

Any part of a musical work is indeterminate if it is chosen by chance, or if its performance is not precisely specified. The former case is called "indeterminacy of composition;" the latter is called "indeterminacy of performance."

Bryan R. Simms

PROGRAM

Improvisation

Huck Hodge, *piano* / Cuong Vu, *trumpet*

COBRA (October 9, 1984)JOHN ZORN (b. 1953)

*2 or 3 versions may be performed

Ivan Arteaga, *prompter*
Annika Donnen, *viola*
Jonathan Ip, *viola*
David Balataro, *cello*
Natalie Hall, *cello*
Miriam Champer, *bass clarinet*
Brennan Carter, *trumpet*
Nick Rogstadt, *trombone*
Andrea Roberts, *piano*
Collin Provence, *piano*
Brian Woolford, *keyboard*
Clarke Reide, *keyboard*
Elliot Gray, *percussion*
Abbey Blackwell, *contrabass*
Mark Hunter, *electric bass*
Evan Woodle, *drums*

INTERMISSION

PENDULUM MUSIC (for microphones, amplifiers, speakers and performers)

.....STEVE REICH (b. 1936)

David Balatero, *cello*

Matt Stearns, *feedback system design*

WORKERS UNIONLOUIS ANDRIESEN (b. 1939)

Percussion Ensemble

Lacey Brown

Chia Hao Hseih

Chris Lennard

Jennifer Wagner

Special thanks to Cristina Valdes, *musical advisor*

COBRA is an unpublished but recorded and frequently performed musical composition, or game piece, by JOHN ZORN that was conceived as a system with very detailed rules but with no pre-conceived sequence of events for a group of musical improvisers and a prompter. Zorn completed *COBRA* on October 9, 1984. The composition consists of a set of cues notated on cards, and rules corresponding to the cues that direct the players what to do. The number of players, instrumentation, and length of the piece is indeterminate. Because there is no traditional musical notation and the players improvise, the piece may sound radically different from performance to performance.

Cobra Notes

Bearing some relationship to a "capture-the-flag" kid's game, John Zorn boiled down a lot of improvisational strategies and

organized them in arrays of systems that could easily be cued with simple gestures. There is not a conductor, per se, but a prompter, who recognizes calls made by members of the ensemble. The prompter then holds up the corresponding, color-coded cue card for that operation, so all the ensemble can see and prepare, then gives the downbeat for it to occur. The score lists the action for that card, and the hand signal the ensemble member must give to request it. It's up to the members of the ensemble to shape and guide the piece, and the competing strategies give each reading a unique form. A typical "Cobra" lasts anywhere from one to fifteen minutes with several "Cobras" making up a performance.

by David Slusser

presents

INDETERMINACY MUSIC

with the

UW Contemporary Group

Huck Hodge & Cuong Vu, *co-directors*

7:30 PM
May 26, 2010
MEANY THEATER