

**Points to Self**

**Neil Luck**

For *Apartment House*

Written as part of the AUT [OpenScores] project, 2015

VOCAL SCORE

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### **Instructions**

**For:** Single channel video projection with stereo sound  
Misc. Ensemble, 3 or more players  
2 or more Vocalists / narrators / commentators (amplified)

**Duration:** 11.5 minutes

LINK TO VIDEO SCORE: <https://www.youtube.com/watch?v=fXGT2TmgpYQ>

### **Video / Instrumentalists**

The instrumentalists respond to the video as a score.

Primarily, the players should attempt to map, or translate the physical gestures on screen, onto their own instruments or playing techniques.

However, other interpretations of the video are possible. Less abstract hand gestures can be interpreted for freely or suggestively.

The 'drawn' images that are overlaid on the video may suggest certain actions or musical material.

The soundtrack to the film may also be imitated or accompanied. For instance, the end of the video features a brief rendition of Rogers and Harts *My Funny Valentine* in C minor (A = 440Hz).

The overall idea is that a relatively fast moving range of relationships, material, and delivery should be exploited.

### **Vocalists**

Ideally the vocalists should have vocal microphones running through a stereo PA.

These performers act as commentators on the live instrumentalists, using broadly physiological terms to describe the action.

The vocalists should produce a fairly constant stream of material.

To aid this, a printed score is provided with many 'starting points', or 'icebreakers'. These include space for extemporisation, or they could be just jumping off points for more improvisatory material.

Essentially, this is ready material at hand, to alleviate any danger of extended silences or 'corpsing'.

At the foot of each page of the score is a pool of 'structural declamations'. These can be spoken at any time during the performance, but should be given significant weight in their delivery.

Vocal material could also move away from merely spoken text, allowing for broader vocalisations. Indeed, performers could imitate or duet with instrumentalists, or respond or accompany sounds from video. For instance, the end of the video features a brief rendition of Rogers and Harts *My Funny Valentine* in C minor (A – 440Hz).

The overall idea is that a relatively fast moving range of relationships, material, and delivery should be exploited.

The score is comprised of 4 pages, and video lasts 11 minutes. Aim to turn pages (in order) at roughly 3 minute intervals.

### **Video**

There are 10 second blank ‘bookends’ at the beginning and end of the video. The starting of the video begins the piece, and it then plays uninterrupted for the full duration.

### **Staging**

The video needs to be visible to both the performers and the audience. The players, could either have separate video monitors, or could be seated in a way that allows them to see a single projection screen.

The vocalists should be in the best position to observe the performers. This may mean sitting or standing in the centre of the ensemble.

If you have any questions feel free to contact Neil Luck at [neilluck@hotmail.co.uk](mailto:neilluck@hotmail.co.uk),  
or on +44 (0)7817 204019

**NECK**

Could be tense. Reeceeeeeeeeeeeeeeeeee tense.  
Too much potential here for pain from any unnatural or unlateral movement  
WHATSOEVER.

I can't talk about this without breaking into cold sweats. I mean sweats, I mean \_\_\_\_\_, I mean \_\_\_\_\_, I mean \_\_\_\_\_, I mean \_\_\_\_\_, pooling at the nape.  
Left, forward, \_\_\_\_\_, back, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ – all the directions really.

An Amiga joystick of a joint, POV headcam-mount.  
You can see here, even in a live context how it could be the basis for any number of prosthesis really. Such as:

- a) a broomstick
- b) a \_\_\_\_\_
- c) a TV aerial
- d) a hotdog
- e) a \_\_\_\_\_

**ARM**

Key component part.

Both left n' right versions, although here I focus on the \_\_\_\_\_.  
Omni-directional in audio sense, and able to pick-up in multiple patterns.

Cardio, cardioid, \_\_\_\_\_

Here a constant flex of \_\_\_\_\_ is noticeable, but also swingtime tendencies (\_\_\_\_\_ ) for all the 19th-century bourgeoisie festishists out there.

In out in out in out, yeah yeah.

Look, complex movements abound, never putting that \_\_\_\_\_ down

**ABDOMEN**

Also, see the trunk of the body – maybe where core strength derives from.

Also, \_\_\_\_\_

Also the position from which the energy for a suplex might derive. Or a pile dive.

Also, \_\_\_\_\_

Also, the Gogoplata with (with Hands Clasped) might be ultimately dependent on abdominal sex-power.

Also, \_\_\_\_\_

Also, another part of an insect here in a human analogy.

Also, \_\_\_\_\_

**HAND**

Keep your digits clean, and your nails closer to the quick. That's not a tempo indication, its a physio-musical instruction.

Slapped on wood/ivory/skin a phalanged baton, mashing away.

