



Esther Dyson's 12 Design Rules

For SATB and Keyboard, with optional Double Bass and Vibraphone

Words by Esther Dyson

Music by Nigel Morgan

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with optional Double Bass and
Vibraphone*

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About the Music

Esther Dyson's 12 Design Rules is a part of *Schizophonia* – a 50 minute work for three 'remote' ensembles and electroacoustic media composed for the 10th anniversary of Norway's ILIOS Festival. It acts as a kind of 'cabaret' interlude between a series of choral and instrumental movements. *Schizophonia* uses ISDN communications technology to bring together three simultaneous live performances in different locations, creating a fourth virtual performance on the Internet. Coordinated by a continuo group of three soloists and performed by wind, string and choral ensembles the music addresses fundamental conflicts in the spread of digital communications alongside issues of acoustic ecology. The score makes reference to R. Murray Schafer's *The New Soundscape*, and sets words from Walt Whitman's *Leaves of Grass*, Sean Cubitt's *Digital Aesthetics* and Esther Dyson's *Release 2.0*.

In *Schizophonia* the choral forces are reduced for the *12 Design Rules* to four solo singers with accompaniment from the continuo trio of vibraphone, electric piano and bass. It may be performed live or be pre-recorded and presented as a kind of music video.

The score presented here is for a stand-alone performance by a chamber choir and keyboard accompaniment with optional parts for bass and vibraphone.

About Esther Dyson

Known variously as The Clean Up Queen or The Guru of the Internet Esther Dyson is one of the most remarkable and inspirational figures in commercial business today. Through her newsletter *Release 1.0* and her annual PC Forum she continues to provide valued insight and common-sense advice to all those working with the Internet and e-commerce. *The Design Rules* form a reflective after-word to her book, *Release 2.0*. In this book she charts a personal journey to make sense of the Internet and inspire good practice in the business use of e-communications. Her journey has taken her from being an analyst on Wall Street to a freelance adviser to the former Iron Curtain countries where on her own initiative she set out to facilitate the growth of a vibrant and responsible Internet community.

A Guide to Performance

This is a piece to have fun with, but it does carry a serious message. Enterprising performers should be alive to the theatrical possibilities suggested by the score. The soloists from Det Norsk Solistkor who gave the first performance took it in turn to introduce each Design Rule and used a variety of different accents, characters and theatrical gestures to colour their performance. The role of the electric piano is an important one and it should not be replaced by an acoustic instrument.

Esther Dyson's 12 Design Rules

Text freely adapted by Nigel Morgan from Release 2.0
by Esther Dyson

Introduction

We're the same people
with the same emotions, motivations.
feel the power
shifting from the centre
fluid, changing, friction-free
not description: but prescription
it's what you 'can' do
Go beyond choosing
and start creating;
exactly what you do
with all this
is up to you.

Design Rules for Living

I - USE YOUR OWN JUDGEMENT

Don't be tempted to defer to others.
Defer to their knowledge, yes,
but (you can still)
make up your mind for yourself

II - DISCLOSE YOURSELF

Let people know who you are,
what you stand for.
Let people know (politely)
if you disagree (with them);
they may just have the best answer.

III - TRUST BUT VERIFY

Know you 'can' trust those you deal with.
Be honest when people want to know more about you;

IV - CONTRIBUTE TO THE COMMUNITIES YOU LOVE OR BUILD YOUR OWN

Creating a community in collaboration
(there's nothing more satisfying).

V - ASSERT YOUR RIGHTS AND RESPECT THOSE OF OTHERS

Do unto others
as you would have them
do unto you;

VI - DON'T GET INTO FIGHTS

flame wars get embarrassing.
It's easier to walk away from conflicts

VII - ASK QUESTIONS

There's no other
good way to learn.
You have to
be humble,
be willing
to appear stupid

VIII - BE A PRODUCER

You can do without the overheads;
"you have the choice of everything on offer,
and the choice to make and offer your own".

