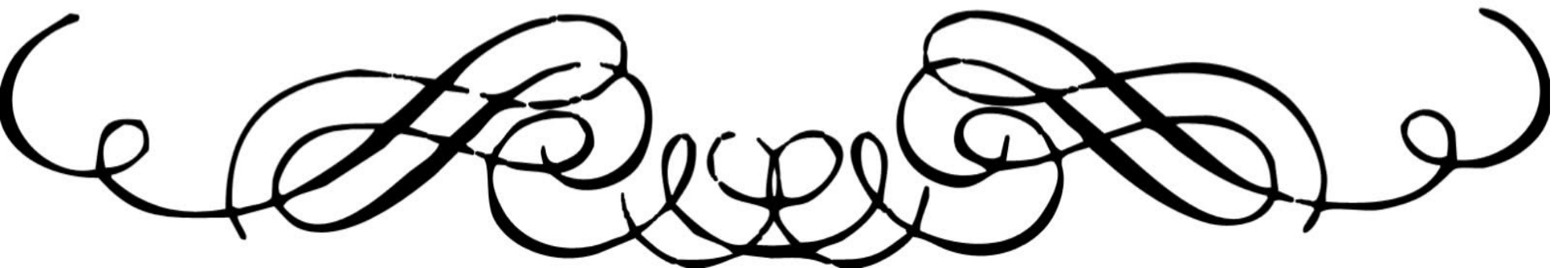


Deviance

Electronics, Voice, and Piano

by Julie McCarthy

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Performance Notes

Deviance, is inspired by the written piece "The Yellow Wallpaper" which is about a woman who deviates from the norm by a psychotic break. This woman is portrayed by the voicist/actor. As the piece gradually climaxes, the electronics continue to build as her own voice grows in distortion over time. The soundscape is elaborated by the piano who performs more atmospheric sounds. As the piece gradually climaxes the points to which the actor/vocalist deviates only grows larger. Eventually the actress/actor gives in to these feelings of deviance with her thoughts about the yellow wall paper and in the end she breaks.

Operator/Pianist Performer Notes

First, the performer must have the most updated version of Pure Data found here: <https://puredata.info/downloads>.

Second, the pianist/electronics must have a functional laptop which can attach to a USB mic. Condenser USB is preferred for this piece as it would isolate the performers voice better.

Third, the laptop should be accessible to the keyboardist/performer and within reach of the computer keyboard. On Figure A, I have an example diagram of the possible performance set up. The laptop should be plugged into the speakers.

All of the electronics are activated by the laptop keyboard. The diagram for each trigger is written above each effect on the Pure Data sequence. (see pg. 3) Each keyboard trigger is written in the piano score in boxed letters in the middle of the staff. See Figure B (below).

Note: The piece is spatially notated but as the pianist you are meant to perform to match the vocalist.

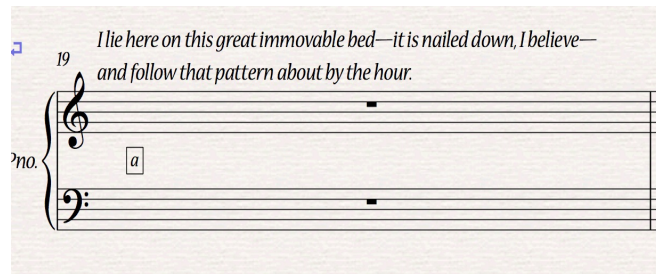


Figure B: Keyboard Trigger

Actor/Voicist Performer Notes

First, the performer must have pristine enunciation skills and preferably fluent in english language. Speak slowly throughout the piece so that the audience can hear you.

Second, the actor/vocalist may emphasize or underemphasize anything to which she wishes. This can range from: acting, walking, blocking, etc. to which the performer pleases.

Work with the electronic/pianist to get the timing correct. The words are written above the score and each of the following events are written and notated sentence by sentence. However, you can emphasize one word more than another musically if wanted but the notation is merely a reference but the words have to be spoken within the corresponding notation and should be followed.

Tempo marking is approximate but depends heavily on how long it takes for the actor/vocalist to speak. If he/she did not finish saying the words above the barline, the pianist/electronic person cannot proceed to the next measure until they are finished speaking.

