

Leveling Up the Symphony Orchestra:
Andrew Norman's *Play* and Video Game Narrative Structure

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Symphony orchestras and video games are two mediums seeking to find their footing in the twenty-first century. The orchestra is an artifact carrying the weight of hundreds of years of tradition, trying to find relevance as a performance medium amongst the musical innovations of the twenty-first century. This presents difficulties to twenty-first century composers such as Andrew Norman, who remarks of his personal struggle to find “how my voice and my creative interests might map onto the orchestra world. That side of our field can be very conservative—very much tied to the 19th century canon.”¹ Video games, on the other hand, are a relatively new medium attempting to position itself as meaningful, or perhaps even artful, despite its associations with “empty spectacle and cynical attempts at cross-platform marketing, both of which are presumed to take precedence over character and traditional storytelling.”² Norman’s *Play* (2013), a three movement, forty-five minute work for symphony orchestra, embodies both of these mediums. An analysis of *Play* illustrates that elements from video games, such as various narrative structures and agents of control, are integral to Norman’s creative process as a composer. By utilizing these video game elements within the construct of the symphony orchestra, Norman demonstrates how a twenty-first century composer can place the orchestra in a fresh context to provide insightful musical and social commentary.

Video Games and Narrative Structures

In 2010, a blog post by the film critic Roger Ebert ignited a heated debate over the consideration of video games as art. Ebert showed a disdain for the way video games utilize narrative that allows “every emotional journey available” and leads to “a smorgasbord of

¹ Tom Huizenga, “Andrew Norman Wins The Grawemeyer Award For Music,” *NPR Deceptive Cadence*, November 28, 2016, <https://www.npr.org/sections/deceptivecadence/2016/11/28/502559072/andrew-norman-wins-the-grawemeyer-award-for-music>

² Will Brooker, “Camera-Eye, CG-Eye: Videogames and the “Cinematic,”” *Cinema Journal* 48, no. 3 (Spring, 2009): 124.

choices” instead of “an inevitable conclusion.”³ On the contrary, some scholars assert that the medium of video games illustrates “some of the most important storytelling in the 21st century,” and “represents our society’s efforts to push the boundaries of storytelling in meaningful ways.”⁴ An analysis of the participatory nature of video games shows how the medium adapts narrative structure in unique and artful ways, specifically in regards to non-linear narratives, goal-oriented narratives, and repetitive narratives.

Warren Buckland notes that “digital media offer potentially new technological practices for manifesting pre-existing narrative discourse, although the specific potentials and constraints of digital media— most notably, interactivity— transform narrative structure.”⁵ Peter Buse considers video games a fundamentally participatory medium that produces narratives out of this interactive element. He notes:

If *Pac-Man* is a story about a round yellow creature which makes its way around mazes eating little dots and avoiding nasty creatures, then that story is realized only when the playing enacts the situation. And each performance is different, elaborating a different plot, with *Pac-Man* following different patterns in the maze and living for shorter or longer durations.⁶

However, one could still argue that *Pac-Man* is what Jonathan Ostenson defines as a “simple game,” which contains a narrative that “usually serves as minimal dressing to the reflex challenges or exploration tasks at the heart of the game” and outlines the negative perceptions of

³ Roger Ebert, “Okay, Kids, Play on my Lawn,” *Roger Ebert’s Journal*, July 1, 2010, <https://www.rogerebert.com/rogers-journal/okay-kids-play-on-my-lawn>.

⁴ Jonathan Ostenson, “Exploring the Boundaries of Narrative: Video Games in the English Classroom,” *The English Journal* 102, no. 6 (July 2013): 71.

⁵ Warren Buckland, “Video Pleasure and Narrative Cinema: Luc Besson’s *The Fifth Element* and Video Game Logic,” in *Moving Images: From Edison to the Webcam*, ed. John Fullerton and Astrid Söderbergh Widding (Bloomington: Indiana University Press, John Libbey Publishing, 2016), 159.

