

Throwing Shade (No, Fuck You)

Open instrumentation

For 2-8 players

Phame

S.C. Paton and Jessica A. Schwartz

Full Score

2019 (rev. 2021)

Phame (S.C. Paton and Jessica A. Schwartz) – Throwing Shade (No, Fuck You)

Open Length

Full Score

For Open Instrumentation:

Between 2-8 players

Notes:

In sections 1 and 3, each player is given a number that assigns them which part to play (for example the player given the number 4 reads the parts labelled 'Player Four').

In section 1 (referring to the material on the following page), players are given three musical actions and three movement actions. Musical actions are to be interpreted with creative improvisation. Movement actions are to be played facing the direction given. Performances are to be imagined to be played through the body parts mentioned in each part, as opposed to being interpreted literally. The bar instructs how faithful each performer is expected to be to these instructions during their performance. This bar is inverted, so if the player is expected to perform 60% faithfully on musical gestures, that means they are expected to be 40% faithful to physical ones. Players are cued in one by one in numerical order by the ensemble leader(s) and are invited to join the ensemble when done so.

In section 2 (referring to the material following the page after until the penultimate page), the ensemble form into sub-duos, to perform a selection of either graphic scores by Paton or Schwartz's *Remote Connection* scores. These scores are to be interpreted through creative improvisation, and in the case of the *Remote Connection* scores, based around the pitch or open string given by each letter. Paton's scores are based around diamond clef which can be read by the clef and/or transposition of the performers choosing. This material each duo is to play is agreed upon in advance. Each duo is to switch one by one transitioning out of section 1 on cue.

In section 3 (referring to the material on the final page), the ensemble leader(s) cues the rest of the ensemble to perform the final page of notation. The leader(s) chooses the order the rehearsal marks are to be performed in, including options for repetitions and returns. The leader(s) does this by holding up the number of fingers to indicate which mark to play, for example 3 fingers to play the third mark, followed by a downbeat to cue it. These decisions can be made spontaneously. This page is also read in diamond clef. The piece ends on the ensemble leader(s) cue.

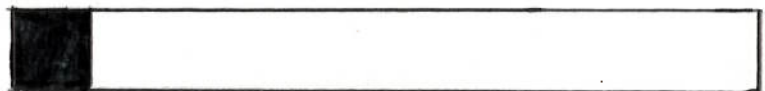
BRIEF FEEDBACK BLASTS | KNEE NORTHEAST FEMUR

PLAYER ONE



VIOLENT SCREECHING HUMS | ELBOW WEST APPENDIX

PLAYER TWO



DULL FLAT TONES | SHOULDER SOUTH ARCH

PLAYER THREE



SHORT VIBRATO PHRASES | ESOPHAGUS SOUTHWEST TONGUE

PLAYER FOUR



NEVERENDING STATIC LAYERS | NOSE NORTHWEST FOOT

PLAYER FIVE



DISJOINTED PIERCING GLITCHES | EARLOBE NORTH SPINE

PLAYER SIX



ENDLESS TREMOLO SLIDES | HIP EAST STOMACH

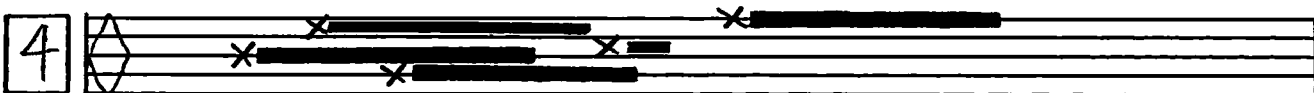
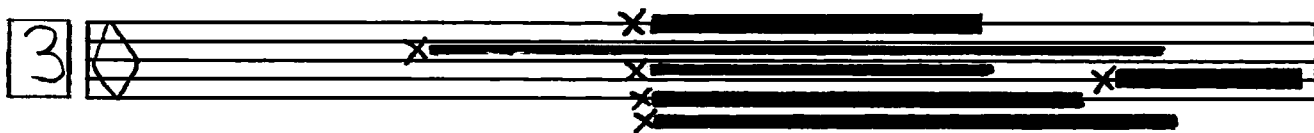
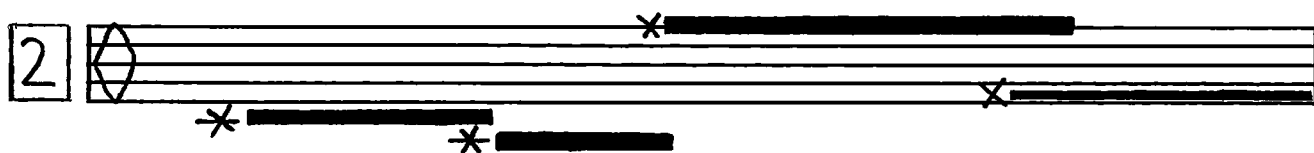
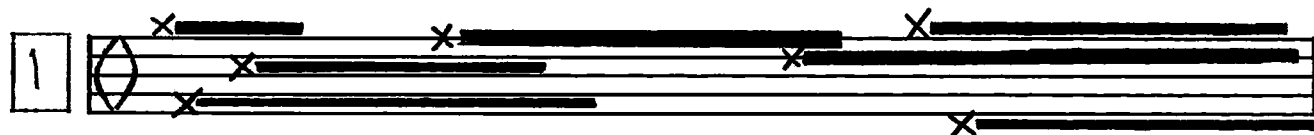
PLAYER SEVEN