P,i,m,a,a,a,p p,p,\_\_\_\_\_ t,t,t,m,a,i,i,i,i,i,\_\_\_\_\_ i,i ,p,i,a,a,i,m,a,t

p,p,p,p,p,p,m,m,m\_\_\_\_\_,m,m,a,a,i,t,t,m,p,p,p,p,p,p,p,p,p,p,p,p,\_\_\_\_\_ p,p,p,

Obviously it's impossible to rasguedo on a \_\_\_\_\_, or is it?  
Hands map from one mappable surface (\_\_\_\_\_ ) to another mappable surface (\_\_\_\_\_ ). Why mapping, some topographical language (\_\_\_\_\_ ) applied to consumer technology, or cheapo instruments.

**FEET**

Don't talk to me about the fucking feet!  
Leave the fucking feet out of this!

Fu\_\_ this I'm \_\_\_\_\_  
ar\_\_ ! I've go\_\_ f\_\_k on sh\_\_t-elf, \_\_\_\_\_t?

Those plates of shit, 8th circle of hell fucking ugly fucktard shitslabs. Fuck you.

They do, however, make contact with the ground.  
Umm, \_\_\_\_\_

That earthy feeling between toes. Or a cheapskate tiled bathroom floor. Gotta be thankful for that, at least, eh?!

**FACE**

Universally recognised site of ingestion, \_\_\_\_\_ ejection, expression, \_\_\_\_\_ modification.

Here now also encompassing a sort of comprehensible squint (\_\_\_\_\_ 's fault \_\_\_\_\_ etc.).

Complex tendrils of gristle knot together into a grimace of intention. Could also be described as \_\_\_\_\_

False verbosity fails me again – various metaphors for the face / various metaphors for the \_\_\_\_\_ / various metaphors for the \_\_\_\_\_ ...are definitely possible:

**SHOULDER**

This bony, fleshy platelet has 220 degree rotation in all dimensions – a necessary attribute.

Useful for:

- 1) Bowing
- 2) Striking
- 3) \_\_\_\_\_
- 4) \_\_\_\_\_
- 5) Fingering
- 6) \_\_\_\_\_

A happy accident?

17 godamn years we got out of that shoulder, before it popped itself into a world of pain. \_\_\_\_\_ is invincible, hence zero GP requirements, but now in fortissimo / \_\_\_\_\_ / \_\_\_\_\_ /stringendo / \_\_\_\_\_ / \_\_\_\_\_ passages everything goes to shit.

**THORAX**

Clearly a display of waspish movements in the degree to which \_\_\_\_\_ 's thorax is temporarily pronounced / \_\_\_\_\_ / \_\_\_\_\_.

There's certainly a STING in the playing, hhaha!ahaha!hhaha!ahaha!!!!!!!  
hahahaha! \_\_\_\_! \_\_\_\_\_!!!! \_\_\_\_\_! \_\_\_\_\_!!!!  
!!!!!!!!!!!!!!!!!!!! \_\_\_\_\_!!

I can't imagine how we might consciously examine the swingin' 'round of this (ball and socket) joint.

Some sort of:

- interlaced helixical structure of tendons
- \_\_\_\_\_
- \_\_\_\_\_
- fucked children's toy
- wobbly meat-stack
- bottom-heavy joystick

**PELVIS/THIGH**

The 'Presley organ'.

God intended this to be shaken, but often in seated musical contexts the very opposite happens – stasis and rot.

As well as this we get fermentation and \_\_\_\_\_

Killer, really, like \_\_\_\_\_

like \_\_\_\_\_

like \_\_\_\_\_

**LEG**

Lamb, chicken, pork, beef, \_\_\_\_\_frog, dog, -less, \_\_\_\_\_ etc etc etc  
Stabilisers, for a 3-yr old's bike, but also key indicators of emotive playing.

“His arms are like your legs”. - a quotation by \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

A terrifying thought, but n\_\_\_\_\_ ot difficult, let's be honest, especially as the film is an aberration in standard performance exercise practice.

Filler = floor filler here. Exactly and literally e.g. \_\_\_\_\_  
One leg \_\_\_\_\_, other leg \_\_\_\_\_, final leg \_\_\_\_\_

“NEW CHAPTER”	“9:12, NAIL IN SHOT”	“TAKE 5”	“FINAL DEVELOPMENT”	“TROPE A FINAL APPEARANCE”
“AND 1”	“10:36, KNUCKLE SHUFFLE”	“TAKE 7”	“POINT 2”	“TROPE C FOURTH APPEARANCE”
“PART 2”	“OPENING”	“SYNCH CLAP, 1”	“MIDDLE OF PIECE”	“TROPE E ELEVENTH APPEARANCE”
“CUE ENDING”	“CLOSE”	“FAKE INTERVAL”	“THIRD STATION”	“WINDING UP”
“HIT POINT”	“FINAL CADENCE”	“NEW SYSTEM”	“PAUSE”	“FOREARM MEANS READIED”
“5:02, HANDS IN ANTICIPATION”	“VERSION 3”	“FALSE ENDING”	“FERMATA”	“WRIST (ENTENDRE) FOR CLIMAX”
“3:15, FINGERS ENTER”	“VERSION 4”	“PHONEY START”	“BAR 100”	
“7:44, PALMS SMEAR ACROSS”	“TAKE 3”	“SECOND CADENCE”	“POV FOOT AS FINALE”	



Which extremity is now doing \_\_\_\_\_?

