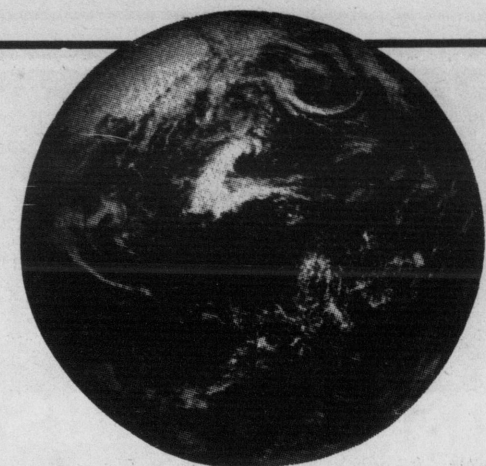


MAY 4, 14:53

TOTAL ECLIPSE OF MOON; MAY 4



Earthspin

the 88 celestial constellations as represented by the 88 piano keys,
 the solar cycle as represented by the prerecorded cluster of the complete piano range;

to be performed by a pianist and an electronic
 sound system operator;

to be performed either as a SOLO or in conjunc-
 tion with other **TIMESCAPES**, most particularly
 leading into and out of **CELESTIAL CYCLES**;

acoustical depiction of the imaginary gradual ac-
 celeration of the speed of the earth's rotations
 around its axis from its actual rate (once during 24
 hours according to the earthlings' measuring) to a
 rate 1440 or more times faster (once during 60
 seconds or less) and the subsequent deceleration
 in order to return to the actual speed;

each performance starts and ends at the point in
 the score which corresponds with the actual

month, day and hour of the performance (the ap-
 pended **TIMETABLE** shows the correspondences
 between the startime or sidereal time as shown in
 the score and the local meridian or calen-
 dar/clocktime) (the fourth page of the score links
 up with the first);

at the start the pianist activates all the sounds
 representing the visible constellations of the per-
 formance time and reiterates them for any desired
 length of time (no. 1 on the **TIMECHART**);

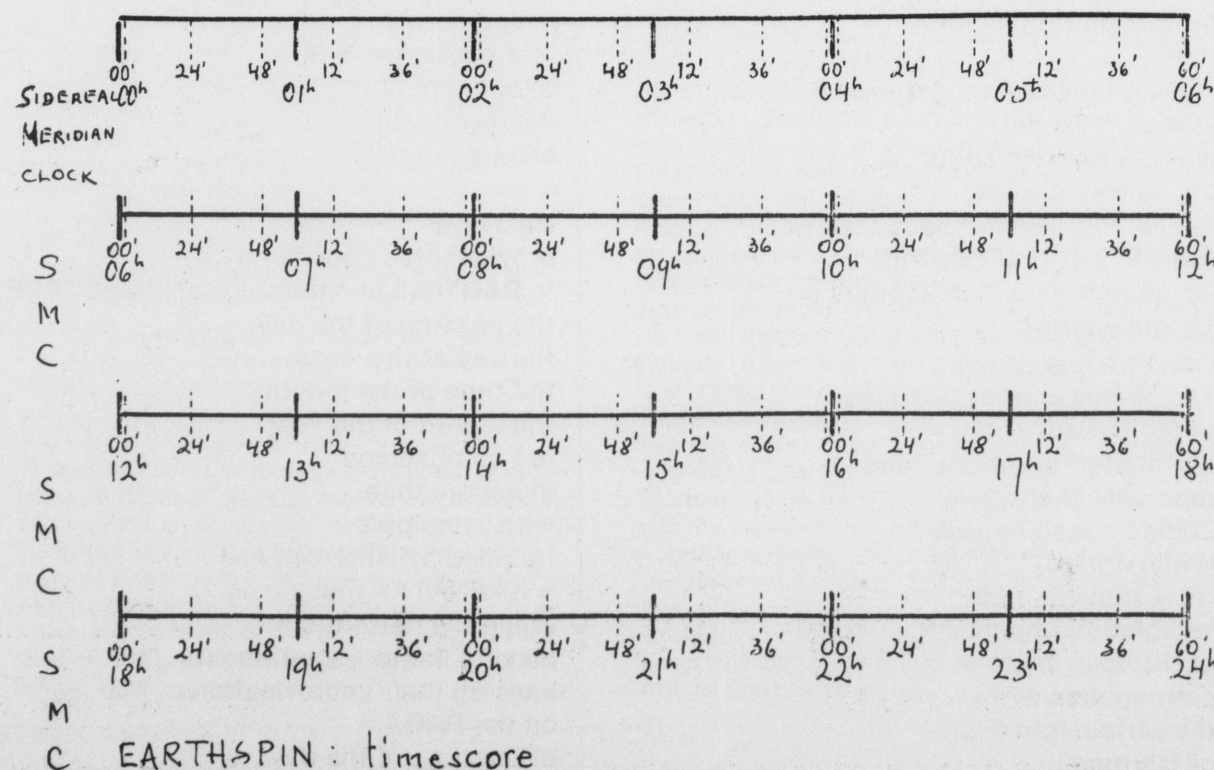
while continuing to reiterate the sounds represen-
 ting the immediately visible constellations he/she
 then compresses his/her time-concept by consid-
 ering an hour as of lasting 24' in constant clock-time
 (no. 2 on the **TIMECHART**);

