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I hereby recommend that the thesis prepared under my supervision by _____ Martin Sweidel _____
entitled _____ "I Seem to be a Verb" _____

be accepted as fulfilling this part of the requirements for the degree of _____ Doctor of Musical Arts _____

Approved by:

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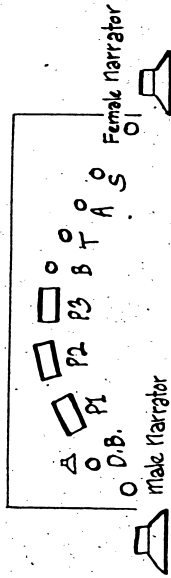
I SEEM TO BE A VERB

: A WORK IN SUPPORT OF THE INTEGRITY OF AN ETERNALLY REGENERATIVE UNIVERSE

by MARTIN SWEIDEL

: for two narrators (1 male and 1 female), four solo voices (S,A,T,B),
 three percussionists, double bass, and electronic tape
 : on texts by R. Buckminster Fuller

STAGE SETUP



PERCUSSION

1) Vibraphone
 2) Marimba
 3) Hi-Hat open closed
 Suiro
 Snare drum
 5 wood blocks hi to low flat on carpet
 2 cymbals large small
 3 Tam-Tams large to small
 small cymbal large chinese cymbal gong
 small tam tam maracas
 Thunder Sheet
 open hi hat may double

The two narrators, four solo voices and double bass should be amplified. The double bass may have its own amp and speaker. The narrators and solo voices should be mixed in the same amplification system used for the stereo tape. An engineer is required to start and stop the tape and adjust levels and balance as needed. The tape is available from the composer.

The texts by R. Buckminster Fuller are from:
 I Seem to Be a Verb, New York: Bantam Books, 1970
 No More Secondhand God, New York: Anchor Books, 1971

I SEEM TO BE A VERB

Male, slow even pace (dur < 32")

Half-century of subconsciously developing world revolution is crossing threshold into human consciousness and ultimate popular support. Today's students reared by television, the third parent, think world. They think, demand justice for all humanity, with no exceptions. Theirs will be the most powerful constructive revolution in history.

NARRATORS

4" 8" 12" (4")

