

Linaia-Agon — Notes for the Officiant

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This document is intended to be used to instruct and prepare the referee/accountant for any performance of Iannis Xenakis' *linaia-agon*. These notes should serve as a practical supplementation to “The Formal and Harmonic Structures of *Linaia-Agon*” toward that end.

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Sections of Music

The following list shows the discrete sections of music as they will occur in our rendition of the piece. The succession of α , β , γ combats will be played in the choice of combats. This succession is predetermined to simplify the burden on both the participating musicians and the officiant.

1. Linos Against Apollo

2. Choice of Combats

3. Inbetween the α , β , γ Combats

4. α — beginning with Trombone

5. γ — beginning with Horn/Tuba

6. β — beginning with Trombone

7. β — beginning with Horn

8. γ — beginning with Trombone

9. α — beginning with Tuba

10. Inbetween the α , β , γ Combats*

11. Destiny Suspens

12. Victory Chant and Requiem

Alternative successions of combats may hypothetically be used, and the “Inbetween the α , β , γ Combats” sections—here used to delineate the three audible sections of the piece—might hypothetically occur on any

*This particular occurrence of this section might be moved. I haven't decided whether I like it or not. Open to suggestion.

other arbitrary time within the combats; but we will stick to the model above for our performances for the sake of simplicity.

Performance Environment

The role of the officiant is very important if a performance is to be truly representative of the piece as conceived by Xenakis.[†] Essentially, the officiant is employed to help with the logistical/extra-musical details that are required by the piece, to ensure that the piece progresses with good pacing, and finally, to calculate the score from the game matrices. In the score, Xenakis identifies these responsibilities.

However, Xenakis neglects to describe what these responsibilities entail. Perhaps this is because he assumes that the performers' and officiant's intelligence is great enough that identifying the specific tasks that navigating the numerous game matrices require should be no problem. However, even if this is the case, I still think that the whole process should be optimized in order to reduce the whole affair to a simple, easy to execute checklist. But first, let us describe the physical components within the performance environment.

Physical Components

In our rendition of *linaia-agon*, we will make use of a physical game management system. This is necessary because we have chosen to render the games using the proportions defined in the score for optimal strategic advantage for any choice of tactic. That is to

say that for any "choice", we will play based on a random (albeit probabilistic) drawing.

This reduces the execution of these aleatoric sections to a sequence of drawings from particular containers. The combat section of *linaia-agon* includes three components (excluding the choice of combats), and each component (α , β , γ) requires two separate containers. Therefore, in total, we need six separate containers. These six containers ($\{1,a\}$, $\{1,b\}$, $\{2,a\}$, $\{2,b\}$, $\{3,a\}$, $\{3,b\}$) are—

1. Combat α
 - (a) Linos
 - (b) Apollo
2. Combat β
 - (a) Linos
 - (b) Apollo
3. Combat γ
 - (a) Linos
 - (b) Apollo

Each of these containers will have within unique proportions of cards or balls (which ever proves to be more practical) according to the respective optimal strategies for each opponent during each particular game matrix.

The officiant will also have corresponding game matrices for the combats α , β , γ , and a score sheet (attached at the end of this document).

[†]Although I have begun work on a program called "LAPEM" (the *Linaia-Agon* Performance Environment Management system), a human officiant is truer to Xenakis' vision.

Organization

The six containers are organized in groups of two (including each of the three combat matrices), so that everything the officiant needs to direct the progression of any certain combat is immediately available. Therefore, there are a total of three “sets”. See figure 1 on page 3.

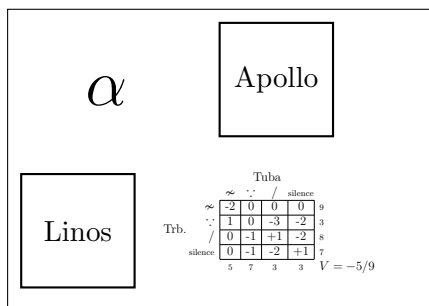


Figure 1: Set α

This figure is a visualization of the physical setup of the set for combat α . The boxes around the labels “Linos” and “Apollo” indicate the location of physical boxes containing the objects which will be drawn in succession—alternating back and forth for the duration of that combat section, and beginning with the opponent specified in the above discrete sections of music. Of course, the sets for β and γ will be structurally identical.

Responsibilities & Tasks Delegated to the Officiant

So, in essence, the responsibilities delegated to the officiant are reduced to the following:

1. Draw several tactics in alternation from each pair of boxes in succession

(each time indicating the tactic drawn to the relevant musician, taking note of the resulting change in game value, and returning the object to the bin)

2. Sum these accumulated values during the Destiny Suspens (the resulting value if positive will indicate the triumph of Linos, and if negative the triumph of Apollo) and indicate the victor

Specifically, the officiant will draw out of each pair of boxes in alternation—beginning with the indicated opponent and in the succession of combat matrices listed below:

1. α — Linos
2. γ — Apollo
3. β — Linos
4. β — Apollo
5. γ — Linos
6. α — Apollo

Each tactic chosen after the initial drawing of any combat will result in an awarding of a certain point value to the total score—this value is located at the intersection of the respective column/row of the current and previous tactic drawn. Therefore, the officiant should take special care to keep track of the current and immediately previous drawings at any time to ensure that the correct points are logged at each turn. The only remaining responsibility, pacing, should be maintained with relative ease and will be discussed informally.

The suggested protocol will be obvious given the score sheet attached at the end of this document.

Score Sheet

The officiant should log the game values in each respective column during each section of the combat. The progression of the combat will follow these columns from left to right. (The initial box from which to be drawn is indicated.)

When it is time for the Destiny Suspens, the summations for each column will be written on the bottom row, and finally, these six values will be summed. The winner will be indicated before the Victory Chant and Requiem.

	α	γ	β	β	γ	α	
initial:	linos	apollo	linos	apollo	linos	apollo	1.
							+
							↓
							= _____
	2.	+	→				

Table 1: Game Points

$$\text{winner} = \begin{cases} \textit{linos} & \text{if the resulting number is negative;} \\ \textit{apollo} & \text{if the resulting number is positive.} \end{cases}$$