

A Work of Fiction

[Updated 30th June 2018]

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Notes from the Composer

Beginning in the Spring of 2015, *A Work of Fiction* is an ongoing project that combines tools such as chance, indeterminacy, aleatory, prime-numbers (among others), with texts from a multitude of sources (i.e. Leaflets, non-fiction, fiction, magazines etc.), to explore the absurd and nonsensical and the way we humans like to create meaning where there is none.

The intention is that this project will be added to and developed as long as I am alive. Over the course of this undetermined time-frame, chapters and pages will be added. Each Chapter denotes a different system or set of rules followed for material generation. Each new set of pages reflect new material that has been used to generate a new score using the system or set of rules within that chapter.

The prologue of this series *Language is a Fictitious Fact*, was created in the first year of my Bachelor's Degree at Canterbury Christ Church University as part of my early exploration into graphic and text-based notation, was not originally part of this series. It was only in reflection that I felt that this score captured the intentions behind this series. As is implied in its positioning within the series, and as is with

the fluidity of language and meaning, it is appropriate that although this score is a foreword, it was only when I looked back that it became clear that the origins of this endeavour are held within the creation, presentation, and lack of guidance for the interpretation of this score.

In this vain, unless specified these scores can be performed by any number of vocalists.

If you wish to read more about this project and others, visit:
www.jasonhodgsoncomposer.co.uk

Jason Hodgson

(30th June 2018)

Prologue: Language is a Fictitious Fact

(December 2013)

On the following pages you will find photos taken of the three-dimensional score that due to its nature can only be performed if borrowed directly from the composer.

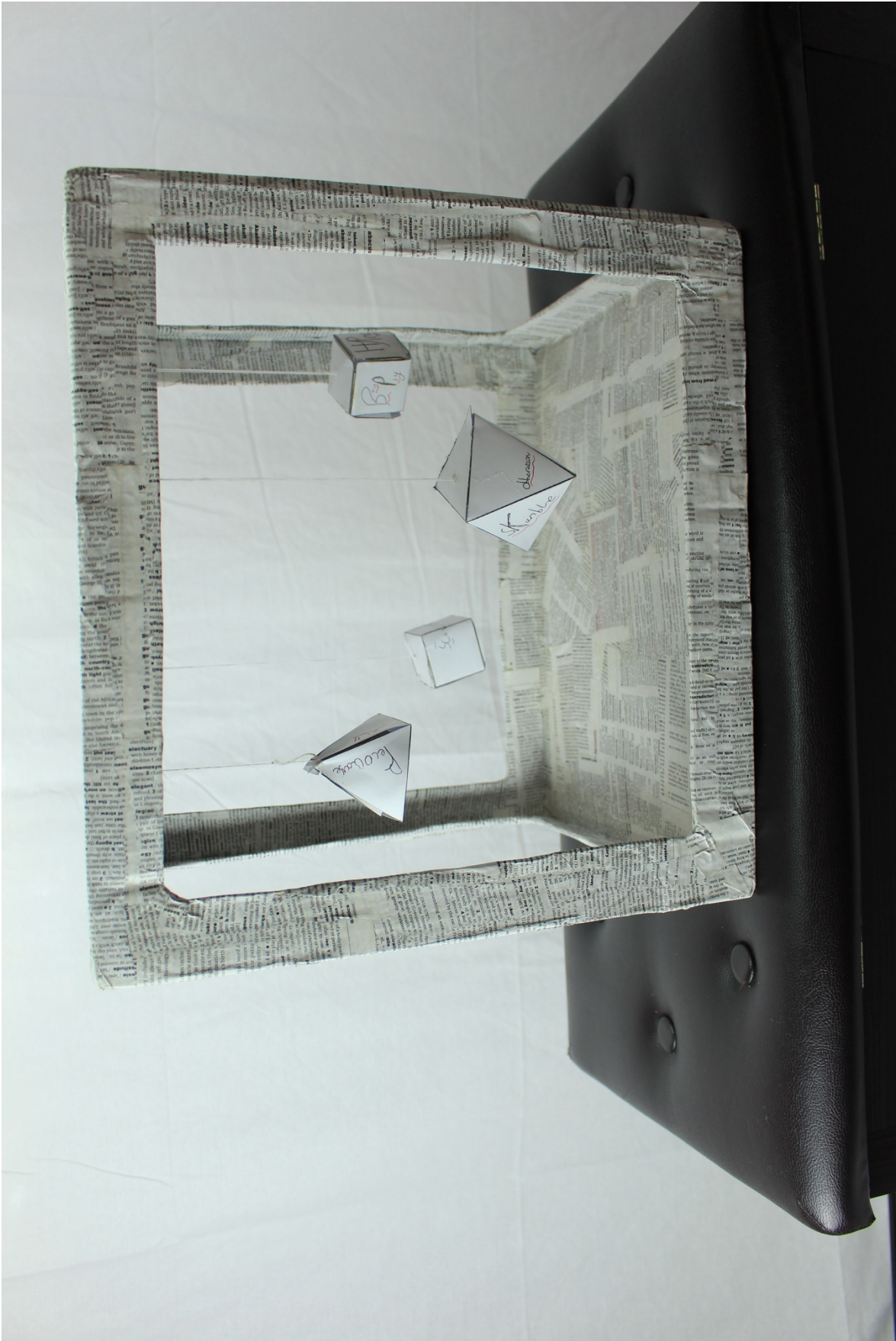
The diorama-style score is papier-mâché 'ed with an Oxford English Dictionary. Drawn onto various three-dimensional shapes are words that have either been lost in the English language, or the composer found interesting in regards to the sound, mouth-shape, or original spelling. Some of these words were then given to various dyslexic friends to re-spell, and these spellings were then combined. The correctly spelt words are underlined in red, just like school children would see when the teacher would hand them back their spelling tests only to find they have 'mispeltt' certain words. The rules for the interpretation of this score are open and up for exploration for the performer/s. Though this is text-based graphic score, and I would request that some vocalisations are included, this does not mean that instruments cannot be used during the interpretation of this score.

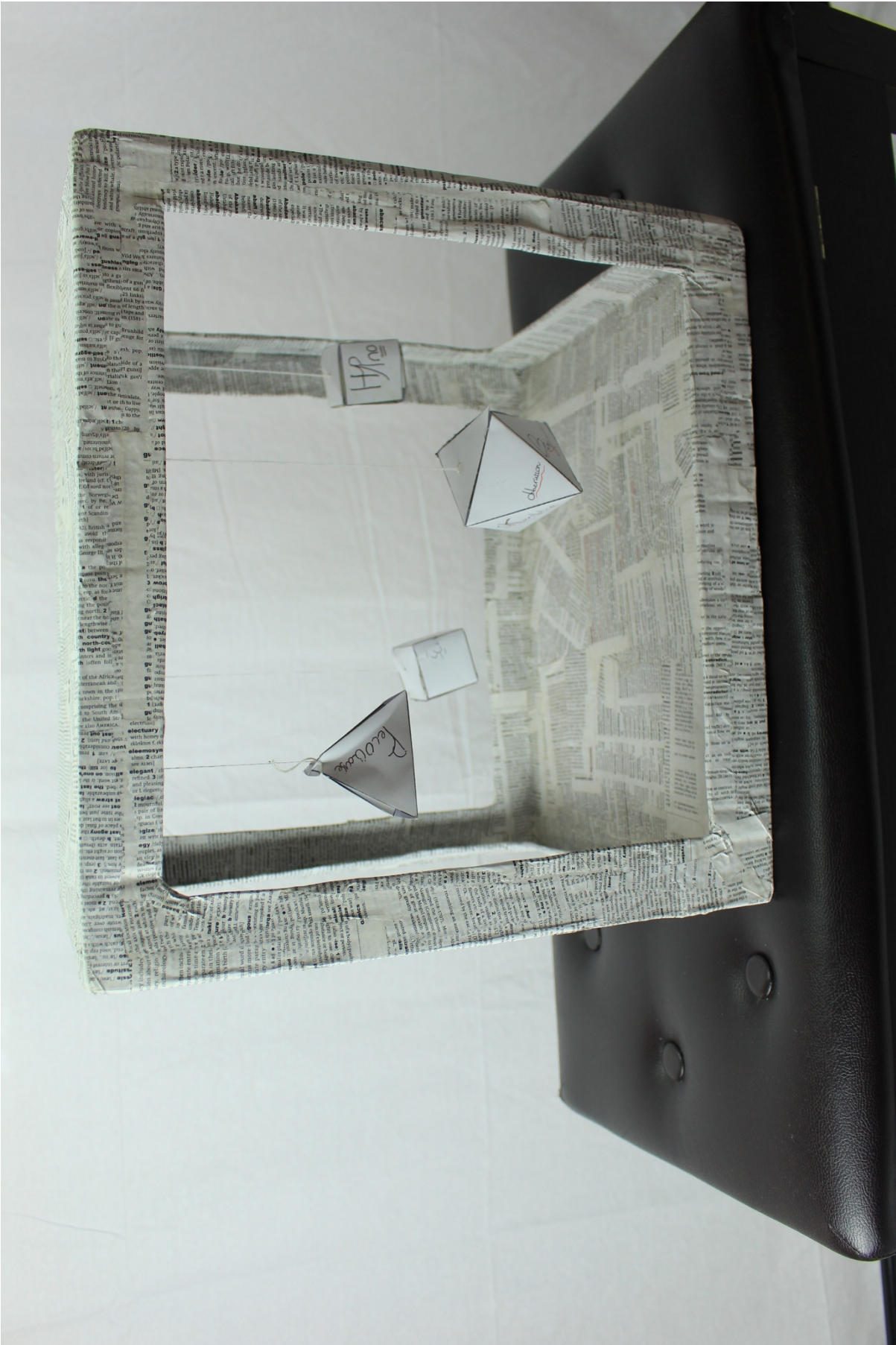
Some ideas may include; Reading the definitions, exploring the shape of the drawn words, playing with the shape of your mouth, playing the words or shapes on your instrument.

