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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Invisible People (A Radio Opera)

A Thesis submitted in partial satisfaction of the requirements  
for the degree Master of Arts

in

Music

by

Yvette Janine Jackson

Committee in charge:

Professor Anthony Davis, Chair  
Professor Eun-Young Jung  
Professor Shahrokh Yadegari

2013

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Chair

University of California, San Diego  
2013

## TABLE OF CONTENTS

Signature Page.....	iii
Table of Contents.....	iv
List of Figures.....	v
Abstract of the Thesis.....	vi
1. Lights Out, Everybody.....	1
2. A Brief History.....	3
3. Artist's Statement.....	9
4. Description of Media Contents.....	15

*Invisible People (A Radio Opera)* on file at Mandeville Special Collections Library

## LIST OF FIGURES

Figure 1.1 Sample Script.....	16
Figure 1.2 Ten Thousand Times Score.....	17
Figure 1.3 Invisible Blue(s) Score.....	18

ABSTRACT OF THE THESIS

Invisible People (A Radio Opera)

by

Yvette Janine Jackson

Master of Arts in Music

University of California, San Diego, 2013

Professor Anthony Davis, Chair

*Invisible People (A Radio Opera)* is a studio composition that integrates text-ljud komposition, musique concrète, acoustic improvisation, visual media, and live performance to communicate an essay on homophobia within the African American community. The audio and video documentation of the composition performances are housed in the Mandeville Special Collections Library at UCSD.

This text begins with an explanation of the author's motivation behind the project, segues to a brief history of radio opera, and concludes with an artist's statement on the creative process, production, and performance history.

## Lights Out, Everybody

**Preface**

The suspense induced upon hearing a radio production of *Sorry Wrong Number* when I was nine left a lasting impression. I suspect that if my introduction to Alfred Hitchcock's film version had preceded listening to the drama, my experience would have been less memorable. I am not challenging the director's ability to inspire terror, for I recall the tension generated when I finally encountered the film, but I am certain that the absence of visual stimuli agitated my imagination in a superior way.

It was not until college that I would delve wholeheartedly into radio drama -first as a listener, then as a practitioner. Laying in the center of a darkened room I anticipated the evening broadcasts of *Unshackled*, whose bigoted reenactments of “real life stories” following people's falls from grace and their journeys to salvation brought laughs to my listening partner and me. Eager for more theatre of the mind, I bought a CD containing John Cage's *The City Wears a Slouch Hat*, a “radio play” for percussion and sound effects. With its absurdist script and percussive underscore, the work epitomized my ideal aesthetic in narrative composition and ignited my desire to *compose* radio drama.

After college, wherever I was I would seek out stations that broadcast classic old time radio programs like *Fibber McGee and Molly*, *The Shadow*, *Dragnet*, and *Lights Out*.<sup>1</sup> This began a 10-year period of avid radio drama consumption during which time I

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<sup>1</sup> KNX 1070 in Los Angeles and KPFA in Berkeley aired vintage radio programs late at night in the late 1990s.

internalized the patterns and changes that took place from late-vaudeville to early television. Westerns like *Gunsmoke* featured film-realistic Foley and sound design while science fiction programs like *Dimension X*, exploited the out-of-this-world soundscapes that I had attempted to recreate with oscillators and tape at the Columbia-Princeton Electronic Music Center in college.

After establishing myself as a sound technician, designer and composer in the San Francisco Bay Area theatre community, I began to understand all cues as musical elements and the sound designer as the composer. A casting director handed me an article highlighting Shoestring Radio and Pagliacci's Fools, both local producers of radio drama. The Fools welcomed me as sound designer and technician for live and studio performances at the Alice Arts Center, KPFA, and live festivals.

Enthusiasts began to share their collections of dramas, westerns, and comedies from the golden age of radio via the internet. By happenstance I came across a website featuring German hörspiel and experimental recordings that further amplified my interest in the relationship between text and sound. The *text-ljud komposition* movement born out of Stockholm's Fylkingen artists' society is among the most recent influences on my work, especially pieces like Åke Hodell's *Du Lenin* and *Mr. Smith in Rhodesia*.

