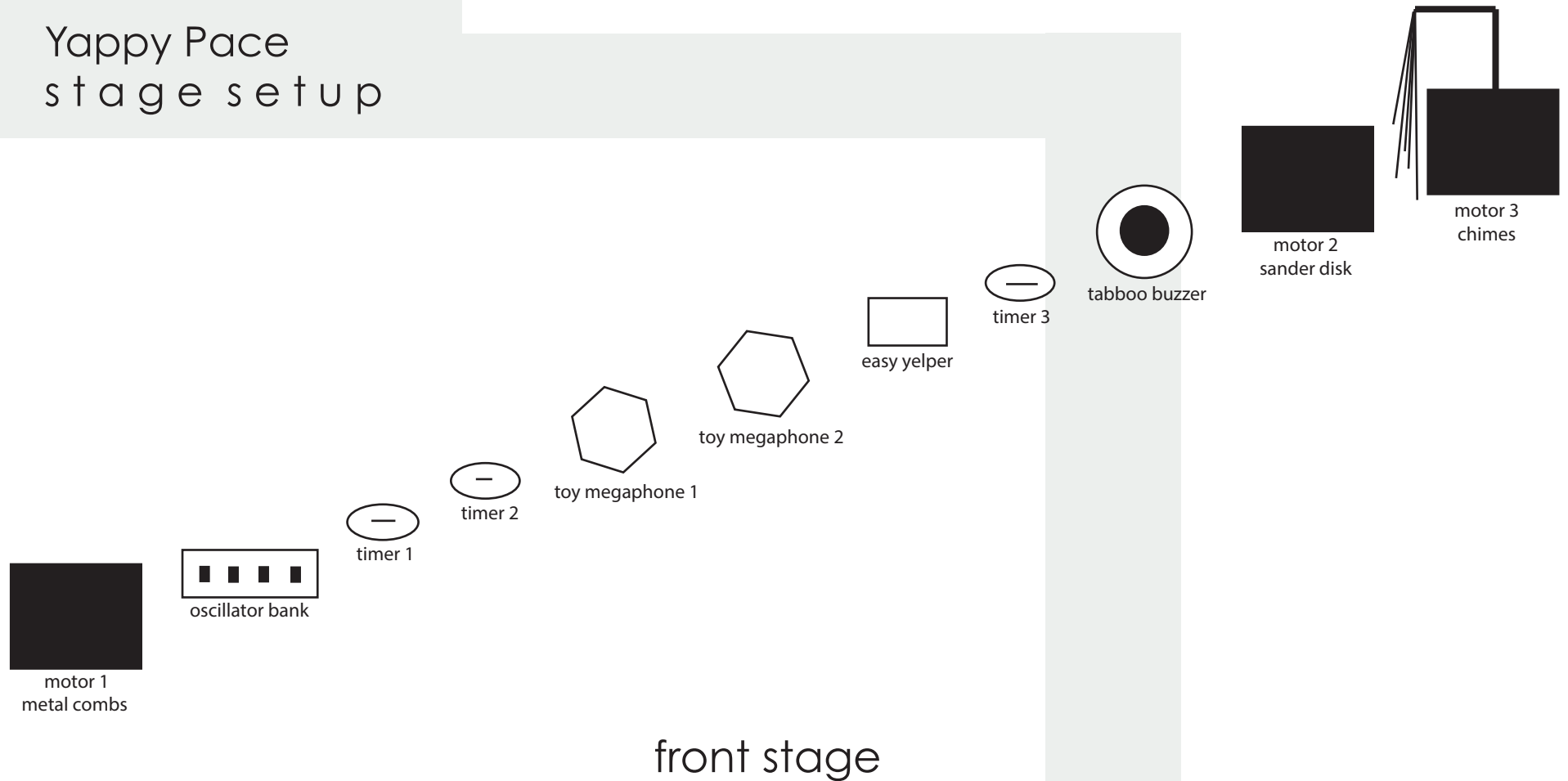


Yappy Pace

for Bonnie Whiting and Jennifer Torrence

Bethany Young

Yappy Pace stage setup



distance of 1-1.5 ft between each object, set at a diagonal.

performers scoot on their knees and reach as their instrumentation changes. all physical coordination should look clear, consistent, and intentional. there will be sections where performers have to reach over one another. such sections should be carefully coreographed by the performers. all instruments should be secured with tape to the floor, with the exception of the megaphones. be sure to place megaphone in the same position after every use. performers should use ipads to display the score as they move to their positions.

contact mics will be needed to amplify motor 1 and 2. a regular microphone should amplify motor 3. microphones may also need to be used for timer 1, 2, 3, and easy yelper. fresh batteries should be supplied for all motorized instruments before the performance.

Yappy Pace

general instructions

dotted lines are used to indicate either unison entrances and exits or the ordering of events. all notation is free and highly interpretative for the performers. durations should be relative to what is representative, but the performer has significant agency in determining the general pacing.

 the speed of twisting the timer is roughly represented by the use of stems. the timer should be left to continue ticking after such gestures.

☆ stars are used to denote the release or ringing of timers.

- all megaphone vocal sounds should follow the pitch contour of the lines within the gray boxes. all sounds should be done on an “oo” syllable, mimicking a sine tone.

- all motor sounds should follow the speed contour of the lines within the gray boxes.

- the lines within the gray boxes denote speed for oscillator bank's 1, 2, and 3 knobs and denote rate for the 4th knob.

when the text appears on page 5 and then again on 8 and 9, the performer may use their score as a visual aid. audio recordings are supplied for rehearsal aid. the performers should mimic their parts in the audio recordings as accurately as is possible.