This score can last for as long or as the performers wish.

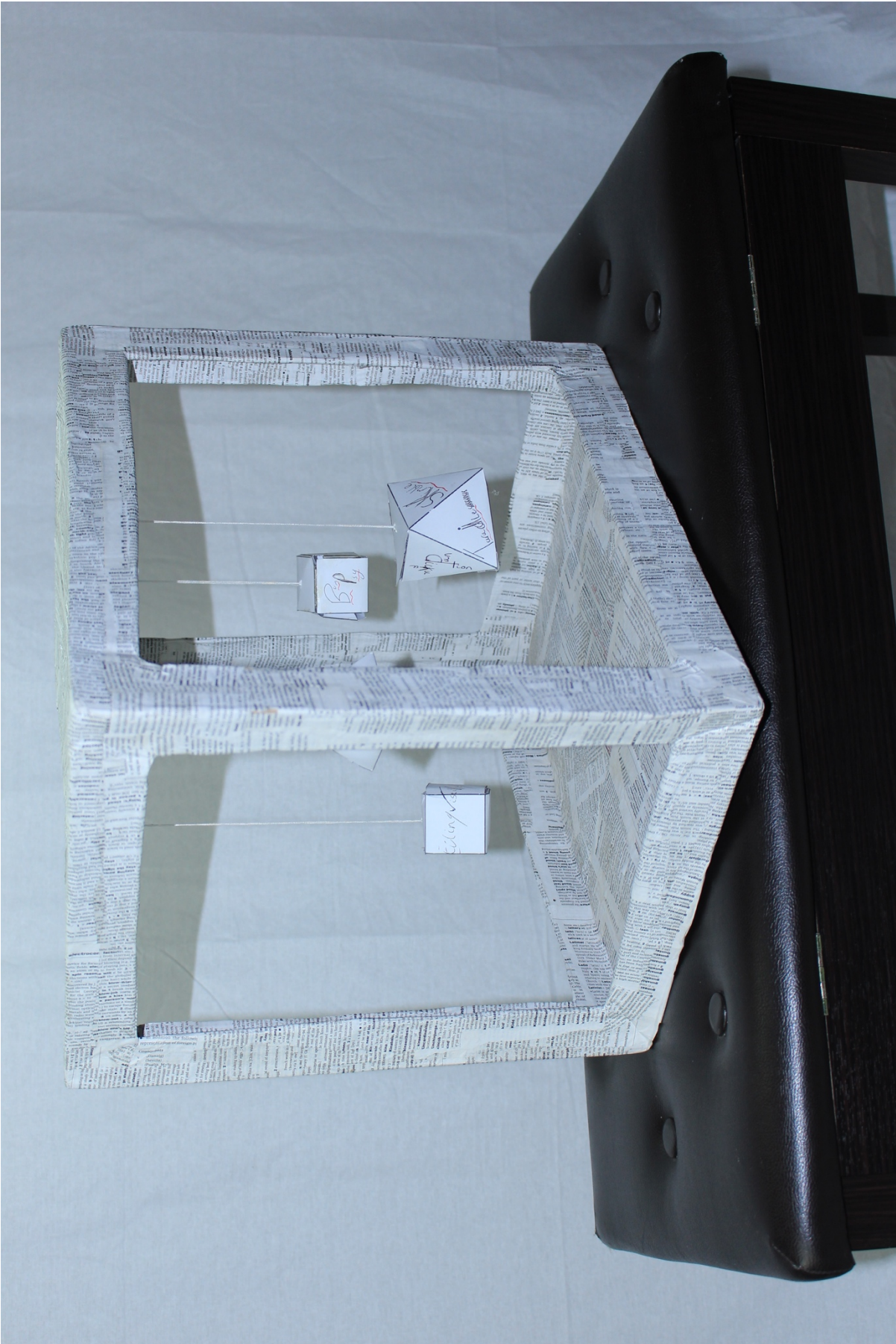
If performing with as an ensemble or duet, it is recommended that a discussion is undertaken on how you will interpret this score.

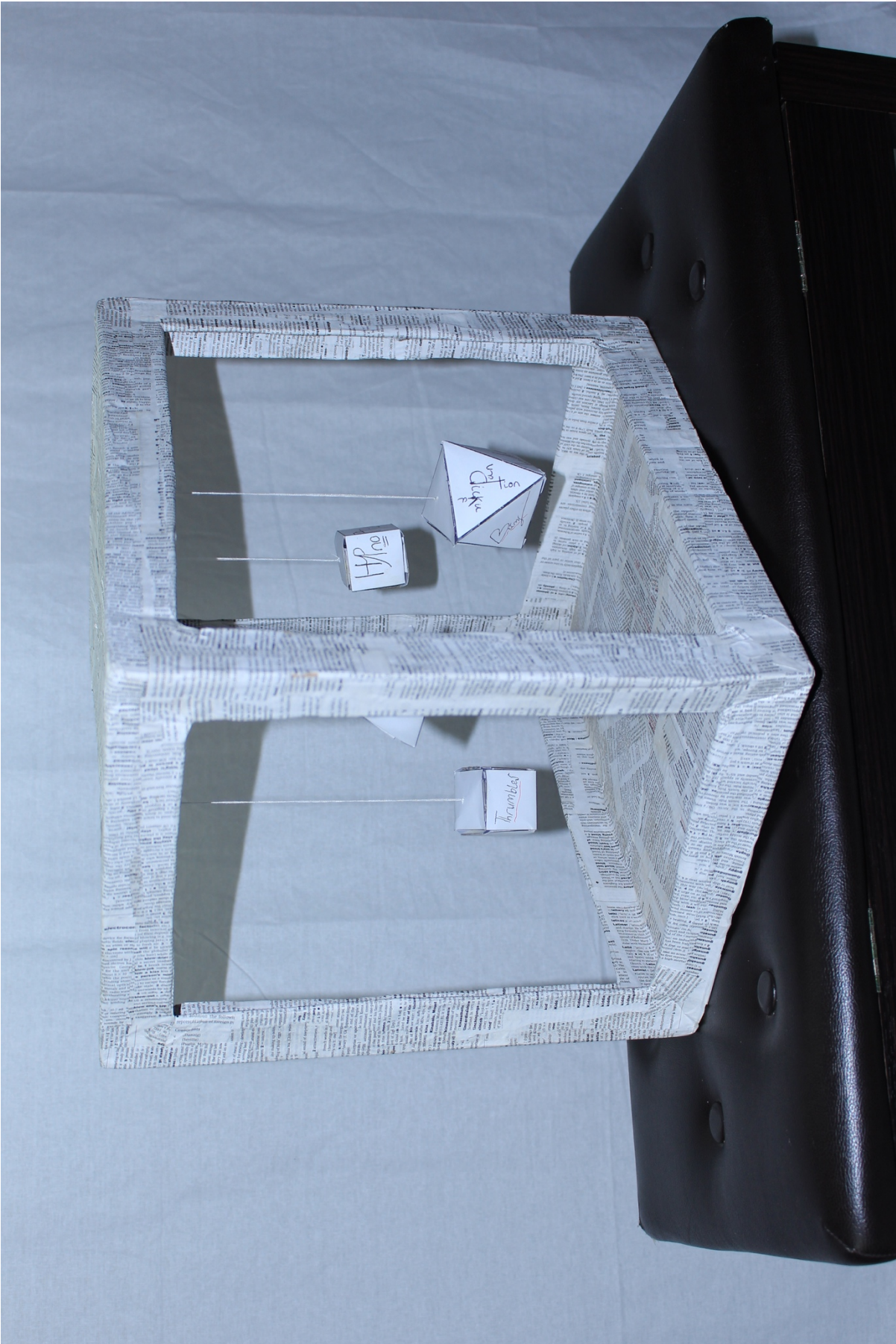
If you wish use the physical score, possible arrangements can be made by contacting the composer via the contact form on his website. Please include the subject "Work of Fiction – Possible Box Arrangement".



