

Basic Lands

Jonathan Sokol

Instrumentation

Soprano, *doubling plastic Echo Microphone*

Guitar (Electric)

- Amplified, with distortion, delay, reverb, and phaser

Performance Notes

Text: William Alfred Quayle

Duration: performance times will vary

Guitar Scordatura:



Performance of *Basic Lands* is modeled after the fundamental spell-casting mechanics found in the Magic: the Gathering™ card game. The guitarist draws from a shuffled deck consisting only of basic land cards (5 of each land type), and follows the draw with a musical gesture that continues through the soprano’s response. Excepting the opening/closing text, the soprano may only sing music that she is able to “cast” using the mana cost of the drawn land cards. As more “turns” are taken (i.e. lands drawn), a wider variety of the soprano’s music becomes available. There is no order in which the soprano music must be sung; order is determined by available mana and free will.

The soprano and guitar are completely independent of each other. While the soprano’s music is written out traditionally, the guitar’s music is largely improvised, where interpretations of small gestures are left up to the performer. Unless otherwise noted, the guitarist is encouraged to explore every angle of the gestures: the wide gamut of dynamic, range, tempo, color, etc., while simultaneously reacting to the soprano’s gestural contour.

The guitar’s gestures are additive. In other words, the initial gesture (Draw 1) will always be played before improvising to subsequent gestures in the same mana column. For example, if a fourth White Mana card is drawn, gestures 1, 2, and 3 precede the 4th draw gesture, but all can then be mixed together. The Draw 1 gesture should act as an aural cue to the soprano as to what land has been drawn (if she’s unable to see for herself).

The piece begins and ends with the soprano (first line of music, with a zero mana cost), accompanied only by the white noise hum of the activated guitar amp.

Basic Lands was commissioned by and written for Hasco Duo: Amanda DeBoer Bartlett, *soprano*, and Jesse Langen, *guitar*.

Soprano

Text: W. A. Quayle

Basic Lands

After text from William Alfred Quayle's
The Prairie and the Sea

Jonathan Sokol
(ASCAP)

To be sung **first and last.**

0 ♩ = 66 *rubato as necessary* (3 + 2) *poco port.*

I know not ma-ny things more ex-hil-ar-ant than ta-king a road you know no-thing of— know

(3 + 2) *p espr., intimate*


not whe-ther it will lead up - hill or down by prai rie way_ or for-est sha - dow_ a-long the mys-ter-y_ of the

mf

sea_ or the mys-ter-y_ of pines_ a-long mar shes_ where crim-son flow-ers flame out at you like dag-gers tipped with



f *p* *pp poss.*

fire_ or a-long brown sands that drift_ like a land of snow

 ♩ = 72



You must not be in the prai-rie; the prai-rie must be in you.

  ♩ = 84 (2 + 2 + 2 + 3)






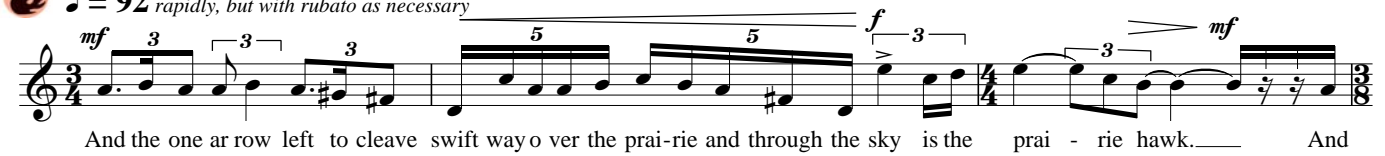
No-thing less needs a mo-ral than a prai-rie. We need the prai-rie. We want its

(2 + 3)



at-mos phere fresh with its va-ga-bon-dage of the winds.

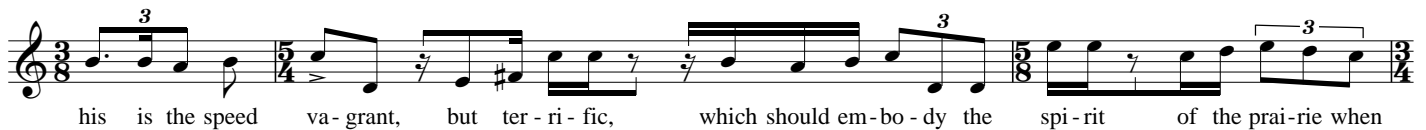
   ♩ = 92 rapidly, but with rubato as necessary



And the one ar row left to cleave swift way o ver the prai-rie and through the sky is the prai - rie hawk. And

(2 + 3)


(3 + 2)



his is the speed va-grant, but ter-ri-fic, which should em-bo-dy the spi-rit of the prai-rie when



set to ag-gres-sive wing-ed mo - tion.