IX - BE GENEROUS

Be generous.
Give your time.
Give your attention.
It's the only thing
you have to give
that's uniquely yours.

X - HAVE A SENSE OF HUMOUR

"In Cyberspace no one knows you're a dog"
"Don't take life too seriously;
a perfect world would be boring;
an imperfect world offers
opportunities to laugh out loud".

XI - ALWAYS MAKE NEW MISTAKES

Don't avoid mistakes . . .
The Challenge is . . .
Don't avoid mistakes
but learn from them
The Challenge is . . .
Always make new mistakes

XII - NOW DESIGN YOUR OWN

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Esther Dyson's 12 Design Rules

INTRODUCTION

$\text{♩} = 65$ cool and clear

mf
Soprano We're the same peo - ple with the same

mf
Alto We're the same peo - ple with the same

mf
Tenor We're the same peo - ple

mf
Bass We're the same peo - ple

mp
Vibraphone with a jazz-rock edge

mf
Electric Pno.

mf
Double Bass pizz. sempre



3 *f*
S. e - mo - tions with the same e - mo - tions shif - ting from the cen - tre, chan - ging

f *mf*
A. e - mo - tions with the same e - mo - tions feel the power flu - id,

f
T. mo - - ti - va - tions with the same mo - - ti - va - tions

f
B. mo - - ti - va - tions with the same mo - - ti - va - tions

mf *mp*
Vibes

mp
E. Pno.

Db.

5

S. *fric - tion free not de - scri - ption it's what you can do Go be -*

A. *fric - tion free not de - scri - ption it's what you can do Go be -*

T. *but pre - scri - ption it's what you can do*

B. *but pre - scri - ption it's what you can do*

Vibes *mf mp*

E. Pno. *mf mp*

Db.

7

S. *- yond choo - sing and start cre - a - ting e - xa - ctly*

A. *- yond choo - sing and start cre - a - ting e - xa - ctly*

T. *Go be - yond choo - sing and start cre - a - ting e - xa - ctly*

B. *Go be - yond choo - sing and start cre - a - ting e - xa - ctly*

Vibes

E. Pno. *mp*

Db. *mp*

RULE NO.2 - DISCLOSE YOURSELF

17

S. *freely*
but you can still make up your mind for your - self
Let peo - ple

A.
but you can still make up your mind for your - self
Let peo - ple

T.
but you can still make up your mind for your - self
Let peo - ple

B.
but you can still make up your mind for your - self
Let peo - ple

Vibes
mf *f* *mp*

E. Pno.
mf

Db.
mf

20

S.
know who you are
what you stand for
let peo - ple know if you

A.
know who you are
what you stand for
let peo - ple know if you

T.
know who you are
what you stand for
let peo - ple know if you

B.
know who you are
what you stand for
let peo - ple know if you

Vibes

E. Pno.

Db.

23

S. *dis - a - gree* *they might just have the best* *an - swer*

A. *dis - a - gree* *they might just have the best* *an - swer*

T. *dis - a - gree* *they might just have the best* *an - swer*

B. *dis - a - gree* *they might just have the best* *an - swer*

Vibes

E. Pno.

Db.

f

f

f



RULE NO.3 - TRUST BUT VERIFY
very simply

27

S.

A. *Know you can trust those you deal with be ho - nest when peo - ple*

T.

B.

Vibes

E. Pno.

Db.

33

$\text{♩} = 100$ very rhythmic

S. *Know Know you Know you can you can*

A. *want to know more a - bout you Know Know you Know you can you can*

T. *Know Know you Know you can you can*

B. *Know Know you Know you can you can*

The following passage is based on a singing game by Jon Gibson called Round About Sugaree. In this game a group of singers break up a song into short but metrically uneven phrases. The singers then progress through the phrases independently.