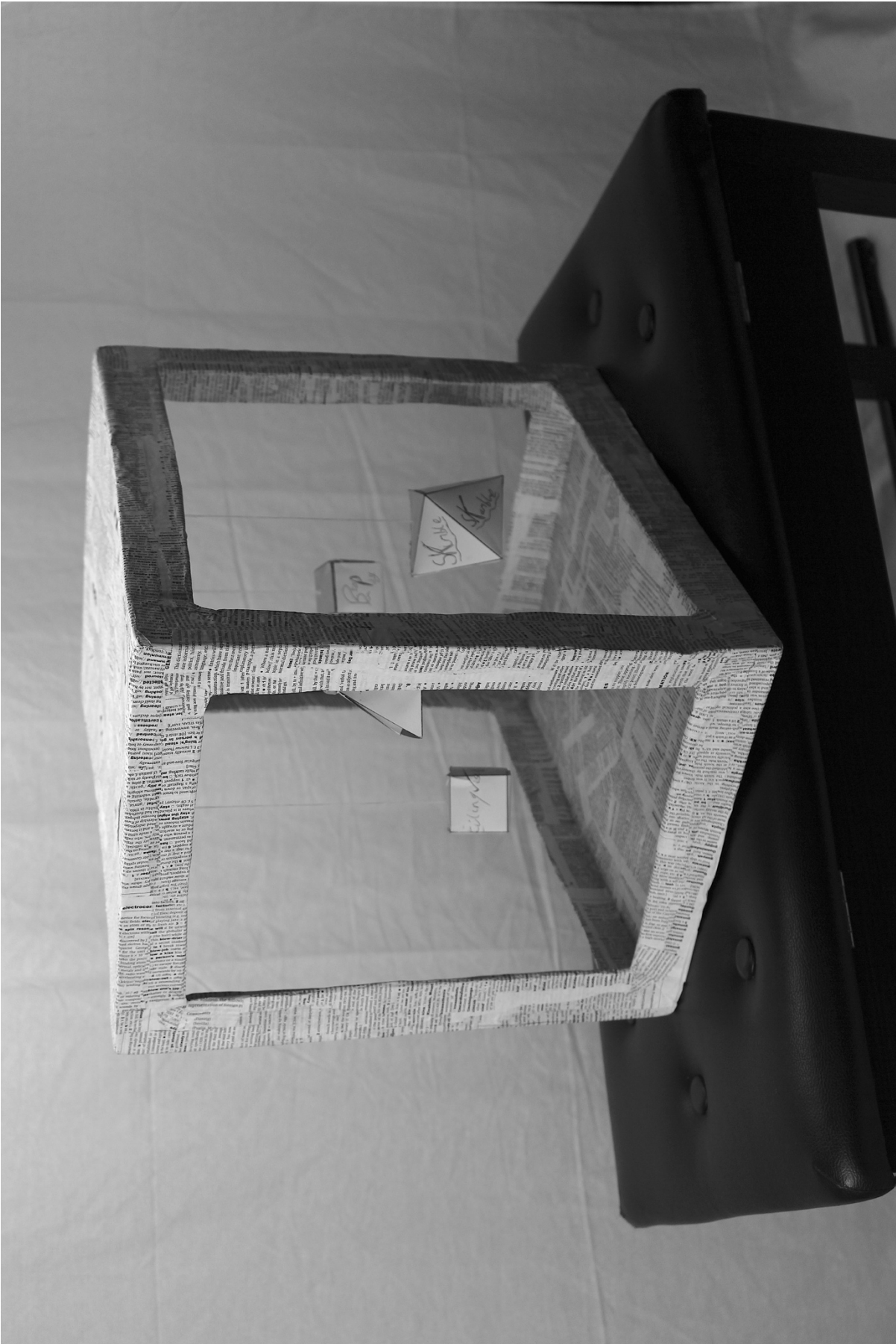


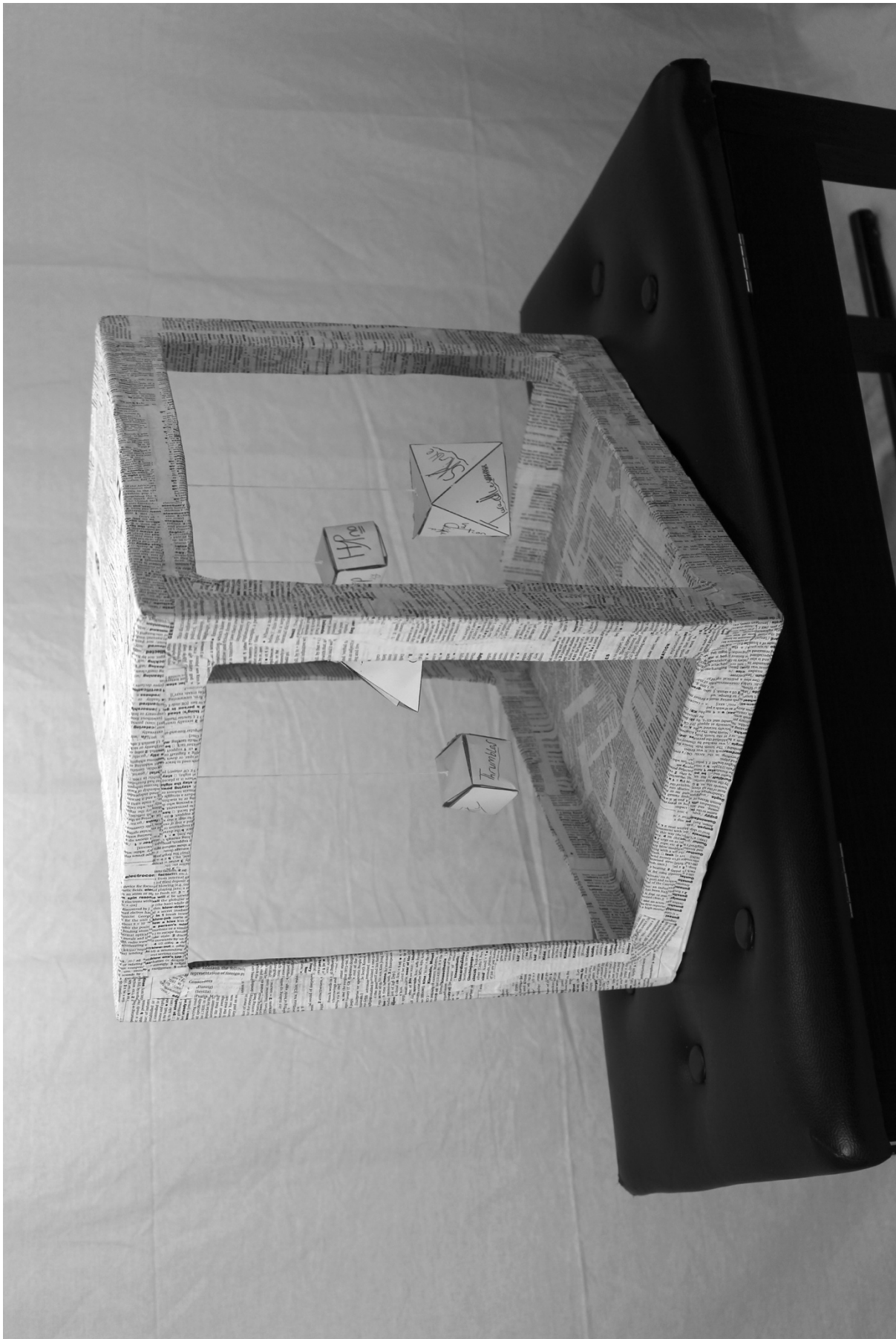


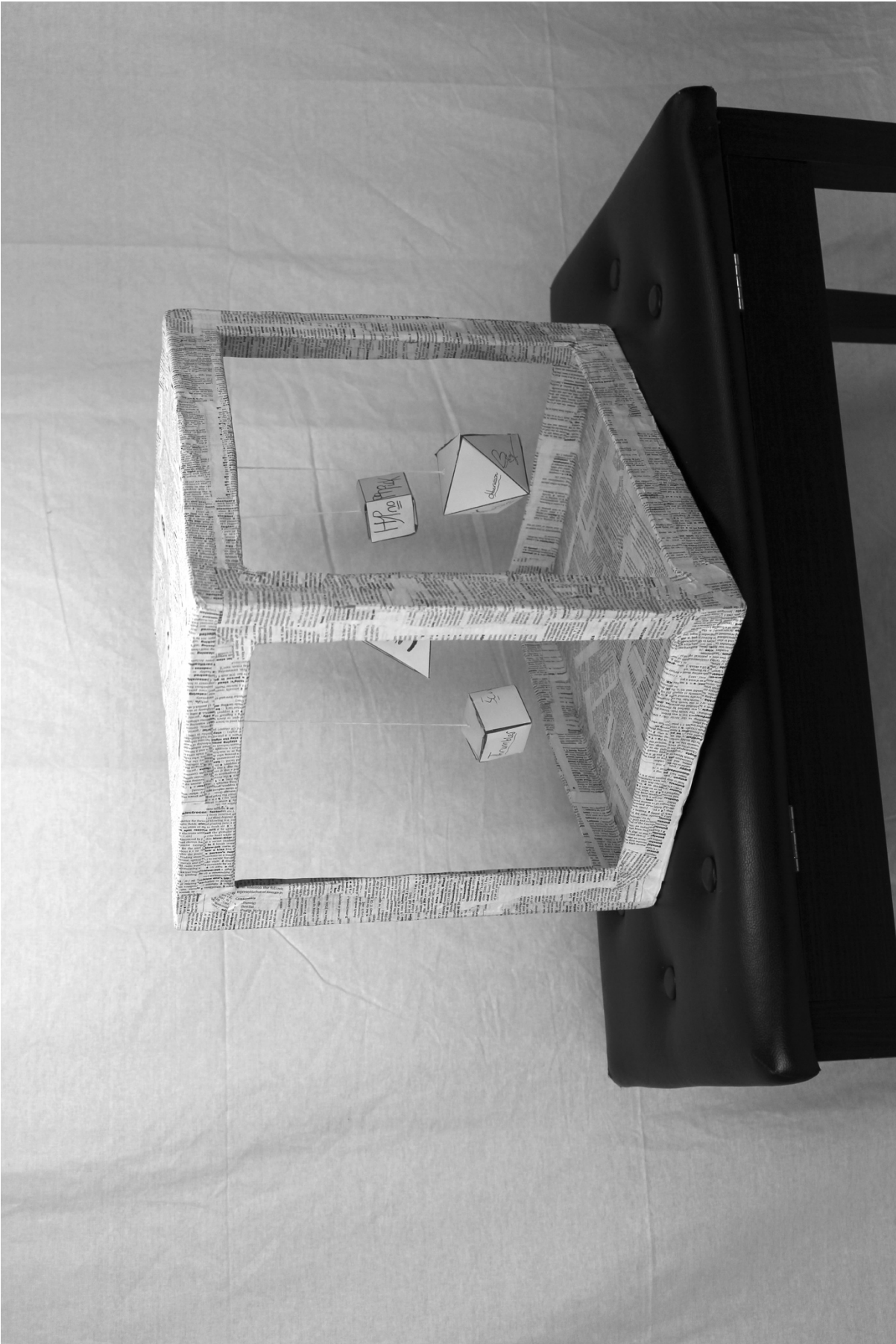


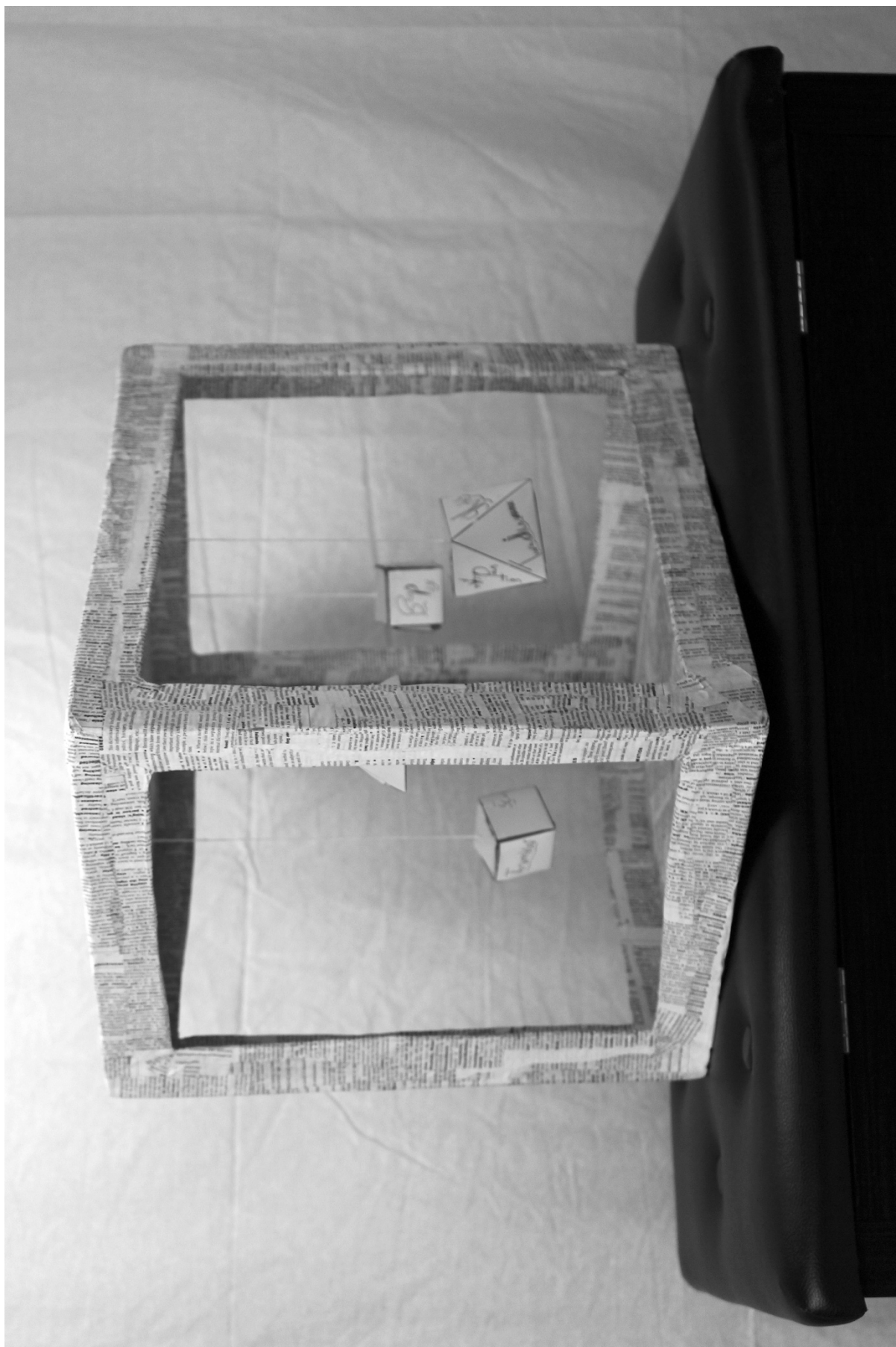


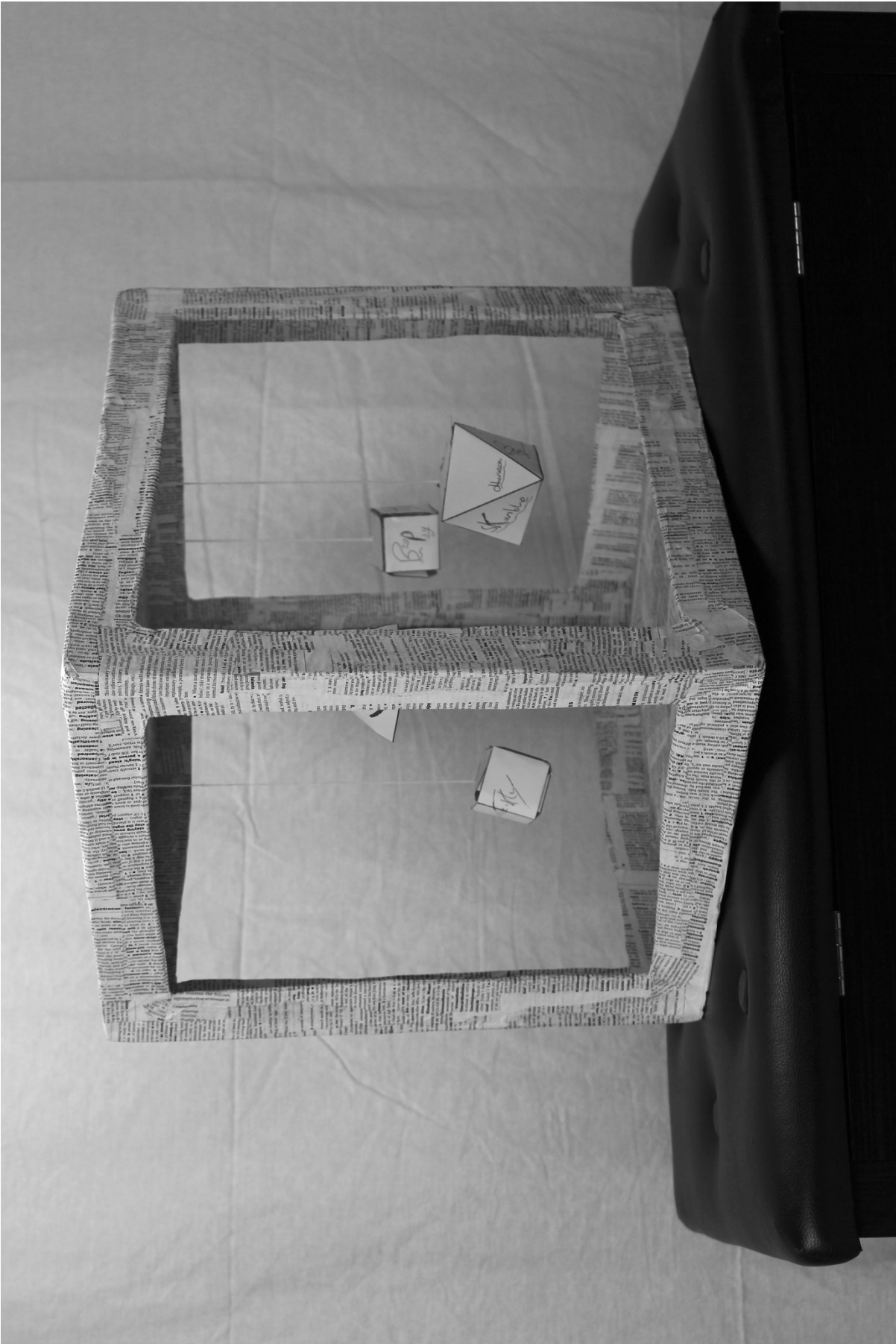


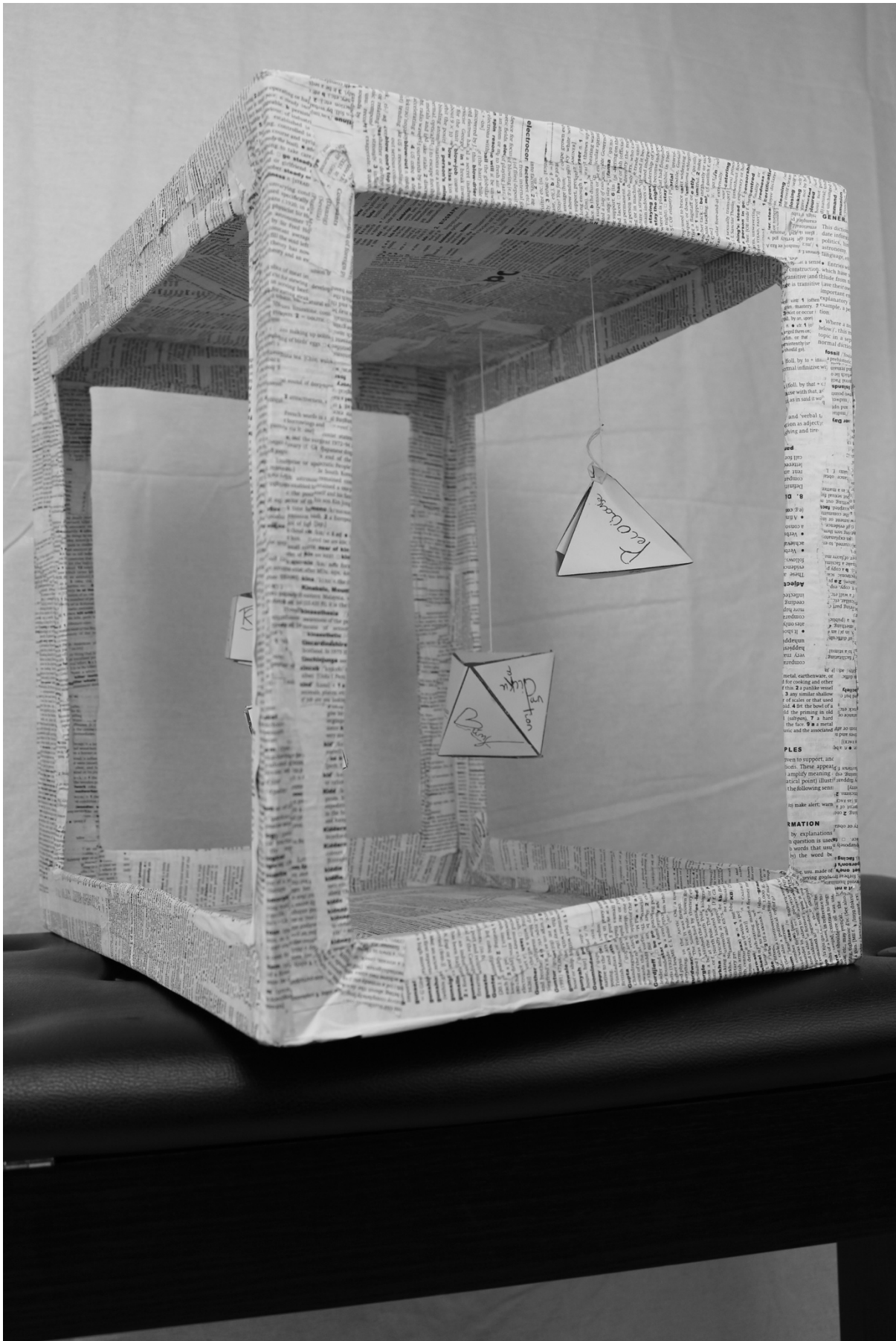


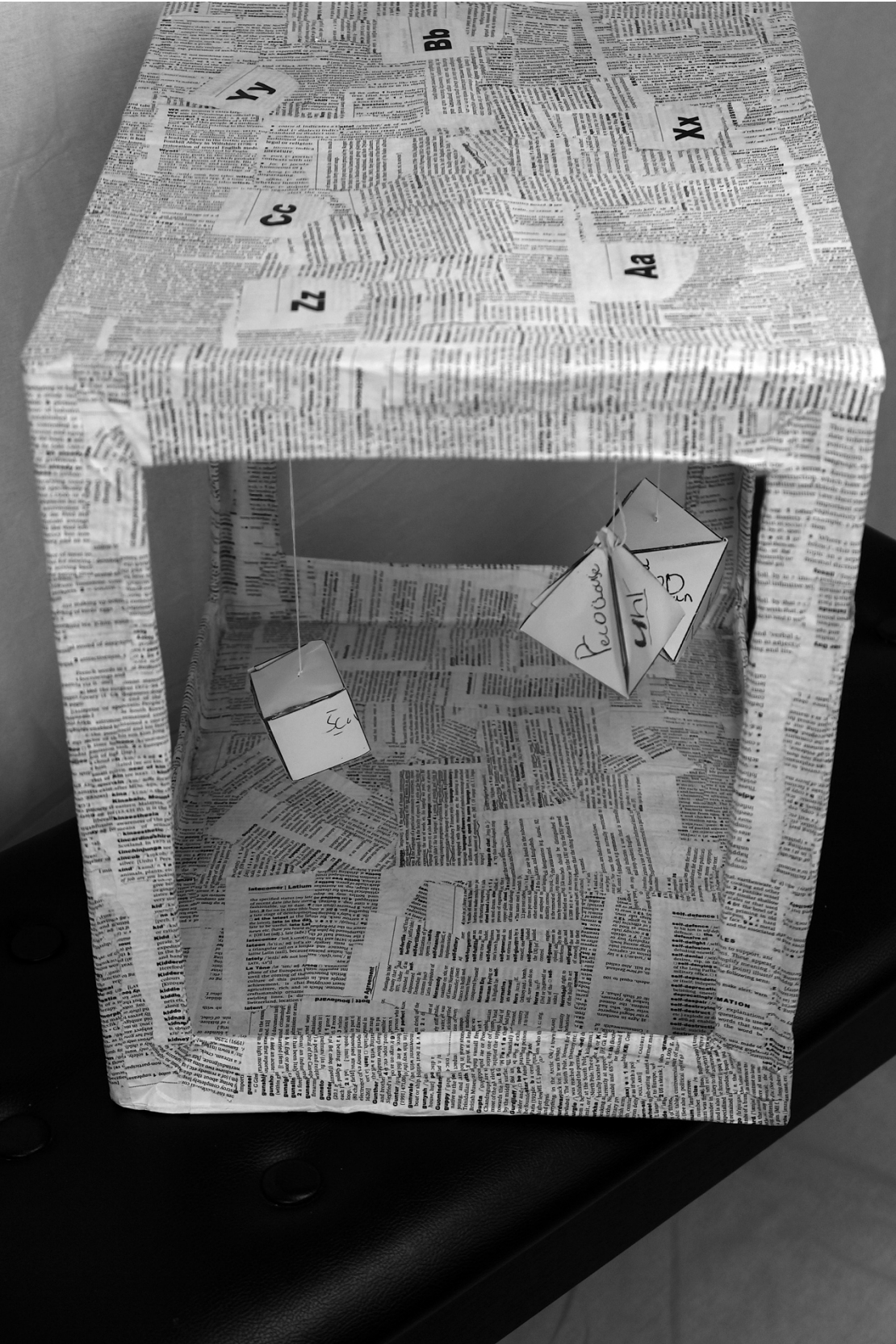




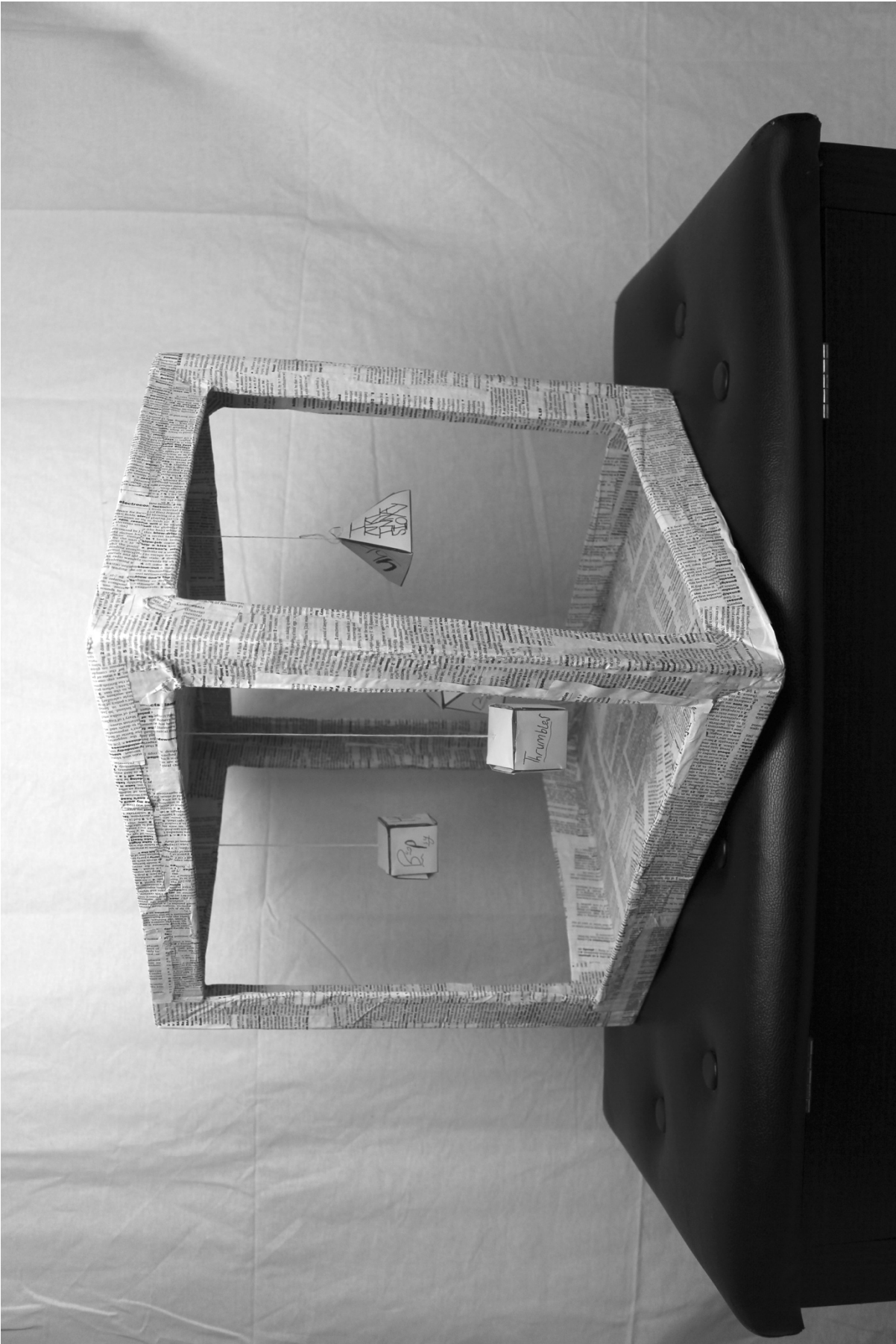






