

Everything Sucks

Fixed media

S.C. Paton

Compositional Components

2020

S.C. Paton – Everything Sucks

14 Minutes

Fixed Media

The following material was used in the creation of the composition, including which material performers were given, featuring graphic scores and notation, riffs learned aurally, free improvisation with a text instruction or mood, as well as the text given to spoken word vocalists.

Spoken word text is to be recited as written.

Instrumentalists that are given a text instruction (such as 'anxious') are to provide a recording of a one minute improvisation using that word as a springboard.

Graphic scores are split into five sections performed in a linear fashion. The numbers at the top represent the number of seconds each section is to be played for. The colours in scores 2 and 3 are to indicate different musical timbres, textures or techniques to be applied (for example a reed player might associate yellow with legato passages, and red with flutter tongue etc). These scores are to be interpreted by creative improvisation.

Notation 1 is to be read in diamond clef (an open clef that can be read in the clef or transposition the performer chooses) and is to be played in a linear fashion. Notation 2 is to be read in a specific clef, with some common clefs and transposition ranges provided. The performer can choose the order of notes they play in Notation 2, including repetitions and reversals. In both scores, the performer can choose the note lengths.

The riff is a musical motif that is to be learned aurally from a recording sent to the performer by the composer. It has been transcribed here for reference.

Seven movements, based around each text are to be created. These files are then to be spliced and reassembled using a random number generator.

Performer material

Instrumentalists

Helena Bowen (harp) – Graphic Score 3, Anxious, Juxtaposition
Karensa Cannan (electronics) – Gloomy, Noise Blasts, Graphic Score 1, Graphic Score 2
Zygmund de Somogyi (keyboard, ocarina) – Noise Blasts, Riff 1
Meg Diamond (flute) – Gloomy, Spare Dots, Notation 1
Alex Collett-Sinfield (saxophone) – Disjunction, Sparse Dots, Graphic Score 1
Charlie Kedge (trumpet) – Graphic Score 1, Graphic Score 2, Drones, Vicious
James McIlwrath (viola, harmonica) – Obnoxious, Party Tricks, Graphic Score 1
Anna Olsson (violin) – Drones, Romantic, Notation 1
Marcus Perks (drums) – Noise Blasts, Vicious, Graphic Score 3
Matt Phillips (cello) – Vicious, Graphic Score 2
Joe Rhodes (french horn) – Dynamic Contrasts, Romantic, Notation 1, Notation 2
Kaethe Uken (clarinet) – Anxious, Juxtaposition, Obnoxious
Kaila Whyte (guitar) – Party Tricks, Shambolic, Riff 1

Spoken Word Vocalists

Emily Doyle – Text 2, Text 3, Text 4
Riadh Lastname – Text 2, Text 3, Text 4
Robin Jax – Text 1, Text 2, Text 3, Text 4, Text 5
Roxanne Korda – Text 5, Text 6, Text 7
Robert Nettleship – Text 1, Text 2, Text 3, Text 4, Text 5, Text 6
May Wong – Text 1, Text 2, Text 3, Text 4, Text 6

Text 1

Yo, listen up, here's the story
About a little guy that lives in a blue world
And all day and all night and everything he sees is just blue
Like him, inside and outside
Blue his house with a blue little window
And a blue Corvette and everything is blue for him
And himself and everybody around
'Cause he ain't got nobody to listen

Text from opening spoken monologue of the song *Blue* by Eiffle65 (1999).

Text 2

I think it's a very very sad day when the only way you can express yourself is through slam dancing. Are you all typically white people? Y'all look it to me. Look at that! You learned that from the TV! You didn't learn that from your best friend. You're a robot! You're a sheep! Baaaaa! Baaaaaa! Baaaaaa! Baaaaa! Baaaaa! I have a microphone and you don't! You're a sheep! You watch TV way too much! Baaaaaa! Baaaaa!

Text transcribed from a speech made by Cedric Bixler-Zavala during At The Drive-In's set at Big Day Out Festival, Australia (2001).