⁶ Peter Buse, “Nintendo and Telos: Will You Ever Reach the End?” *Cultural Critique* no. 34 (Autumn, 1996): 167.

video games as a worthwhile medium.⁷ Ostenson adds depth to the fundamental property of video games as a participatory medium by defining RPGs, Adventure Games, and Interactive Fiction games where “*you* are the character making the choices and dealing with the outcomes” and branching plot lines that allow “players to explore alternative choices, to make moral choices that may not always be easy, and to see the results of those choices.”⁸ This establishes a system of free will for the player, who has the agency to openly explore the world of the game and alter its narrative (and moral) outcomes.

One consequence of the player’s free will is the emergence of a non-linear narrative. Marie-Laure Ryan notes the non-linearity of a “hypertext story,” where “fragments [are] presented in a variable order” and the viewer “mentally [rearranges] the fragments into other configurations than the order in which they were initially presented on screen.”⁹ Buckland explains the video game element of “space-time warps,” which are “the video game’s equivalent of the hypertext link, for they enable the player to be immediately transported to an alternative space (and time), leading to a sense of multiple fragmented spaces, with immediate transportation between them.”¹⁰

Buse suggests another consequence from this participatory element found in video games, noting “the player manipulates the icon on the screen with a joystick and/or various buttons,” and in the process is inserted as “the subject into a narrative in which she or he sees herself or himself projected as the hero and potential master.”¹¹ Buckland echoes these

⁷ Ostenson, 72.

⁸ Ostenson, 77.

⁹ Marie-Laure Ryan, “From Narrative Games to Playable Stories: Toward a Poetics of Interactive Narrative,” *Storyworlds: A Journal of Narrative Studies* 1 (2009): 45.

¹⁰ Warren Buckland, “Inception’s Video Game Logic,” in *The Cinema of Christopher Nolan*, ed. Jacqueline Furby and Stuart Joy (New York City: Columbia University Press, 2015), 192.

¹¹ Buse, 169.

comments by asserting that “the player controls the beats [pace of the game] via interaction, which confers up on the player the feeling of control- the manipulation of a character in an unusually hostile digital environment.”¹² Buse warns that this leads to a situation where the player “never achieves plenitude and is doomed to be duped, not satisfied.”¹³ A power struggle can develop between the player, who assumes they are in control of the on screen narrative, and the game, which can also exert its own control (or perhaps more accurately, the game developers who created the game can exert their artistic control). Ryan remarks that in a video game such as *The Sims*, the game can “create surprise by taking control away from the user and generating pre-scripted events.”¹⁴ The video game *Bioshock* exploits this technique in a twist ending where the game:

...reveals that you [the video game character] have never been in control of yourself, or your actions at all. That you were genetically engineered to respond to a key phrase- “Would you kindly”- and that every time the phrase is spoken, you must obey. The game then flashes back to a myriad of key moments...[that] were prefaced by the (now) starkly obvious phrase, “Would you kindly?”¹⁵

Despite the player’s active role in shaping the video game narrative, these concepts force the player to question the amount of agency they can effectively exert over the game world.

Daniel Punday echoes Ebert’s concerns when he asserts, “textual interactivity- the fact that players may do one of several things at particular junctures within the game- seems naturally at odds with a sense of narrative inevitability or teleology.”¹⁶ However, video games also contain a goal-oriented narrative that provides this inevitability. Ryan outlines the goal-oriented

¹² Buckland, “Inception’s Video Game Logic,” 192.

¹³ Buse, 169.

¹⁴ Ryan, 55.

¹⁵ Paris Martineau, “10 Years Ago Today, *BioShock* Proved That Video Games Could Be Art,” *Select All*, August 21, 2017, <http://nymag.com/selectall/2017/08/bioshock-as-art-10th-anniversary-retrospective.html>.

