

MR. WHITE

FOR 6
PLAYERS

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Mr. White

foreword

Mr. White is a game piece. Game pieces are a concept of experimental music that may be considered controlled improvisation. An essential characteristic is that there is no pre-arranged sequence of events: they unfold freely according to certain rules, like in a sports game. Therefore, game pieces have elements of improvisation.

Mr. White is inspired by *Undercover*, a game like the more famous *Werewolf* or *Mafia*. These are social deduction games created by Dmitry Davidoff in 1986. The game models a conflict between two groups: an informed minority (the undercover), and an uninformed majority (the citizen). At the start of the game, each player is secretly assigned a role affiliated with one of these teams. The game has two alternating phases: first, a night role, during which those with night killing powers may covertly kill other players, and second, a day role, in which surviving players debate the identities of players and vote to eliminate a suspect. The game continues until a faction achieves its win condition; for the village, this usually means eliminating the evil minority, while for the minority this usually means reaching numerical parity with the village and eliminating any rival evil groups.

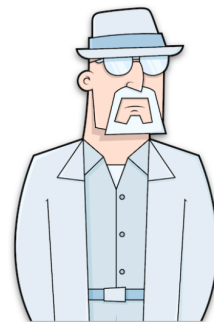
In *Undercover*, rules are slightly different: there still are two groups, citizen and undercover, but participants must play a game where secret words are the only clues for them to recover their identities and oust their enemies. Each person receives a secret word. They must carefully give away information about their words to try to find out who is on their team and who isn't. Through multiple rounds of elimination, they will discover their own identities and oust their enemies. There is no killing during the night, but more interesting discovering processes that allow creativity besides bluffing and other relational skills.



Civilians



Undercover



Mr.White

rules of the game

STAGE PLAN (to be done)¹

Players (6) + conductor:

- 1 Narrator (conductor);
- 3 Citizens;
- 2 Undercovers;
- 1 Mr. White.

Object of Game:

Mr. White keeps the original group division of the game. Citizens and Undercovers are two different groups, characterized by two different musical materials. The goal for the Citizen is to discover all the Undercovers, while Undercovers are the ones who have to engage in hiding and blending in among the citizens in order to confuse them, and not get killed. Mr. White fight to stay alive and he wins if the Citizen wins.

The recognition game is played in this piece through music, so players must be very skillful at not revealing their material but also at paying careful attention to others' improvisations.

General Structure:

The piece is divided into Rounds, which are as well divided into two types: Day and Night. Round changing is announced by the conductor and will also be projected.

There are as many rounds as the game needs. The piece ends when either the two undercover or the three citizens have been discovered.

¹ The communication system has still to be decided; it could be an Arduino circuit, a Max patch, or an online app. In any case, players are required to have a display (tablet, smartphone, or similar). It will be the simplest possible, with less interaction possible, allowing players to use it without too much effort like pressing a button or a touchscreen.

- **Start:** role assignment. Each player receives a role between Citizens, Undercover, and Mr. White. Citizens are “good” while Undercovers are the “enemies.” Mr. White is neutral.
Except for Mr. White, each player receives a fragment of music. Citizens have one fragment, while Undercovers have a slightly different one. Mr. White receives a blank page. Each player must improvise on the received material, while Mr. White has to totally improvise trying to blend in with citizens.
- **Round 1: Day.** 1’30” [durations are approximated]: Players are gonna improvise with the received material. In turn, each of them performs one solo.
- **Round 1: Night.** 30”- 60”. Vote moment. While players still play, they will have to press a button or do any other action (depending on the communication system) to express their vote. They have to choose which one of the other players, in their personal opinion, is an Undercover, and therefore, kill him/her. The real Undercovers have to do the same, but playing the double game, trying not to get killed. The director receives all the votes. The one with more votes is to be excluded, being indicated by the director and enlightened by lights to show everyone. It will be announced by a video projection (saying just: “a citizen has been killed” or “an undercover has been found”), and following the director's indications, he has to stop playing.
If two players get the same number of votes, the phase has to be done again. The director should indicate the two, and the two can “exhibit” in a kind of a solo that could reveal more notes of their lines.
- **Round 2: Day.** 1’. Improvisation and solos again, with new material received.
- **Round 2: Night.** 20”- 40”. Same as the previous Night round. In the end, another player has to stop playing.
- **Round 3: Day.** 45’. Improvisation and solos
- **Round 3: Night.** 10”- 30”. Same as before, and so on.

The piece must go on like this till all the undercovers or the citizens are dead. Director will announce through a video projection who won after the last vote round.

Mr. White

cues

- A. Day round: improvise on your material
- B. Night round: calmer, darker and more mysterious
- C. soli: presentazione di ognuno / *solos of each player*
- D. Giudizio, votazione / *Vote*

These first four cues could be also indicated differently, through the projection or with a defined signal by the conductor.

