 3 MEASURE PATTERN
-  SOUTH, 4 MEASURE PATTERN
-  WEST, 5 MEASURE PATTERN

TIME OUT OF MIND

COMPOSED BY ELAINE DIFALCO



POLYMETRIC VIEW

THESE CONCENTRIC SPIRALS SHOW THE OVERLAP OF DIFFERENT PATTERNS AND WHEN THEY HAVE GAMELAN STRIKES ON THE SAME BEAT. THE SPIKES ALONG THE CIRCUMFERENCE PERIMETER INDICATE THE DELINEATION OF THE MEASURES.

-  NORTH, 6 MEASURE PATTERN
-  EAST, 3 MEASURE PATTERN
-  SOUTH, 4 MEASURE PATTERN
-  WEST, 5 MEASURE PATTERN

NORTH

IN LOVING MEMORY OF PAULINE OLIVEROS

SOLSTITIUM E EQUINOCTIUM

I. TIME OUT OF MIND

ELAINE DIFALCO

♩ = 60

WHISPER, WITH SLIGHT TONE

3

OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM

ppp

3

OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM

5

EAST

OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM

7

OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM

9

SOUTH

OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM

11

OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM

13

WEST

OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM

31

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

33

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

35

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

37

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

39

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

41

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

43

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

45

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

NORTH

47 NORTH

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

49 EAST

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

51

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

53 SOUTH

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

55

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

57 WEST

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

59

OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM OM MA-NI PAD-ME HUM

61 GO IMMEDIATELY TO II; THE FIRST DOWNBEAT IS NOON

OM MA - NI PAD - ME HUM OM MA - NI PAD - ME HUM

SOUTH

IN LOVING MEMORY OF PAULINE OLIVEROS

SOLSTITIUM E EQUINOCTIUM

I. TIME OUT OF MIND

ELAINE DIFALCO

♩ = 60

WHISPER, WITH SLIGHT TONE

ppp

4 WEST

7 NORTH

10

13 EAST

16 SOUTH

19 WEST

22 NORTH

25 SOUTH

28

EAST

31

SOUTH

34

WEST

37

NORTH

40

43

EAST

46

SOUTH

49

WEST

52

NORTH

55

58

EAST

GO IMMEDIATELY TO II; THE FIRST DOWNBEAT IS NOON

SOUTH

IN LOVING MEMORY OF PAULINE OLIVEROS

SOLSTITIUM E EQUINOCTIUM

I. TIME OUT OF MIND

ELAINE DIFALCO

♩ = 60

WHISPER, WITH SLIGHT TONE

ppp

4 WEST

7 NORTH

10

13 EAST

16 SOUTH

19 WEST

22 NORTH

25 SOUTH

28

EAST

31

SOUTH

34

WEST

37

NORTH

40

43

EAST

46

SOUTH

49

WEST

52

NORTH

55

58

EAST

GO IMMEDIATELY TO II; THE FIRST DOWNBEAT IS NOON

WEST

IN LOVING MEMORY OF PAULINE OLIVEROS

SOLSTITIUM E EQUINOCTIUM

I. TIME OUT OF MIND

ELAINE DIFALCO

♩ = 60

WHISPER, WITH SLIGHT TONE.

ppp

5 NORTH

8 EAST

11 SOUTH

14

17 WEST

20 NORTH

23 EAST

26 SOUTH

29



32

WEST



35

NORTH



38

EAST



41

SOUTH



44



47

WEST



50

NORTH



53

EAST



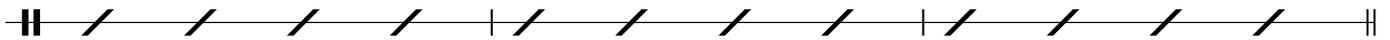
56

SOUTH



59

GO IMMEDIATELY TO II; THE FIRST DOWNBEAT IS NOON



II. BETWEEN DUALITIES

ELAINE DIFALCO

A IN FREE TIME, BUT DON'T ENTER SO LATE THE LONGEST HELD NOTES RUN OUT OF BREATH
REVERENTLY, WITH A CALM HEART

SOPRANO

ALTO

TENOR

BARITONE

GAMELAN

fff *ff* *f*

mp AH

FREE TIME
SUMMONING REVERENTLY

AH

6

S [2368] (0146) [1248] (0137) AH *pp*

A *p* AH

T

B

GAM.