¹⁶ Daniel Punday, “Involvement, Interruption, and Inevitability: Melancholy as an Aesthetic Principle in Game Narratives,” *SubStance* 33, no. 3, issue 105 (2004): 83.

narrative found in a “narrative game” where there are “clearly defined states of winning or losing, and their pleasure resides in the thrill of completion and in the satisfaction of solving problems.”¹⁷ This results in a “basic sequence of accomplishment-reward [that] can be repeated endlessly, allowing the player to reach higher and higher levels in the game.”¹⁸ The end result is a “fixed destination, or to several destinations when the system offers branching points.”¹⁹ Punday suggests that this tension between participatory free will and the overarching goal-oriented narrative is essential to video games, where “a predetermined story...pauses at certain moments in order to hail the player into an active role...[and] essential to enjoying the play in these games is [the player] knowing that eventually the game will return to a predetermined narrative teleology.”²⁰

In progressing towards the end of the goal-oriented narrative, the player is also caught in the cyclical process of a repetitive narrative. If a player fails to complete the goal-oriented narrative of a level, the player restarts the level. Buckland describes this as the “serialized repetition of actions” in order to provide the player with “the opportunity to master the rules of the game.”²¹ This idea of repetition is also reflected in the level design itself, where “serialized repetition therefore involves repeating the same stages of the game- usually at a faster pace, or moving up to another similar (but more difficult) level” and thus plays into the endless cycle of accomplishment-reward found in the goal-oriented narrative.²²

¹⁷ Ryan, 46.

¹⁸ Ryan, 50.

¹⁹ Ryan, 52.

²⁰ Punday, 87.

²¹ Buckland, “Inception’s Video Game Logic,” 191.

²² Buckland, “Inception’s Video Game Logic,” 192.

Andrew Norman and Previous Works with a Video Game Influence

Although *Play* represents the summation of video game elements found in Andrew Norman's compositional process, these elements are present in many of his earlier works. Norman describes acquiring the inspiration for his violin octet piece, *Gran Turismo* (2004), during "a particular week in 2003 when I was researching the art of Italian Futurist Giacomo Balla for a term paper, watching my roommates play a car racing video game called Gran Turismo, and thinking about the legacy of Baroque string virtuosity as a point of departure for my next project."²³ The "flashbacks and flashforwards" and "musical ideas [that] get caught in repetitive loops" in Norman's work for orchestra, *Unstuck* (2008), were inspired by Kurt Vonnegut's novel *Slaughterhouse-Five*, although one could argue that they also reflect the narrative structures in video games.²⁴ Norman's piece for chamber orchestra, *Try* (2011), demonstrates his identity as a "trial-and-error composer" where the music is "messy, and fragmented, and it certainly doesn't get things right on the first try. It does things over and over, trying them out in as many different ways as it can."²⁵ *Music in Circles* (2012) was written for the septet yMusic and functions as what Norman calls a "study version" of *Play*, since the third movement of *Play* can be seen as an expansion of the second movement of *Music in Circles*. Norman remarks that the wedge-shaped motive of *Play* originated in *Music in Circles* since it "was a tune that encompassed the range of all six of the instruments in yMusic [flute, clarinet, trumpet, violin, viola, cello]."²⁶ This refashioning of the wedge-shaped motive from *Music for Circles* into *Play* is itself a demonstration of Norman's creative habit that embodies the repetitious nature of video games, where one tries many possible solutions in the process of level

²³ Andrew Norman, program notes from "Music," *Andrew Norman, Composer*, accessed November 11, 2017, <http://andrewnormanmusic.com/archives/category/music>.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Andrew Norman, personal phone interview with the composer, September 25, 2017.

completion. Norman himself comments on this as an integral part of his compositional process: “It’s been useful to think about my creative process in that same way [from video games] as a series of trying and failing at things and trying them again and again until their gotten right.”²⁷

