

NO-LONE ZONE

For New Perplexity Daxophone Quartet

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2015-2017

INTRODUCTORY TEXT

- 1.1. *Tamper Control Program. The Two-Person Concept (TPC) is central to nuclear surety tamper control measures in the Air Force. It is designed to make sure that a lone individual cannot perform an incorrect act or unauthorized procedure on a nuclear weapon, nuclear weapon system, or certified critical component.*
- 1.2. *Concept Enforcement. Each organization with a mission or function involving nuclear weapons, nuclear weapon systems, or certified critical components:*
 - 1.2.1. *Identifies no-lone zones (where at least two authorized persons must be present during any operation or task).*
 - 1.2.2. *Enforces the Two-Person Concept.*
 - 1.2.3. *Develops procedures to limit entry to authorized persons who meet the requirements of paragraph 1.3.*
- 1.3. *Team Requirements. (Refer to paragraph 1.6.1 for criteria on foreign nationals.) A Two-Person Concept team consists of at least two individuals who:*
 - 1.3.1. *Are certified under the Personnel Reliability Program (PRP), as specified in DoD 5210.42-R AFMAN 10-3902, Nuclear Weapons Personnel Reliability Program.*
 - 1.3.2. *Know the nuclear surety requirements of the task they perform.*
 - 1.3.3. *Can promptly detect an incorrect act or unauthorized procedure.*
 - 1.3.4. *Have successfully completed nuclear surety training according to AFI 91-101, Air Force Nuclear Weapons Surety Program.*
 - 1.3.5. *Are designated to perform the required task.*

(Maj Gen Margaret H. Woodward (April 23, 2013). "AIR FORCE INSTRUCTION 91-104" (PDF-136 KB). p. 2. Retrieved March 16, 2015 – via Federation of American Scientists @ fas.org.)

NO-LONE ZONE

No-lone Zone is a composition for daxophone quartet, based in an interpretative language of sonic cues. There is no linear structure, and improvisation makes up the bulk of the material, yet signals guide the music to and fro. There are a number of "audio logos"—immediately recognizable sounds and instrument-gestures that are familiar to any daxophonist, which can be recognized in even the wildest thicket of musical activity. These cues function as both composed sonic material and also section changes in the piece—they cause a shift in musical mood, density, timbre, or approach. The sound cues are specific, but they do not suggest specific music associated with them.

Any player can evoke these cues at any time in the piece. These cues are signs to other performers that it's time to end one section and begin another. However, in order to complete the segue, the entire ensemble must perform the cue in unison—a section change cannot occur until the shift is accepted and enacted by the entire ensemble, after which there may be a slight *tacet*, and a new musical motif may begin. When all ensemble members sound the cues together, it is the musical equivalent of the "two person concept", in which a nuclear weapon can only be launched by the coordinated keying of two or more qualified individuals. Thus, players can elect to prolong the current musical moment by refusing to perform the sonic cue when it is sounded; in which case, the piece stays in its current section, until all players finally agree to herald the call for the next section.