4"
5"
6"
♩ = 66

Echo Mic
 hit bottom *l.v.* *l.v.* *hit side* *l.v.*

The swish of grass, (bottom) the long rea-ching
 of the dark-ness, spa-ces lay-ing hold on you like an i-ron hand,
 spa-ces spea-king to you in a hu-sky whis-per, fear-ful as bat-tle, fright-ful as death.

ff *p* *f* *pp* *f* *pp*
pp (echo) 3 *mf* *p* 3 *ff*
mf sub. *f* *pp* *gliss.* *ff*




* 5" - 10"
♩ = 84

And the gray sky be-came pi-ti-less, and rains drenched fields
 and woods; and dark-ness murk and ut-ter came down sud-den ly, so that in go-ing I stum-bled as one
 swished through the na-ked trees, and the lone wind sur-ged through thblack ness like the long surge a-long a roc-ky
 shore, and rains drowned the with-ered leaves, and an owl whined pi-tious-ly through the rai-ny
 gloom and far a cross the woo-ded hills a sweet church bell called

p *p* *pp* *p*
 (2 + 2 + 3) ← . = . → (2 + 2 + 2 + 1)
 (2 + 3) *ff* (**) distort voice in mic
p quiet tapping on Echo Mic until end (2 + 3) 3 3 3
f *p* 5" - 10"

*Intermittent nail-tapping along body of Echo Mic throughout
 Once vocal part begins, sing through Echo Mic.

$\text{♩} = 96$ $\text{♩} = \text{♩}$ $(2 + 2 + 3)$ $(2 + 2 + 3)$

p *pp* *p* *mf*

And this sea _____ is the world's gi ant. _____ It owns the earth. _____

p *pp*

All con-ti nents _____ are is-land ed _____ in this great deep. _____

$\text{♩} = 52$

mf *p*

The sea is like gi ant _____ cha-rac-ters in-ci-ting to fierce an-ta-go-ni-sm or a - ma-zing fe-al-ty. It

pp

to - ler-ates no luke - warm-ness.

$\text{♩} = 60$ $(3 + 2)$ $(3 + 2 + 2)$

mf *f* *mf*

You may tear a tat-ter of the blue cloak of the sea, and call it sea, or cap-ture a ci-ta-del _____ of

$(2 + 2 + 3)$ $(2 + 2 + 3)$ $(2 + 3)$ *espr.* *poco accel.*

rock and lave its base _____ with mu-sic ma-king wa - ters _____ and call it sea; may

$(2 + 2 + 2 + 2 + 3)$ $(\text{♩} = 76)$


spray a blue sea sur-face with the white of ships and name the sprayed blue a sea; may catch a sul-len wave

$\text{♩} = \text{♩}$

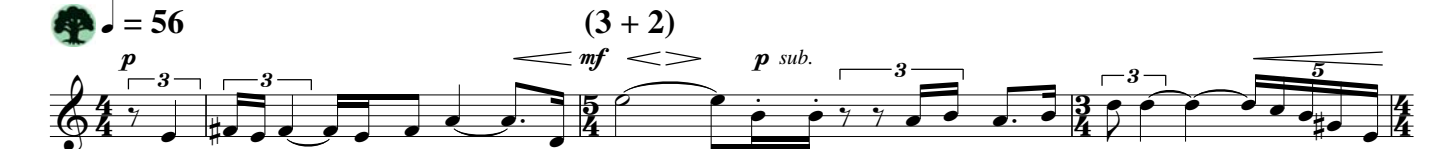
wrath-mast ered _____ when it crests toward its curl _____ of a - va-lanche of fal ling wa - ter, _____ as say-ing "The

$\text{♩} = 60$ *sub.* *ff* *p legato*

sea, _____ the sea;" _____ but these are not the sea.

 ♩ = 56


(3 + 2)



p *mf* *p sub.*

If a-ny one__ will walk through a wide__ wood-land he will have a vi sion__ as if he had


mf *p* *mf* *rit.* *p*



strayed a mong the for-got-ten pil lars__ of an-cient dis-peo-pled tem ples__

  ♩ = 60

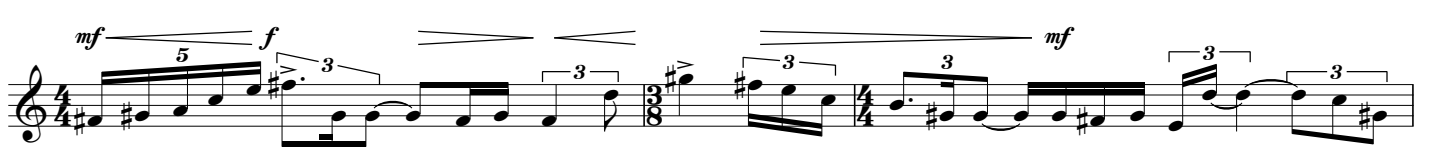
(2 + 3)



