

Executive Dysfunction

Ethan Isaac

Performance Notes:

Spoken parts should be spoken with a natural emphasis when possible or a mantra like rhythm when marked as such. Adherence to the written rhythms is not dogma but acts as a guide. There will be a sheet of speech rhythms to work from, though some creativity will benefit you in the graphic section. The speech will most often accompany mirrored typing. More details are outlined in the sections below.

Phone calls will be spoken quiet enough not to raise above the other performers text speech, loud enough to catch some intelligible words.

Collaborators will preferably sit in the back of the audience so that the samples distract even the audience.

When an alarm is played out in the audience you will look out towards it, not at the collaborator but at the general audience.

Speech:

- When speaking the text, aim to practice both a mantra like performance and a more typical reading style.
- There are tempos specific to each performer, except in the last section which is conventionally scored.
- Think of deviations from a straight line as loss of momentum rather than a change of direction

Typing:

- You will type along with what you are saying. The focus of this action is to simply create a layer of noise underneath the speech, as if there was a shaker that could sync up with your voice.
- It is not important what you type. Obviously if you can easily type what you are saying feel free to type accurately, but it is not necessary for the effect.
- Volume of typing should follow the volume of your speech.

Phones:

- Those in the audience will have alarms set on timers to go off when marked. Use different alarm sounds than your fellow audience plants.
- These same members in the audience will also call a performers phone. Pick someone who you trust with your phone number. It is possible to just use one person for this piece but would require setting up multiple timers as well as calling multiple times.
- For Performers. Each time you take the phone call it should appear as though your energy has been sapped by the call. Take some time to get back into the typing and talking. If you wish to improvise your own words for the call feel free, as long as the topic is related to work, deadlines, or inability to see others due to obligations.

Guidelines on Particular Instructions:

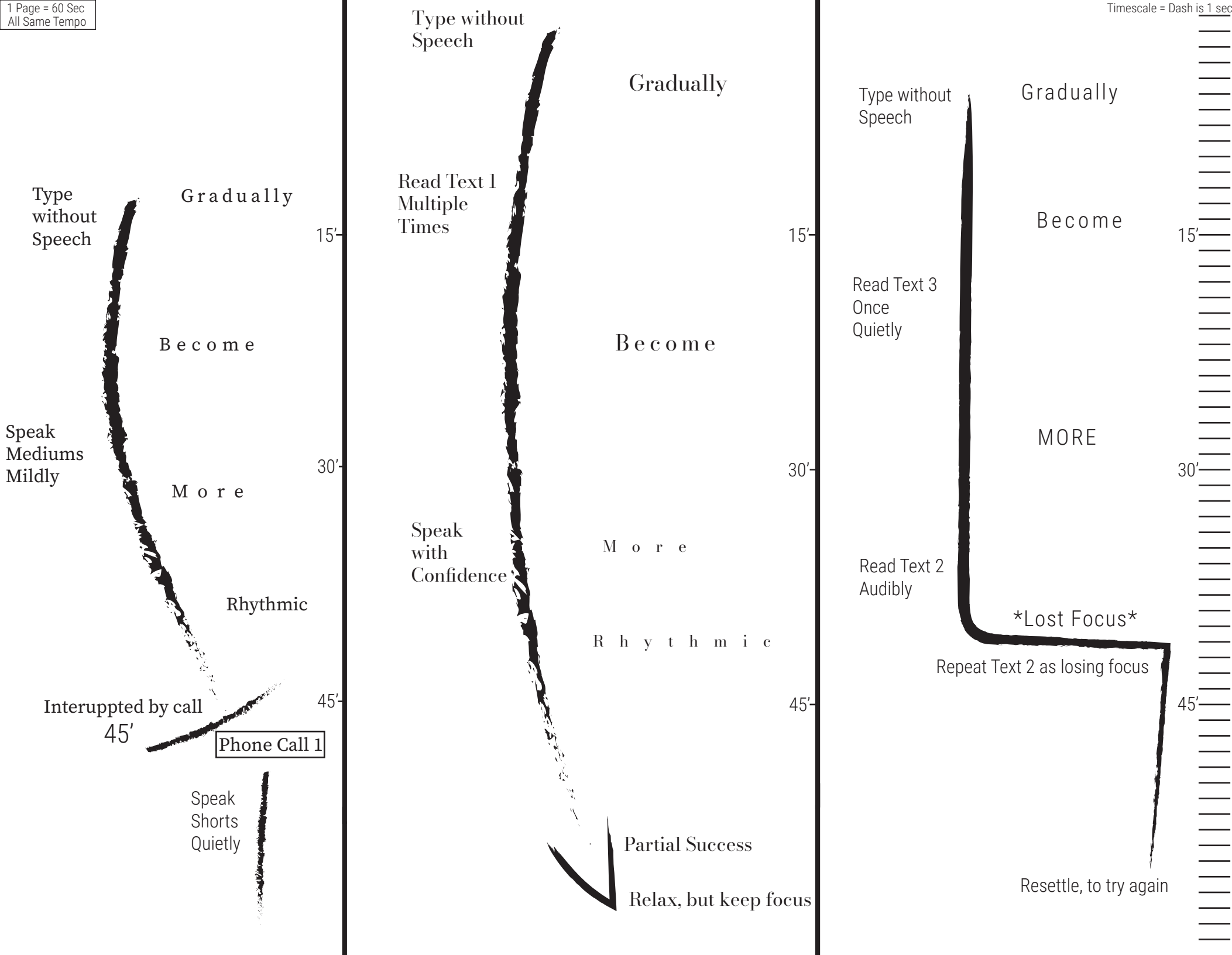
Here are a few descriptions of intentions, in order to provide as much context as I can. Additionally, I will be introducing the terminology, Shorts, Longs, and Repeats, to categorize and speak on certain sections of the text and how they should be played with. Sit and read through the complete text aloud a few times through, then read a stanza and experiment with using other lines to create new syntactical ideas. It is not necessary to have the new lines make the most sense though I think often they will.