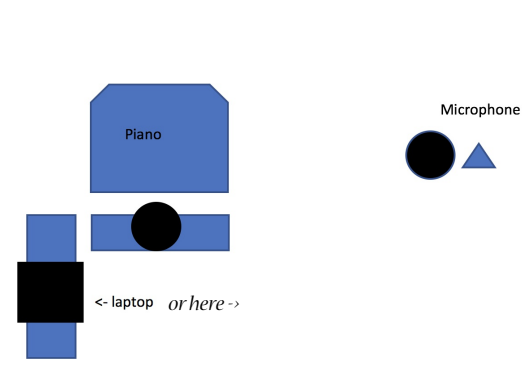


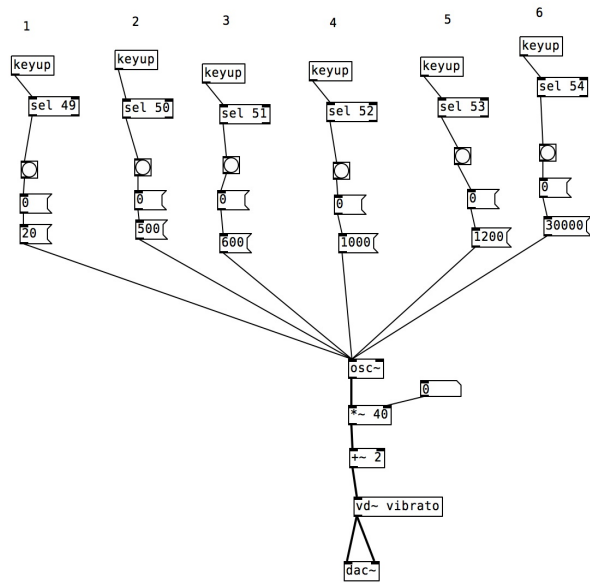
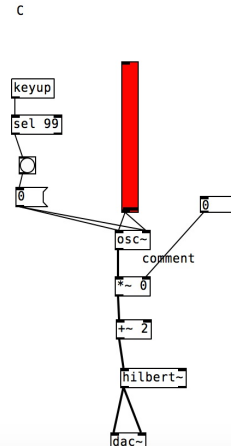
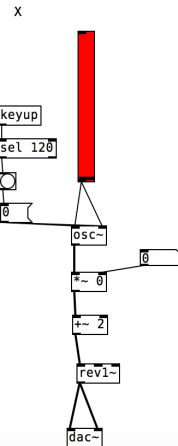
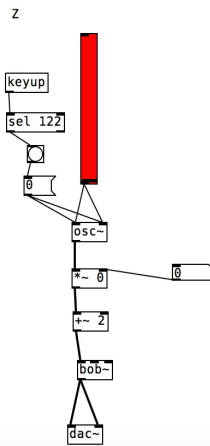
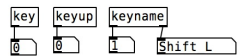
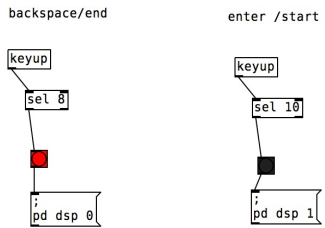
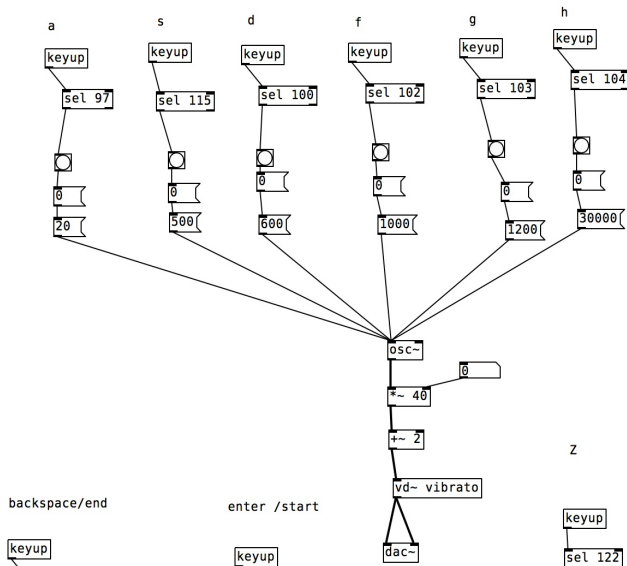
Figure A: Possible Set Up

Pure Data Patch and Key:

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dac~
delwrite- vibrato 50

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Deviance

For Electronics, Voice, and Piano

Senza Misura = depends on how quickly
the vocalist reads

Julie McCarthy

voice:

The color is repellent, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight. It is a dull yet lurid orange in some places, a sickly sulphur tint in others.

Piano

enter +1

mf *p*

Ped. Ped.

5

This paper looks to me as if it KNEW what a vicious influence it had!

There is a recurrent spot where the pattern lolls like a broken neck and two bulbous eyes stare at you upside down.

