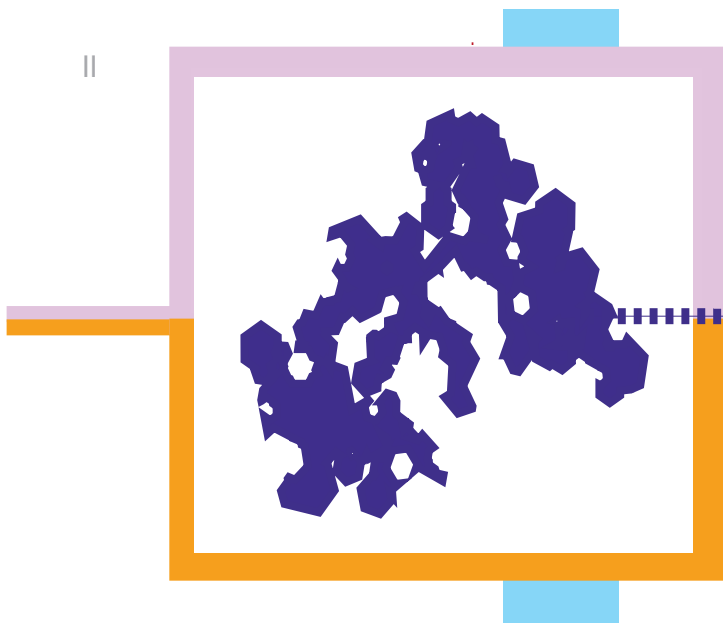


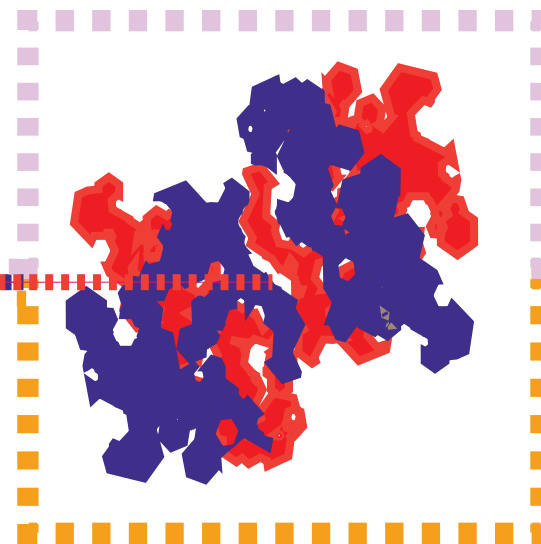
I



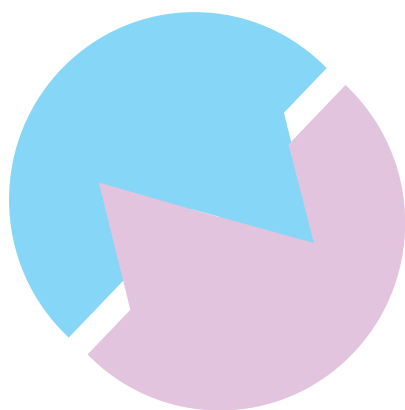
II



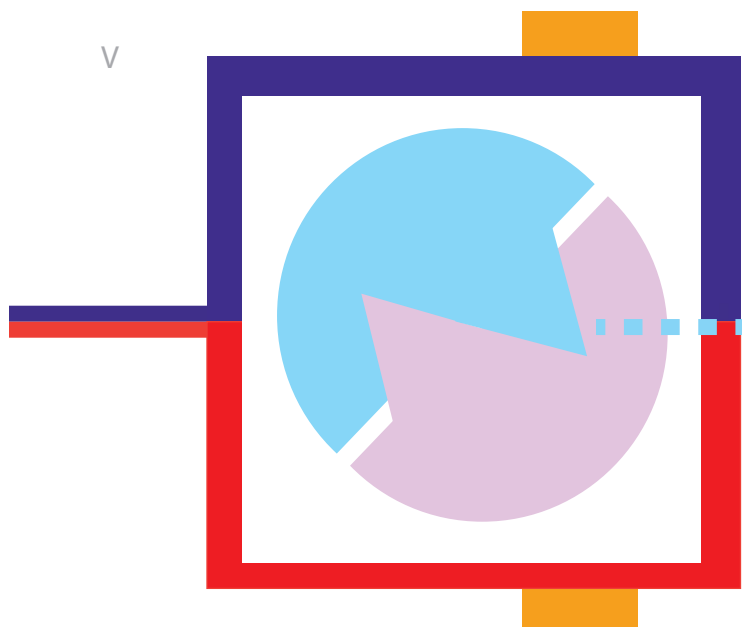
III



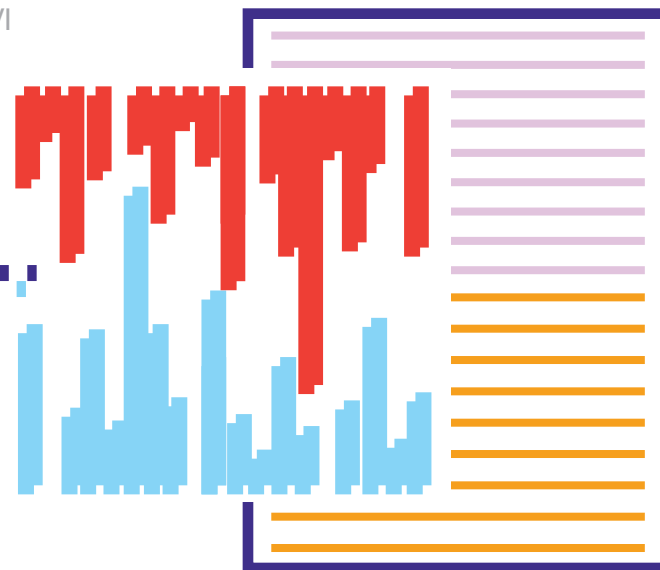
IV



V






VI



## Poem for 5 Players. Corey Fogel. 2012

Written for 5 instrumentalists or instrumentalist pairs, + 1 improvising soloist

 Player 1       Player 2       Player 3       Player 4       Player 5

### reading:

Score is read from left to right, and down sequentially. Depicted are 6 major 'events'. With the exception of event II, each event focuses on a dialogue between two players, either with or without an accompaniment. In the case of event VI, the decentralization of the two-player dialogue should be carefully observed.

### intrepretting:

Shapes should inform and contrast each other as best as possible. Using basic perception of density, angle, thick, thin, dispersion, and symmetry, an ensemble language should quickly emerge. Using relativity, players shall listen to the interpretation of initial shapes in order to glean essential information about others. In other words, interpretation of future events should be conceived deductively. Hearing what one shape *is*, can inform other players of what another shape is *not*. Likewise, similarities can be gleaned between players whose parts contain similar graphic information.

Transitions, or lines between events, contain much simpler information to interpret, but are significantly different from graphics contained in events, and must therefore be carefully anticipated by players of a proceeding event. Players may use any parameter of any sound event to conceive of a transition.