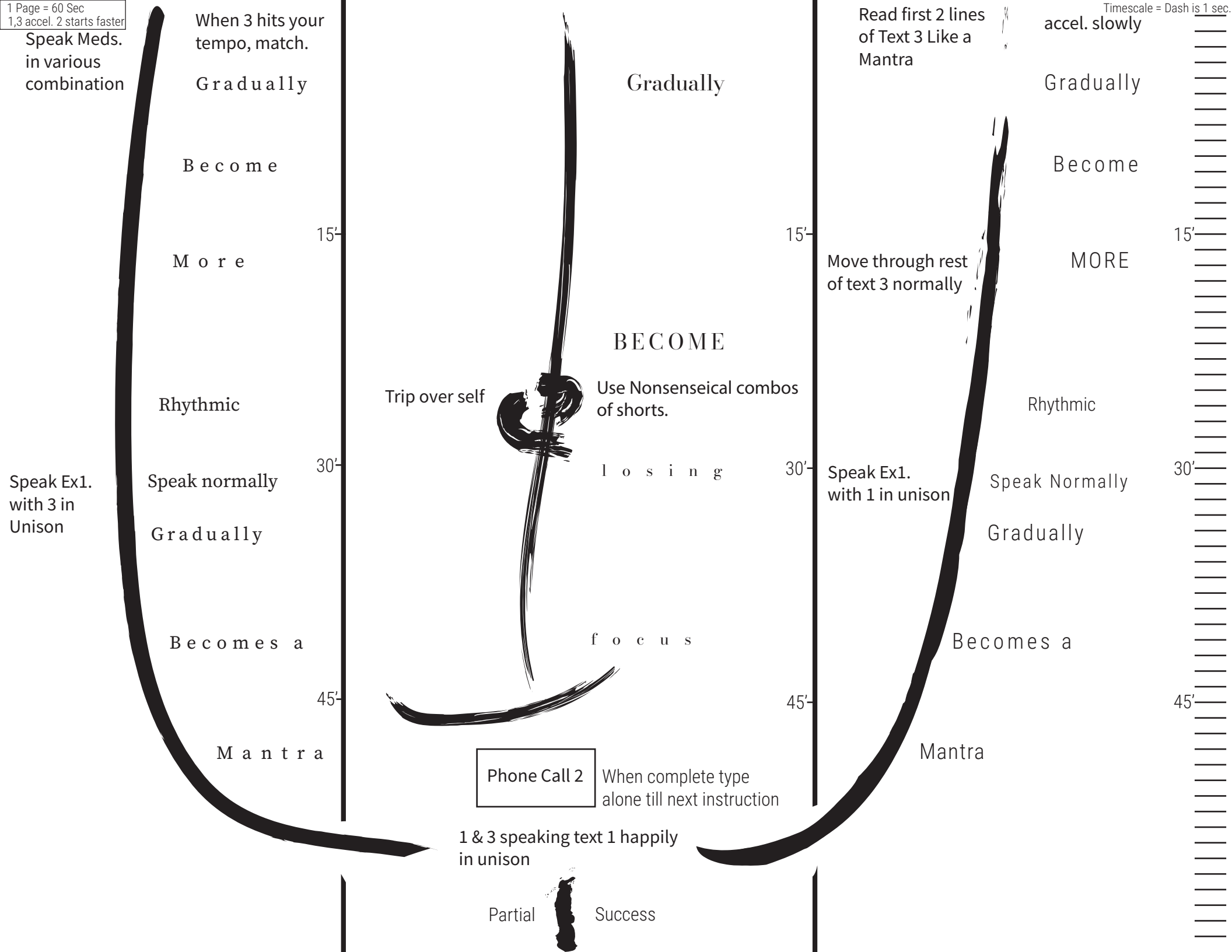
Type without speech – Typing without speech should still follow the rhythms of the speech. Pick any text.