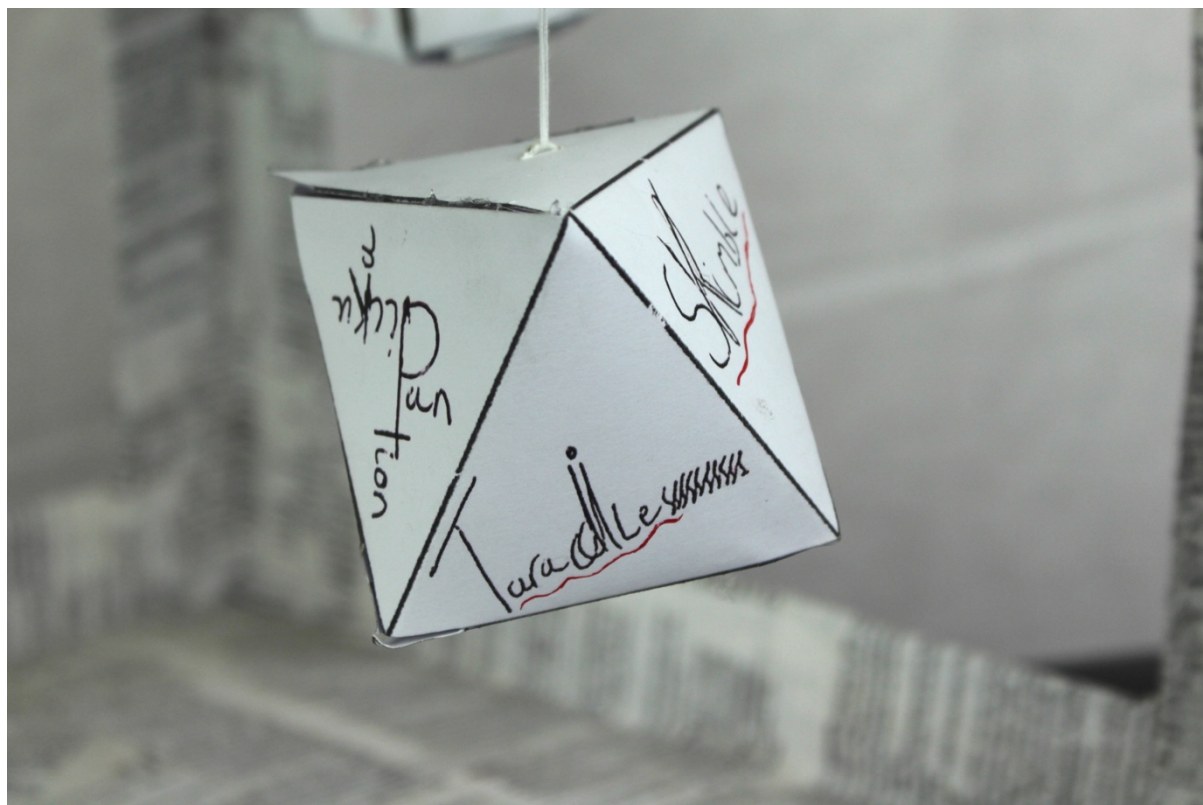






f a highly dec... below.) • n. a
Byzantinism 6th Baron (1788–1824), English poet
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 tecture spr... relationship with his half-sister
 mained in... associated with his ancestral hon
 of religion... bittered, he left England permanent in the