Text 3

You know they say all men are created equal but you look at me and you look at Samoa Joe and you can see that statement is not true. See normally, if you go one on one with another wrestler, you got a 50/50 chance of winning. But I'm a genetic freak and I'm not normal, so you got a 25% at best at beat me. And then you add Kurt Angle to the mix? You/the chances of winning drastic go down! See, the three way at Sacrifice, you got a 33 and a third chance of winning, but I! I got a 66 and two third chance of winning cause Kurt Angle KNOWS he can't beat me and he's not even gonna try! So Samoa Joe, you take your 33 and a third chance minus my 25% chance and you got an 8 and a third chance of winnin' at Sacrifice. But then you take my 75 per-chance chance of winning (if we was to go one on one) and then add 66 and two thirds ch...percents. I got a 141 and two thirds chance of winnin' at Sacrifice! Senior Joe? The numbers don't lie and they spell disaster for you at Sacrifice!

Text transcribed from a speech made by Scott Steiner, in order to promote an upcoming wrestling match for TNA Impact Wrestling (2008)

Text 4

They met during social interaction in Algebra class
She was expressionless at first
But then "smiled" to indicate submission
He rearranged his facial features to appear "friendly."
After determining that their popularity status was comparable
They decided that a "relationship" would be mutually beneficial
They were careful to be seen together
At all the local fast-food franchises

He had a stylized speech pattern
She used all the newest slang
When they talked on the telephone
They had trouble generating conversation stimulus

They programmed "arguments" into their "relationship"
To make their lives seem "meaningful."
They could act "really mad", "happy" or even "sad"
According to the current pre-fabricated social circumstances
He had programmed his personality to inform to adolescent trends
She had synthesized her emotions based on accepted teen-central characteristics
They had copied all aspects of their behaviour
From what they'd observed in society

At the school dance, they were careful to exhibit
Only behaviour which had been approved by their peer group

Ego complex, insecurity syndrome!
Oo yeah, they were really "goin' gud."!

They were killed in an auto wreck as they were driving to and fro
After drinking two beers, he was pretending to be "drunk."
While the local popular radio station
Played the newest pre-designated, youth-oriented "top-forty hits,"
He was decapitated in an explosion of flame and glass fragments
Her body was found crushed into the dashboard
A mini-cam report described them as "fine youngsters."
They never got a chance to fulfill their "career dreams."

Text from song lyrics of the song *Teenage Love* by No Trend (1983).

Text 5

World Championship Wrestling gave me the chance AGAIN to keep my eyeballs on you Ole. You have RUINED folk's lives - not talking about how you dealt with mine in the past, but in the RECENTLY, you have been getting on everybody's case. So this Sunday...if you move...if you move...I am goin'-IF YOU MOVE- this Sunday, it's time! T- Ooh, I'm so full, I'm full up 'ta here! But they say there's gonna' be a change. THERE WILL BE A CHANGE. History has already been made. CALL SOMEBODY, TELL SOMEBODY. Ole, if you move...JUST MOVE...

Text transcribed from a speech made by Thunderbolt Patterson in order to promote an upcoming wrestling match for World Championship Wrestling (1990).

Text 6

Oh that's ok, that's ok Dinky. A lot of things die. And that's good to remember that many things die and it's not your fault, but a lot of times you can love something too much and then it suffocates. That's something to think about. Has anyone killed somebody? No? Has anyone watched something die? Tell you what, if you're watching and you've seen something die, why don't you call in. Tell us about it. Today's episode is all about loving and being loved in return. Sometimes you can love too much. And then you kill something. Or sometimes you are not loved enough and then you wanna kill yourself. So think about it, and if you have something to say call in XXXXXXXXXXXX. We're standing by to take your call. We'd love to hear from you. All right, so you can talk to me and my friends and I think that's pretty good huh? All right. Great. You're feeling better all ready? That's great Dinky. Everybody, that's great, that's really great. Yknow I've killed a lot of things Dinky in my day. I've killed turtles and hamsters and I don't regret it because sometimes they just have to go. Sometimes they get too old or too sick or too annoying and you just have to get rid of them and that's not a bad thing.

Text transcribed from a speech by Jo Firestone, in the character of Goldie Goldberg, for Public Access TV show The Special Without Brett Davis (2015)

Text 7

It's all about getting fucked. That's what it's all about. Getting fucked up, fucked over, fucked around with, or just plain good old fashioned fucked. Because this is for those in pursuit of speed. Those who confuse desire with danger, power with death. This is for those who know that nothing, no, nothing is ever. That nothing is ever fast enough or hard enough or tough enough or hot enough or horny enough. This is for those who wanna crash and burn and die with your boots on whilst getting a blowjob. But you're looking a little bit cynical, maybe even a little bit surprised that I'm still here today. That by anyone's set of odds I should have snuffed it, I should have blown it, I should have bitten it a long long time ago. By the way you see it I probably should have been struck by lightning, hit by a truck, died in a car crash, engulfed in flames, hung from a tree, shot in the face, maybe I should have drowned in my own puke. From drug overdose, alcohol poisoning, maybe even stabbed repeatedly in a lovers quarrel at the hands of a manic. Wishful thinking.