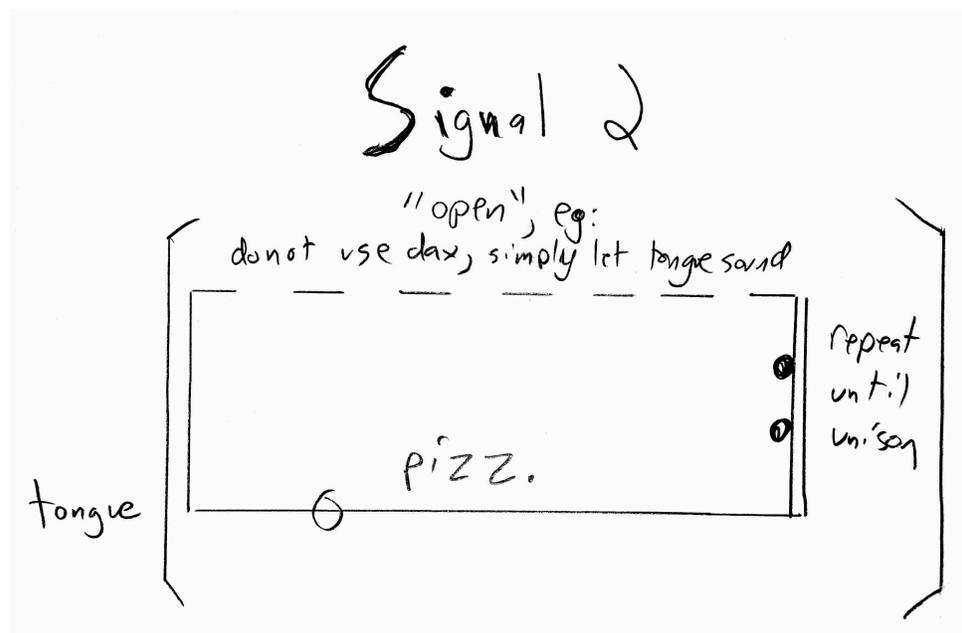
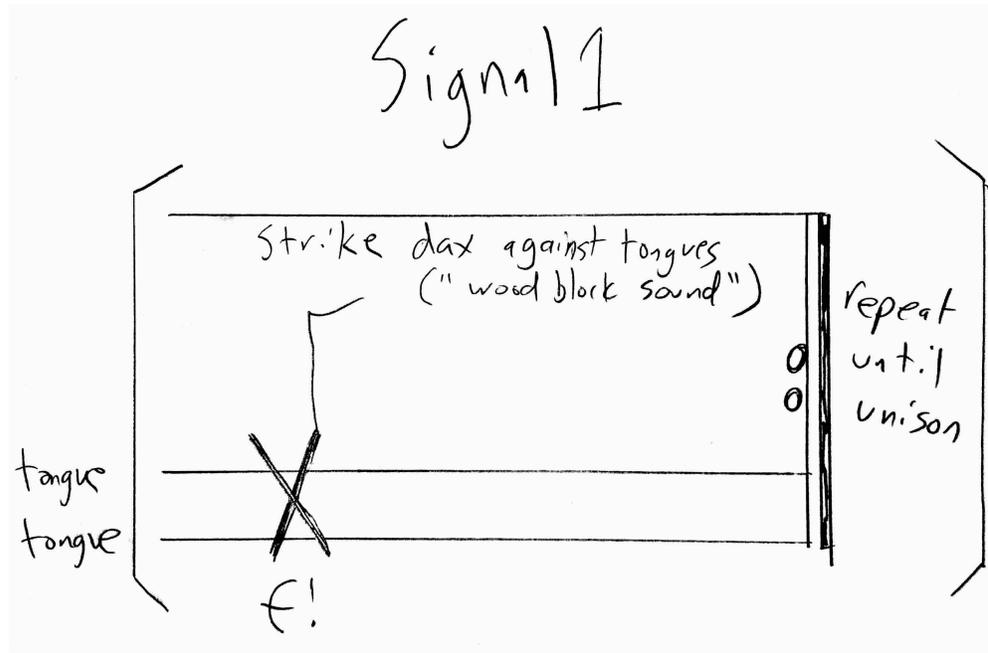
The specific cues are chosen for their idiomatic ubiquity on the daxophone, though, with the understanding that the daxophone is designed uniquely by different builders, they can be modified by different ensembles. Beyond this set of cues, the music can be adapted to multiple settings, and the rules can, of course, be broken by thoughtful ears.

"A momentary breach of the no-lone zone is not a violation if no individual had the opportunity to perform an incorrect act or unauthorized procedure. In performing certain tasks, team members may lose sight of each other or be far apart. One team member may be briefly out of sight to perform a specific task if it is unsafe or physically impossible to maintain constant observation."