These listening and production experiences have informed my aesthetic ideal and culminated in *Invisible People (A Radio Opera)*. This work exemplifies my artistic vision in a manner that is an accurate reflection of me as a person.

## A Brief History

**“This will only be an experiment and perfect results are not expected immediately.”<sup>2</sup>**

In January 1910, antennae were placed atop the New York Metropolitan Opera House for the first public radio broadcast in the United States. Those with access to one of the receiving stations within the fifty mile radius of the Opera House could dial in to the transmission of Madame Olive Fremstad singing “Tosca.”<sup>3</sup> Two months later, Madame Marletta Mazarin's voice would carry interpretations of “Carmen” and “Elektra” over the air to an unseen audience with the help of the dictograph.<sup>4</sup> Similar activities were taking place around the world. “Radio opera” became used to distinguish these sonic transmissions from the fully staged spectacles that took place in opera houses. In the following decade, the term would describe operas composed specifically for the radio medium.

Although it was already possible to experience opera via recorded discs, radio inspired composers to approach opera differently. Czech composer Bohuslav Martinů was excited to exploit the illusions produced by acoustic distance in his scores, noting, “Excluding a real stage and leaving it to the fantasy of the listener to imagine the play is a rewarding task for the Radio, which in this way heightens the intensity of both the play and the attention and as it were the participation of the listener.”<sup>5</sup>

Germany's influence on the history and aesthetics of radio opera was affected by

2 "To Hear Opera by Wireless." *New York Times (1857-1922)*: 9. Jan 09 1910. *ProQuest*. Web. 27 May 2013 .

3 Ibid.

4 "Grand Opera Via Wireless." *Chicago Daily Tribune (1872-1922)*: 1. Mar 20 1910. *ProQuest*. Web. 27 May 2013 .

5 Kralova, Lenka. "Radio days: the beginnings of radio broadcasting in inter-war Czechoslovakia." *The Free Library* 01 January 2009. 27 May 2013, p. 11

war. After World War II, the most expedient way to continue the operatic tradition was via radio since all but one opera houses were destroyed.<sup>6</sup> Public parlors were utilized to broadcast live operas. Radio transitioned from a means of distribution to a medium. “Radio opera developed independently from the primarily literary genre of the radio play (Hörspiel), many of which featured musical accompaniment.”<sup>7</sup>

In order to adapt to dramatic storytelling without the aid of staging and costumes, composers who wrote specifically for radio incorporated these changes into their scores. “Typical features mentioned include above all comprehensibility of the action, which should avoid complex plots and secondary intrigues -thus affecting choice of themes, a smaller number of characters and good acoustic contrast between the voices, and frequently the use of a narrator. A chamber-size orchestra is also preferred, with the inclusion of real sounds and background noise, as well as use of the advantages of studio broadcast such as the insertion of sound detail using the microphone and above all the exploitation of the placing of performers in the room at different distances from the microphone.”<sup>8</sup>

“Nearly every new radio opera of the late 1920s and early 1930s was announced as the first of its genre.”<sup>9</sup>

The earliest radio operas were broadcast in the 1920s and followed earlier broadcasts of plays with incidental music. The first radio opera seems to have been *The Red Pen*, composed by Geoffrey Toye to a libretto by A.P. Herbert. It was originally

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*Free Library* 01 January 2009. 27 May 2013, p. 11

6 Oster, Andrew. "Radio, Rubble, and Reconstruction: The Genre of Funkoper in Postwar Occupied Germany and the German Federal Republic, 1946-1957." Princeton University, 2010. United States -- New Jersey: *ProQuest*. Web. 27 May 2013., p. 11

7 Ibid. 7.

8 Kralova 10.

9 Oster 5.

aired by the British Broadcasting Corporation on March 24<sup>th</sup>, 1925. Germany followed with Gustav Kneip's Christmas opera for children, *Christkinds Erdenreise* (The Christ-child's journey on Earth), 24 December, 1929, and Walter Goehr's *Malpopita* in May 1931.

