



Disruptive and Patterning Forces for 8 Improvisers

Gloria Yehilevsky

‘Disruptive and Patterning Forces for 8 Improvisers’ is a score that morphs. This document is not the score; it only depicts images of it at varying points throughout its life. The score is a paper scroll—it can be thought of as a gameboard—which behaves like an instrument or the room or the amplification might in a performance: as an equal player modifying and mediating the performance.

The piece draws from Charles Tart’s *States of Consciousness*, which outlines a psychological theory for understanding altered states of consciousness (ASCs). Tart defines an ASC as a stabilised repatterning of psychological structures and their interrelations which is radically different from one’s ordinary state of consciousness. An induction catalyst is required, which then functions to massively disrupt and repattern one’s ordinary psychological structures and interrelations into new ones, and this must be stable enough to be clearly perceived. Methods such as dividing the octet into subgroups rather than orchestrating in a traditional score order, the use of pictographic notation, and having the performers move throughout the performance are all features which substantially alter traditional roles and expectations for the ensemble.

First performance:

Cats Abbey, Sherborne, Gloucestershire, UK, 27 February 2025.

Performers: Gloria Yehilevsky–xylosynth / percussion, Rory Green–guitar, Maria Osuchowska–harp, Olivia Murphy–soprano saxophone, Matt Carmichael–tenor saxophone, Lewis Daniel–tenor saxophone, Bryony Jarman-Pinto–voice, Andrew Woodhead–keyboard / electronics

Video recording: https://youtu.be/qcI4ylnrYHc?si=5B-IUF9uec8_y8lc

Duration: 10 minutes

Programme Notes:

Context:

This piece is conceptualised based on Charles Tart's theory of altered states of consciousness (ASCs). It intends to place the performers and audience in a radically altered paradigm.

Performers are asked to draw on the score as the piece is performed, so the score morphs every time the piece is played through.

Sections:

- string trio, 0-3 minutes
- saxophone trio, 3-6 minutes
- voice / keyboard duo, 6-10 minutes.

Score images:

1. initial proposal – p. 5
2. after first rehearsals – p. 6
3. after performance – p. 7

Performance Notes:

Instrumentation: percussion, guitar, harp, soprano sax, 2 tenor saxes, voice, keyboard

Materials: paper score, Blu Tack (or similar, to place score on surface), drawing implements (sharpies and highlighters matching colours in score plus 1-3 additional colours), device for visible timer (e.g. iPad)

Interpretation:

Most notes are included on the score for ease.

Vocalists may use any text on the score as a starting point but are not confined to this.

Ensemble organisation: the ensemble is split into a string trio (percussion, guitar, harp), saxophone trio, and voice / keyboard duo. The duo draws on the score while the strings play, the strings contribute to the saxes' score, and the saxes can edit the duo's portion of the score.

Drawing notes: everyone will have opportunities to draw on the score, to cross things out, add them, change them. You may use the key provided or add intuitively. For example, if you feel like drawing a mushroom, draw a mushroom. It is possible to change something after it's happened, because the next time the piece is played, that edit will go into effect, thus rehearsals feed into one another and into performances.

Dynamics can be added using conventional notation (p / mf / fff / cresc. / dim. / etc).

Anyone can add text anywhere on the score at any point during their turn to draw.

Physical set-up:

The score needs to be clearly visible to the entire ensemble, either spread out on the floor or blu-tacked to a wall opposite the musicians. Ideally, the score will also be visible to the audience.

Musicians will move between the score and their instruments. Please be aware of how you move through the space—everything is part of the music.

A timer must be made visible (e.g. on an iPad) to track timing. One of the initial drawers should start the timer.

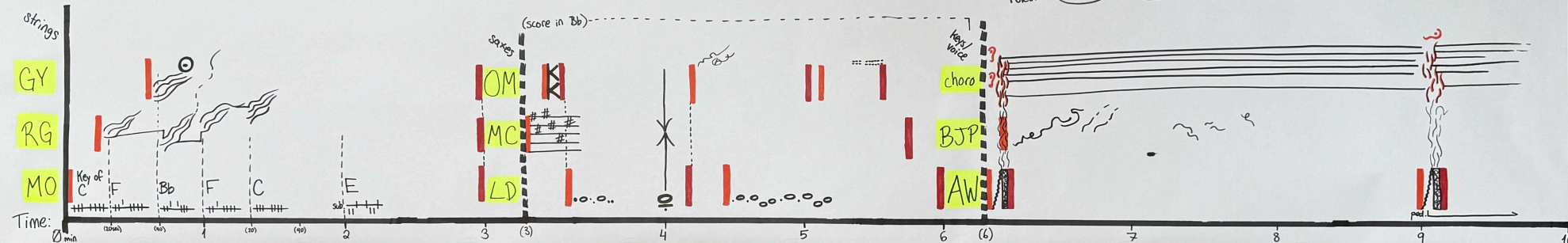
Disruptive and Patterning Forces for 8 Improvisers

KEY:
 black = material
 orange = start
 red = stop

play together (single unison note)
 go with
 go against

DUO can contribute to STRINGS' score, STRINGS after SAXES' score, and SAXES may edit DUO's score.