Face 2 described as \_\_\_\_\_. Opposite in Face 3 i.e. \_\_\_\_\_.

Head and Neck: \_\_\_\_\_. Can this be mapped back onto foot and knee of neighbour practitioner?

Joints find \_\_\_\_\_ paths i.e. \_\_\_\_\_

Shoulder twist – key analogy: \_\_\_\_\_.

Shoulder press 3: \_\_\_\_\_. Workout of that and \_\_\_\_\_.

Laban arms in action. Track this: \_\_\_\_\_. Track again in next upper body sweep, describe as

Upper arm 1: \_\_\_\_\_. upper arm 2: \_\_\_\_\_. upper arm 3: \_\_\_\_\_. upper arm 5: \_\_\_\_\_. upper arm 6: \_\_\_\_\_.

Right thorax, shifting like \_\_\_\_\_. Hard to explain, look at player 3.

X part has such as movement \_\_\_\_\_.

Textbook elbow across board: \_\_\_\_\_. Less to be said for shoulder across board: \_\_\_\_\_

Abdomens everywhere have this strange quality, \_\_\_\_\_. Movement of motion in player 1: \_\_\_\_\_

This player has a microchipped groin, results in some swirl, ah such as \_\_\_\_\_.

wrist 1: \_\_\_\_\_. wrist 2: \_\_\_\_\_. wrist 4: \_\_\_\_\_. last wrist: \_\_\_\_\_

Left hand player 1 now \_\_\_\_\_. Somehow analogous to left \_\_\_\_\_ player \_\_\_\_\_. Transfer of energy.

Hand 5 of 6 now \_\_\_\_\_

Finger to note correspondence checked as \_\_\_\_\_. note to film is less clear, more like \_\_\_\_\_.

Fingers on hand of person B now \_\_\_\_\_. Movement of 'akash', seen in person B neighbour: \_\_\_\_\_.

thigh 2: \_\_\_\_\_. thigh 3: \_\_\_\_\_. thigh 5: \_\_\_\_\_. thigh 1: \_\_\_\_\_.

A choreutic system in action (player 2): \_\_\_\_\_.

One more shift in left/right arm: \_\_\_\_\_.

Knee to next position, e.g. \_\_\_\_\_. Don't imitate in next player.

One player communicates to other through physio-bluetooth, translated as \_\_\_\_\_.

Leg up into position B: \_\_\_\_\_.

Right foot moving \_\_\_\_\_. Analogous of course to \_\_\_\_\_.

Fucking feet shift in \_\_\_\_\_.

Foot 2, foot 3 moving \_\_\_\_\_. Movement of similar speed in person C (\_\_\_\_\_).

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**FACE**  
Umm, umm, umm, 50 muscles in chops  
No actual sound, but \_\_\_ er \_\_\_ clearly a glottal stop from apple 'pos'  
Also some, some, some, some tongue in cheek (high) \_\_\_  
Can, cannot, caan, \_\_\_\_, canoot, cahn, cainute, \_\_\_\_, cane, caneout, \_\_\_\_,  
\_\_\_\_\_  
hq498t5u rsl'3q4ti vqt48p£\_\_\_\_\_W%oy87p983q4 gy4oq3 o73\_\_\_\_\_45=-50w4t  
&\*@£4-i hstut45P(\_\_\_\_\_\*&£5nvnT^73npunesrtb98WR&\$%ob8huign  
£W65\_\_\_\_\_78olert35no074w56n oOHv5nu\_\_\_\_\_3o4q587Y(£\*&mgggg

**NECK**  
d) a hotdog \_\_\_\_\_ e) a \_\_\_\_\_  
Into a sort of \_\_\_\_\_  
Out of a kind've \_\_\_\_\_  
Many discs are, umkkk, \_\_: "Shit"  
and, and, and \_\_\_\_\_ "damn"

haated, trsnuormed, haetr iun, a gut, aerfu, an't , uneraftand, what, ealt, it, isnt, IIIIm,  
srefupoiedm agi m edm satubg. QUITE. \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_  
ack, ack, ack, ahck, ahck, ----  
but,bt,btu,but,but,bt,bt,bt,bt,bt,\_\_\_\_\_

**ARM**  
grows from a prosthetic wish, to \_\_\_\_\_  
growes frum ay proesesic wysh, tu \_\_\_\_\_  
groez freme ei proeztheetk wiessh, toohe \_\_\_\_\_  
grose phroem ahh przfetick whizh, tuh \_\_\_\_\_  
graoze fthrom oah purosescic waaiishe, dta \_\_\_\_\_  
grws fromm eh prsthtc woishsh, tooo \_\_\_\_\_  
ackh, err \_\_\_\_\_, whatever, - PRIAPIC WHATEVER, \_\_\_\_\_, "um".