Non-Linear, Goal-Oriented, and Repetitive Narratives in *Play*

On a page in the program notes that perhaps alludes to a list of “cheat codes” found in video games, Norman inscribes the title “a few hints” and lists the percussion instruments used in *Play* (Figure 1).²⁸ Like buttons on a video game controller, the percussion instruments control the players in the orchestra through specific musical functions such as “freeze,” “rewind,” and “try again.”²⁹ The slapstick/kick drum combo, whose “button” function is to “cut to another world,” plays an important role in fracturing *Play* into a non-linear narrative. This “button” is especially prominent in “Level 2” from m. 263 to the end of the movement, where three separate percussion batteries cause three different motives, or “worlds,” to flicker in and out of existence in a “slapstick battle” (Figure 2). This cutting between different “worlds” reflects the “space warps” found in video games, which establishes a non-linear narrative between fragmented musical strands that the listener has to piece together into some sort of cohesive whole.

Norman titles the three movements of *Play* “Level 1,” “Level 2,” and “Level 3,” establishing a goal-oriented narrative where the music is looking to “achieve” the completion of an expanding melodic wedge by the time the piece gets to “Level 3.” The goal of “Level 1” is to collapse this expanding melodic wedge in reverse order, starting from the two widest intervals and ending on the pitch C (Figure 3). After several iterations where the motive lands on the wrong note, the solution to “Level 1” is finally discovered as the trumpet 1 enters with a rapid

²⁷ Ibid.

²⁸ See appendix for all figures.

²⁹ For clarity, the percussion players are not at liberty to perform these functions whenever they please since Norman specifically indicates in his notated score when these functions are supposed to happen. This further reinforces the power hierarchy found in the piece, which will be discussed later.

accelerando on the pitch C (Figure 4). In a gesture that feels like the entrance into a “space warp,” the trumpet abruptly cuts off and disappears at the end of the accelerando, only to come out as a rapid decelerando on the pitch C in the first measure of “Level 2” (Figure 5). The trumpet 1 lightly interjects this C throughout “Level 2,” providing a connecting thread that will tie together “Level 1” to “Level 3.” “Level 3” presents a movement that is largely absent of the percussion section, thus giving the rest of players the freedom to discover the “correct” solution: The expansion of the melodic wedge beginning on the pitch C and rising outwards in a contrary motion of increasing intervallic leaps (Figure 6).

Just as video game levels employ “serialized repetition” to allow players to master the rules of the game, Norman uses repetitive narratives in *Play* to try, retry, and refashion melodic material in real time. In m. 138 to m. 164 in “Level 1,” the strings repeat a four-note figure in approximately fifteen different iterations, each with varying rhythmic speeds and directions in time (Figure 7). This represents the struggle for the orchestra to find the correct “solution” for the goal-oriented narrative, as well as an illustration of Norman’s methods as a “trial and error composer.” Later on in m. 229, the trumpet makes an attempt to complete the melodic wedge motive but lands on the pitch C# instead of C. The failure of the trumpet to assemble the correct “solution” of musical material creates a “malfunction” that warps the music back to a reprise of the beginning section at m. 230 (Figure 8). This echoes the “serialized repetition” of a video game character being sent back to the beginning of the level to try again.

Elements of Control and Agency in *Play*

Just as the video game player (seemingly) assumes total agency over the narrative on the screen via the video game “controller,” *Play* explores the “master-to-puppet dynamics” exerted in the symphony orchestra through the “composer-conductor-orchestra-audience chain of

communication.”³⁰ This is best demonstrated when the percussion “buttons” fail to perform their function. The first instance occurs at m. 353 in “Level 1,” where the horn melody seems unaffected by the commands of the guiro, washboard, and temple blocks. Other instruments slowly join the horns, coalescing into a communal gesture that implies an escape from the frame of oppressive control exerted by the percussion “buttons.” Norman calls this “a rare moment of actual coordination between different sections and ideas” where “the orchestra is finally playing with itself and the people in the orchestra are playing *with* each other as opposed to playing *against* each other.”³¹ This moment is a foreshadowing of what is to come in “Level 3.”