EARTHSPIN: timetable

STARTIME 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

MAR 16-31	12 13 14 15 16 17 18 19 20 21 22 23 00 01 02 03 04 05 06 07 08 09 10 11 12
APR 01-15	13 14 15 16 17 18 19 20 21 22 23 00 01 02 03 04 05 06 07 08 09 10 11 12 13
APR 16-30	14 15 16 17 18 19 20 21 22 23 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14
MAY 01-15	15 16 17 18 19 20 21 22 23 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15
MAY 16-31	16 17 18 19 20 21 22 23 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16
JUN 01-15	17 18 19 20 21 22 23 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17
JUN 16-30	18 19 20 21 22 23 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18
JUL 01-15	19 20 21 22 23 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19
JUL 16-31	20 21 22 23 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
AUG 01-15	21 22 23 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21
AUG 16-31	22 23 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22
SEP 01-15	23 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23
SEP 16-30	00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
OCT 01-15	01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 00 01
OCT 16-31	02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 00 01 02
NOV 01-15	03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 00 01 02 03
NOV 16-30	04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 00 01 02 03 04
DEC 01-15	05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 00 01 02 03 04 05
DEC 16-31	06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 00 01 02 03 04 05 06
JAN 01-15	07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 00 01 02 03 04 05 06 07
JAN 16-31	08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 00 01 02 03 04 05 06 07 08
FEB 01-14	09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 00 01 02 03 04 05 06 07 08 09
FEB 15-28	10 11 12 13 14 15 16 17 18 19 20 21 22 23 00 01 02 03 04 05 06 07 08 09 10
MAR 01-15	11 12 13 14 15 16 17 18 19 20 21 22 23 00 01 02 03 04 05 06 07 08 09 10 11

STARTIME 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24



MAY 19, 16:41

PARTIAL ECLIPSE OF SUN; MAY 19

EARTHSPIN: timechart

	small bars	large bars	cycle of
	to	to	4 pages
no. 1	24'	60'	24 hrs.
no. 2	(9'36'')	24'	9h36'
no. 3	2'30''	(6'15'')	2h30'
no. 4	60''	2'30''	60'
no. 5	24''	60''	24'
no. 6	(9.6'')	24''	9'36''
no. 7	2.5''	(6.25'')	2'30''
no. 8	1''	2.5''	60''
no. 9		1''	24''
no. 10			1''
no. 11			0''

two kinds of barlines — solid and broken — indicate
 time-units for further compressions of the
 time-scale;

starting a clock, the pianist reads time from the
 broken barline closest to the left of the event
 he/she is playing at the rate 2'30'' per bar (no. 3 on
 the **TIMECHART**); once the clock catches up with
 the event in question, he/she continues to read the
 score at the given timerate;

he/she may change the timeframe at any solid or
 broken barline to the subsequent one on the
TIMECHART until he/she reaches no. 8 or no. 9;
 after completing at least one full cycle at this
 speed he/she reverses the process and by expan-
 ding the time-scale step by step returns gradually
 to no. 1 on the **TIMECHART**, but paced so that
 he/she ends with the event with which he/she
 started;