- E. crescendo, intensificazione generale / *crescendo, intensification*
- F. *diminuendo*
- G. solo note lunghe o ripetute velocemente. / *Only long or quickly repeated notes.*
- H. frammenti: solo linee orizzontali, scalette veloci e molto frammentate, interrotte da qualcosa. / *fragmented: Only horizontal lines, fast and very fragmented scales, interrupted by something.*
- I. Seguire ritmi costanti ma senza andare insieme / *not together: everyone with a different (but constant) rhythm*
- J. Verticalità; tutti insieme sui ritmi indicati dal direttore / *verticality: everyone together on rhythm called by conductor.*
- K. Solo suoni acuti / *only high-pitched notes*
- L. Solo suoni gravi / *only low-pitched notes*
- M. Tremoli o simil-tremoli / *tremolos*
- N. Ribattuti molto intensi e stretti / *Very intense and tight rebounds*
- O. Il direttore indicare un andamento (su, giù, stabile) / *Conductor indicate a trend (up, down, stable)*
- P. Tutto piano / *everything piano*
- Q. Tutto forte / *everything forte*

- R.** Tutti devono fare una nota uguale ma con articolazione diversa / *Play the same note but with different articulation*
- S.** Tutti devono fare una nota diversa ma con articolazione uguale / *Play different notes but with same articulation*
- T.** Cambiare costantemente articolazione / *Constantly change articulation*
- U.** Fermarsi su un'unica articolazione / *Play one type of articulation or texture*
- V.** Solo acuto o grave; niente nel mezzo / *Only high or low notes; nothing in between*
- W.** Colori cupi / *Dark colour*
- X.** Colori luminosi / *Bright colour*
- Y.** super imposition: sovrasta un altro esecutore e poi diminuisce la dinamica fino a scomparire. Cerca di interromperli, sovrastarli / *super imposition: overlap another performer and then decrease the dynamic until it disappears. Try to interrupt them, overpower them /*
- Z.** suoni senza pitch, con più componenti inarmoniche / *pitch-less sounds with inharmonic components*
- AA.** fade verso componenti armoniche e inarmoniche / *continuous fades to harmonic and inharmonic components*
- BB.** Materiale consonante / *only consonant material*
- CC.** Materiale dissonante / *only dissonant material*
- DD.** Transpose the material

The following material is in real pitch and is intended for all playing instruments. Obviously, it must be adjusted to the range of each instrument, and it's the base for any type of improvisation. Keep in mind that the focus of the game is sounds and sonorities recognition.

Mr. White

GAME MODE: EASY

Livia Malossi B.

1 2 Playing just one note at time 3 suggested texture

Civilians

1 2 Playing at least two notes at time (multiphonics, very fast tremolos...) 3

Undercover

7 4 suggested texture 5

Cv.

4 5

Und.

10 Suggested texture 6 transparent and foggy sound 7 change chord often 8

6 7 staying long on each chord 8

Und.

16

9

10

Cv.

Und.

22

11

suggested texture:

Cv.

Und.

12

29

Suggested texture:

Cv.

Und.

32

13

suggested texture:

14

Cv.

Und.

GAME MODE: MEDIUM

36 **1** Octofonic **2**

Cv.

Und.

39 **3**

Cv.

Und.

3 suggested texture

42 **4** **5**

Cv.

Und.

4 suggested texture **5** Suggested texture (long notes)

49 **6** **7** **8**

Cv.

Und.

6 **7** transparent and foggy sound **8**

The musical score is divided into eight numbered sections. Section 1 (measures 36-38) is labeled 'Octofonic' and features a complex, fast-moving bass line in the Und. staff while the Cv. staff has rests. Section 2 (measures 39-41) continues this pattern. Section 3 (measures 42-44) introduces a 'suggested texture' in the Und. staff with a melodic line of eighth notes. Section 4 (measures 45-47) features a 'suggested texture' with triplets in the Und. staff. Section 5 (measures 48-50) features 'Suggested texture (long notes)' in the Und. staff. Section 6 (measures 51-53) shows a change in the Cv. staff with sustained chords. Section 7 (measures 54-56) is labeled 'transparent and foggy sound' and features sustained chords in both staves. Section 8 (measures 57-59) continues with sustained chords and some melodic movement in the Und. staff.

56

Cv.

9 10 11

Und.

suggested texture:

64

Cv.

12

Dorian mode

Mixolydian mode

Und.

12

D minor, natural

Dorian mode on G

69

Cv.

13

Phrygian mode

14

Looking-for-a-melody texture

Und.

13

E minor, natural

B minor natural

14

73

Cv.

15

Trying to find a very Webern-like melody

16

Und.

15

16

GAME MODE: HARD

77

1 **2** suggested texture **3**

Cv.

Und.

85

3 **4** suggested texture:

Cv.

Und.

89

5 **6** Looking-for-a-melody texture Trying to find a very Webern-like melody

Cv.

Und.