In “Level 3,” the role of the percussion section is all but absent. The percussion have “[whacked] themselves into oblivion” at the end of “Level 2” and have completely lost their agency in “Level 3.”³² The vibraphone is present in “Level 3,” but is designated in the score as “resonance behind the oboe line” and thus acts like a team player.³³ And yet, there is exactly one percussion interruption when the slapstick/kick drum combo does a “cut to a different world” in m. 138 (Figure 9). The fragment that results is a skittering violin tremolo that volleys back and forth between two violin soloists, a motive heard several times throughout “Level 1” and “Level 2.” The way this motive returns as the only interruption in “Level 3,” however, is significant compared to the previous iterations. At m. 139, the entire string section adds in with the violin soloists, an unprecedented moment that Norman imagines as, “two lost people [the soloists] who have been doing this random thing for the entirety of “Level 1” and “Level 2” who finally ‘find their people’ [the string section] and their moment.”³⁴ Furthermore, the motive inhabits the same tonal universe as its surrounding material (C Lydian) instead of being an out-of-context fragment

³⁰ Andrew Norman, *Play* (New York: Schott Music Corporation, 2013, rev. 2016). Found in “Program Note.”

³¹ Andrew Norman, personal phone interview with the composer, September 25, 2017.

³² Andrew Norman, program notes from “Music,” *Andrew Norman, Composer*

³³ Andrew Norman, *Play*, 124.

³⁴ Andrew Norman, personal phone interview with the composer, September 25, 2017.

in a distant key as it appeared in the other movements. Thus, the strings are able to overpower the oppressive forces of the percussion attempting to exert one last effort to control the players.

Conclusions

The word “play” is rife with double meanings. On the one hand, “play” is a lighthearted, child-like experience when, for example, a person picks up a video game controller and freely explores the world of a video game through a narrative partly of their own agency. This free kind of “play” is embodied in “Level 3,” where in the absence of the oppressive force of the percussion section the rest of the players are allowed to *play*, creating a glorious and transcendent version of the wedge shaped motive they had been trying to create in their goal-oriented narrative.

But “play” can take on a different connotation, one where a person is deceptively “*being played*” for exploitive ends. There is clearly a power dynamic between the percussion section and the other instrumentalists in the orchestra in Norman’s *Play*, but isn’t the percussion section really at the liberty of the interpretation of the conductor? And furthermore, isn’t everyone who is doing the *playing* on stage really at the liberty of the composer, just as the video game player in possession of the “controller” is really at the liberty of the artistic interpretations of the world established by the video game programmer? In this way, Norman’s *Play* is using the medium of video games to question the power hierarchies wrapped up in the centuries-old traditions of the symphony orchestra. This is a fresh, twenty-first century question being asked of an artifact that can often be seen as anachronistic in the twenty-first century. Norman comments:

As a medium, [the orchestra] has remained unchanged for basically a century. The forces I am working with are roughly the same forces that Strauss was working with. What is interesting about the orchestra is the fact that literally everything else around it has changed. The meaning of even the act of playing or listening to an orchestra piece are completely different now.³⁵

³⁵ Andrew Norman, personal phone interview with the composer, September 25, 2017.

And in this way, Norman uses the medium of video games to provide new commentary about the orchestra: Is the composer, the conductor, or the musicians really in control of the music making? More broadly, how does this power hierarchy in the orchestra speak to the continued imbalance of power that exists in society, and what can be done against this oppression?

Norman offers a partial answer. The word “play” has yet a third meaning: that of a theatrical “play.” In the liner notes to the CD recording of *Play* by the Boston Modern Orchestra Project, Norman’s opening statement reflects this theatricality:

I wish you all could see *Play* performed live. The symphony orchestra is, for me, an instrument that needs to be experienced live. It is a medium as much about human energy as it is about sound, as much about watching choices being made and thoughts exchanged and feats of physical coordination performed as it is about listening to the melodies and harmonies and rhythms that result from those actions.³⁶