S. A. T. B.

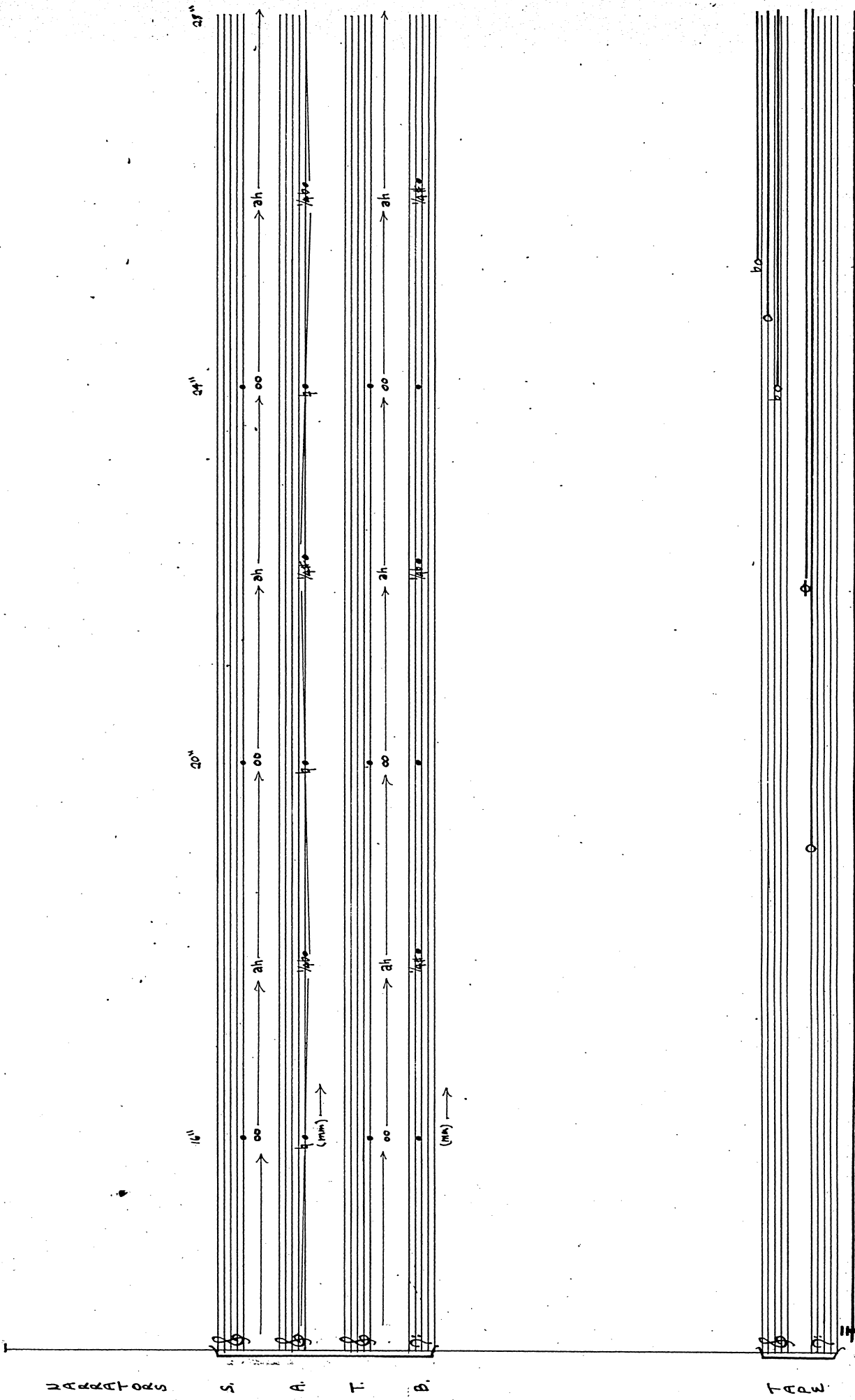
1) 2) 3)

P

D.B. Pizz. f

(first sound begins)

mp



Female slow even pace (dur = 30")

Greatest fact of century—we can make life on earth a general success for all people. World's prime vital problem; how to triple swiftly, safely, satisfyingly, overall performance realizations per pounds kilowatts manhours of world's comprehensive resources, rendering those resources capable of supporting one hundred per cent of humanity's increasing population at even higher standards of living than any human minority or single individual has ever known or dreamed of.

NARRATORS

25" 32" 36" 40" (42")

S. A. T. B.

T. A. B. W.

SPRINGER

(92")
♩ = 80

<p>mp</p>	<p>mp</p>	<p>mp</p>	<p>mp</p>	<p>mp</p>	<p>mp</p>	<p>mp</p>
<p>1) <i>mf</i></p>	<p>2) <i>mf</i></p>	<p>3) <i>mf</i></p>	<p>4) <i>mf</i></p>	<p>5) <i>mf</i></p>	<p>6) <i>mf</i></p>	<p>7) <i>mf</i></p>
<p>* stop tape (leader #3)</p>						

ritard. (♩=♩)

mf dro — n
mp hee —
mp hee —
mf nal —
mf nal —
mf oh —
mf oh —
mf dee — sic
mf dee — sic
mf dee — sic
mf dee — sic
mf dee — sic
(to soft mallets)

mp arco
mp mf arco

mf

p

cym

pizz.
mf

A) Male use short pauses and inflection to bring out meaning of text (dur < 40")

Implementing
 commonwealth pertinent,
 individually conceived,
 intuitively urged, and
 spontaneously joined
 search, research, and enterprise-
 in the borderline realm of
 "just-not-impossible" as
 where transcendently, as
 alto-cumulus thought-cloud,
 orderly trending concepts
 tentatively accrue,

differentiate and integrate-
 or freely crystallize,
 regarding the furtive,
 future-furthering,
 overall significance
 of continuing experiences-
 as possibly comprising a
 NATURAL FAMILY OF FACTORS
 integrating as a
 constellation of potentials
 in new degree magnitude, of
 MAN IN DYNAMIC UNIVERSE ADVANTAGE.