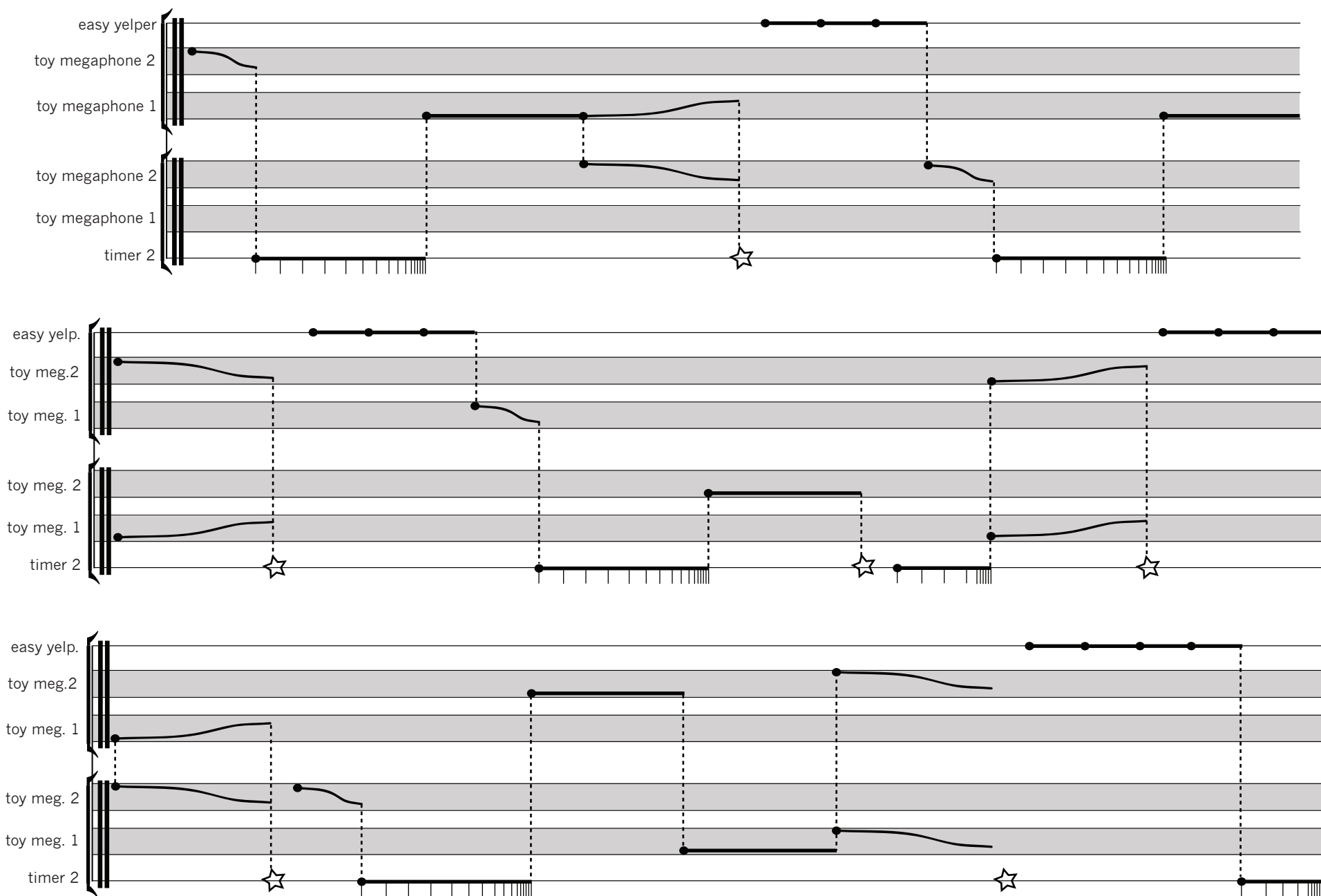
 any word or sound within the box should be repeated as fast as possible. in the final section where text is repeated non-stop, the performers should inhale while speaking as necessary.

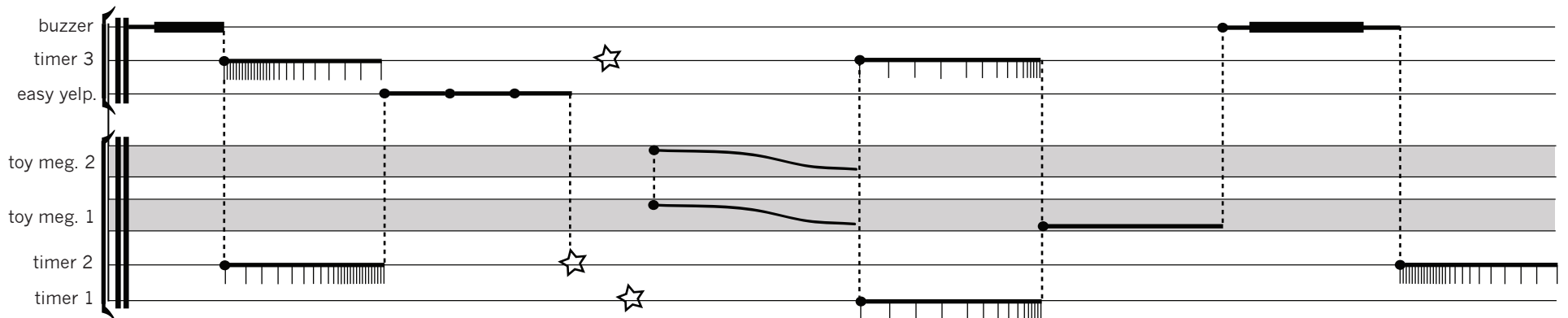
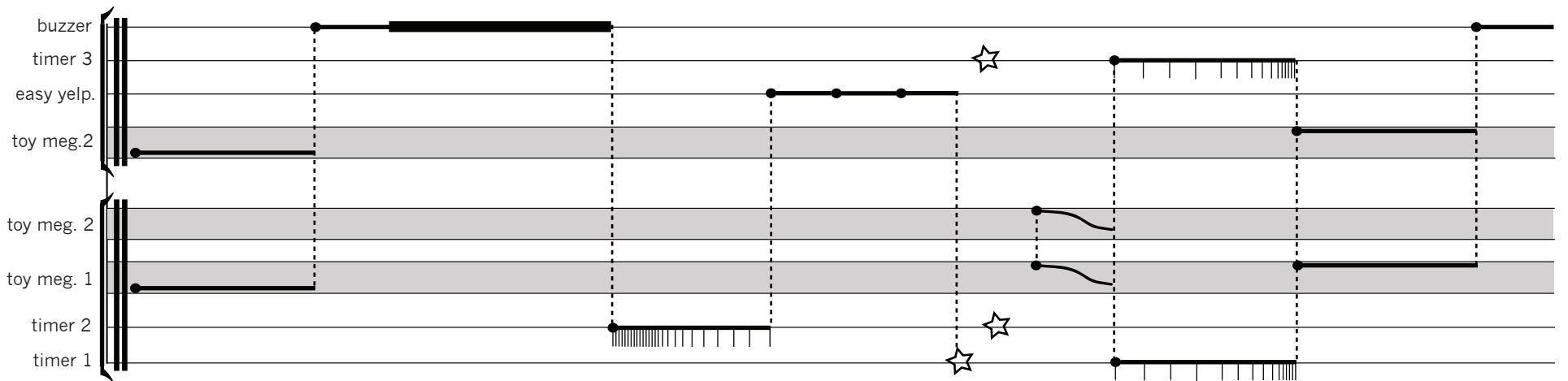
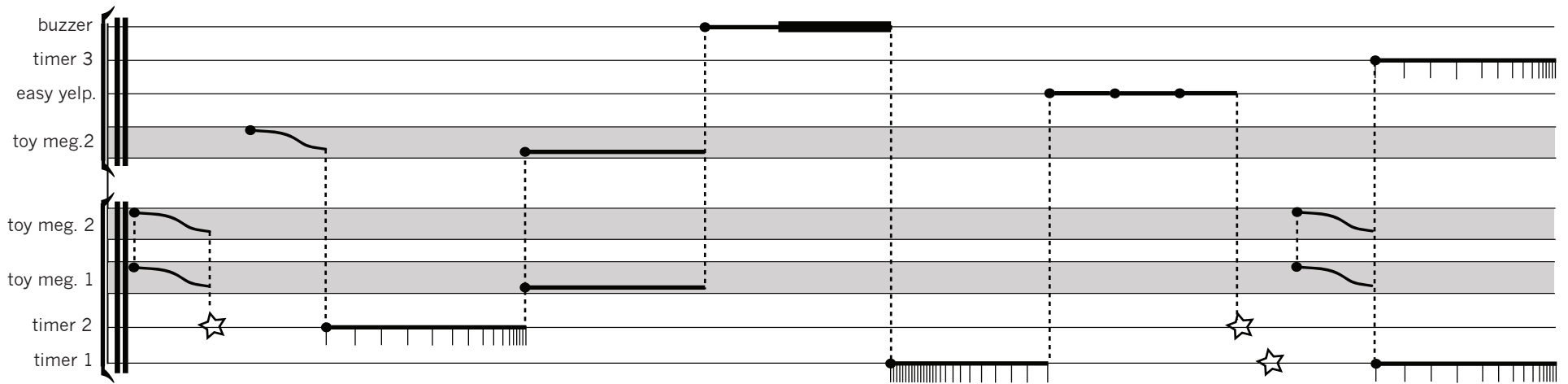
all text following page 9 should be stated simply without much affectation. for longer held texts, choose a natural and comfortable pitch to sustain. maintain the general inflectional contour as if the word were being stated normally.