Pno.

chromatic cluster
around area
inciated with ped

ff *sfz* *mp* *p*

Ped. Ped.

9

I get positively angry with the impertinence of its everlastingness

up and down and sideways they crawl, and those absurd, blinking eyes are everywhere

Pno.

mp

Ped. Ped.

There is one place where two breadths didn't match, and the eyes go all up and down the line, one a little higher than the other.

13

Pno.

mf
Ped. *ff*

I never saw so much expression in an inanimate thing before, and we all know how much expression they have! I used to lie awake as a child and get more entertainment and terror out of blank walls and plain furniture than most children could find in a toy store.

15

Pno.

mp

I'm getting really fond of the room in spite of the wall-paper. Perhaps BECAUSE of the wall-paper.

It dwells in my mind so!

17

Pno.

gliss.

'swipe hand accross inside harp of the piano

mp

Ped.

*I lie here on this great immovable bed—it is nailed down, I believe— It is as good as gymnastics, I assure you.
and follow that pattern about by the hour.*

20

Pno.

S

Knock on beams inside piano while holding the sustain pedal

mp
Ped.

*I start, we'll say, at the bottom, down in the corner over there where it has not been touched,
and I determine for the thousandth time that I WILL follow that pointless pattern to some sort of a conclusion.*

23

Pno.

long, inside the piano harp glis from lower to higher strings

gliss.

Ped.

*Looked at in one way each breadth stands alone, the bloated curves and flourishes—a kind of
"debased Romanesque" with delirium tremens*

24

Pno.

Random plucking of piano harp strings, tapping of piano harp strings, scraping, not in time

Ped.

25

go waddling up and down in isolated columns of fatuity.

But, on the other hand, they connect diagonally

Pno.

Go to computer and prepare vertical slider color coded in red on the top left

crescendo using operator one vertical slider and then return it to 0

stand up and use inside piano techniques with damper pedal as on next bar

gliss.

gliss.

Ped.

29

and the sprawling outlines run off in great slanting waves of optic horror, like a lot of wallowing seaweeds in full chase.

Pno.

tapping on the harp with both hands sounding like dropping a set of marbles on the floor, the rhythm gradually accelerates

mf

f

Ped.

30

The whole thing goes horizontally, too, at least it seems so, and I exhaust myself in trying to distinguish the order of its going in that direction.

Pno.

Scrape using two fingers on one hand on one single string in the piano harp like a Banshee slowly at first then faster

mf

gliss.

gliss.

Ped.

6 They have used a horizontal breadth for a frieze, and that adds wonderfully to the confusion. There is one end of the room where it is almost intact, and there, when the crosslights fade and the low sun shines directly upon it, I can almost fancy radiation after all.

31

Pno.

mp mp f

Ped. Ped.

—the interminable grotesques seem to form around a common centre and rush off in headlong plunges of equal distraction.

34

Pno.

mp

Ped.

I hate to see it sometimes, it creeps so slowly, and always comes in by one window or another.

"What is it, little girl?" he said. "Don't go walking about like that—you'll get cold."

36

Pno.

mf mp

8^{vb} Ped.

A

I though it was a good time to talk, so I told him
that I really was not gaining here, and that I
wished he would take me away.

"The repairs are not done at home, and
I cannot possibly leave town just now.

38

Pno.

S A

Of course if you were in any danger, I could and would, but you really are better, dear, whether you can see it or not.
I am a doctor, dear, and I know. You are gaining flesh and color, your appetite is better, I feel really much easier about you."

40

Pno.

mf

Ped. Ped.

"I don't weigh a bit more," said I,
"nor as much; and my appetite may
be better in the evening when you are here,

but it is worse in the morning when you are away!"

41

Pno.

S D ff

8^{va}
Ped. *

*On a pattern like this, by daylight, there is a lack of sequence,
a defiance of law, that is a constant irritant to a normal mind.*

*The color is hideous enough, and unreliable enough,
and infuriating enough, but the pattern is torturing.*

*You think you have mastered it,
but just as you get well underway
in following, it turns a back-
somersault and*

43

Pno. *mp* *f*

Ped. Ped. Ped.

There...you...are!

It slaps you in the face,

knocks you down,

and tramples upon you. It is like a bad dream.

46

Pno. **S** **I** **D**

mf *mp* *f*

clap hands knock on piano body stomp with feet

Ped. Ped. Ped.

*The outside pattern is a florid arabesque, reminding one of a fungus.
If you can imagine a toadstool in joints,*

*an interminable string of toadstools, budding and
sprouting in endless convolutions—why, that is
something like it.*

That is, sometimes!