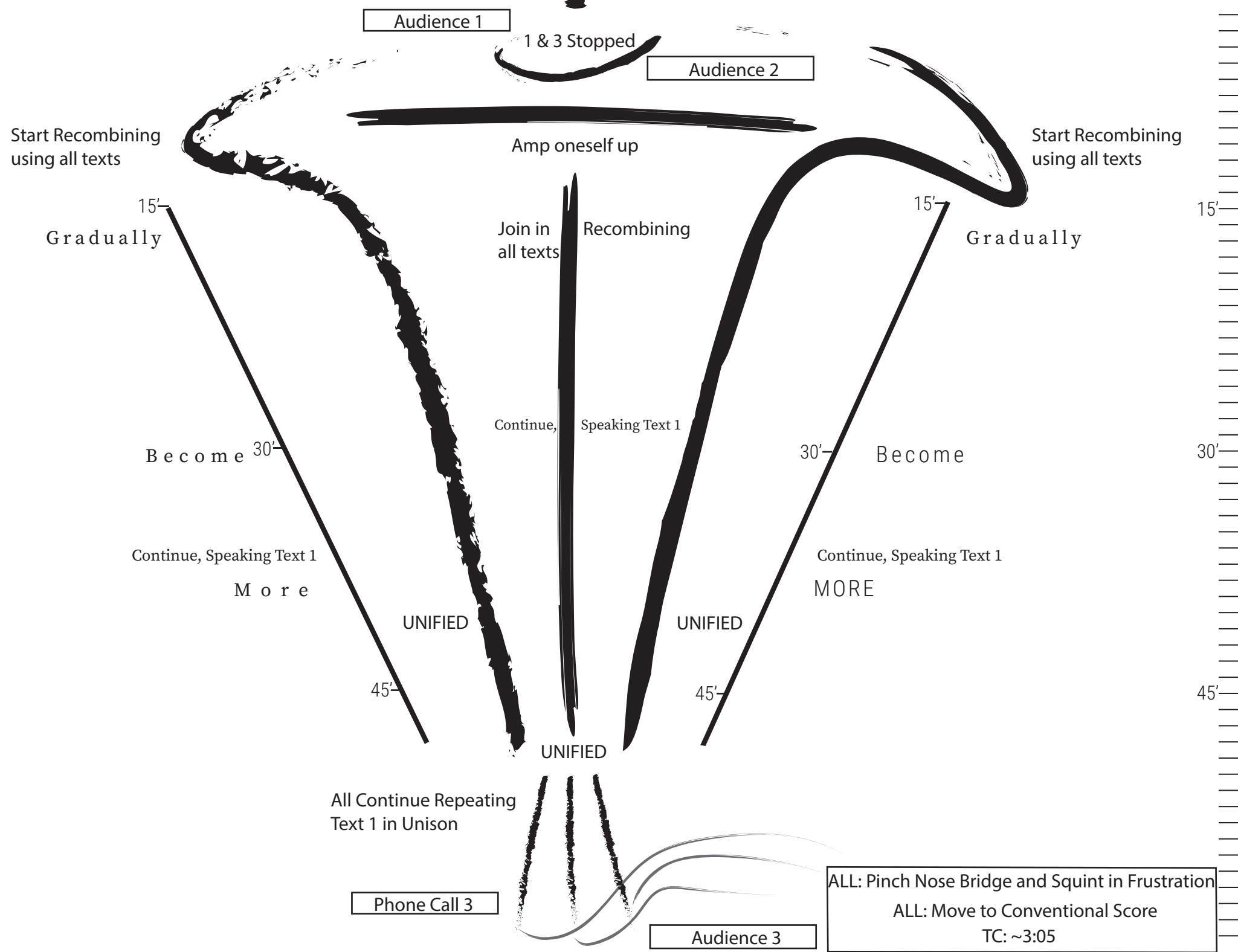
Like a Mantra – Monotone, mostly the same rhythmic value

Losing Focus/Lost Focus – The rhythmic units should break down into even smaller bits over a period of time. It can start with a demoralizing slowing down, or sporadic tempo increase frustration. At the peak of this instruction simply act as though you are distracted from the implied work on the computer. Even consider checking your phone before rejoining.

Partial Success – Should sound almost like the more rigid nature of the notated score. Less impulse, still speech like.