**SHOULDER**  
Like, like, like, like your @£\$! can extend sideways \_\_\_\_\_  
what? I can't \_\_\_\_\_  
waiht, wate, waet, whate ???? \_\_\_\_\_ ???? fw Hait, \_\_\_\_\_  
bones. out, of \_\_\_\_\_  
se, umm, it, umm, \_\_\_\_, ummm, \_\_\_\_, \_\_\_\_, ummm, \_\_\_\_, ummm, \_\_\_\_, !  
1, 2, 3, etc etc.  
www. Rrrrr. \_\_\_\_\_ Yyyyy. Uu \_\_\_\_\_ uuu. Dddd. Qqqqqq \_\_\_\_\_ q. Nnnnn. Uuuuuu.  
Frrffgr Ybyyy \_\_\_\_\_ yyb. Ufufu \_\_\_\_\_ fyuyujd. \_\_\_\_\_ Mkiop. Oooooooooo. \_\_\_\_\_

**ABDOMEN**  
Also, the groin is key here, especially in a male hegemony (see here, but not here [points to self]).  
Ab (A category) \_\_\_\_\_ do (B categ) \_\_\_\_\_  
men (C Catalogue) \_\_\_\_\_ Cru (D tt) \_\_\_\_\_  
nch (E send) \_\_\_\_\_ Gut (F hole) \_\_\_\_\_  
\_\_\_\_\_ (G hole) \_\_\_\_\_ (H ole) \_\_\_\_\_  
\_\_\_\_\_ (I) \_\_\_\_\_ (J corner) \_\_\_\_\_  
\_\_\_\_\_ (K ending) \_\_\_\_\_  
ermm \_\_\_\_\_

**THORAX**  
Ain't no, \_\_\_\_\_  
NOt half really. \_\_\_\_\_  
K. \_\_\_\_\_ E. \_\_\_\_\_ Y. \_\_\_\_\_ S. \_\_\_\_\_  
A, B, C, D etc etc etc  
this is jukejoint. \_\_\_\_\_  
don't get m'start'd. Because... \_\_\_\_\_  
Because... \_\_\_\_\_  
hj. erg. \_\_\_\_\_ 5Tu8. Sthlk. 9^&Ffew. Klja \_\_\_\_\_ erg. ah. ^7ffff. \_\_\_\_\_ Agore(9). Y  
Why, waay, Y, wye, weiy, hwuey \_\_\_\_\_ "BUGGER"

**HAND**  
Top string finger 4 on \_\_\_\_\_th position. Bang on it!  
1,2,3,4,5 (etc.)  
also, also, also, also, alsoalso, this n'this n'this.  
1: \_\_\_\_\_  
2: \_\_\_\_\_  
3: \_\_\_\_\_  
Som'th'ng in th'air – here i  
.... come / \_\_\_\_\_?!  
\_\_\_\_\_!!!!!!?!!??  
\_\_\_\_\_?&!  
\_\_\_\_\_!&!&!x?  
\_\_\_\_\_2(!)x(??+\*) = ?  
\_\_\_\_\_ (...>?<...)

**PELVIS/THIGH**  
4 joints listed herewith: \_\_\_\_\_  
ball to socket to \_\_\_\_\_  
Knuckle to \_\_\_\_\_  
Phalange to \_\_\_\_\_  
T-bone to \_\_\_\_\_  
Rib to Eye to \_\_\_\_\_  
Tongue to \_\_\_\_\_

**LEG**  
Chicken \_\_\_\_\_  
lamb \_\_\_\_\_  
pork \_\_\_\_\_  
cow \_\_\_\_\_  
Venison \_\_\_\_\_  
I can't think of a single situation \_\_\_\_\_  
What's the method? For \_\_\_\_\_?  
Timings \_\_\_\_\_?  
How many phone calls necessary \_\_\_\_\_?

**FEET**  
This little piggy \_\_\_\_\_  
Think li-le \_\_\_\_\_ staying haem  
\_\_\_\_\_ ? who wants arost?  
\_\_\_\_\_ NUN \_\_\_\_\_  
pygmy market on new feet, costs: \_\_\_\_\_  
This l \_\_\_\_\_  
and this \_\_\_\_\_

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