♩ = 56

1) S
 2) A
 3) T
 4) B
 5) D
 6) 2)
 7) 3)
 8) D.B
 9) T
 10) A
 11) P
 12) E

start tape (leader #3)
 (electronic modifications of R. Buckminster Fuller's voice on tape)

N.B. ⊕ = 3-tams struck on edge
 P = 2 cymbals

Female (dur < 30")

Teleologically polymerizing
to discernible significance
proportional to cumulative in-put,
in magnitude, range and frequency
of direct physical experiences,
as catalyzed by progressively derived
awareness-growth, regarding
"probable" existence of natural laws
which, though as yet unformulated by man,
inexorably govern complex behavior, as
EMPTY SETS OF PRINCIPLES
GOVERNING ALL POTENTIAL INTERACTIONS
AND EVOLUTING TRANSFORMATIONS

N A K K H A T O R S.

The musical score is written on ten staves, labeled S, A, T, B, 1), 2), 3), and P.B. The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, p, f). The score is organized into measures across the staves, with some measures containing complex rhythmic patterns and others being mostly rests. The overall structure suggests a vocal or instrumental piece with multiple parts.

P.B

T A B L E

Male (dur < 8")

Female (dur < 20")

(vectorially consequent to any set of specific cyclic-unrevelings of time-energy 4-way minimum-involvements)

the significance of which laws might, through competent COMPREHENSIVE DESIGNING be REALIZED IN IRREVERSIBLE PHYSICAL EVOLUTION TECHNOLOGICALLY EXTRAPOLATED AS EXTRA-CORPOREAL SIMPLEX OR COMPLEX OF TOOLED MAN-PROCESS EXTENSION AND AUGMENTATION, thus

MARKET ORS

DB

TADW

(B)

Mel. (dur. < 15")

Cancelling out, as technically "obsolete,"
 and therefore, economically and politically as
 "irrelevant,"
 the whole prospect of
 contemporary impasse and
 threatened total reversion to
 abhorrent destruction; as consequence of
 lost temper of mentality-and-character alloy
 of lost comprehension and understanding
 in the broadening horizons and;
 in lost man-competence
 in good will and mutual good faith,
 advantaged by intellect.

NARRATORS

Musical score for Narrators, Soprano (S), Alto (A), Tenor (T), Bass (B), and Double Bass (D.B.). The score is written on multiple staves with lyrics and musical notation. It includes dynamic markings like *p*, *mp*, *mf*, and a tempo marking of quarter note = 140. The lyrics are the same as in the text block above.

A tone scale used on tape
 Fuller's voice continues

A small musical staff showing a tone scale and voice continuation.

(B)

Handwritten text at the top of the page, possibly a page number or title, oriented vertically.

Handwritten musical score for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The score consists of two systems of staves. The first system includes a treble clef staff with a "Pizz." (pizzicato) marking and a dynamic marking of "mf". The second system includes a treble clef staff with a "mf" dynamic marking and a "Soc" (sordina) marking. The notation includes various rhythmic values, accidentals, and articulation marks.

DB

TAB W

Vibraphone

CYMBAL

mf

mf

col legno 1/2 hair, piza.

stop tape (leader #4)

fade tape out with
cymbal's decay

Both in unison

SPACESHIP EARTH

MADCATS

1) 2) 3) D.B.

start tape (leader #4)

stop tape (leader #5)

1/4-tone scale
used on tape

Both in unison

MAN IN DYNAMIC UNIVERSE ADVANTAGE

NARRATORS

Start tape (leader #5)

1/4 tone scale used on tape

stop tape (leader #6)

(D)

Handwritten musical score for a jazz ensemble. The score is written on ten staves. The top two staves are for the vocal line, with lyrics "an O - O - lu" and "tion air". The middle staves are for the piano, with various chord voicings and melodic lines. The bottom staves are for the rhythm section, including hi-hat with snare sticks, pizzicato strings, and double bass. The score includes dynamic markings such as mp, mf, and f, and performance instructions like "Freely" and "TAM - IV.". The tempo is marked "J. = 98". The score is divided into measures by bar lines, with some measures containing multiple notes and rests.