48

Pno. **D**

Ped. Ped. Ped.

There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is that it changes as the light changes.
 When the sun shoots in through the east window—I always watch for that first long, straight ray—it changes so quickly that I never can quite believe it.
 That is why I watch it always.
 By moonlight—the moon shines in all night when there is a moon—I wouldn't know it was the same paper.
 At night in any kind of light, in twilight, candle light, lamplight, and worst of all by moonlight, it becomes bars!

51

Pno. *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The outside pattern I mean, and the woman behind it is as plain as can be.

52

Pno. *sfz sfz mf* *legato* **F** *mf*

Ped. Ped. Ped. Ped.

I had no intention of telling him it was BECAUSE
 of the wall-paper—he would make fun of me.
 He might even want to take me away.

I don't want to leave now until I have found it out.
 There is a week more, and I think that will be enough.

I'm feeling ever so much better! I don't sleep much at night,
 for it is so interesting to watch developments;
 but I sleep a good deal in the daytime.

54

Pno. *mf* *ff*

Ped. Ped. Ped.

10

I really have discovered something at last.

Through watching so much at night, when it changes so, I have finally found out.
The front pattern DOES move—and no wonder! The woman behind shakes it!

57

Pno.

Sometimes I think there are a great many women behind, and sometimes only one, and she crawls around fast,
and her crawling shakes it all over..

59

Pno.

61

Pno.

mf *f* *mp* *gliss.* *f*

chromatic gliss to bottom of piano

Ped.

And she is all the time trying to climb through. But nobody could climb through that pattern—it strangles so; I think that is why it has so many heads. They get through, and then the pattern strangles them off and turns them upside down, and makes their eyes white!

If those heads were covered or taken off it would not be half so bad. I think that woman gets out in the daytime!

62

Pno.

Get ready to pluck the piano!

Ped.

And I'll tell you why—privately—I've seen her! I can see her out of every one of my windows! It is the same woman, I know, for she is always creeping, and most women do not creep by daylight.

64

Pno.

Random plucking of piano harp strings, tapping of piano harp strings, scraping, not in time. Pedal is down all the way through.

Ped.

Then in the very bright spots
she keeps still,
and in the very shady spots she
just takes

hold of the bars and shakes
them hard.

But, turn as fast as I can, I can only see out of one at one time.
And though I always see her, she MAY be able to creep faster than I can turn!
I have found out another funny thing, but I shan't tell it this time!
I do to trust people too much. There are only two more days
to get this paper off, and I believe John is beginning to notice.
I don't like the look in his eyes.

65

Pno.

H **F** **G**

swipe slowly through piano harp strings gliss.

ff
Ped.

And then when the sun came and that awful pattern
began to laugh at me, I declared I would finish it to-
day!

We go away to-morrow, and they are moving all my furniture down again to
leave things as they were before. Jennie looked at the wall in amazement,
but I told her merrily that I did it out of pure spite at the vicious
thing.

69

Pno.

mf

Ped.

She laughs and she said she wouldn't mind doing it herself. But I must not get tired.

How she betrayed herself that time! But I am here and no person touches this paper but me- NOT ALIVE!

72

Pno.

Ped.

Then I peeled off all the paper I could reach It sticks horribly to the pattern and enjoys it! All those strangled heads and bulbous eyes and waddling fungus growths just shriek with derision!

I wonder if they all come out of that wallpaper as I did? But I am securely fastened now by my well-hidden rope - you don't get ME, out in the road there!

74

Pno.

mf

Ped.

I suppose I shall have to get back behind the pattern when it comes at night, and that is hard!

Why there's John at the door! It is no use young man, you can't open it!

How does he call and pound! Now he's crying for an axe.

It would be a shame to break down that beautiful door!

76

Pno.

f

Ped.

14

"John dear!" said I in the gentlest voice, "the key is down by the front steps, under a plantain leaf!" That silenced him for a few moments. Then he said—very quietly indeed, "Open the door, my darling!"

"I can't," said I. "The key is down by the front door under a plantain leaf!" And then I said it again, several times, very gently and slowly, and said it so often that he had to go and see, and he got it of course, and came in. He stopped short by the door.

80

Pno.

"What is the matter?" he cried. "For God's sake, what are you doing!" I kept on creeping just the same, but I looked at him over my shoulder.

"I've got out at last," said I, "in spite of you and Jane. And I've pulled off most of the paper,

82

Pno.

So you can't put me back!"

Now why should that man have fainted? But he did, and right across my path by the wall, so that I had to creep over him every time!"

Fine.

84

Pno.

Ped. _____