Text transcribed from a monologue by Lydia Lunch in the film *The Gun Is Loaded* (1989).

Graphic Score 1

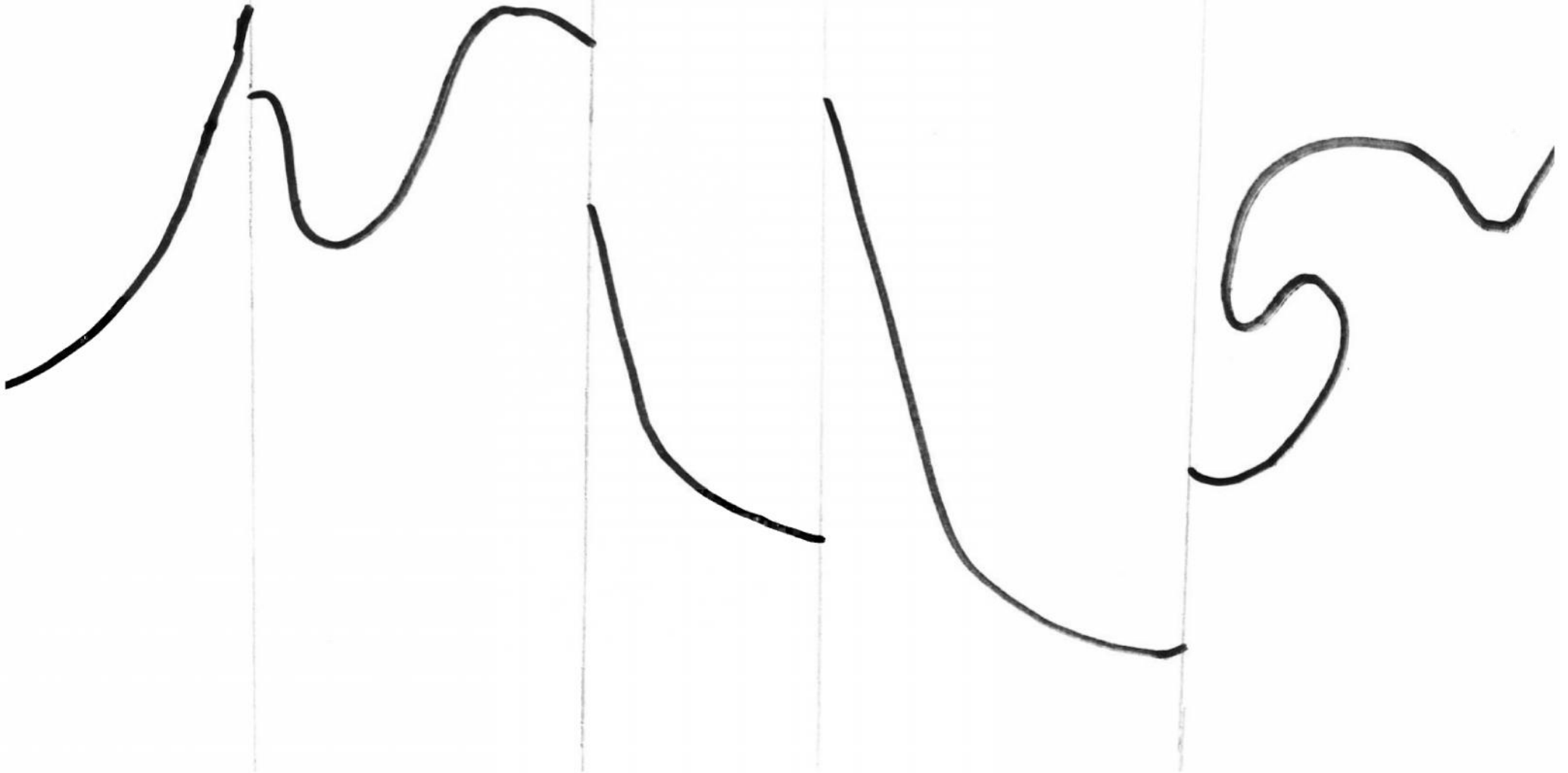
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Graphic Score 2

