

GROUP HUG

FOR OPEN INSTRUMENTATION

Sample
Not for performance

BY YSHANI PERINPANAYAGAM
OVERVIEW/SCORE

GROUP HUG sees a family of Japanese Honey Bees (*Apis cerana japonica*) going about their daily business, pottering around the nest making honey, some teamwork, some jostling. This is until their home is invaded by an Asian Giant Hornet (*Vespa mandarinia*), scouting for sweet treasure. However, Japanese Honey Bees have evolved a way to respond to such intruders; they wait for exactly the right moment and then bundle onto the hornet in complete unison. As the hornet cannot survive as high a body temperature as the honey bees, it is effectively boiled alive. The bees are then able to continue with their day as planned before this rude interruption.

See also:

from National Geographic's "Hornets from Hell",
<https://www.youtube.com/watch?v=R5QxUR-mZVM>
(Includes flashing lights)

Sample
Not for performance

DURATION: 5-6 MINUTES

PERFORMANCE NOTES

GENERAL

GROUP HUG balances playful competitiveness with working as a team.

It can be performed with any instrument on any part.

All players should play from their parts, not from the score.

Mistakes are welcome! If something doesn't go to plan, as an ensemble just find a way to pick things up again.

The durations stated in boxes are a guideline; try to stick to them if you can but don't feel hassled by them. No stopwatches necessary!

Only the players with control over moving on from a box are given this approximate timing of a box. If you see a timing in a box, it will either be your cue to move on (e.g. **B4** boxes 5-6), or a group effort (e.g. All **Bs** boxes 12-13)

Every box should be repeated until the cue for the next box is given, or until unanimously felt if a group effort.

Where dynamics are not stated, they are your choice. Be free to make new choices, respond to other bees, and to allow sudden gestures to have the dynamic they need.

If a dynamic is stated in one box, it does not need to be maintained over following boxes (though it can be).

The track is a looped recording, taken near a bee hive; the volume and spacing of speakers should be judged so as to provide a healthy environment for the acoustic **Bs** to sit within, but also to star in!

B1-5 (Players 1-5): The Bees


Prepare or play your instruments so that they buzz when a b is played.

Here are some ideas for how this can be achieved:

- Scrunching foil around strings or over bells
- Paper between double bass strings
- Singing while playing on wind and brass instruments
- Paper, pencils or metal rulers on piano strings.
- Chains on percussion instruments


Percussion can either be tuned (to a b) or untuned but only use one instrument.


There can be more than one player to a **B** part if necessary; you can decide whether to play together or one after the other.

 : play a b of any length. Unless deliberate disruption is occurring (i.e. **B4** and **B5** muscling in on games), leave some airspace between the last player's note and yours, however long or short.

 : a "double" - play two bs (akin to )

Begin the piece on a b in a comfortable register of your instrument.

At , move to a b towards an extreme end of your range.

At , return to the b used previously.

H (Hornet / Player 6): The Hornet

To play **H**, you either need to play an instrument capable of polyphony, or an instrument which has (or could be made to have) the sound most unlike the rest. For example:

- A piano in an ensemble of otherwise single line instruments
- Untuned percussion in an ensemble of otherwise pitched instruments
- A trumpet in otherwise a string ensemble
- A double bass in a string ensemble.

Your instrument can also be prepared / played to buzz - more violently if possible - and across all notes being used. If you are a percussionist, use as wide a range of instruments as you desire. There should only be one **H**.

Either begin the piece offstage and move onstage in time for your entry, or be onstage for the whole piece. Remain onstage until the end of the piece. Your place should be within the ensemble, not separate. Perform your musical material so to be as disruptive as possible.


EXPLANATION OF GAMES

REVERSE DOUBLES

Any player can play a  - a double note akin to . This reverses the direction of play. For example:

B1  B2  B3  B1  B2  B1  B2  B2  etc.

DOUBLE DOUBLES

Any player can play a 

The following player in the sequence should also play  (but not the player following that)

N.B. REVERSE DOUBLES is not in operation during Double Doubles.

Note for **B4** / **B5**: If there is more than one player per part, your whole team has to beat only one opposing **B** to succeed. For example, two **B4**s trying to steal a turn from two **B3**s would *both* need to beat at least *one* (but not all) **B3** to win the turn.

CREDITS

Image in parts: *Vespa Mandarinina* by Gary Alpert @ en.wikipedia
Track: Created from *Domestic Bee Hive* by morass @ freesounds.org

OVERVIEW / SCORE