(D)

Handwritten musical score for voice and piano. The score is divided into vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (P.B.).

Vocal Parts:

- Soprano (S):** (D=D) (D=D) *mp* seem to be com. — *pp* pro-cess — ee — ee —
- Alto (A):** *mp* piez pē — in-fay — turn — in-fay — fee we seem to be com — turn — in-fay — fee we seem to be an er-o, lu — ee —
- Tenor (T):** *mp* piez pē — in-fay — turn — in-fay — fee we seem to be com — turn — in-fay — fee we seem to be an er-o, lu — ee —
- Bass (B):** *mp* piez pē — in-fay — turn — in-fay — fee we seem to be com — turn — in-fay — fee we seem to be an er-o, lu — ee —

Piano Accompaniment (P.B.):

- 1) *mf* (Piano accompaniment for the first system)
- 2) *mf* (Piano accompaniment for the second system)
- 3) *mf* (Piano accompaniment for the third system)

The score includes various musical notations such as notes, rests, dynamics (*mp*, *pp*, *mf*), and articulation marks. The lyrics are written below the vocal staves.

(♩ = ♩)

S
A
T
B

1)
2)
3)

D.B.

★ start tape (leader #6)

1/4 tone scale and Buckminster Fullers voice used on tape

sub. J=116

S
A
T
B

te-tro
me-ta
he-dron
phy-sic
the-o
lo-gic
sci-en
tiff-ic
lu
re-tro
me-ta
he-dron
phy-sic
the-o
lo-gic
sci-en
tiff-ic
lu
re-tro
me-ta
he-dron
phy-sic
the-o
lo-gic
sci-en
tiff-ic
lu
re-tro
me-ta
he-dron
phy-sic
the-o
lo-gic
sci-en
tiff-ic
lu

1) Thunder Sheet

2)

3)

D.B.

* Stop tape (leader #7)

Sub, ♩=80

S
A
T
B

1)
2)
3)

D.B.

T A P E

★ start tape (leader #7)
(Noise and Radio on tape)

Molto Ritard. $\text{♩} = 42$

(♩ = 352)
ppp

(Fuller's voice on tape)
Noise fades

ppp

(F)

$\text{♩} = 116 (\text{♩} = 252)$

Musical score for vocal parts S, A, T, B and piano accompaniment. The vocal parts have lyrics 'S A T B' and '1) 2) 3)'. The piano part includes dynamic markings like *mf* and *mp*.

Musical score for piano accompaniment with dynamic markings *mf* and *zero*.

Musical score for piano accompaniment with dynamic markings *mf* and *mp*.

T A P E

(F)

NARRATOR'S

S

A

T

B

1)

2)

3)

DB

TABLE

The musical score is written on a grand staff with five systems. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "one zero equal", "meta-physi-cal one zero", "met-a-physi-cal equal", "hee-dron hee-dron", and "hee-dron". The piano part features a rhythmic accompaniment with various notes and rests. The score concludes with a double bar line and a fermata over the final notes.

Violin I

S

A

T

B

1)

2)

3)

D.B.

TRP

Handwritten musical score for SATB voices and instruments. The score is written on ten staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom six staves are for instruments: Trumpet 1 (1), Trumpet 2 (2), Trumpet 3 (3), Double Bass (D.B.), and Trombone (TRP). The music includes vocal lines with lyrics and instrumental parts with various markings like slurs and dynamics.