The 1930s proved to be the high-point of radio opera, with at least twelve productions composed by German, American, Czech, Swiss, and French composers. The genre declined after World War II, perhaps with the advent of television, although composers such as Dallapiccola, Pizzetti, Rota, Henze, Zimmermann, Maderna and Rasmussen continued to compose for the radio, as do 21<sup>st</sup> century composers such as the Estonian Jüri Reinvere, Amy Kohn in America and Robert Saxton in Britain.<sup>10</sup>

In the May 11, 1931 edition of *Time*, the magazine identifies the Berlin production of *Malpopita* as the first radio opera. “[Walter] Goehr's *Malpopita* is thoroughly morbid, as are nearly all current European art-efforts... The unimportant story has, for the most part, unimportant, music. But as a radio experiment *Malpopita* proved singularly interesting. Speech and such external sounds as the sharp clicking of a Morse telegraph ticker described the action so vividly that no explanation of the story was needed.”<sup>11</sup>

The (April 22) 1939 Radio Hour Introduction to Gian Carlo Menotti's *The Old Maid and the Thief* claims, it is “the first opera ever to be composed especially for radio.”<sup>12</sup> Wikipedia lists 12 radio operas that debuted before Menotti's, the first being presented in 1925, including Charles Wakeman Cadman's *The Willow Tree* broadcast by NBC in 1932. In inter-war Czechoslovakia, Bohuslav Martinů's *Comedy on the Bridge*

<sup>10</sup> Wikipedia contributors. "Radio opera." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 23 Sep. 2012. Web. 11 May. 2013.

<sup>11</sup> "Malpopita." *Time* 1931: n. pag. Web.

<sup>12</sup> Gian Carlo Menotti, *The Old Maid and the Thief*, 1939 Radio Hour Introduction, Northern United Methodist Church, February 26, 2007.

was completed in December 1935 and had its radio premiere in March 1937.<sup>13</sup> CBS is also listed with the first broadcast of an American radio opera *Green Mansions*, a “non-visual opera” by Louis Greunberg which aired October 17, 1937.<sup>14</sup>

27 year-old Gian Carlo Menotti was credited for the plot, libretto, and music for the 14-scene opera buffa *The Old Maid and the Thief* for radio, commissioned by NBC officials.<sup>15</sup> The score refers to it as “a grotesque opera in 14 scenes.” The radio opera premiered during the Saturday night “Toscanini Hour,” and *Time Magazine* criticized, “To this inconsequential libretto, Menotti added a fluffy, flippant, craftsmanlike score, bristling with tart melodies and limpid orchestration. NBC's studio audience of critics and musical celebrities guffawed, applauded and went home certain: 1) that Composer Menotti had turned out another operatic bestseller, 2) that he was still the most promising young composer on today's operatic horizon.”<sup>16</sup> Menotti considered most modernists to be bad craftsmen and believe “the salvation of music lies in a return to intelligible musical language.”<sup>17</sup> Early stagings include the Philadelphia Opera Company (1941), New York Philharmonic (portions, 1942), New England Opera Theater (1947), and New York City Opera (1948).<sup>18</sup> Subsequent recent staged versions of the radio opera have primarily been produced by academic institutions and archived on YouTube including Belhaven University Center for the Arts (November 20, 2010), Notre Dame de Namur University (April 14, 2012), I Musici de Montreal Chamber Orchestra (date unknown),

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13 Kralova 10.

14 Oster 3.

15 “Music: Radio Opera.” *Time Magazine* 1939: n. pag. Web.

16 Ibid.

17 Ibid.

18 Wikipedia contributors. "The Old Maid and the Thief." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 26 Mar. 2013. Web. 11 May. 2013.

and the University of the Philippines' Music Theater Department (date unknown). The University of California at Irvine reconciled the staging of his radio opera by using vintage radio commercials as interludes for the scene changes as dramaturgical homage to the original format of the work.