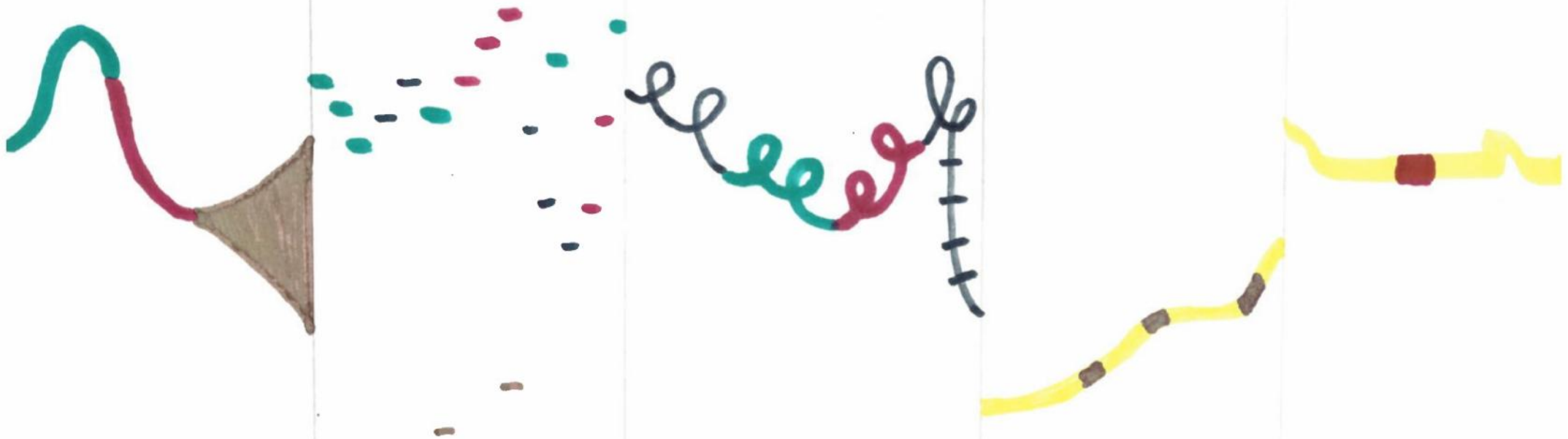
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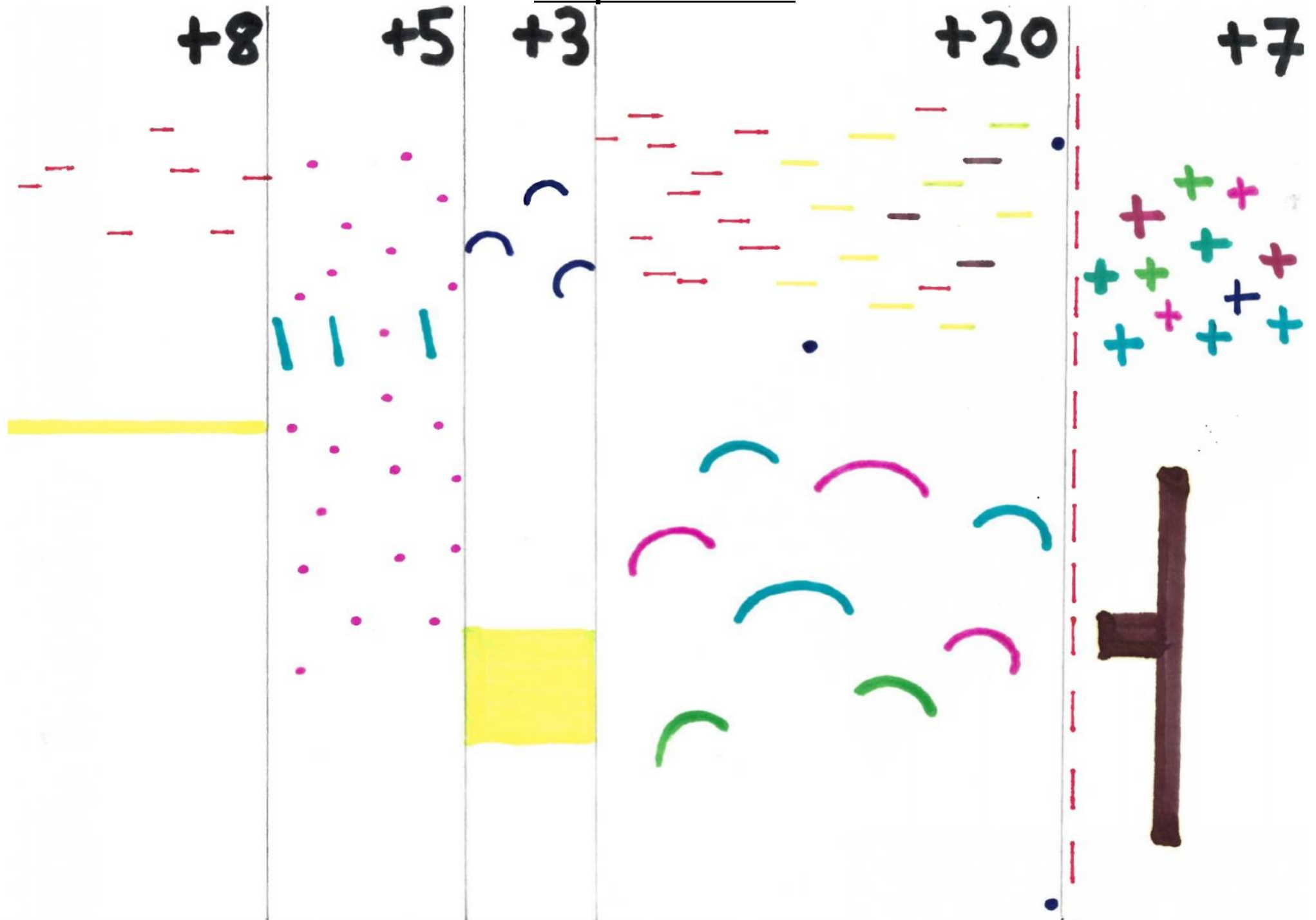
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