Yappy Pace

for Bonnie Whiting and Jennifer Torrence

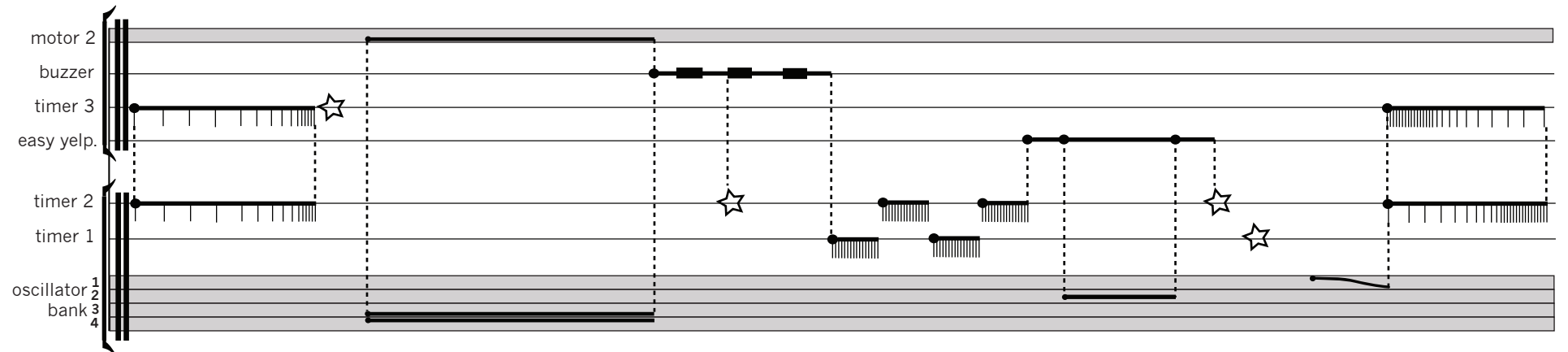
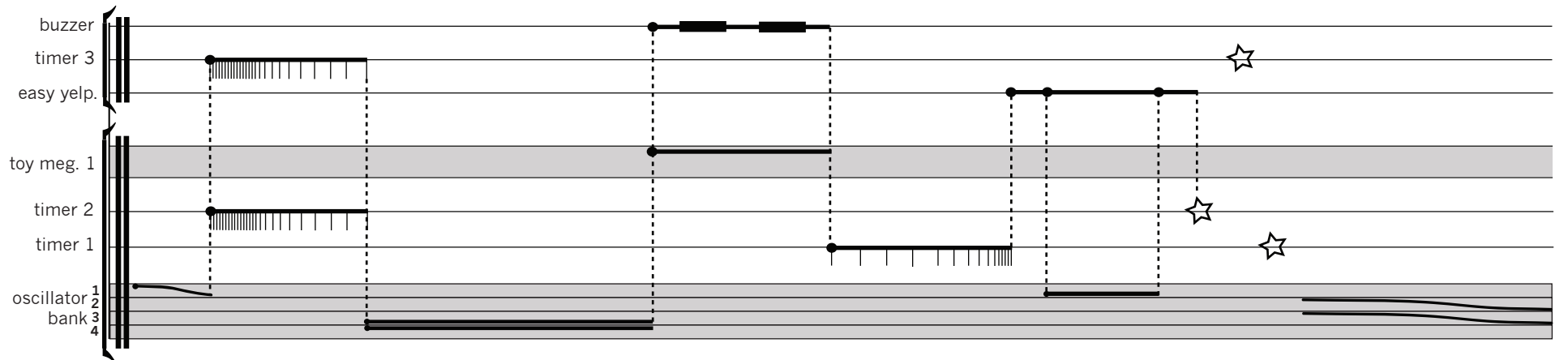
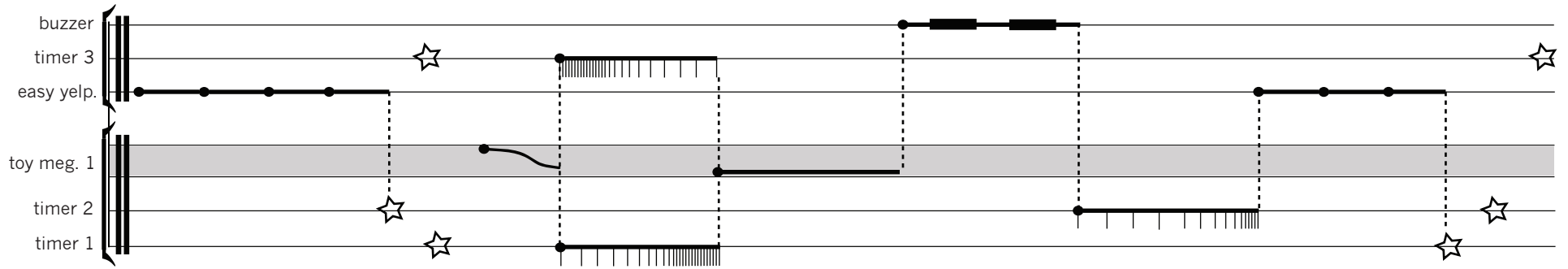
Bethany Young