For me, the epitome of my concept of radio opera stems from John Cage's *The City Wears a Slouch Hat*. James Pritchett declared, “But the truth is that the piece came at a critical juncture in Cage's life, and its failure –and *The city wears a slouch hat* was mostly a failure –permanently affected his work. The John Cage of the *Sonatas and interludes*, and '33” [sic] would not have existed had this piece been a success.”<sup>19</sup> This “failure” resulted in a tremendous impact on my listening habits and creative process.

Cage wrote a 250-page score exclusively for sound effects, “to use them not as effects, but as sounds, that is, as musical instruments.”<sup>20</sup> Patchen's script was conducive to this vision. “Every scene in the play has some reference to the aural imagery surrounding the characters: music, street noises, telephones, ocean waves. Indeed, the main character of the play is simply “The Voice”, and his magical freedom of movement throughout the play suggests the permation [sic] of space by sound. The sweep of the action around the city, up to the sky, and out to the sea could best be put across to an audience through the manipulation of sound. ...told by the sound effects engineer that “anything was possible,” and Cage let his dreams take over...”<sup>21</sup> A week before the Columbia Workshop production, cage was informed his score was inexecutable and he

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19 "James Pritchett: Writings on Cage (& Others)." *Cage's "The City Wears a Slouch Hat"* 1995. Web. 15 May 2013.

20 Ibid.

21 Ibid.

composed the score found on the recording for percussion, pre-recorded and amplified “small sounds.”<sup>22</sup>

One encounters many appellations that characterize a form of radio opera: Funkoper, Rundfunkoper, Radio-Oper, Hörspiel, Märchenoper für den Rundfunk, Funkatorium, Funkmelodram, ballade radiophonique, oeuvre radiophonique, tragédie musicale radiophonique, and concrète melodrama. These works are composed with the intention of being performed on the radio or loudspeaker, rather than stage, and containing straightforward plots or non-sensical juxtapositions of language. I have entitled *Invisible People (A Radio Opera)* as an homage to the works that have inspired it and to reclaim the term to describe the musical form I intend to master.

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22 Ibid.

## Artist's Statement

*Invisible People (A Radio Opera)* arose out of a dormant desire to create a radio opera, and a challenge proposed in an opera seminar to treat a socio-political theme. The initial premise was that Barack Obama's support of marriage equality sparked an outrage among African American leaders. In response, the leaders encouraged its community members to begin a witch hunt to weed out all lesbian, gay, bisexual, transgender, and queer black people and to bring them to judgment. In the final scene of the trial, Angela Davis would come forth to defend the convicted. A chorus of three angels representing Sakia Gunn, Shani Baraka, and Rayshon Holmes, whose underreported deaths were results of homophobic hate crimes, would provide commentary throughout the radio opera. Although the story is never explicitly illustrated, it serves as the basis for all the iterations of *Invisible People*.

“Broadcast of opera on radio...strips the genre of its spectacle and pageantry, rendering it a purely auditory art form. If a work of opera is presented not on stage, but over the airwaves, does it cease to be opera? Why would a composer, moreover, willingly contribute to a genre lacking its defining, and most essential, characteristic: its visuality?”<sup>23</sup> My insistence on staging *Invisible People* in a theatre in a complete blackout was to encourage a collective listening experience and to allow the audience to determine its own meaning of the audio. Whereas radio and personal listening devices promote private listening, a performance in concert hall or theatre forces a communal experience. In 1925 public parlors were designed in Munich to listen to radio broadcasts of opera.<sup>24</sup>

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<sup>23</sup> Oster, p. 12

<sup>24</sup> Oster 13.

