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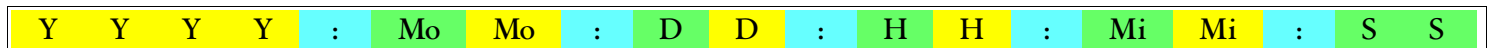
How to Perform Dex

Materials include a deck of 63 tarot-sized playing cards:

1. The COVER (1 card)
2. The INSTRUCTION deck (9 cards)
3. The yellow THEME deck (21 cards)
4. The blue COLON deck (18 cards)
5. The green VARIATION deck (14 cards)

Each card is double-sided and numbered. Sort the cards into cover and instructions (instructions on the cards are simplified for reference), and then set out three decks by color. (*During performance, optional large-format sheets may be used if the cards are too small for the performer or ensemble, and also for the audience to enjoy.*)

Dex's architecture is based on imaginary calendar dates. The date format / score architecture is:



Keep the yellow, blue and green decks separate, and shuffle each deck individually.

Deal and place the cards in a left-to-right line with the numbers and colons (backs) showing, appearing as above:

Deal four yellow THEME cards (year, four digits).

Deal one blue COLON card.

Deal one green VARIATION card (month high digit).

Deal one yellow THEME card (month low digit).

Deal one blue COLON card.

Deal one green VARIATION card (day high digit).

Deal one yellow THEME card (day low digit).

Deal one blue COLON card.

Deal one green VARIATION card (hour high digit).

Deal one yellow THEME card (hour low digit).

Deal one blue COLON card.

Deal one green VARIATION card (minute high digit).

Deal one yellow THEME card (minute low digit).

Deal one blue COLON card.

Deal one green VARIATION card (second high digit).

Deal one yellow THEME card (second low digit).

You will now have a complete date displayed.

However, the date may be impossible because some digits may be invalid (such as day 49 or month 36). **In the case of an invalid date, deal another green VARIATION card or yellow THEME card** and place it to the right of the invalid card. If the number is still invalid, draw another of the same type. *Keep the invalid card(s) in place.* When sufficient cards have been dealt to create a legitimate date (ignoring the invalid cards for now), **announce the date aloud** (“Year 3267, October 12, at 2:38pm and 41 seconds”). Now the music is ready to begin.

To perform: **Turn the cards over** lengthwise to reveal the musical instructions, again reading left to right. Once turned over, some cards may be placed in two or four directions, as you like. Again, you may use the large printed sheets if the cards are difficult to perform from.

Interpret the four yellow THEME cards. *It is advisable, especially in group performance, to study and interpret all the cards in advance.* **Play each card** as long as you choose and, if you like, repeat the material or make references to previous (or future!) themes as your playing continues.

Play the blue COLON card. A blue cards refers to the interstices between themes, and contains instructions on how to make transitions or what to change in upcoming playing tools or techniques. “Now” and “During” show when you should make the changes.

Play the green VARIATION card, which is similar to the **blue COLON card,** but with additional techniques.

In turn, **play each group** made up of one each: **blue COLON,** **green VARIATION** and **yellow THEME card.**

Continue to play the cards. **The performance ends** when you play the last displayed **yellow THEME card.**

Interpretation is up to you. Certain aspects of the playing—such as where pitches are specified or particular modes are presented—should be limited to that content.

Notes on interpreting themes:

1. Growing structures are followed via their paths. The ‘stopping points’ may be considered pitches, clusters, lengths of time, etc., as long as they are coherent and related to the image.
2. Crossed staves share pitches, dynamics and rhythms. By rotating the card (which may be done during the performance), a variation transform can be made.
3. Some reversing lines may be considered canons in retrograde or inversion.
4. Changing shapes of staves or notes can be taken as changes of dynamic, tempo or density.
5. Areas with filled spaces between lines may be taken as densities or chords.
6. In the case of instruments with flexible pitches, their thematic content may be bent, colored, or distorted.
Imagination rules!
7. Themes with irregular abstractions may also be bent, colored, or distorted. In the case of either #6 or #7 for piano solo (for example), you may play the instrument inside the case or use preparations of your liking.

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