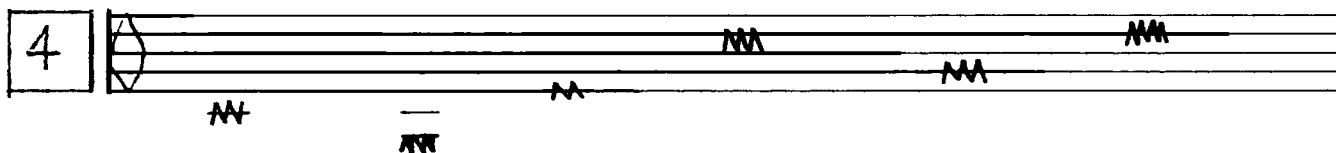
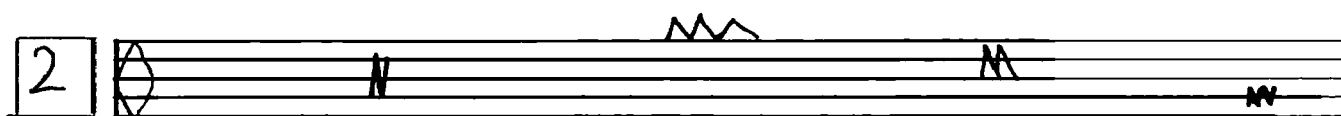
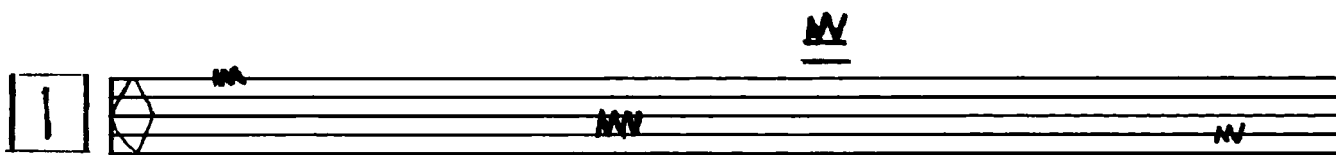


EXCESSIVE PITCH BENDS | PINKIE SOUTHEAST ARMPIT

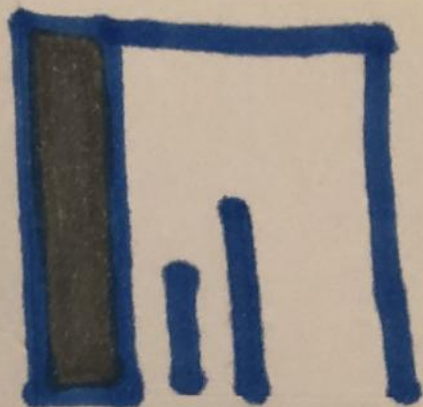
PLAYER EIGHT







(E)



(A)



(D)