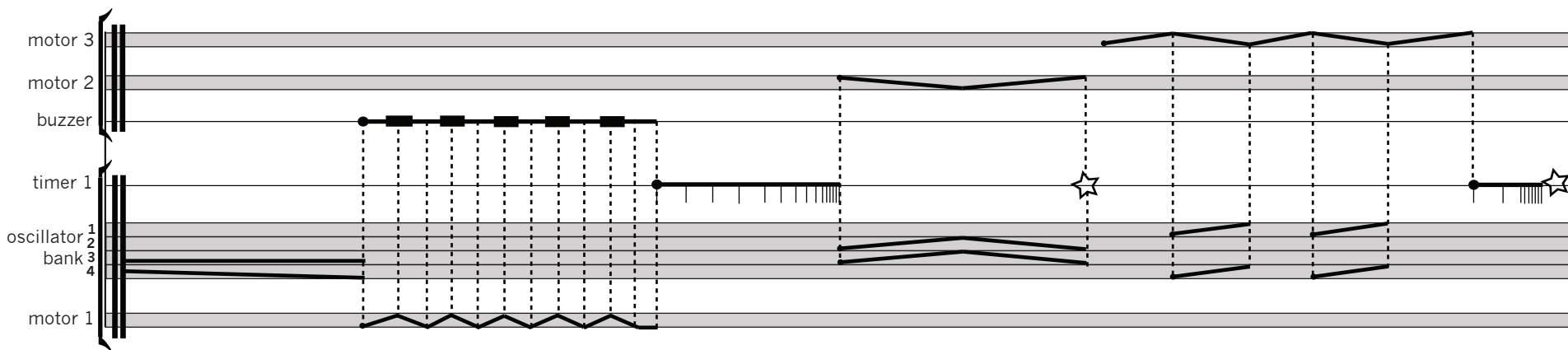
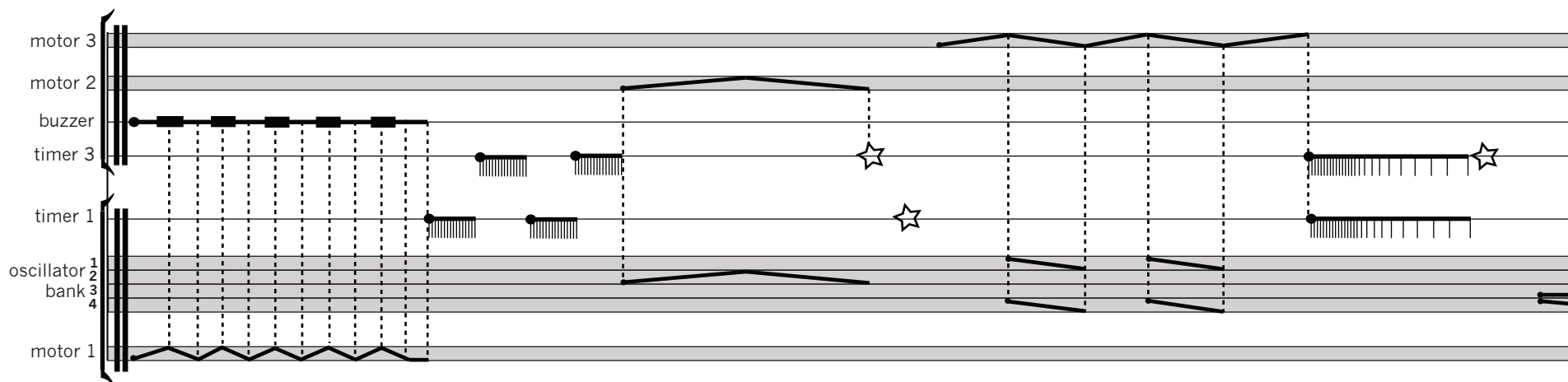
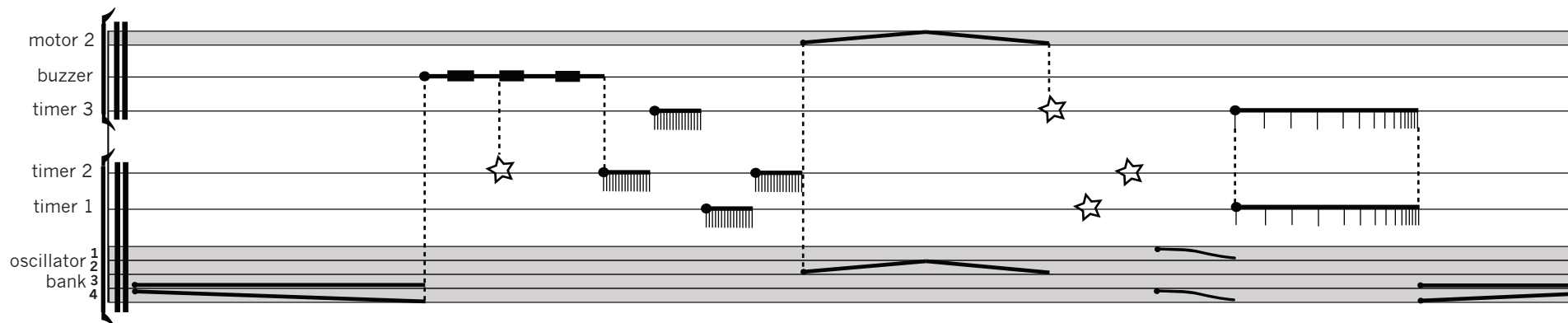