Vocal lyrics:
 one, eight, six, triple, oh
 triple, oh, m, p, s
 one, eight, six
 te- tra- hee

NARRATORS

S

A

T

B

b)

2)

3)

DB

T A P E

te- tra- hee

te- tra- hee

arco

arco

pizz.

pizz.

NARRATORS

S

A

T

B

1)

2)

3)

D.B

T A P E

The musical score consists of ten staves. The first three staves (S, A, T) contain slanted lines indicating that the vocalists are silent. The fourth staff (B) features a melodic line with lyrics: "te- tra- hee". The fifth staff (1) contains a drum part with a single note marked "(drum)". The sixth staff (2) contains slanted lines. The seventh staff (3) contains slanted lines. The eighth staff (D.B) shows a double bass part with a "Pizz." (pizzicato) marking and a melodic line. The ninth staff contains slanted lines. The tenth staff contains a melodic line with a "arco" marking.

repeat, gradually introducing longer pauses between words

Female
Male
NARRATORS

GEODESIC
UNIVERSE
EPHEMERALIZATION

DYNAMIXION
SYNERGY

The musical score is written for five narrators: Soprano (S), Alto (A), Tenor (T), Bass (B), and Double Bass (D.B.). The lyrics are: "star date ze-ro one", "ze-ro one nan,oh,se", "star date", "ze-tra-he-dron-al", and "ze-tra-he-dron". The score includes various musical notations such as rests, notes, and dynamic markings like "arco" and "pizz.". There are also some handwritten annotations like "(Mmb)" and "oo" above the notes.

T A P E

NARRATORS

S

A

T

B

1)

2)

3)

D.B.

TAB

un- fold
chang- ing
ex- pand
in- crease
flour- ish
lov- ing
do- es
do, be, do
do, be, do
do, be, do
one
one
one

p, *cresc.*, *piz.*, *arco*, *acc.*, *Choked TAM*

9

(p, f)

6
A
T
B

ze-ro end of line
f
beep, beep, beep, beep
beep, beep, beep, beep

ze-ro end of line
f
beep, beep, beep, beep
beep, beep, beep, beep

f
6, 1, 5, 4, 3, 2, 1
one

1)
2)
3)

D.B.
BICO

repeat as needed, decrease to pp (out)

(p)

(estinato fades out)

* voices on tape begin

T A P E

9

(voices continue)

Handwritten musical score for voices, consisting of two staves. The notation includes various notes, rests, and dynamic markings such as *pp.*, *p.*, and *pp.*. The score is written in a cursive, handwritten style.

(CUES)

NARRATORS

1 0"

Male with urgency (dur. < 15")

Society neither sees nor hears the great changes going on. Either man is obsolete or war is. We have 28 thousand pounds of explosives for each human being on the earth. Our choices are simple. Utopia or oblivion!

2 15"

Female urgent (dur. < 20")

War, overpopulation, hunger, disease would cease to exist if the "haves" devoted a larger share of their industrial budget to world livingry. There is enough to go around. The basic you-or-me-not-enough-for-both-ergo-someone-must-die-tenets of class warfaring are extinct.

3 30"

Male urgent (dur. < 20")

Scientists are the most confused and irresponsible people. They are all egg-laying hens sitting on their technology nests in glass and tile henhouses. The eggs they lay are taken out from under them and all they do is crow and cackle about the lack of wisdom in their use. Businessmen sell the eggs to politicians, who scramble or fry them as we hurtle toward oblivion.

4 50"

1 10"

1)

snare stick, cymbal

2)

hard mallets motor on slowest speed

3)

very slowly, keeping continuous sound struck on edge with soft mallets

2 15"

2)

hard mallets motor on slowest speed

3)

very slowly, keeping continuous sound struck on edge with soft mallets

3 30"

3)

hard mallets motor on slowest speed

4)

very slowly, keeping continuous sound struck on edge with soft mallets

4 50"

4)

hard mallets motor on slowest speed

5)

very slowly, keeping continuous sound struck on edge with soft mallets

moving at your own pace, repeat ad lib. with very gradual accel. and cresc. to f

10"

10"

15"

30"

45"

1'00"

★ B's and E's

★ low buzz (voices continue)

N.B. ⊙ = 3 THMS
○ = 2 cymbals

11
2008

$\text{♩} = 96$

D.B.