I chose to work with found text, so the first stage of research involved aggregating news clips, speeches, sermons, articles, blogs and anything related to African American responses to homosexuality. While the narrative formed, I defined the compositional rules and the palette for the piece. Being influenced by text-ljud komposition, I began working solely with the human voice. These “voices” included sound bites, laugh tracks, and computerized speech that were manipulated by filtering, pitch shifting, and other methods of signal processing.

In addition, silence played an important role. The first iteration, *Prologue to Invisible People (A Radio Opera)*, premiered at a Grad Forum in the Conrad Prebys Music Center on October 25, 2012. The performance consisted of playing the stereo sound file at an uncomfortable volume in a complete blackout. Hearing *Invisible People* in darkness directs the attention of the listener. “By isolating the sound from the 'audiovisual complex' to which it initially belonged, it creates favourable conditions for reduced listening which concentrates on the sound for its own sake, as sound object, independently of its causes or meaning...”<sup>24</sup>

I intentionally worked in a destructive manner so that I could not “undo” any changes I had made. For example, I would begin a phrase on one computer and later integrate it into a new segment being composed on a different computer using different software. This forced me to be decisive during each stage of the composition. This recursive approach was implemented throughout the production and performance processes. As the radio opera evolved, I began to build vocabulary and phrases out of sonic units that could support my modular composition approach.

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<sup>24</sup> Landy 3.

Each iteration of *Invisible People* is regarded as a new composition and performance. For *Invisible People, Act 1 Scene 1*, I recycled elements from the *Prologue*, and introduced newly recorded dialogue and 'cello. I employed the same modular and recursive practices as with the earlier piece. On December 7, 2012, the *Prologue* and *Act 1, Scene 1* were presented back to back, preceded by a pre-recorded computer-voiced announcement requesting that all electronic and light producing devices be turned off to aid in the reception of the piece.

The next stage involved developing acoustic music that was both through-composed and improvisatory to serve as the underscore. This structure gave me the “editorial license to cut, change, rearrange, at any stage in the production.”<sup>25</sup> The recursive and modular approach to *Invisible People* allowed each arrangement to manifest as a new composition or performance. “And, as anyone who has worked recording studios is aware, the process of recording, whether scripted or not, is a performance and thus rife with variations, improvisations, and mistakes. However, once the composer has chosen a specific take for a fixed media piece, these alternative versions are discarded, often never to be heard again. While live performance, with or without pre-recorded material, was common during the first wave of text-sound composition, the works of the second wave are all composed for fixed media.”<sup>26</sup>

On April 22 and 23, 2013 the underscore for the fully staged version of *Invisible People* was recorded in Warren Recording Studios at UCSD. The *Invisible People* Players ensemble consisted of piano, prepared piano, double bass, electric bass, drums,

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25 Brunson 4.

26 Brunson 3.

'cello, bass clarinet, tenor sax, and trumpet. Again, I implemented a recursive workflow that allowed elements to be complete pieces on their own and/or to fit into a larger work. The score was a combination of traditional western notation, providing framework for improvised sections; visual scores, and verbal instructions.

Modularity, a tendency Lev Manovich ascribes to new media objects, manifests in music composition on multiple levels. I used sketches and storyboarding to help myself visualize the scenes: chase, altar call, deliverance/healing, trial/defense, etc. These modular scenes and musical units function as "...elements [that] are assembled into larger-scale objects but continue to maintain their separate identities. The objects themselves can be combined into even larger objects -again, without losing their independence."<sup>27</sup> Concepts of modularity in music are borrowed from architecture and visual arts. "Modularity is a crucial feature of modern design, particularly collaborative design, and facilitates creativity by providing the basis for combinatoric search through a space of possibilities."<sup>28</sup> British composer Malcolm J. Singer describes the architectural concept he borrowed for his *Modular City*, "a modular construction is one in which a selected unit or module is used repeatedly in the aggregate construction."<sup>29</sup>

While immutability of elements is considered to be a characteristic of modular composition, my approach allows for changes in these elements. For example, just as in modular architecture prefabricated elements come together to create new designs, changes in the color of these parts still allow them to fit together in the larger unit. For

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<sup>27</sup> Manovich 6.