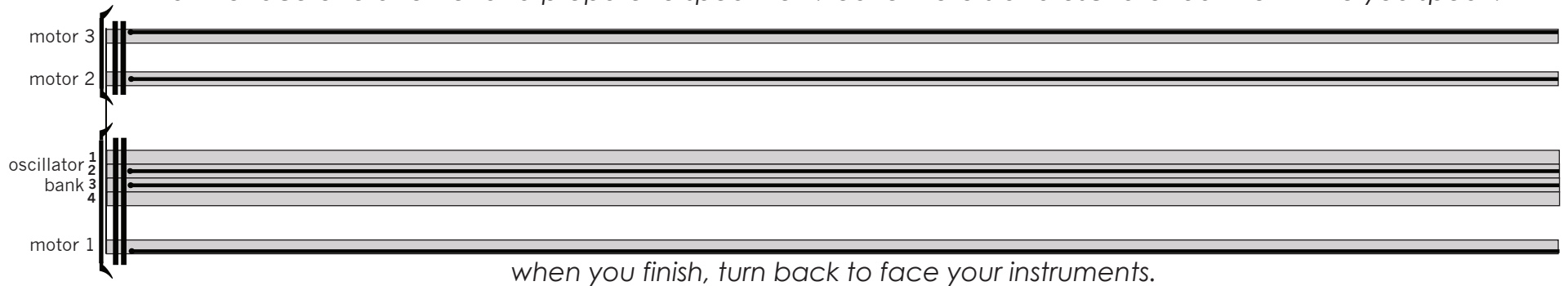
Yappy Pace

3





turn to face one another and prepare to speak text. leave motors and oscillator bank on while you speak.



when you finish, turn back to face your instruments.

[1]

B: ppy ppy ppy ppy ppy ppy ppy ppy ppy ppy ppy ppy ppy ppy ppy ppy ppy ppy

J: pa ya da ca sa fa sha na ga fla cl sla tra dra fra pra cra

B&J: pace pace pace pace pace place place place pace pace pace pace pace

Pace Pace Pace Pace Pace Pace Pace Pace

B: HAPPY PLACE

[2]

B: goo

J: goo fouded

B: gooooo

J: goo goo fouded

B: gooooooooooooo

J: goo goo goo fouded

B: gooooooooooooooooooooo

J: goo goo goo goo fouded

B: gooooooooooooooooooooo

J: goo goo goo goo goo fouded

B: gooooooooooooooooooooo

J: goo goo goo goo goo goo fouded

B: gooooooooooooooooooooo

J: goo goo goo goo goo goo goo fouded

B: gooooooooooooooooooooo

J: goo goo goo goo goo goo goo goo fouded

B: gooooooooooooooooooooo

J: goo goo goo goo goo goo goo goo goo fouded

B&J: 30x goo

B&J: 30x oo

B&J: foud

J&B: TOO LOUD

[3]

B: mac shoo wease

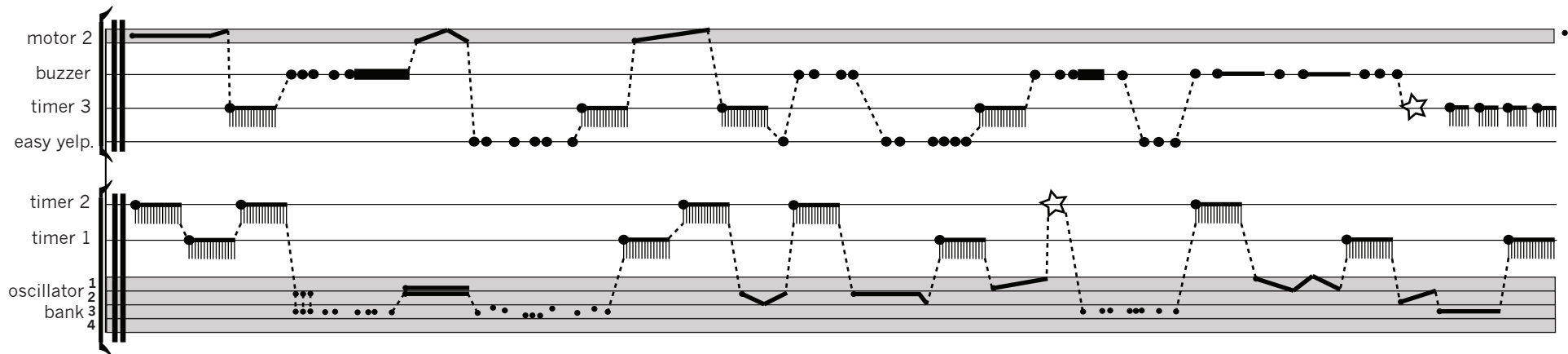
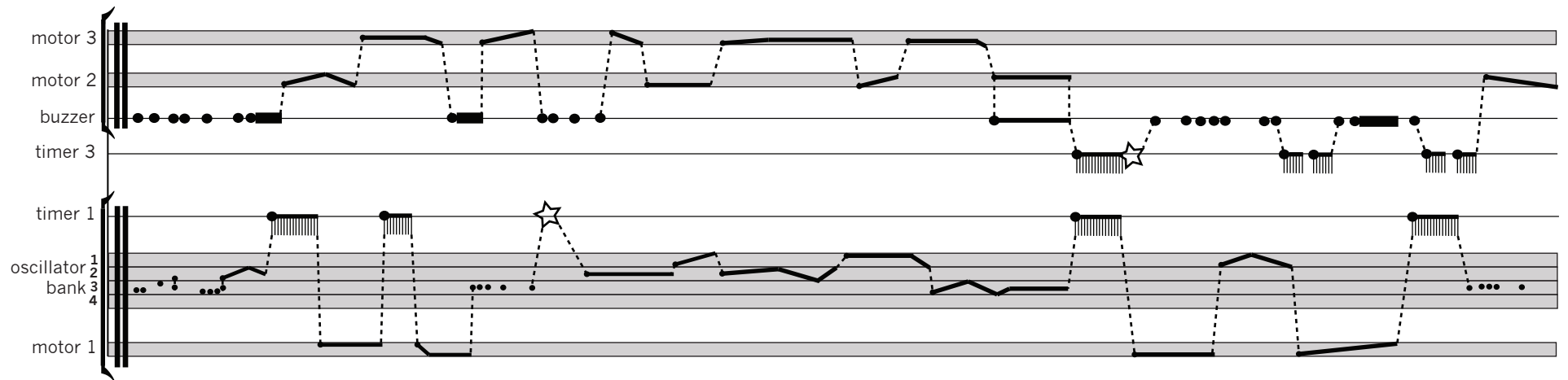
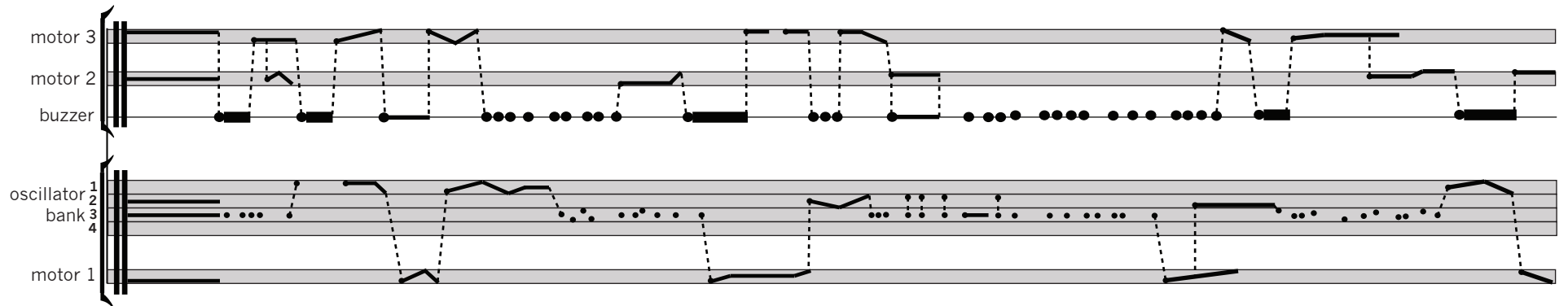
J: shoo mac wease, mac shoo wease, mac wease shoo

