

# the ebb of acrophobia

## the timeline

### mid-day the acrophobic ascends

**12.00–12.05** – introduction

**12.05–12.10** – moaning acrophobia – circa 4 mins

**12.10–12.20** – the ebb of acrophobia – movements 1 and 2 – circa 9 mins

**12.20–12.28** – impartial up – circa 8 mins

**12.28–12.32** – the acrophobic speaks – circa 4 mins

**12.32–12.40** – impartial down – circa 8 mins

**12.40–12.50** – the ebb of acrophobia – movements 3 and 4 – circa 9 mins

**12.50–12.55** – percussive acrophobia – circa 4 mins

**12.55–13.00** – conclusion

### 13.00 the acrophobic descends

## the conductor and general instructions

please feel relaxed and ready to play without qualm or hesitation / have fun / the pieces are instructional but in terms of guidance / accuracy is not a prerequisite for performance / watch the conductor / keep an eye on the acrophobic on the plinth and interpret his action or inaction through improvisation and within limits that suit the piece / the conductor's instructions relate to orchestration, structure, and expression

the conductor will organise and brief the orchestra in the 15 minutes before midday and before each new part of the piece / conductor's directions are both 'general' and 'embedded'/particular to each piece / conductor 'general' instructions are

<b>point:</b>	play/stop
<b>two hands point:</b>	groups play/stop
<b>one hand point:</b>	individual play/stop
<b>two hands slicing:</b>	all stop
<b>drawing an upside-down T in the air:</b>	count of four (down='1')
<b>hands/hands held flat, raised and lowered:</b>	dynamic suggestion (low=soft, high=hard)

## the scores

### moaning acrophobia – circa 4 mins

- in your head break the word acrophobia into its component syllables
- think of hearing these from far away, of echoes, of slowing things down, of restlessness, apprehension, unease, with one's heart in one's mouth
- try to get in the head of the acrophobic
- when pointed at, begin to slowly speak and sustain each syllable in turn
- example a–a–a–a–cro–cro–cro–cro–cro–phob–phob–phob phob phob etc draw the syllables out
- repeat syllables many many times to start with
- try to mimic the inflection of the word as spoken normally
- start slowly joining the syllables together – example acro– acro–acro –phobi–phobi etc.
- carry on joining more syllables together until you form the whole word then repeat this until the end
- the conductor will begin with a count
- try to slip into your own rhythm
- watch the conductor for instructions
- start quietly and build up to very loud
- do not play instruments unless instructed by the conductor
- a soprano will be singing over the top but concentrate on your own voice production

### instructions for all four movements of the ebb of acrophobia

play a sequence of notes from left to right choosing one note from each column (for example in movement 1 choose G E or C from the first column, then E C or A from the second column and so on until you have played a sequence of eight notes)

- repeat the sequence, varying the note selected from each column and the register
- transposing instruments note that the notes are at sounding pitch
- silence is an option but must be for whole sequences

### the ebb of acrophobia – movements 1 and 2 – circa 9 mins

- each note is 4 seconds long
- 8 notes repeated 6 times
- start movement at *p* and increase to *ff* at end increase sense of anxiety slowly throughout the piece by using techniques appropriate to your instrument

G	E	E	C#	C#	A#	A#	G
E	C	C#	A	A#	F#	G	D#
C	A	A	F#	F#	D#	D#	C

- each note is 3 seconds long
- 12 notes repeated 8 times or until instructed to stop
- *mf* throughout