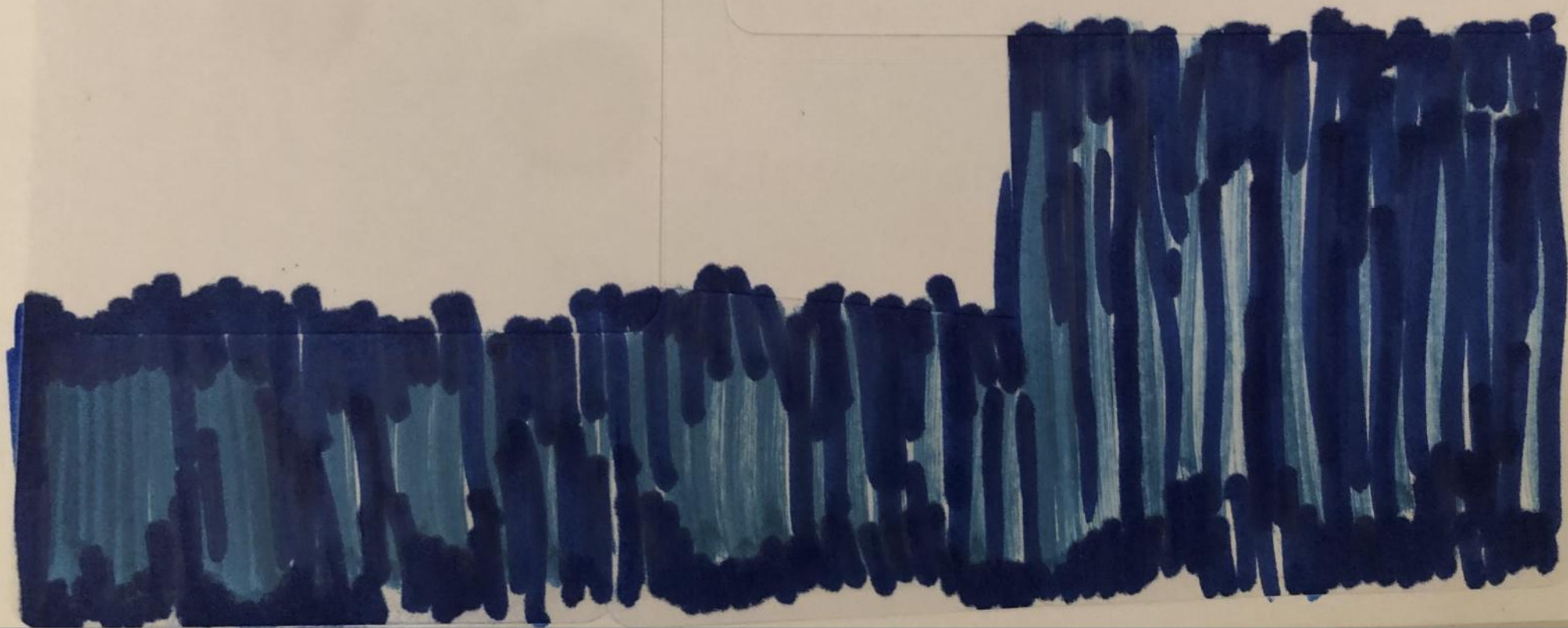
(G)

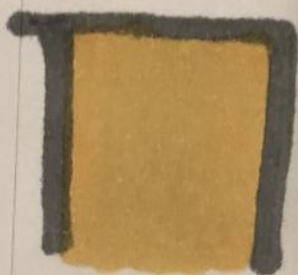


(D) \longleftrightarrow (G) \longleftrightarrow (D)



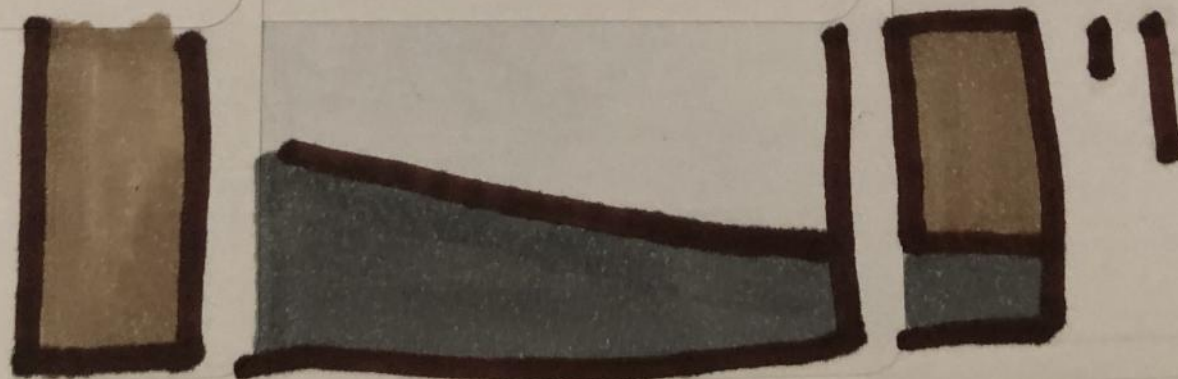
(A)