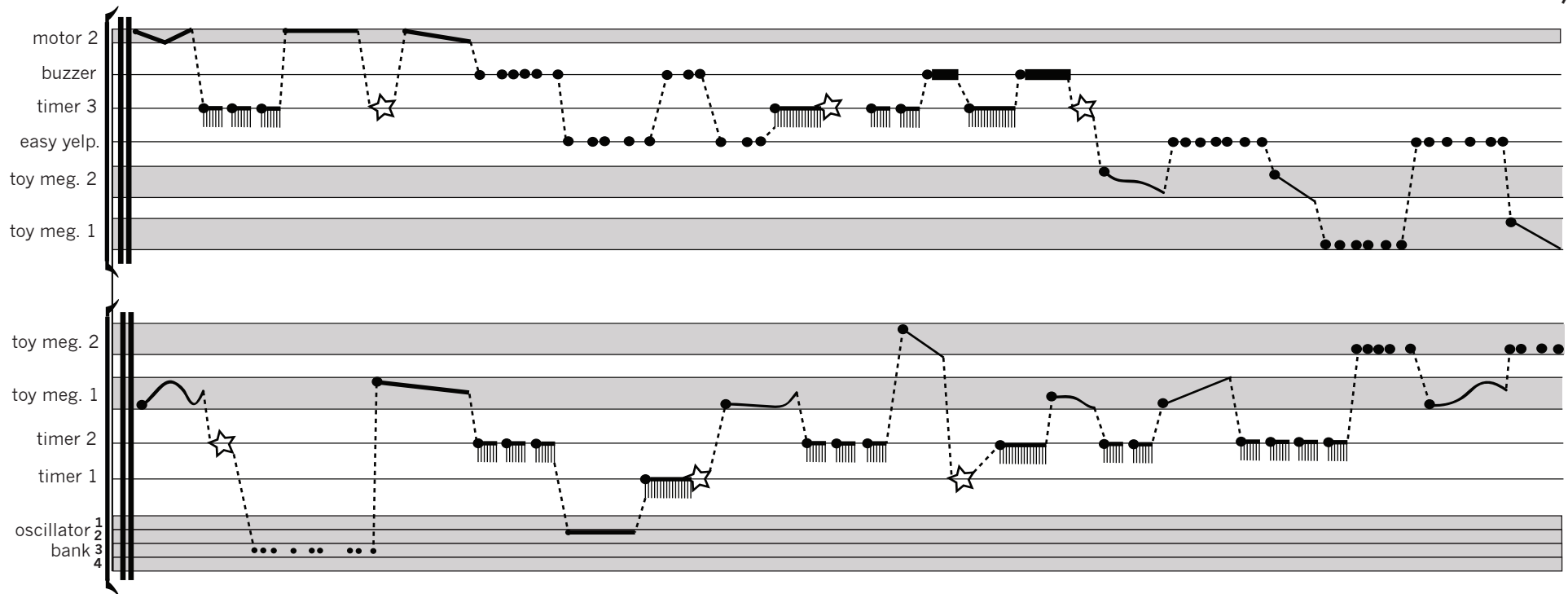
B: shoo mac wease, mac shoo wease, mac wease shoo

J: mac shoo wease

B&J: mac shoo wease

J: CAN YOU PLEASE





facing one another

[4]

B: foo l, boo l, coo l, moo l, soo l, noo l, too l, woo l, roo l, hoo l, joo l, loo l, voo l

J: foo l, boo l, coo l, moo l, soo l, noo l, too l, woo l, roo l, hoo l, joo l, loo l, voo l

B: where foo, where boo, where coo, where moo, where soo, where noo, where too,

J: where foo, where boo, where coo, where moo, where soo, where noo, where too,

B: where woo, where roo, where hoo, where joo, where loo, where voo

J: where woo, where roo, where hoo, where joo, where loo, where voo

B: where foo l, where boo l, where coo l, where moo l, where soo l, where noo l, where

J: where foo l, where boo l, where coo l, where moo l, where soo l, where noo l, where

B: too l, where woo l, where roo l, where hoo l, where joo l, where loo l, where voo l

J: too l, where woo l, where roo l, where hoo l, where joo l, where loo l, where voo l

B: WHERE DO I?