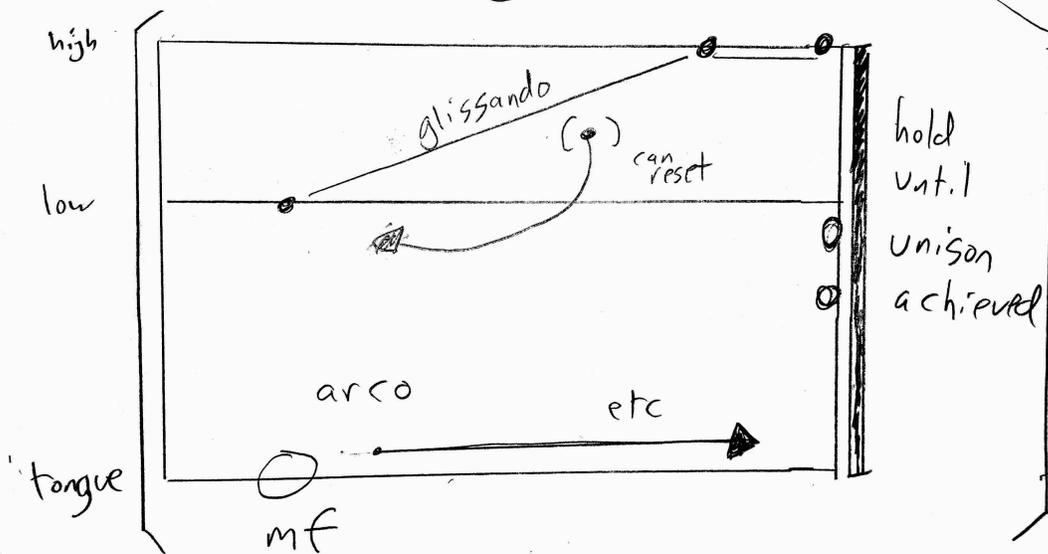
SIGNALS

a *forte pizzicato* pluck of the daxophone tongue, a endlessly long *glissando* up (or down), a sharp clack of the dax against the tongue (woodblock), and a fast *col legno* tremolo of the bow trilling against the wood of the instrument.

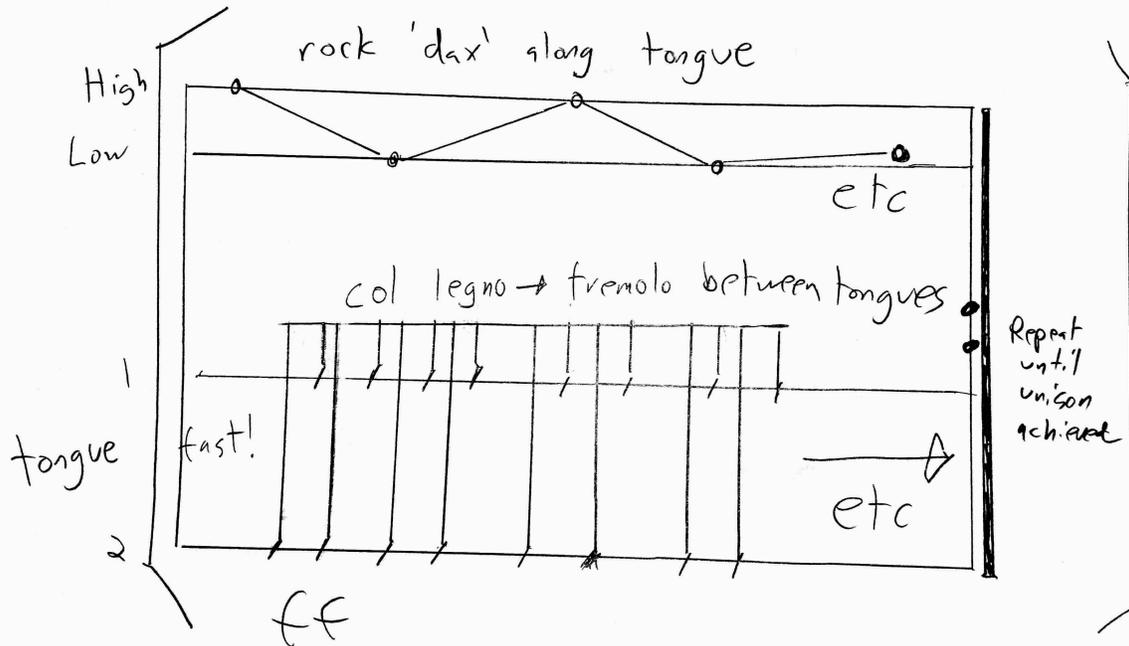
Can be called out of order, at any time. Dynamics are variable. "Unison" does not refer to a strict rhythmic or pitch unison, only that each gesture is achieved as an ensemble. Sections end the signals, heralded by silence and a change of mood.



Signal 3



Signal 4



An ending is simply discovered. This piece may be performed as a stand-alone composition, or connected to other pieces.