T
A
P
E

~~~~~

~~~~~

Both in unison clear and even (dur. < 25")

Evolution is apparently intent that we fulfill a much greater destiny than that of being a simple muscle and reflex machine - a slave automaton. Automation can produce wealth beyond our needs and dreams. Automation has made man obsolete as a physical production and control specialist - just in time.

$\text{♩} = 147$

Directors

S A

dah-deep

deep doo-deep

(1) (2) (3) D.B.

mp

f

f

mp

mp

f

mp

Tap

MARKINGS

S

A

T

B

1)

2)

3)

D.B.

TAP

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *mf* and *f*. The lyrics include "dee dah - deep", "do dah - doo - deep", "ev - o - lu - tion", and "lu - tion".

1/4 tone scale and Fuller's voice

A small handwritten musical diagram showing a 1/4 tone scale and Fuller's voice notation on a staff.

Both (dur. < 30")

A new physically uncompromised metaphysical initiative of unbiased integrity could unify the world. It could and probably will be provided by the utterly impersonal problem solutions of our antibody, the computer. All political, scientific, religious leaders can face-savily acquiesce only to the computer's superhuman range of calculative capabilities.

NARRATORS

The musical score is divided into two main sections: NARRATORS and D.B. (Dramatic Background).
 The NARRATORS section consists of five staves. The first two staves are vocal lines with lyrics: "oh - oh - oh -", "oh - oh - oh -", "oh - oh - oh -", "oh - oh - oh -", and "oh - oh - oh -". The lyrics "one" and "one" are written below the notes. The third staff is a piano accompaniment line. The fourth and fifth staves are vocal lines with lyrics: "oh - oh - oh -", "oh - oh - oh -", "oh - oh - oh -", "oh - oh - oh -", and "oh - oh - oh -". The lyrics "one" and "one" are written below the notes. The D.B. section consists of three staves of piano accompaniment. The first staff has the lyrics "doop - doop - doop" written below it. The second and third staves are piano accompaniment lines. The score includes various musical notations such as dynamics (f, mf), articulation (accents), and phrasing slurs.

This block contains two musical examples. The first is labeled "long tones" and shows a sequence of notes on a staff with a long horizontal line above them, indicating sustained notes. The second is labeled "staccato pattern" and shows a sequence of notes on a staff with short horizontal lines above them, indicating staccato notes. Below these examples is a bracketed line with the word "sustained" written underneath it.

NARRATORS

T

B

1)

2)

3)

D.B.

TRAP

MARKERS

S

A

T

B

1)

2)

3)

D.B.

Tape

Handwritten musical score for SATB voices and piano accompaniment. The score includes lyrics such as "ev o o o o o o o o o o", "lu ficht", "dah deep de dah", and "doo deep". It features dynamic markings like *mp*, *mf*, and *p*, and includes a "Pass." section. The score is written on multiple staves with various musical notations including notes, rests, and slurs.

1/4 tone scale and Fuller's voice

A small handwritten musical diagram showing a 1/4 tone scale and Fuller's voice notation on a staff.

Both (dur. < 32")

World society is operating almost exclusively in the inaudible non-visible area of the physical universe. Because evolutionary transformations are invisible, it is impossible for world society to comprehend that the changes in the next thirty years will be far greater than in the last one hundred years. Dealing with the totality of the universe and spaceship earth is ahead for us all.

NARRATOR

Pitches used on Tapes

N.B. Tams struck on edge

NAKKA TORIS

The musical score is written on ten staves. The first four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The last three staves are for piano accompaniment, labeled 1), 2), and 3). The piano part includes a 'Pizz' (pizzicato) marking on the third staff. The lyrics 'teh trah' are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

D.B.

TABLE