mf *f* *p* *mf sub.* *p*

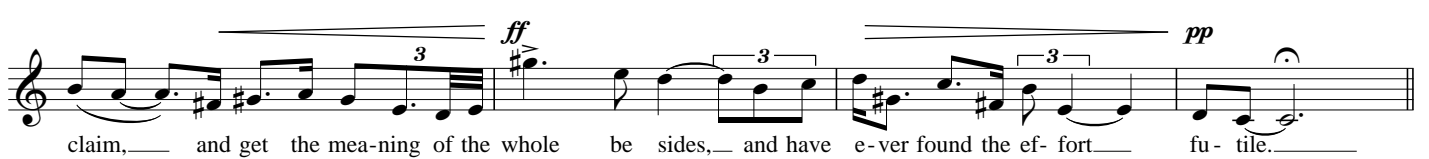
I have of-ten tried__ to get the com-plete im-pres-sion of a sum-mer or win-ter for-est,__

mf *f* *mf*



hol-ding to the par-ti - cu lars__ so that each should stand in its own dig - ni - ty,__ a - ba-ting no thing__ of its

mf *ff* *pp*



claim,__ and get the mea-ning of the whole be sides,__ and have e-ver found the ef-fort__ fu- tile.__



♩ = 60

mf *p* *molto rubato!* *mf* *p*

(3 + 2)

The birch weaves its garments so that they are like rare e-na-mel; the hic-ko-ry

(3 + 2)

mf *> p*

cares for a nap, 'til each tree seems dressed in tights; and the Nor-way pine wears garments hued like

(3 + 2)

f *p* *mf* *p*

hu-man flesh; and black-ber-ries have clo-thing like the flush of health on a boy's cheek in win-ter; and the

f *p*

ash wears Scotch tweeds, rough but come ly; and the wild cher-ry has gar-ments like some ro-yal ca va lier

f *p*

on-ly fa-ded a lit-tle from long wear.



♩ = 72

(3 + 2)

p accentuated/articulate

Moun tains_ are this so - lid world's most em - pha - tic re sponse_ to the sky and_ stars_____



♩ = 84

rit. ♩ = 72

The range be - came_ ser - rate;_____ and on a sud - den,___ ex - hil - ar - ant mo - ment,___ a white

(2 + 3) rit. ♩ = 60

rit. ♩ = 72

flag of truce to heat and wear - i - ness and care flut - tered,___ or seemed to flut - ter, from the tur - ret of this Cas - tle of Con

tent.____ It was a sno - wy crest. And we felt the si - moom breathe no lon - ger; - but cool ing airs___swam

(2 + 3)

♩ = ♩ , *pp* (echo) , *mf* ♩ = ♩

down ward_ from those re - mote heights,___ and made, as it were, au - tum - nal___ cool - ness___ for us

poor, dus ty_ way - far ers._____ Moun tains!_____

Basic Lands

Text: W. A. Quayle

Jonathan Sokol
(ASCAP)

Part is notated with scordatura active.
Charts, positions, and fingerings provided.

After text from William Alfred Quayle's
The Prairie and the Sea

DRAW

clean

③ ② ⑤ ①
VII XII IV VII

1

⑥ pick slide along string
+distortion

p *f*

① ② clean
+reverb, +phaser

clean
+reverb, +delay (slow)

+distortion

⑥ ③ ② ①
III XII VII I

2

⑥⑤ pick slide along string
+distortion

p *f*

① ② clean
+reverb, +phaser

clean
+reverb, +delay (slow)
(barred chords)

+distortion

slide

⑥ ④ ② ③
V XII II VIII

3

behind bridge
+distortion

① ② clean
+reverb, +phaser

clean
+reverb, +delay (slow)

+distortion

slide

N.B.) keep barred position,
but randomly choose chords,
at a moderate pace.

DRAW



4

⑤ ⑥ ② ④
V VII IX VII

f

between scroll and fretboard
+distortion

① ② clean
+reverb, +phaser

||: *pp* < *mf* > *pp* :||

clean
+reverb, +delay (fast)

N.B.) Keep barred position,
slide around fretboard and
re-articulate chords at random.

+distortion, wild feedback

p ————— *mf*

5

random harmonics

f

① +distortion, feedback

ff

N.B.) gliss. downward,
use side of pick to tap
along string.

① ② clean
+reverb, +phaser
+delay (fast), feedback

||: *p* < *f* > *p* :||

N.B.) Quick glisses up,
to create a wave-like
texture.

+distortion, reverb
+delay (slow), feedback

ff

+distortion, wild feedback
give way to improvised shredding

mf ————— *f*