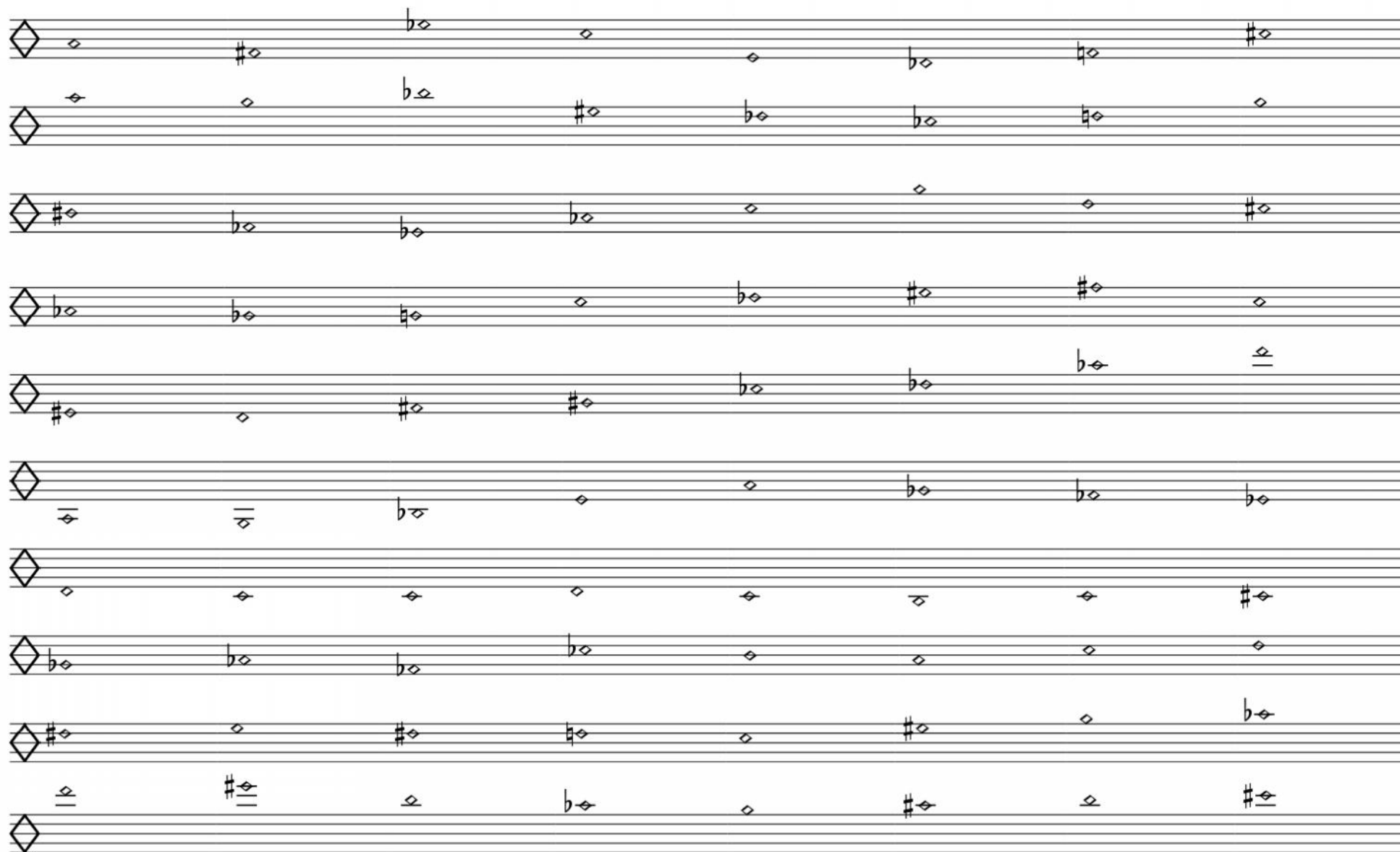
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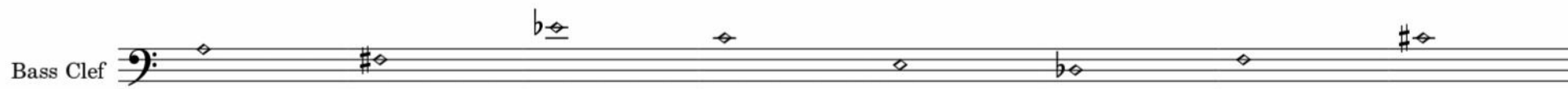
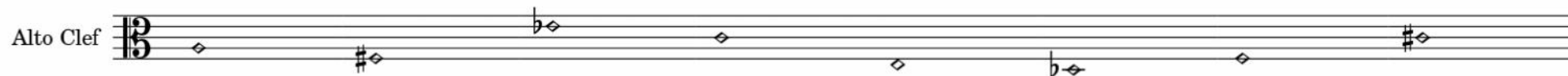