Anne Victoria Leilehua Lanzilotti demonstrates these ideas in her analysis of Norman’s string piece, *The Companion Guide to Rome* (2010), noting that “physicality is one of the striking qualities of Norman’s music, and he focuses on physical gesture and energy as primary to the performer.”³⁷ She concludes that *The Companion Guide to Rome* represents “Norman’s inspiration from how various architects and artists were expressing spirituality in the churches” and how this could serve as “a way that [Norman] could reflect on his own spirituality.”³⁸ Notice the emphasis on specific *people*, the architects and the artists, and how that is reinforced with Lanzilotti’s conclusion that “Norman values the performers’ presence on stage in a very specific energy necessary for live performance. For Norman, this search and this presence in

³⁶ Andrew Norman, liner notes to *Andrew Norman: Play*, Boston Modern Orchestra Project, BMOP Sound, CD, 2015, accessed from <https://www.bmop.org/sites/default/files/bmop1040-norman-web.pdf>.

³⁷ Anne Victoria Leilehua Lanzilotti, “Andrew Norman’s *The Companion Guide to Rome*: Influence of Architecture and Visual Art on Composition,” (PhD dissertation, Manhattan School of Music, 2016), 18.

³⁸ Lanzilotti, 213.

itself is spiritual.”³⁹ This communal experience of music making is tied to Norman’s early years as a musician in his middle school orchestra, where Norman recalls that “my compositional life was tied to making music with my community, as in my friends in the orchestra... ‘what can me and all these people I know make?’”⁴⁰

This expression of communal music making is perhaps a forceful statement against the oppressive power structures that exist in *Play*. One can hear the first glimmers of this strength in the way the horns collectively rise up outside of the agency of the percussion section in m. 353 in “Level 1” to finally *play* as a united band of musicians. And finally, as the players reach “Level 3” they, “come to life slowly, and gradually form the music, the first truly communal expression in the entire piece, that they had been trying to find all along.”⁴¹

³⁹ Lanzilotti, 226.

⁴⁰ Lanzilotti, 3. Quoted from Andrew Norman, “American Music Series: Andrew Norman,” interview by Maura Valenti, *Oral History of American Music*, Yale University, p. 3.

⁴¹ Andrew Norman, program notes from “Music,” *Andrew Norman, Composer*

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Appendix

Source for figures:

Norman, Andrew. *Play*. New York: Schott Music Corporation, 2013, rev. 2016.

Figure 1: Percussion instruments and their “button” functions

a few hints

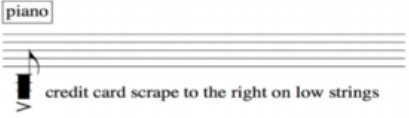




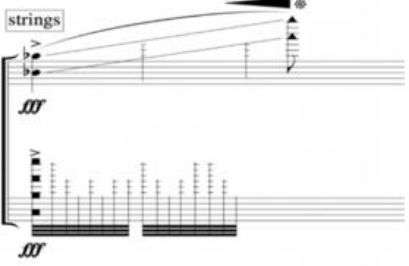




power on / power off	 <p>piano credit card scrape to the right on low strings</p>	stop / interrupt	 <p>guiro</p>
backward / forward	 <p>bongos</p>	try again / restart	 <p>washboard</p>
freeze / unfreeze	 <p>triangle</p>	rewind / fast forward	 <p>strings</p>
start / stop winds	 <p>wood blocks</p>	change instruments	 <p>temple blocks</p>
start / stop strings	 <p>log drums</p>	cut to a different world	 <p>slapstick and kick drum</p>

Figure 2: Slapstick battle in “Level 2,” m. 352-359.

Note how the percussion controls each motive (or “world”) like an on/off switch.