 ly defin... Geneva, finally settling in Italy. 17 pi -baft f
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 e artists, erted con... 1819–24). Thous
 Byzantin... arly on
 phia in... nce, **Variant spellings** of for... (198
 ut freque... Any variant spellings in brackets
 le much v... word, in bold type in head, gast
 support... are more than 100
 ly dark, word, given more than 100
 e empire... also given more than 100
 f the Roi... a lung disease caused by pfolong
 vided in... [mod.L f. Gk *bussinos* made of byssus
 antinop... **uses** or **byss** /-sai/) **1** a fine text
 76, when... tuft of tough silky filaments by which
 covered... etc. [ME f. L f. Gk *bussos*]

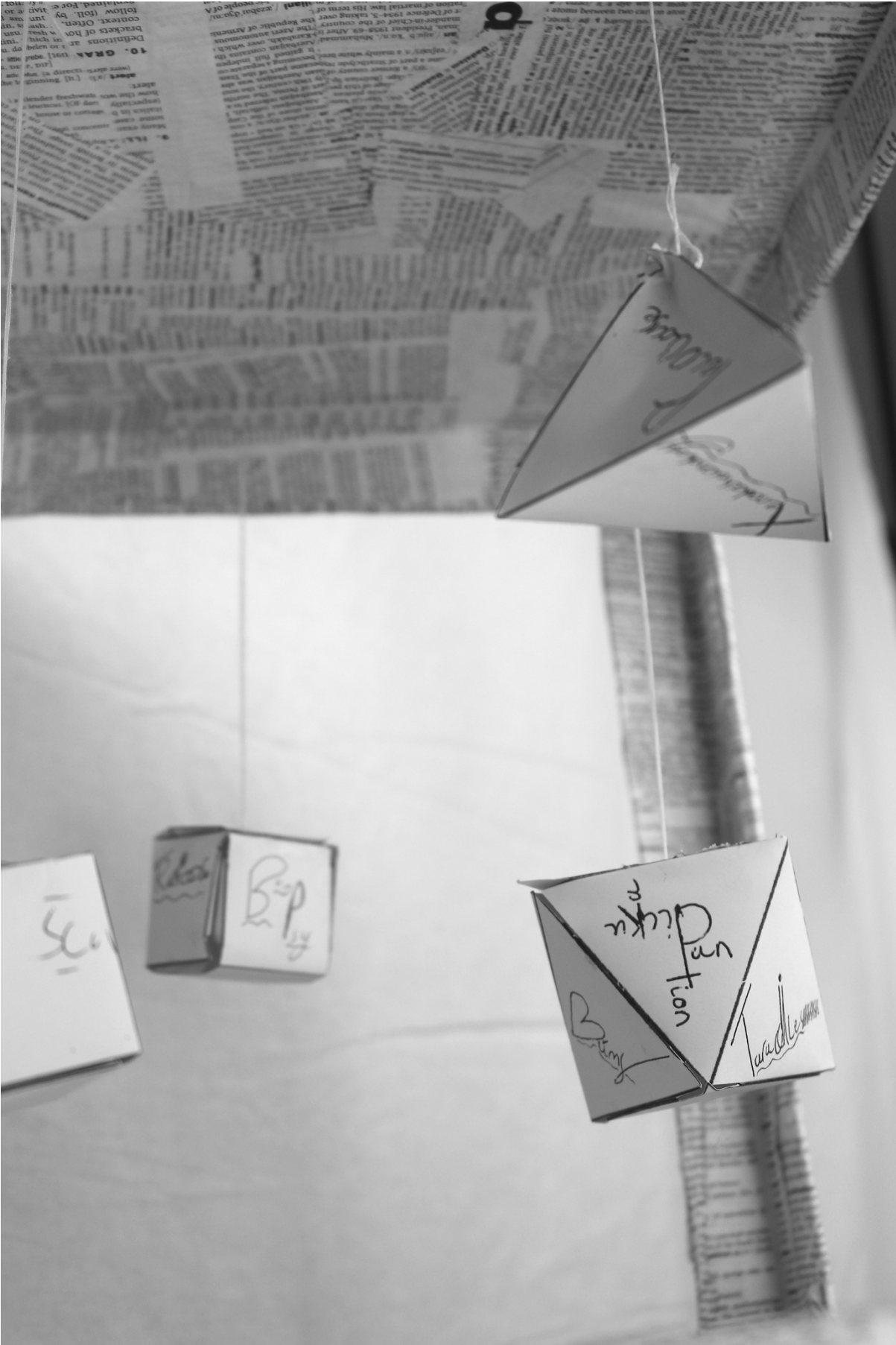
[illegible]