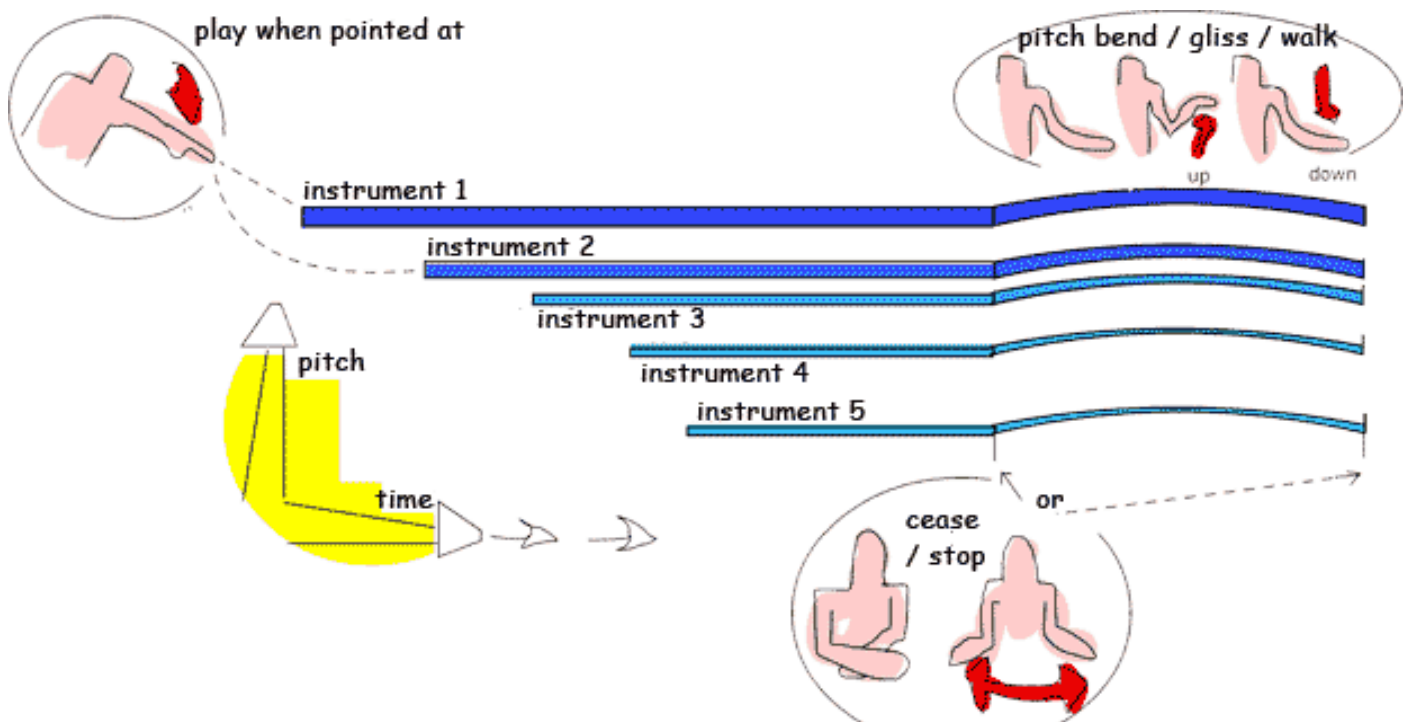
G	G#	E	E	G#	C#	C#	G#	A#	A#	G#	G
E	D	C	C#	D	A	A#	D	F#	G	D	D#
C	B	A	A	B	F#	F#	B	D#	D#	B	C
D	F	B		F	G#		F	F		F	

### impartials up – circa 8 mins

- one finger point: individual play
- two finger point: group play
- when pointed or gestured at, play and sustain
- loop one of the lowest sounds you can play UNLESS other players are already playing, in which case: play and sustain a sound less than a 7th above the last player who played
- if you think you may have been pointed at, play at once, and without hesitation. if more than one person thinks they are being pointed at, never mind, do not worry
- all cease on a two-handed slicing gesture
- when playing, the raising and lowering of a hand/hands is to guide dynamic
- the above process will be performed several times

### impartials down – circa 8 mins

- when pointed or gestured at, play and sustain
- loop one of the highest sounds you can play UNLESS other players are already playing, in which case play and sustain a sound less than a 7th below the last player who played
- all cease on a two-handed slicing gesture
- when playing, the raising and lowering of a hand/hands is to guide slight pitch alteration (bend, gliss, walk) and will be followed by a cease instruction
- the above process will be performed several times



**the ebb of acrophobia movements 3 and 4** – circa 9 minutes

- watch the conductor for tempo and count in
  - watch for dynamic and group–play instruction
  - you may be singled out to solo improvise with a point or catch of the eye
  - the end of movement three will be signalled by two hands slicing or the shout of silence from the acrophobic
  - movement 4 will begin with a new count in
- each note is 2 seconds long
  - 12 notes repeated 8 times
  - start each sequence at *ff* and dim. to *mp*

G	G#	E	E	G#	C#	C#	G#	A#	A#	G#	G
E	D	C	C#	D	A	A#	D	F#	G	D	D#
C	B	A	A	B	F#	F#	B	D#	D#	B	C
F	F	F#	F	F#	G#	G#	F	F	F	F	F

- each note is 4 seconds long
- 16 notes repeated 6 times or until instructed to stop
- start movement at *pp* and increase to *fff* at end increase sense of anxiety slowly throughout the piece by using techniques appropriate to your instrument

G	G#	E	G#	E	G#	C#	G#	C#	G#	A#	G#	A#	G#	G	G#
E	D	C	D	C#	D	A	D	A#	D	F#	D	G	D	D#	D
C	B	A	B	A	B	F#	B	F#	B	D#	B	D#	B	C	B
F	F	F#	F	F#	F	G#	F	G#	F	F	F	F	F	F	F
D		B								B		D			

**percussive acrophobia** – circa 4 mins

same routine in all respects as vocal acrophobia 1 but think of aggressive and broken conversation

- think of shouting at the fear itself and overcoming it
- keep the syllables short and accentuated