as an alternative version the pianist may "spin the
 earth into a black hole" by moving on through no.
 10 — 1" for the whole score — into no. 11 — com-
 plete silence; in such a case the next performance
 has "to suck the earth out of the black hole and
 gradually return it to its normal spinning", i.e. start
 with no. 10;

when the performance is in conjunction with
CELESTIAL CYCLES the pianist starts as in SOLO
 at the timepoint in the score representing the im-
 mediately visible constellations, but arranges
 his/her accelerations so that he/she will have
 reached no. 8 on the **TIMECHART** by the time
 which corresponds with the timepoint program-
 med for the start of the **CELESTIAL CYCLES**, i.e. the
 zodiac constellations of both the **EARTHSPIN** and
 the **CELESTIAL CYCLES** have to be in sync; once
 this union has been reached, the pianist will con-
 tinue for any desired number of cycles and even-
 tually fade out;

similarly, to reverse the process, the pianist
 blends into the **CELESTIAL CYCLES** at a prear-
 ranged time, in sync with the zodiacal constella-
 tions, and starts the acceleration process after the
CELESTIAL CYCLES playback has ended; as in
 SOLO the performance ends with the sounds
 representing the immediate visible constellations;

("the spinning the earth into a black hole" and
 sucking the earth out of a black hole" concepts
 may also be used to "stop the time" and "restart
 the time" at an overall **TIMESCAPES** performance,
 e.g., to lead into and out of a STATEMENT OF
 NOW or a RAGTIME performance, or to introduce
 and terminate an intermission, etc.)

/notation:

note shapes indicate **relative** amplitudes in the
 framework set by the performer (e.g. the performer
 may choose to play only at the quiet end of the
 spectrum, or use the complete range, or change
 the scope from tempo to tempo, but whatever
 he/she does has to be of consistency within the
 chosen framework):

- ▷ -loudest
- ◊ -louder
- ◻ -medium
- ◐ -softer
- -softest

- white note of any of the 5 shapes: attack of a
 new sound at the given timepoint;
- black note of any of the 5 shapes: continuation
 (by pedal and/or reiteration) of a sound to which it
 is tied (it should not be reattached unless its rate
 of decay, a change in fingering or pedalling or
 other circumstances merit a new attack which in
 turn need not occur at the point where the note has

been printed but rather at any time during the
 given bar;
 ● small round black note: termination of the
 sound to which it has been tied.

prerecorded sounds:

the electronically reproduced sounds consist of an
 attackless cluster of all 88 pitches of the piano —
 divided into groups of 44 or 22 or 11 and recorded
 on a 2 or 4 or 8 channel loop (ideally the recorded
 keyboard sounds ought to be produced by the
 same pianist who performs the live part); they are
 played back in sync with the pianist's reading of
 the score at varying time ratios so that the cluster
 sound properly represents, on the same scale, the
 appearing and disappearing of the sunlight in the
 skies of the northern and southern hemispheres;
 on playback the loudspeakers should be placed in
 the immediate vicinity of the piano, most
 preferably under it.

to coordinate their activities the pianist and the
 electronic systems' operator prepare their
TIMESCORES by filling in

- (a) the local meridian time of the performance
 from the **TIMETABLE**; (should the **CELESTIAL**
CYCLES be scheduled to start or end on a day
 belonging to a different time-period than that of
 the performance, the meridian time of this day
 is also to be entered in the **TIMESCORE**);
- (b) the performance clocktime as related to the
 above;
- (c) any additional pertinent information regard-
 ing amplitude ranges, starting and stopping of
CELESTIAL CYCLES, etc.

the soundsystems' operator plays back the loop
 (by either blending or filtering in and out the chan-
 nels or bands) according to the **SUNSCORE** as it
 relates to the time of the year represented by the
 performance (when **CELESTIAL CYCLES** start or
 end on a day belonging to a different time-period
 than that of the performance, the reading of the
SUNSCORE will be smoothly shifted from one sec-
 tion to the other).

notation:

names of notes and lines refer to the range of the
 cluster to be made audible or inaudible between
 the timepoints (in meridian time) indicated by the
 score: the cluster is audible through the white por-
 tions of the score, inaudible through the lined por-
 tions of the score.

on and around the
 vernal equinox in
 the year of the dog

EARTHSPIN: starscore 1

EARTHSPIN: starscore 2

EARTHSPIN: starscore 3

EARTHSPIN: starscore 4