Executive Dysfunction

Like a Resentful Ember ♩ = 86

Ethan Isaac

Keyboard (Typewriter) 1 *mf* what else is there to give

Keyboard (Typewriter) 2 *mf* ord - er to the noise

Keyboard (Typewriter) 3 *mf*

Typ. 1

Typ. 2

Typ. 3

the place is some - where

build a tomb

will I see you a - gain these thoughts are

build a tomb

is it

mf

p

f

sub. p

mp

Typ. 1 *so* i en - act a plan bring

Typ. 2 *f* wills - a - want wants - a - will

Typ. 3 *p* self - ish to want a want - ing of eff - ort

mf

5

Typ. 1
me back to the place where my narr - a - tive lies

Typ. 2
wills - a - want wants - a - will wills - a - want wants - a - will

Typ. 3
to want a want - ing of eff - ort to want a will - ing of eff - ort

p

Typ. 1 6

en - tomb'd in a mach - ine

Typ. 2

en - tomb'd in a mach - ine

f

Typ. 3

to will a mach - ine of

f

Typ. 1 7

that lets me live lets me live

f

Typ. 2

that lets me live lets me live

Typ. 3

en - tomb'd in a mach - ine that lets me live lets me live

f

3/4

Typ. 1 8

an ord - er

p

that lets me live_

ff *mf*

Typ. 2

anx - i - e - ty

mf *ff* *mf*

that lets me live_

and i'll get what

Typ. 3

nar - i - tive that lets me live_

f *ff* *mf*

accel.

2/4

♩ = c. 96

11

Typ. 1

Pound for pound

3

Typ. 2

I and i'll

3

Typ. 3

Pound for pound

3/4

ham - mer to an - vil

ff

5

be like

13

Typ. 1

ham - mer to an - vil but a plan

pp

5

to bring me a plan

f

3

Typ. 2

to bring me back a plan

mp

3

Typ. 3

what else is there

f

plan

plans

mp

for

p

16

Typ. 1

for these thoughts

p

3

Typ. 2

for these thoughts

p

3

Typ. 3

for these thoughts want - ing of eff - ort

mf

3

for these thoughts

p

18

Typ. 1 *f* suf - fused and tears *ff* sure - ly

Typ. 2 *f* with *f* sweat *ff* sure - ly

Typ. 3 *ff* blood *ff* sure - ly

21

Typ. 1 *3* are point - ed to - wards mean - ing - ful

Typ. 2 *3* are point - ed to - wards just - ti - fied

Typ. 3 *3* are point - ed to - wards need - ed

23

Typ. 1 *sub. mp* ends or *mf* or per - haps? *p* ~15"

Typ. 2 *sub. p* ends or *mf* or per - haps? *p*

Typ. 3 *sub. pp* ends or *mf* or per - haps? *p*

Attempt to properly drink coffee.
Fail, with it slipping out of your mouth on
to your white clothes. Take napkins and
wipe off what you can. Frustrated, give a
sigh. End.

Text 1 (Main Text)

What else is there to give

What else is there to give

To the machine that lets me
live lets me live lets me live
lets me live

To the machine that lets me
live

Is it selfish to want a wanting
of effort

A will of ways A will of way to
will

An Order to the noise

Like hammer to anvil

Pound for Pound

Pound for Pound

Flesh gives what it gets

But the machine wants-a-will

Wills-a-want

Text 2

And I'll get what I give

Will I see you again

Will I chance
to live

And by bringing

Mind to eye

Will die

Text 3

So I construct the narrative,
and then I lose my place

So I construct the narrative,
to bring me back to that
place

The place is somewhere, So I
build a goal

So I enact a plan, to find my
place

But there is an anxiety, so I
build a tomb

For these thoughts are
getting me nowhere.

Example 1 of new
combinations

Like hammer to anvil

Pound for Pound

I'll get what I give

But the machine wants-a-
will, but these thoughts are
getting me nowhere.

But there is an anxiety, so I
build a tomb

Example 2 of new
combinations

Is it selfish to want a wanting
of effort

A will of ways A will of way to
will

Will I see you again

Will I chance to live

The place is somewhere

But the machine wants-a-will

Wills-a-want

Example 3 of new
combinations

So I enact a plan

An Order to the noise

Like hammer to anvil

Like hammer to anvil

the machine wants-a-will

Wills-a-want

by bringing

Mind to eye

Will die

Phone Call Examples:

Phone Call 1

“Yeah everything is coming together”

“Its got its challenges, but its inspiring work”

“I’ve got to get back to it, thanks for the advice”

Phone Call 2

“Oh hey how’s it going! How’ve you been?”

“Aw I’m happy to hear that”

“Maybe we can get together in the future, if we can find the time?”

Phone Call 3

“Ah Yep, things are moving along.”

“I’ll know more about the potential timeline for this in the coming days”

“Sorry about the delay, these things take time.”