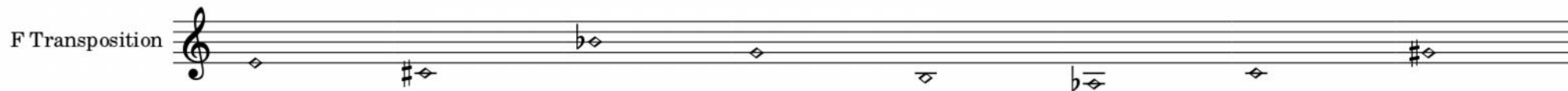
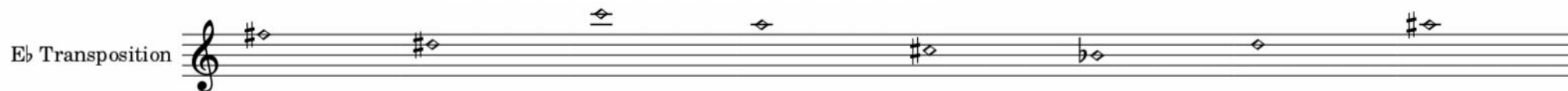
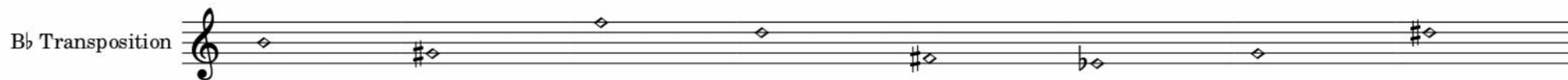
Graphic Score 3



Notation 1



Notation 2



Riff 1