<sup>28</sup> Oliver Bown. "Experiments in Modular Design for the Creative Composition of Live Algorithms." *Computer Music Journal* 35.3 (2011): 73-85. *Project MUSE*. Web. 13 May. 2013.

<sup>29</sup> Nicholas Bannan. "Malcom Singer's 'Modular City.'" *Tempo, New Series* 135 (1980): 52-53. *JSTOR*. 13 May. 2013.

composition purposes, manipulation of the sound by means of pitch shifting, time stretching, reversing, coloration (reverb, delay, etc.), or other methods of signal processing still permit the units to interlock with other elements. Superimposition, layering, and sequencing was effective because of recurring tonal centers, textures, and timbres.

Dialogue was recorded anew in preparation for the third performance. The actor was given a script with multiple scenes and directed by the composer during the recording session. Because all the musicians were given the opportunity to improvise, the actor was requested to improvise during the final takes.

*Invisible People (A Radio Opera), Episode 1: Deliverance*, was held on May 31, 2013 and featured video projection and live trumpet as part of the performance. The video was composed with the music and included images used during the storyboarding phase and minimal use of light. The audience stared at a black screen and white light that spilled from the projector bulb during much of the performance. In an ideal setting, the projector would have been muted during these visual silences, but the venue's sound system continued to shut off each time the video mute was engaged. Many spectators enjoyed being forced to stare at a screen, not knowing when or what would appear. For some, it added to the sensation of discomfort that the music evoked.

*Episode 1: Deliverance* is a reduction of the complete radio opera. The official premiere of *Invisible People (A Radio Opera)* will be held after the publication of this paper on September 27, 2013 at Space4Art in San Diego. This rendition will feature a live soprano to represent Angela Davis (or Davis-inspired character) and an actor to

portray *The Voice*. The latter will attempt to actively entice the audience into participation. The performance will be staged outdoors at night. All uncontrollable noises, including street hecklers, sirens, and helicopters, will be embraced as part of the composition and performance.

*Invisible People* has resulted in a site-specific composition performance whose length, order, and meaning can easily be modified. Interestingly, the majority of the constructive criticism shared with me during this journey has been offered by visual artists and theatre designers. I hope that the composition of my second radio opera will establish a language that promotes healthy discussion of the genre in musical terms.

4.

Description of Media Contents

Invisible People (A Radio Opera)

All performances held in the Conrad Prebys Music Center, Experimental Theatre at the University of California, San Diego. Invisible People Players, the musicians from the underscore, were recorded April 22-23, 2013 in Warren Recording Studios, University of California, San Diego. Musicians included James Gordon Williams, piano; Josh Weinstein, prepared piano; Kjell Nordeson, drums; Tommy Babin, electric bass, double bass; Samuel Dunscombe, bass clarinet; Drew Ceccato, tenor saxophone; Judith Hamann, 'cello; Yvette Jackson, trumpet; Colin Zyskowski, recording engineer.

1. *Invisible People (A Radio Opera), Episode 1: Deliverance*, Friday, May 31, 2013
2. *Prologue to Invisible People (A Radio Opera)*, Thursday, October 25, 2012
3. *Invisible People (A Radio Opera), Act I, Sc. 1*, Thursday, December 7, 2012
4. *Invisible People Preview*, a 3-minute reductions of the *Prologue* and *Act I, Sc. 1*.
5. *Invisible People (A Radio Opera), Episode 1: Deliverance (Video)*
6. *Invisible People Preview*

### Figure 1.1: Sample Script

#### Scene: Prologue

PROLOGUE SOUND DESIGN/SOUNDSCAPE IN BLACKOUT. AS THE SOUNDSCAPE ENDS, STILL IN DARKNESS, LOW PIANO TREMOLOS ARE MET WITH THE AMPLIFIED SPORADIC SOUNDS OF THE PREACHER.