[5]

B: Slope
J: Slothing Slere
B: Blope
J: Blothing Blere
B: Trope
J: Trothing Trere
B: Crope
J: Crothing Crere
B: Dope
J: Dothing Dere
B: Dope
J: Doping Dope
B: Flope
J: Floping Flope
B: Yoke
J: Yoking Yoke
B: Shoke
J: Shoking Shoke
B: Hote
J: Hoting Hote
B: Note
J: Noting Note
B: Tone
J: Toning Tone
B: Tore
J: Toring Tore
B: Gare
J: Garing Gare
B: Lade
J: Lading Lade
B: Zete
J: Zeting Zete
B: NOPE, NOTHING HERE

[7]

B: cut a, cut a, cut a, cut a, cut a, cut a
J: cress, cress, cress, cress, cress, cress, cress, cress, cress, cress, cress
B: fut a fut a fut a fut a fut a
J: fress, fress, fress, fress, fress, fress, fress, fress, fress, fress
B: tut a tut a tut a tut a tut a
J: tress, tress, tress, tress, tress, tress, tress, tress, tress
B: but a but a but a but a
J: bress, bress, bress, bress, bress, bress, bress, bress
B: put a put a put a put a
J: press, press, press, press, press, press, press
B: weress, weress, weress, weress, weress
J: weress, weress, weress, weress, weress, weress
B: veress, veress, veress, veress
J: veress, veress, veress, veress, veress
B: yeress, yeress, yeress
J: yeress, yeress, yeress, yeress
B: seress, seress
J: seress, seress, seress
B: neress
J: neress, neress
B: lus a
B&J: leress
J: WHAT A MESS

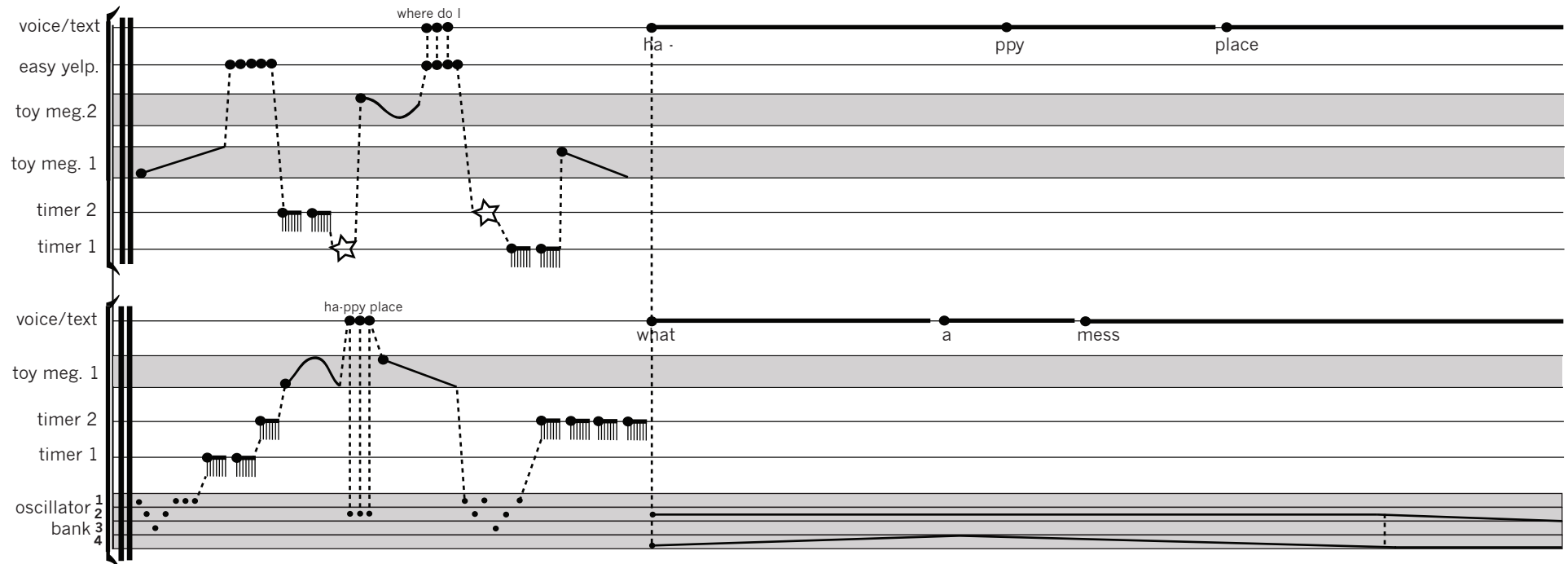
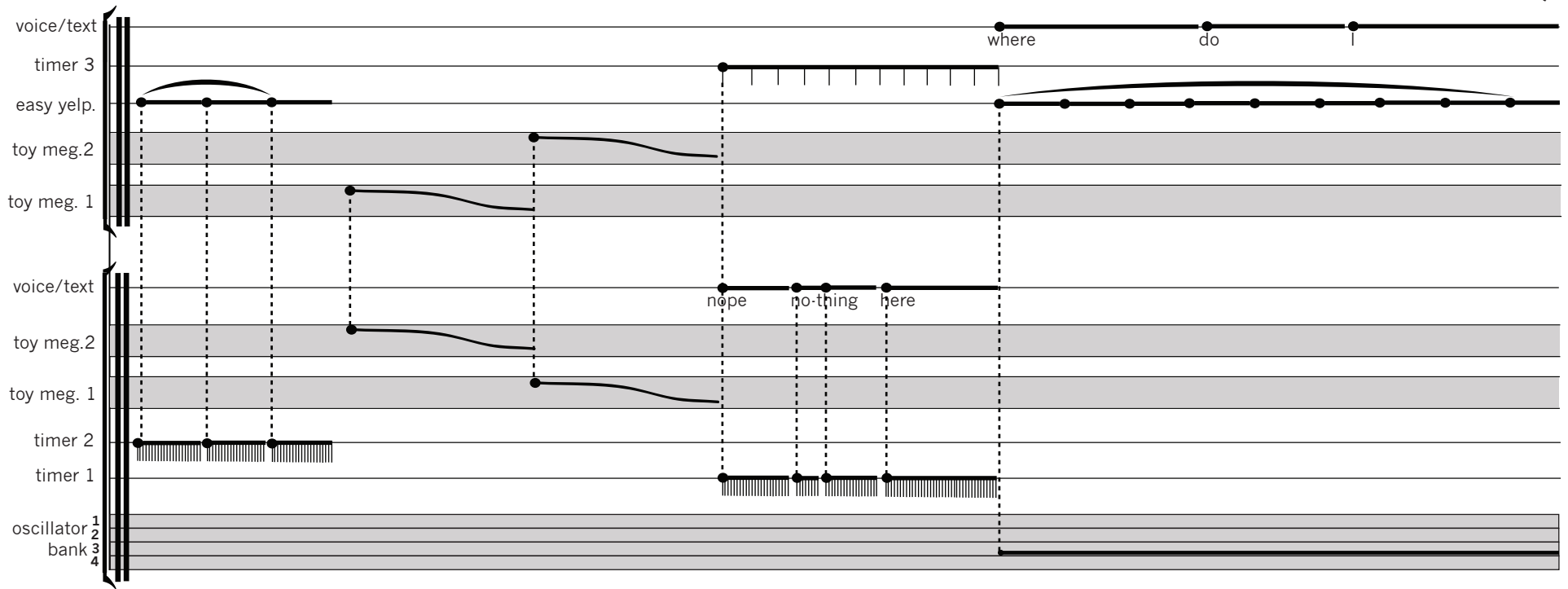
[6]