E. Pno. *mp*



39

S. *trust those you deal with be ho - nest when peo - ple when peo - ple want to know*

A. *trust those you deal with be ho - nest when peo - ple when peo - ple want to know*

T. *trust those you deal with be ho - nest when peo - ple when peo - ple want to know*

B. *trust those you deal with be ho - nest when peo - ple when peo - ple want to know*

The singers must then decide on how times they should repeat each phrase - independently of each other. The result is an extraordinarily complex sequence of loops similar to that found in some African music.

E. Pno.

44

S. *more a - bout you* *Know you can trust those* *you deal with* *be ho - nest*

A. *more a - bout you* *Know you can trust those* *you deal with* *be ho - nest*

T. *more a - bout you* *Know you can trust those* *you deal with* *be ho - nest*

B. *more a - bout you* *Know you can trust those* *you deal with* *be ho - nest*

When you reach bar 44 keep repeating until everyone has 'caught up'

E. Pno.



49

S. *when peo - ple want to know* *more a - bout you*

A. *when peo - ple want to know* *more a - bout you*

T. *when peo - ple want to know* *more a - bout you*

B. *when peo - ple want to know* *more a - bout you*

E. Pno.

RULE NO.4 - CONTRIBUTE TO THE COMMUNITIES YOU LOVE

53

very precise

mf

S. *mf* Cre - a - ting a co - mmu - ni - ty in co - lla - bo - ra - tion

A. *mf* Cre - a - ting a co - mmu - ni - ty in co - lla - bo - ra - tion there's no

T. *mf* Cre - a - ting a co - mmu - ni - ty in co - lla - bo - ra - tion there's no thing more

B. *mf* Cre - a - ting a co - mmu - ni - ty in co - lla - bo - ra - tion there's no thing more

Vibes

E. Pno. *ad lib.*

Db. *mf*



58

S. there's no thing more sa - tis - fy - ing Cre - a - ting a co - mmu - ni - ty in

A. thing more sa - tis - fy - ing Cre - a - ting a co - mmu - ni - ty in co - lla - bo - ra - tion

T. sa - tis - fy - ing Cre - a - ting a co - mmu - ni - ty in co - lla - bo - ra - tion there's no

B. sa - tis - fy - ing Cre - a - ting a co - mmu - ni - ty in co - lla - bo - ra - tion there's no

Vibes

E. Pno.

Db.

RULE NO. 5 - ASSERT YOUR RIGHTS

$\text{♩} = 80$ prayerfully

63

S. *co - lla - bo - ra - tion* *there's no thing more* *sa - tis - fy - ing*

A. *there's no thing more* *sa - tis - fy - ing* *Do un - to o - thers* *mp*

T. *thing more* *sa - tis - fy - ing*

B. *thing more* *sa - tis - fy - ing*

Vibes *optional* *mp*

E. Pno. *mp*

Db.



69

S. *Do un - to o - thers* *as you would have them* *do un - to you* *Do*

A. *as you would have them* *do un - to you* *Do un - to o - thers* *as*

T. *mp* *Do un - to o - thers* *as you would have them*

B. *mp* *Do un - to o - thers* *as you would have them*

Vibes

E. Pno.

Db.

72

S. un - to o - thers as you would have them do un - to you

A. you would have them do

T. do un - to you Do un - to o - thers as you would have them do un - to

B. do un - to you Do un - to o - thers as you would have them do un - to

Vibes

E. Pno.

Db.