Note: North/South on the page does not necessarily correlate with pitch. Orchestration, however, is laid out w/ traditional range/role expectations.



choir rules:
 ooo ah
 ooo ah
 ooo ah
 ooo um
 ooo eh
 ooo ee
 ooo ah

ONE singer initiates vowel change... return to group if not followed

vowels not predetermined. group should settle into

sustain same pitch until chord change

Disruptive and Patterning Forces for 8 Improvisers

KEY: ↑
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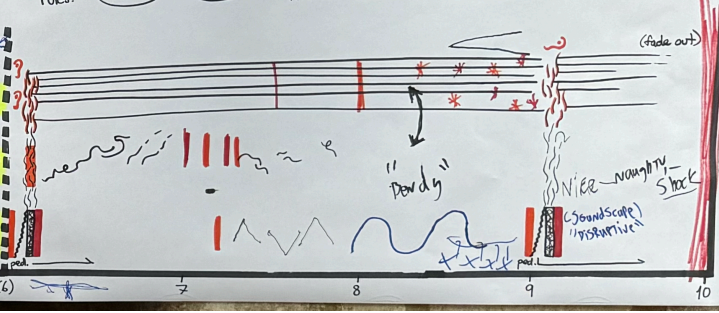
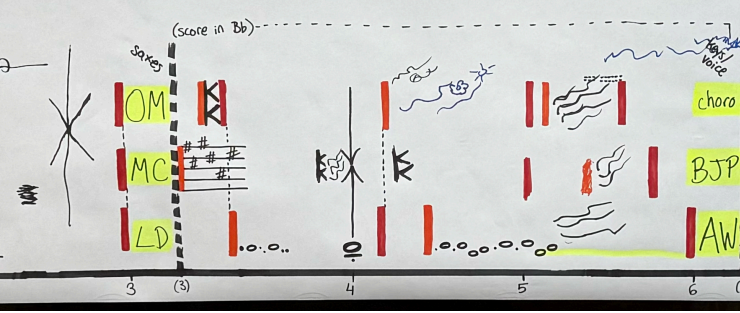
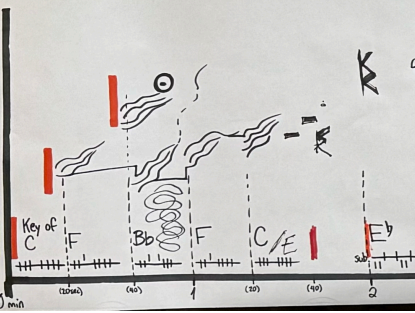
play together (single unison note)
 go with
 go against

Duo can contribute to STRINGS' score. STRINGS alter SAXES' score, and SAXES may edit DUO score.

Notes: North/South on the page does not necessarily correlate with pitch. Distribution, however, is not at all w/ traditional range/role expectations.

strings
 GY
 RG
 MO

Time: 0 min



choir rules:

ooo	ah
ooo	ah
ooo	ah

ooo	ah
ooo	ah
ooo	ah

ONE singer initiates vowel change... return to group if not followed

vowels not predetermined. group should settle into

sustain same pitch until chord change

KEY:
black = material
orange = start
red = stop

play together (single union note)
go with
go against

Note: North/South on the page does not necessarily correlate with pitch. Orchestration, however, is laid out w/ traditional range/role expectations.

here, we can change the past

Strings
GY
RG
MO
Time: 0 min

DUO can contribute to STRINGS' score, STRINGS alter SAXES' score, and SAXES may edit DUO score.

Key of C F Bb F C/E

0 min 1 2 3 4 5 6 7 8 9 10

2'45"

(score in Bb)

Saxes
OM
MC
LD

choro
BJP
AW

choir rules:

ONE singer initiates vowel change... return to group if not followed

vowels not predetermined. group should settle into

sustain same pitch until chord change

LOWLY
Dandy
SPOKE
NICE - Noughty
Shock

(fade out)