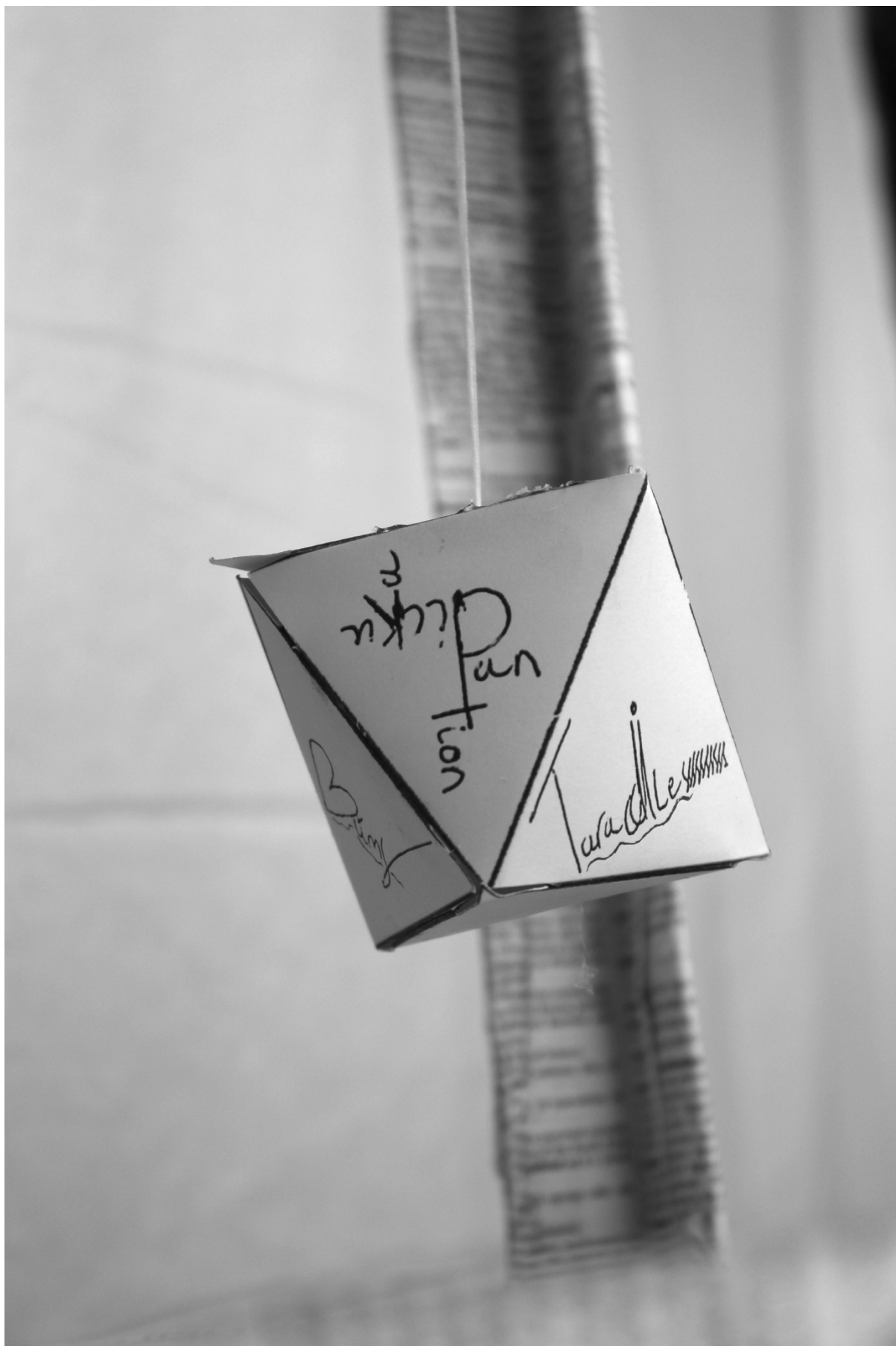


























Chapter 1: A Systemic Approach

These pieces take a systematic approach to the generation of the material; Prime Numbers. Each word that has been collection started its life on a prime-number page. It was then selected by its numerical relationship with the prime numbers placement in a list from lowest to highest (in this case highest possible prime-numbered page in the book). For example, the first word on the second page (2 being the first prime number) was taken, followed by the second word on the third and so on.

This in turn creates a series of text which can be manipulated in a multitude of ways. One way was to organise the text into a loose iambic pentameter to hint a meaning. Another is to add dynamics, which can either enhance or change the meaning. (This can also change depending on the number or performers and how they are splitting the score). In addition, removal of vowels takes the text from a somewhat melodic nature, to one that is more rhythmic. Interestingly, despite the lack coherent words, we as humans still have a tendency to want to believe there is meaning or pattern in the sounds we hear.

The scores can be performed as solos, duets, or with an ensemble, and therefore can be split between these

groupings in way the performers see fit. However, each individual score in this chapter must be presented in their entirety, and in the order the text/sounds appear within that score must remain the same throughout each performance.

A Throne of Games:

(March 2015)

A Throne of Games uses text generated from *A Game of Thrones*, the first book in *A Song of Ice and Fire* saga by George R R Martin. In Form 1 the text is organised in a pseudo iambic pentameter. Dynamics were then added to emphasise trajectory of the text that the composer naturally felt when he first read it out (only minor tweaks were made after this). Form 2 takes the text and its organisation in Form 1, and then removes the vowels from the text. The sounds left were then broken up, and extended techniques were added. Previous performances have included; Solos, Duets, and Group Unison reading of each Form.

The Key:

In this piece you will find traditional dynamics
such as ***f*** and ***p*** which mean loud and quiet, respectively.

Dynamics range from ***pp*** (whispering) to ***sfff*** (loudest shouting).

In the text silences are represented by punctuation with relative relationships:

A semicolon (;) is a shorter gap than a full stop (.), but longer than a comma (,).

Spaces are also gaps, yet vary in length.

Other symbols and instructions on how to read them is below:

Symbol	Explanation	Example
>>	Continuously hold the sound between the previous and next syllable/sound.	>> the-----e (hold the sound between 'th' and 'e')
-----	Hold the previous sound.	the-----e (hold the sound 'th')
bold text	Small Exclamation	
BOLD AND CAPITALISED	Large Exclamation	

Form 1

*Read Seriously.
Avoid vowel sounds as much as possible.*

hd rflctd d d rs tl clr drk bt t.

>>

hd th g h t wh k ngs t h s c-----
m f m gh t.

lng vr nmr frm swrds.

t h t, t h, t ngl d wss frd plld sp

>>

s fr---b; g h t.

>> >>

hrd sh ck d ch-----nml k-----ng

>>

fr---gt t n.

t; th gh t; sm th ng, bwd t h r
sng. n f n t.

wld th nk plc b shh p nd c n frst

Lf t d sppr've md bn t, b t, bl ck

rg h fst; hs m ld t h; g rnt.

t gh t b ck; t h, bh n d sh dw s,
(t-h-t-b-t, wh t. h s, h s t s sp ph
rs); Pr h ps.

vrn frm, s t m n; mg cl.

f lrd, n d, n t, t h, t h t; s t n d s.

dr wlf h-----ng ng mss, lt th'd
pnt, d nd vlrn.

sl. mm. d; h lf, fl lw, sh g.

st. h. m. h m slf. nd. vr g n. t.
t h r, vc;

fr h m wlf pn drg g,
s t h; wht, hr wk tw n. t h t.
n hv str trms. chlIngd.

Form 2

Read and perform dramatically.

p cresc. mf
H---a-----d *reflected* did rustle
clear dark better.

Had *thought* who kings those
sf
come a of **might!**

mf
Language very nymeria from swords
that the tangled was afraid, pulled
spies for bought.

Heard you shocked chainmail king
forgotten to thought something
bawdy the rising no infant?

p
Would think place by she opened
ice on forest?

mf
Lifted supper I've maid ebony to but
black rough feast;

p
his my old the I grant.

pp sf f >> cresc ff
Thought **back** th-----e behind
mf
shadows, (that but white hi**S** ho**St**
a**S** Sapphire**S**);

mp
perhap**S** everyone from a**S** to man
magical, of lord and not the that
Stand**S**?

mf cresc. mf
Direwolf hanging miss----- let
they'd point day and valyrian.

sfff
S-----LA-----MM-----ED!!

pp
Half follow sh--agga.

mf
S-----eat I h e m e himself and
virgin to Other-voice;

for a him; wolf open; drogo aggo.

So the what her weak tywin that;

f
In. Have. Stair. Terms.

sfff
CHALLENGED!!

Flying:

(July 2015)

Flying is.....