2 12 **B** [TE24] (0257) //

S AH AH NN MM mp pp mp

A AH AH NN MM mp pp mp

T AH AH NN MM mp pp mp

B AH AH NN MM mp pp mp

GAM. mp //

ALL VOICES: WHISPER QUIETLY FOR THE UNIVERSAL HEALING OF ALL VICTIMS AND AN END TO ALL VIOLENCE.

GRADUALLY INTERPERSE BRIEF MOMENTS OF HUMMED SUSTAINED TONES, EVENTUALLY OVERTAKING THE TEXTURE.

GAMELAN CUES TEMPO

18 **C**

RUBATO, APPROX. ♩=60

S ppp

A ppp

T

B

GAM. RUBATO, APPROX. ♩=60 ppp

CONDUCT AND CUE TEMPO

HUM WHATEVER SUSTAINED TONE YOU WISH AND END PROMPTLY ON THE FOURTH BEAT OF FINAL BAR OF C.

24 A TEMPO

S
A
T
B
GAM.

pp *ff* AH
pp *ff* AH
pp *ff* AH
pp *ff* AH

A TEMPO

pp *mf* *ff*

28 **D**

S
A
T
B
GAM.

fff *pp*

S

A

T

B

GAM.

Musical score for measures 33-37. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Gamelan (GAM.). The Soprano and Alto parts are empty. The Tenor part has notes in measures 33, 34, 35, 36, and 37. The Bass part has notes in measures 33, 34, 35, 36, and 37. The Gamelan part is empty. Dynamics include *mp* and *pp*. Performance markings include AH and NN.

S

A

T

B

GAM.

Musical score for measures 38-42. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Gamelan (GAM.). The Soprano part has notes in measures 38, 39, 40, 41, and 42. The Alto part has notes in measures 38, 39, 40, 41, and 42. The Tenor part has notes in measures 38, 39, 40, 41, and 42. The Bass part has notes in measures 38, 39, 40, 41, and 42. The Gamelan part is empty. Dynamics include *pp* and *MM*. Performance markings include NN and MM.

42 **F** [2368] (0146)

Soprano (S): AH *ppp* AH *mp*

Alto (A): AH *mp*

Tenor (T): AH *mp*

Bass (B): AH *mp*

GAM.: *pp*

49 **G** [5680] (0137)

Soprano (S): NN *ppp*

Alto (A): NN *ppp*

Tenor (T): NN *ppp*

Bass (B): NN *ppp*

GAM.: *pp*

58 [458T] (0146) GAMELAN CUES DOWNBEAT

S *ppp* NN

A *pp* AH NN *ppp*

T *pp* AH NN *ppp*

B *pp* AH NN *ppp*

GAM. *p* CUE DOWNBEAT *mp*

65 **H** ♩ = 60

S

A

T

B

GAM. APPROX. ♩ = 60 VERY RUBATO; GRADUALLY LEADING INTO III *mp* *p* *ppp* *mp*

III. NOW RISE

ELAINE DIFALCO

♩ = 60

BEGIN STEPPING CLOCKWISE AS BEFORE

EXHALE LOUDLY, NO TONE

GENTLY WAKING

SOPRANO

ALTO

TENOR

BARITONE

GAMELAN

ff

mp AH

ff

ff

mp

6

S

A

T

B

GAM.

10

EXHALE LOUDLY,
NO TONE

S

A

T

B

GAM.

ff

ff

ff

ff

mp AH

15

S

A

T

B

GAM.

p ∞

p ∞

p ∞

p ∞

20

EXHALE LOUDLY,
NO TONE

S

A

T

B

GAM.

ff

ff

ff

ff

mp^{AH}

25

EXHALE LOUDLY,
NO TONE

S

A

T

B

GAM.

ff

ff

ff

ff

31

S

A

T

B

GAM.

AH

mp

ON REPEATS, INVITE AUDIENCE TO JOIN PROCESSION. BEGIN IMPROVISING ON THE THEME, MAINTAINING ORIGINAL ORDER AND FORM, ALWAYS PLACING EXHALATIONS AND CHORDS IN THE PROPER PLACE. REPEAT PLAYFULLY AS DESIRED.

35

S

A

T

B

GAM.

EXHALE LOUDLY, NO TONE

p ∞ *ff*

p ∞ *ff*

p ∞ *ff*

p ∞ *ff*

REPEAT PLAYFULLY AS LONG AS DESIRED