This system of the musical score includes the following parts and markings:

- Violin soloist:** Treble clef, 4/4 time. Features a series of sixteenth-note chords. Dynamic markings: *ff*.
- Perc. 1:** Treble clef, 4/4 time. Features a rhythmic pattern of eighth notes. Dynamic marking: *ff*.
- Clarinet:** Treble clef, 4/4 time. Includes the instruction "(Transposed to concert pitch)". Features a melodic line with trills and slurs. Dynamic markings: *ff*, *f*, *ff*. Includes the marking "(timbral) tr".
- Perc. 2:** Treble clef, 4/4 time. Features a rhythmic pattern of eighth notes. Dynamic marking: *ff*.
- String section:** Treble clef, 4/4 time. Features a melodic line with slurs and accents. Dynamic marking: *ff*.
- Perc. 3:** Treble clef, 4/4 time. Features a rhythmic pattern of eighth notes. Dynamic marking: *ff*.

This system of the musical score includes the following parts and markings:

- Vln. Solo:** Treble clef, 4/4 time. Features a series of sixteenth-note chords. Dynamic markings: *ff*.
- Perc. 1:** Treble clef, 4/4 time. Features a rhythmic pattern of eighth notes. Dynamic markings: *ff*.
- Cl.:** Treble clef, 4/4 time. Features a melodic line with trills and slurs. Dynamic markings: *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*, *ff*.
- Perc. 2:** Treble clef, 4/4 time. Features a rhythmic pattern of eighth notes. Dynamic markings: *ff*.
- Str.:** Treble clef, 4/4 time. Features a melodic line with slurs and accents. Dynamic markings: *ff*.
- Perc. 3:** Treble clef, 4/4 time. Features a rhythmic pattern of eighth notes. Dynamic markings: *ff*.

Figure 3: Collapsing melodic wedge in “Level 1” of *Play*



Figure 4: Ending of “Level 1” (m. 431-441), trumpet 1-2-3 in C



Figure 5: Beginning of “Level 2” (m. 1-2), trumpet 1 in C

Level 2



Figure 6: Expanding melodic wedge in “Level 3” of *Play*



Figure 7: “Level 1,” m. 144-149. The strings repeat their motive four times in this excerpt.

Also note the woodblock acting as the “on switch” for the oboe,
as well as the triangle that freezes the note in the strings.

Q
144

as if playing a long-lined expressive melody, but turned on and off by the wood block

Ob. 1 *p* *mf*

Perc. 1

Perc. 2 triangle *f*

Perc. 3 wood blocks *ff*

Vln. I A *f* *p* sul pont. *p*

Vln. I B sul tasto flautando *p* *mf* *p*

Figure 8: Trumpet “malfunction” at m. 229 in “Level 1,” trumpet 1-2 in C

The image shows a musical score for trumpet 1-2 in C, specifically at measure 229. The score is written on two staves. The top staff begins with the instruction "cued by conductor" above the first measure. The first measure of the top staff contains a half note on G4, followed by a quarter note on A4, with a crescendo hairpin leading from *pp* to *f*. An asterisk is placed above the quarter note. The second measure of the top staff contains a quarter note on A4, followed by a quarter note on B4, with a crescendo hairpin leading from *pp* to *f*. An asterisk is placed above the second quarter note. The third measure of the top staff contains a half note on C5, with a *ppp* dynamic marking. The bottom staff begins with the instruction "cued by conductor" above the first measure. The first measure of the bottom staff contains a half note on G4, followed by a quarter note on A4, with a crescendo hairpin leading from *pp* to *f*. An asterisk is placed above the quarter note. The second measure of the bottom staff contains a quarter note on A4, followed by a quarter note on B4, with a crescendo hairpin leading from *pp* to *f*. An asterisk is placed above the second quarter note. The third measure of the bottom staff contains a half note on C5, with a *ppp* dynamic marking. The music concludes with a double bar line.

Figure 9: Percussion and strings, pickup into m. 139-141 in "Level 3"

(Italics are my added text)

slapstick and kick drum

ff

ratchet

ff

Entire violin I section joins

Violin 3 and 7 (individual players) each have a solo

7 solo

fff

fff

fff

Entire violin II section joins

3 solo

fff

8 solo
trapped tremolo*
|||

"f"

4 solo
trapped tremolo*

fff

"f"