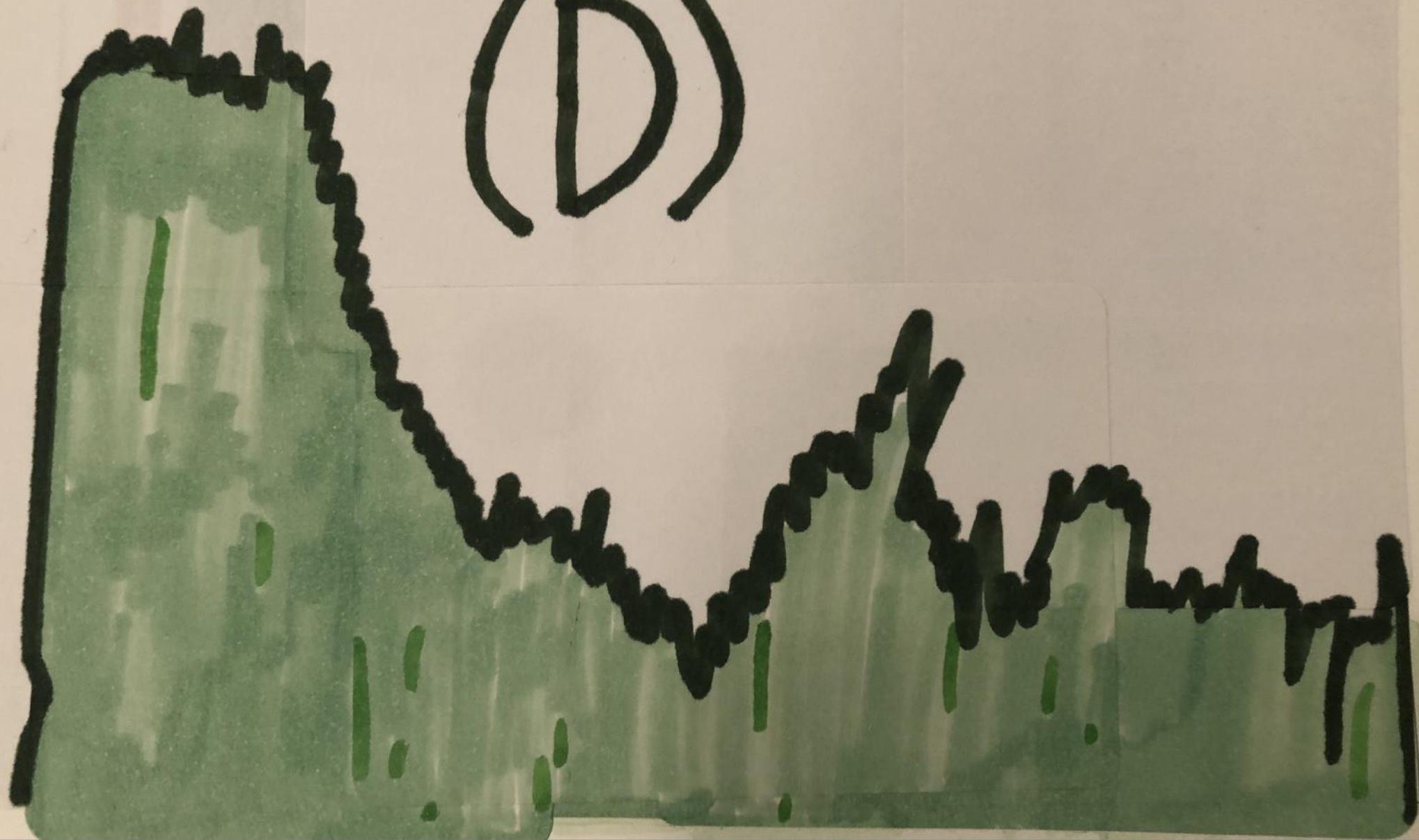







































AD_LIB.....



(D)



(ad lib)

	1	2	3	4	5
PLAYER 1					
PLAYER 2					
PLAYER 3					
PLAYER 4					
PLAYER 5					
PLAYER 6					
PLAYER 7					
PLAYER 8	