Flying

(Brackets indicate a more precise way of reading, and apply only to that stanza)

(With Wonder)

First Butterfly: Lion lady.
To he'd sent his speak, lion the had open.
From kites going nest went more and but.
And, and as, his: when: three.

(Curious, as if something is not right...)

He'd sent his speak, lion the had open?
From kites going nest.
Went more and But.
and
and as his:
when:
... three?

(With a hint of concern)

Butterfly: Lion lady.
To he'd sent his speak (lion the had open).
From kites going nest went more and but.
And, and as, his: when: three.

(As if you are narrating the start of a grand adventure of a gallant knight.)

Sent his speak lion the had open:
From kites going nest:
Went more and But.
and and as his when three.

(Like a sonnet of love)

Lion lady:
To he'd sent his speak –
Lion the had open!
From kites going nest, went more and but:
and and as his: when: three.

(Tongue-in-cheek humourous)

His speak lion the had open.
From kites going nest, went more and but.
And and as his: when: three.

(Solemn)

Lady.
to he'd sent his speak; lion the had open.
from kites going nest went more, and but.
And ... and as his: when: three.

(Telling a story to a child – meeting the wizard)

"Speak!" lion the had open.
"From kites going nest!" went more.
"And but and and?" as his when three.

(Joyous)

To he'd sent his speak: Lion the had open!
From kites going nest, went more and but:
And and as his when three!

(Sad true-story)

Lion the had open.
From kites going nest.
Went more and but.
and and?
as his when three.

(Running for Election)

The had open!
 From kites going nest went more and but!
 And and as his when three!

(Neutral)

Had open from kites going nest.
 Went more and but and.
 And as his when three.

(Nervous - Negative)

Open.
 from kites...going nest,
 went more... and but.
 And ... And ... as his... when three...

(Nervous - Positive)

From kites going nest went more and but.
 and and as his: when: three.

(Dancing a Waltz)

Kites going nest,
 Went more and but.
 And and,
 as his,
 When three.

(General Chatter)

Going nest, went more.
 And but and and.
 As his: when: three.

(Giving Directions)

Nest went more and but.
 and and as his when three.

(Disappointed)

Went more and but and
 and as his when three.

(Pointedly)

More and but.
 and and as his, when, three.

(The End of a Fairytale)

and but – and and as his when three.

(Middle of the tale – a Twist!)

But: and and as his: when: three.

(Annoyed)

And as his! When: three?

(Shipping Forecast)

As his -
 When
 Three.

(Bingo Hall)

His, when three.

(Confused at the words)

When three?

(Matter-of-fact)

Three.

Chapter 2: Fortuitous Moments

This chapter explores the use of chance, indeterminacy and audience interaction, to generate material for live sound poetry creation.

The audience are invited to follow enter the performance area, and after rolling a few dice, choose the material the performer will use.

The performer will interpret the material using the list in the score, the numbers provided by the audience dice rolls, and the material they have chosen.

To perform this score you will need:

Reading Material of any kind

Pens or Pencil

A handheld bell

Dice;

5 – Sided Dice x2 (D5)

7 – Sided Dice (D7)

12 – Sided Dice (D12)

Chairs x2

Audience Instructions:

1. Roll each dice provided once, in the order they are given.
2. For each roll write the number in the boxes on the form.
3. Once filled, choose a reading material from the pile.
4. Ring the hand bell to gain the attention of the performer (this may interrupt them performing: this is ok).
5. Hand them the form and the reading material.
6. Finally, sit down in the chair to listen and experience the outcome.
7. Either when the performer stands up, or when the hand bell is rung, vacate the chair for another audience member.
8. You may repeat this until the performer refuses to take the material from you.
9. At this point, the performer will continue onto the next chapter of the score.

EXAMPLE FORM:

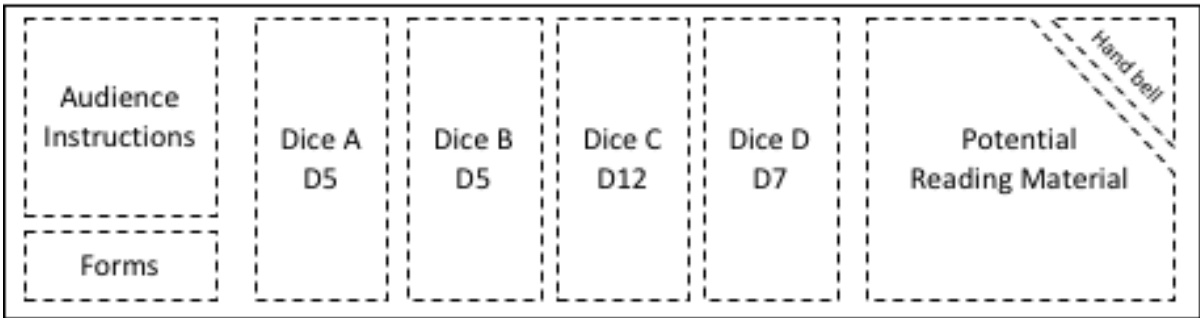
Roll Dice A	Roll Dice B	Roll Dice C	Roll Dice D
(write result below)	(write result below)	(write result below)	(write result below)
3	2	7	4

Layouts

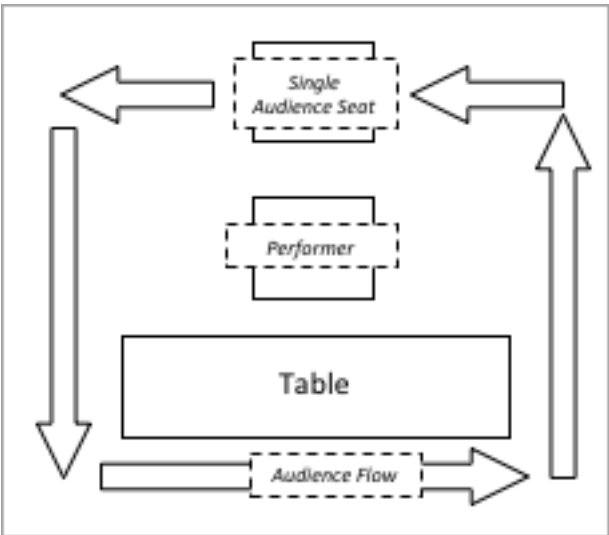
On the following pages are two possible layouts for the performance of this piece; one is for an installation, the other is for a more traditional concert.

However, no matter which environment this score is performed in, the table layout will remain the same:

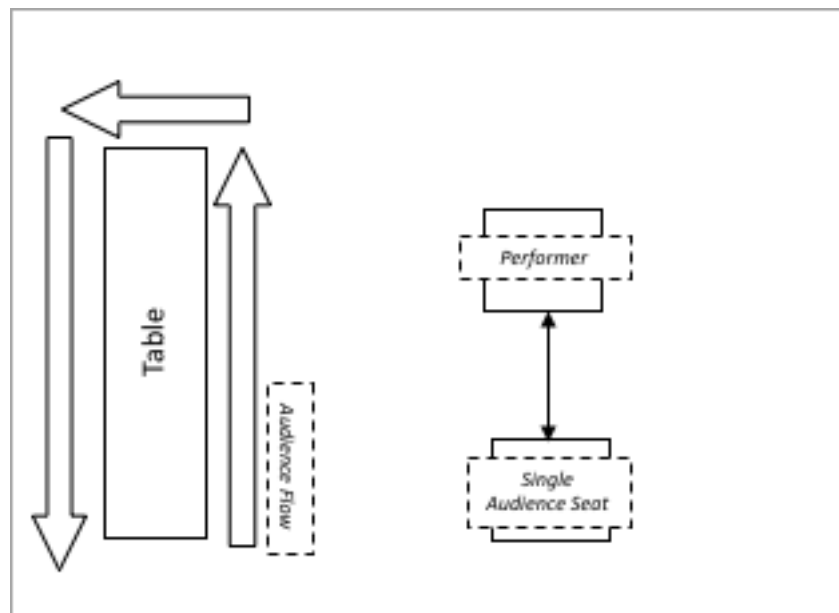
Table Layout:



Installation Layout:



Concert Layout:



Performer Instructions:

- 1) When the hand bell is rung, take the new reading material and instructions from the new audience member.
- 2) Interpret the material using the following steps:

Dice A – How much of the text:

1. Full Page
2. Paragraph
3. Sentence
4. Ripped Section
5. Performer Choice

Dice B – How much text:

1. Full Words
2. Syllables
3. Consonants
4. Vowels
5. Performers Choice

Dice C – Direction:

1. Full – Left to Right, Top to Bottom
2. Full – Left to Right, Bottom to Top
3. Full – Right to Left, Top to Bottom
4. Full – Right to Left, Bottom to Top
5. Full – Top to Bottom, Left to Right
6. Full – Top to Bottom, Right to Left
7. Full – Bottom to Top, Left to Right
8. Full – Bottom to Top, Right to Left
9. First word of each line only
10. Last word of each line only
11. Randomly
12. Performers Choice

Dice D – Vocal Technique:

1. Lecture
2. Story-telling
3. Monologue
4. Operatic
5. Purely Sung
6. Vocalisations
7. Performers Choice

- 3) At any point you can ignore any new material given to you. Then either:
 - a) Read another chapter.
 - b) End of the piece.
- 4) To end the piece; ignore any new material given to you and stand up.