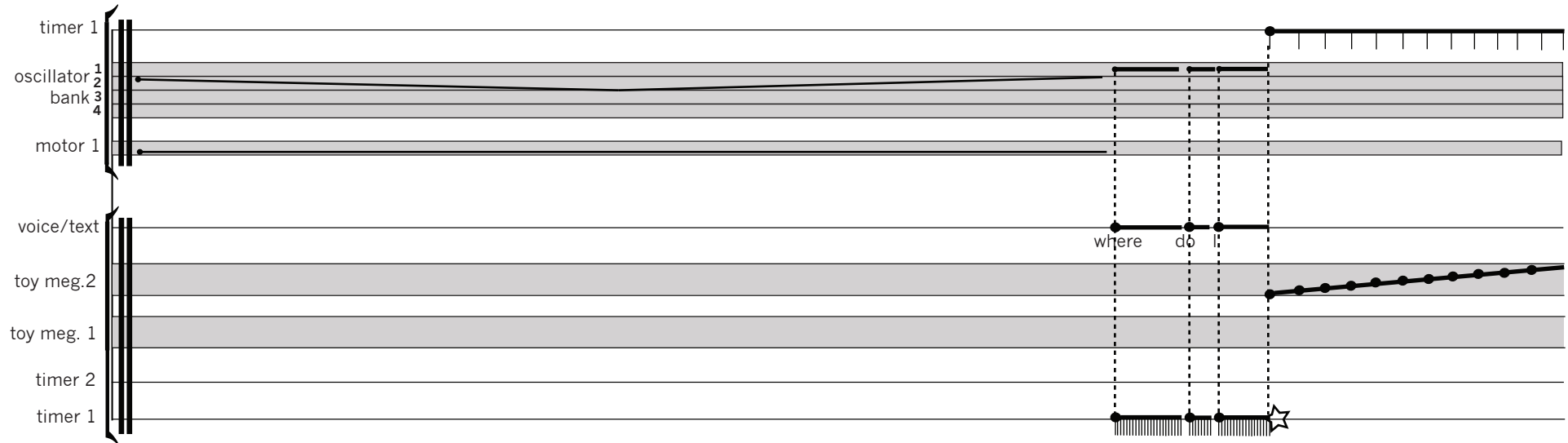
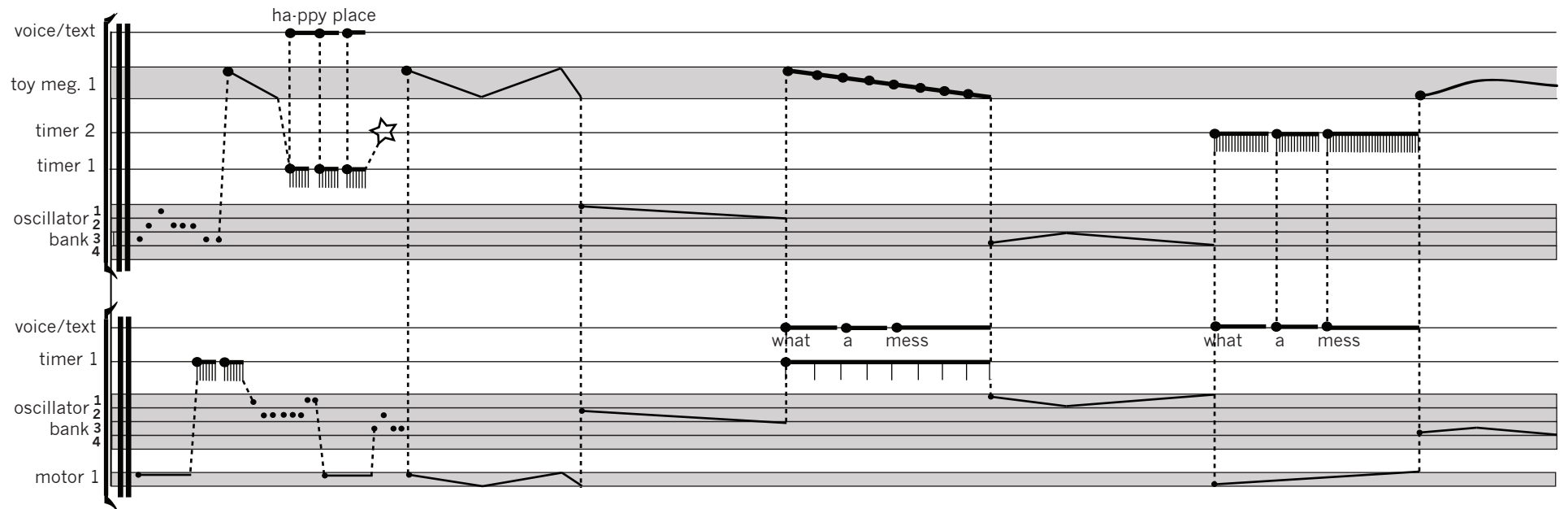
B: MMMMMMMMMMMMMMMEEEEEEEEEE ; MMMMMMMMMMMEEEEEE
J: LLLLLLLLLLLLLLLLLL K; LLLLLLLLLL K; LLLLLLLLLLLLLLLLLL K;

B: EE; MMMMMMMMMMMEEEEEEEEEE
J: LLLLLLLLLLLLLL K; LLLLLLLLLLLLLLLLL K
B&J: KILLIN' ME

Yappy Pace

9





Yappy Pace

11