RULE NO.6 - DON'T GET INTO FIGHTS

75

$\text{♩} = 100$ thoroughly confident

S. *ff* Flame wars

A. *ff* Flame wars

T. *ff* Flame wars

B. *ff* Flame wars

Vibes *mf* *f*

E. Pno. *f* *ff*

Db. *f* *ff*

you

79

S. *f* get em - ba - rra - ssing *ff* Flame wars *f* get em - ba - rra - ssing

A. *f* get em - ba - rra - ssing *ff* Flame wars *f* get em - ba - rra - ssing

T. *f* get em - ba - rra - ssing *ff* Flame wars *f* get em - ba - rra - ssing

B. *f* get em - ba - rra - ssing *ff* Flame wars *f* get em - ba - rra - ssing

Vibes *mf* *f* *mf*

E. Pno. *f* *ff* *f*

Db. *f* *f*

82

S. *mf* get em - ba - rra - ssing *mf* it's ea - sier to walk a - way from con - flicts

A. *mf* it's ea - sier to walk a - way from con - flicts

T. *mf* get em - ba - rra - ssing *mf* it's ea - sier to walk a - way from con - flicts

B. *mf* get em - ba - rra - ssing *mf* it's ea - sier to walk a - way from con - flicts

Vibes *mp*

E. Pno. *mf*

Db. *mf*

repeat ad lib and fade

86

S. *f* it's ea - sier to walk a - way from con - flicts walk a - way from con - flicts

A. *f* it's ea - sier to walk a - way from con - flicts walk a - way from con - flicts

T. *f* it's ea - sier to walk a - way from con - flicts walk a - way from con - flicts

B. *f* it's ea - sier to walk a - way from con - flicts walk a - way from con - flicts

repeat ad lib and fade

Vibes *mf*

E. Pno. *f*

Db. *f*

RULE NO.7 - ASK QUESTIONS

90

$\text{♩} = 80$ *bright with swing*

Vibes *mp*

E. Pno. *mf*

Db. *mp*

95

Vibes

E. Pno.

Db.

101

mp *poco a poco parlando*

S. *mp* There's no o - ther good way to learn be wi - ling to a - ppear

A. *mp* There's no o - ther good way to learn be wi - ling to a - ppear

T. *mp* *(spoken solo)* Ask ques - tions There's no o - ther good way to learn you have to be hum - ble *poco a poco parlando*

B. *mp* There's no o - ther good way to learn you have to be hum - ble

Vibes *optional*

E. Pno.

Db.



107

RULE NO.8 - BE A PRODUCER
have fun

S. *stu - pid*

A. *stu - pid*

T. *(Like a 'voice-over' for a TV commercial)*
You can do with - out the o - ver - heads *(repeat ad lib)*

B. You can do with - out the o - ver - heads

Vibes

E. Pno.

Db.

RULE NO.9 - BE GENEROUS

♩ = 65 expansive

110

S. *mf* Be ge - ne - rous give your time, your a - tten - tion

A. *mf* You can do with out the o - ver - heads Be ge - ne - rous give your time, your a - tten - tion

T. *mf* Be ge - ne - rous give your time, your a - tten - tion

B. *mf* Be ge - ne - rous give your time, your a - tten - tion

Vibes *mp*

E. Pno. *mp*

Db. *mp*



RULE NO.10 - HAVE A SENSE OF HUMOUR

113

S. that's u - nique - ly yours "in Cyberspace no one know's you're a dog"

A. that's u - nique - ly yours "... don't take life too seriously"

T. it's the o - nly thing you've got to give "... a perfect world would be so boring"

B. it's the o - nly thing you've got to give "... an imperfect world offers opportunities to laugh out loud"

Vibes

E. Pno.

Db.

RULE NO.11 - ALWAYS MAKE NEW MISTAKES

116 $\text{♩} = 65$

S. *f* Don't a-void mis-takes Don't a-void mis-takes the cha-lenge

A. *f* Don't a-void mis-takes Don't a-void mis-takes the cha-lenge

T. *f* the cha-lenge is but learn from

B. *f* the cha-lenge is but learn from

Vibes *mp*

E. Pno. *mf*

Db. *mf*

RULE NO.12 NOW DESIGN YOUR OWN

118

S. is al-ways make new mi-stakes

A. is al-ways make new mi-stakes

T. al-ways make new mi-stakes

B. al-ways make new mi-stakes

Vibes *mf* *f*

E. Pno. *mf* *f*

Db. *f*

Now, design your own rules . . .