#### Scene: Wordless

(PREACHER BEGINS A WORDLESS IMPROVISATION WHICH SHIFTS FROM SPARSE TO DENSE BREATHY SOUNDS -EVOCATIVE OF A PREACHER CATCHING HIS BREATH AS HE APPROACHES THE CLIMAX OF HIS SERMON. THE BREATHY SOUNDS BECOME MIXED WITH VOCAL UTTERANCES, PERHAPS EVEN TALKING IN TONGUES UNTIL GIVES OUT TO EXHAUSTION.)

(AS THE LIGHTS CONTINUE TO FADE IN, THE AUDIENCE SEES A (WITCH HUNT STYLED) COURT, WITH A VISIBLE PREACHER AND HIS FOLLOWERS. THE FRAMEWORK FOR THE MUSIC LOOSELY RESEMBLES LINED HYMN SINGING AND CALL AND OLD FASHIONED SPIRITUALS.)

#### Scene: Sermon

PREACHER

You are ten thousand times more abominable in his eyes than the most hateful venomous serpent is in ours.

Who knows the power? Who knows the power? Who knows the power (of G-d's anger)? Their blood shall be upon them.

Thou shalt not lie with mankind, as with womankind: it is abomination.

Oh, in His eyes Oh, in His eyes Oh, in His eyes. Their blood shall be upon them.

If a man also lies with a man, as he lies with a woman, both of them have committed an abomination: they shall surely be put to death.

Ten thousand times, ten thousand times, ten thousand times. Their blood shall be upon them.

You are ten thousand times more abominable in his eyes than the most hateful venomous serpent is in ours.

#### Scene: Healing

THE HEALING MUSIC: LOW TREMBLING PIANO, 'CELLO, PERCUSSION, SOUND DESIGN.

PREACHER:

Unclean spirits, infernal invaders, wicked legions,

Figure 1.2: Ten Thousand Times Score

Lead

## Ten Thousand Times -Improv Round

Improvisational Round Yvette Janine Jackson

You - are ten - thou - sand times more

a - bom - in - a - ble in his eyes than the most

hate - ful ve - nem - ous ser - pent is in ours.

Figure 1.3: Invisible Blue(s) Score

Score

## Invisible Blue(s)

Yvette Janine Jackson

$\text{♩} = 52$

Bass Clarinet solo: extreme register, slap tongue

Trumpet in B $\flat$

Drum Set solo: eruptions, rolls

Piano

Cello solo: long, sustained, scratchy, crescendos

Double Bass pizz. *pp*

B. Cl. *mf*

B $\flat$  Tpt.

D. S.

Pno.

Vc. *mp*

D.B.

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Figure 1.1: Invisible Blue(s) Score, Continued

2 Invisible Blue(s)

B. Cl. *ff*

B♭ Tpt. *ff*

D. S. *ff*

Pno. *ff*

Vc. *ff* Col legno

D.B. *ff*

16

B. Cl. *pp*

B♭ Tpt. *pp*

D. S. *pp*

Pno. *pp*

Vc. *pp*

D.B. *pp*

The musical score is presented in two systems. The first system covers measures 2 through 15, and the second system covers measures 16 through 20. The score is for a six-piece ensemble: B. Cl., B♭ Tpt., D. S., Pno., Vc., and D.B. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a dynamic marking of *ff* (fortissimo) for all instruments. The B. Cl. part features a melodic line with a triplet of eighth notes in measure 3 and a fermata in measure 4. The Vc. part includes a 'Col legno' instruction in measure 3, where the string player uses the back of the bow to create a percussive effect. The D.B. part provides a rhythmic accompaniment with a triplet of eighth notes in measure 3. The second system starts at measure 16 with a dynamic marking of *pp* (pianissimo) for all instruments. The B. Cl. part has a complex melodic line with many accidentals and a fermata in measure 17. The Vc. part has a melodic line with a fermata in measure 17. The D.B. part continues with a rhythmic accompaniment, including a triplet of eighth notes in measure 19.