SHAPE AND CONSTRUCTION

If You Don't begins with the low humming marimbas, then continues with the outlined form of the three voices improvising random staggered chords and the vibraphone improvising random buzzing pitches. As the marimba players gradually roll sliding dowels rods across the bars to the right and reach their top registers, the frequency of the vibraphone interjections and the variations of the vocal possibilities increase, with a sense of perhaps compacting time and greater dissonance.

As the marimbas descend to the lower registers and eventually conclude the piece in their lowest register, the vibraphone plays more sparsely and the vocal chords may foreshadow the conclusion with softer dynamics just before the ending. At the conclusion, the last marimba has the final sound with a sense of calm inevitability – as though all the players could still hear the sound of the "waterfall" marimbas in the ensuing silence.

In the same way that one looks at a creative artifact or dramatic scene in nature with the sort of engagement particular to that first moment of a startling hypnotic encounter, the interpreters of *If You Don't* are free to make their own discoveries of meaning in the co-re-creating of this improvisational event.

The piece derives its fundamental A B A - shape from the register shifts of the marimbas, beginning low, middle section high, conclusion low again. While the dynamic levels are unchanged by the players, the change of registers results in bar size differences with less resonance at the upper end of the instruments and more resonance from the lower, larger bars. The voices should not get quieter toward the middle of the piece simply because of the softer higher marimba sounds. The voices can determine their own dynamic shape. Voice 1 determines the dynamic of a chord, which should be generally followed by voices 2 and 3 dynamically in their entrances. The vocal chords should not mirror the A B A form. The voices have complete freedom of random pitch material and should not at any point try to repeat any chordal structures or sequences.