

to sTem

the text song

for soprano, Bb clarinet, and piano

lyrics adapted from
Richard Bartle

music by Tim Labor

Approximate duration 0:56

"the text song" for soprano, Bb clarinet and piano
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Lyrics adapted from an interview with Professor Richard Bartle from documentary *Get Lamp* by Jason Scott (2010) (<http://www.getlamp.com/>) and used with permission.

The soprano is advised to review the original 4.5 minute interview segment on youtube (https://www.youtube.com/watch?v=ol5itQ_EhRo) starting at 45:22.

FULL INTERVIEW TRANSCRIPTION

Richard Bartle:

Let's have a little thought experiment here. Right.

You're playing in a virtual world, and it's got these pictures and they're looking pretty good.

And you think "Oh that's pretty good. Yeah yeah...
"yeah - I like these pictures

But you know... they're only... I mean it's a three D world, but I'm only seeing it in 2D on the screen.

So maybe if I got like the little headset on now and put on that, then uh...
Now I can see in 3D.

But if I move my head a bit too much...

Well maybe if we put little sensors on so I can move my head.

Uh yeah. Now I can see it properly. Ah yes. It's all here..

But I'm still only seeing things and maybe I could have some feeling as well.

So I put a little data glove and oh it feels warm. Uh that's good.

But I'm not hearing things.. I got the goggles on. And I haven't got this sense of being in a place. Maybe I want to be able to move.

So let's get these like big like coffin things and fill them full of these gels and I'll take off all of my clothes and put on all of these different devices, and I'll lay down in it, and put all these electric currents through and make it feel hard or soft. And it gives me the impression that I'm actually walking through grass through generating...

And now. Now I'm beginning to feel that I'm really in one of these places.

But of course really what all that's happening is that my senses are being fooled into this.

What would happen if I just cut out the whole business with the fingers, and stick a little jack in the back of your head? And it goes right into the spinal cord and then you're talking straight to the brain there.

<break>

All the senses that come into your brain -- they're all filtered and used to create a world model inside your head in your imagination. But if you could talk straight to that imagination -- cut out all the senses -- then it would be impossible to ignore it.

You couldn't say "oh that's just an image of a dragon." That would *be* a dragon.

If there was some kind of technology that could allow you to talk straight to the imagination.

Well there is.

And it's called text.

And it's been around for several thousands of years.

And I have seen people leap out of their chairs when a line is said in front of them:

"There is an immense fire-breathing dragon here."

And when you're typing the output as in words is the same as the input; there's no shift. It's not that you're looking at a picture and then typing in words... looking at a picture... and moving a mouse around.

It's the same environment.

It's all words.

It's all thought.

It's all the imagination.

When you're dealing with text, it's really for those people who have got strong imaginations. And the tragedy is that many people have strong imaginations, but they never get to play the text because they went for the graphics first

Will we always have text?

We will always have text.

Will it always be inferior to graphics?

Well, in in terms of player numbers, yes, but in terms of player experience, no.

Because no matter how far you take graphics, eventually the farthest you can get is text.

<break>

It's a rant for you.

* * *

to stem

the text song

Lyrics adapted from
Richard Bartle

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Jauntily caffeinated

♩.=86

A

Soprano *mf*
You're in a vir-tu-al world! and it's got these pic - tures_ and it's

Clarinet in Bb

Piano *mf* *mp* *mf* *mp*
ped. ad. lib. "Music Hall" *mp* *sim.*

B

poco rit.

S. 5
look-ing pret - ty good, but it's a three D world and you're on-ly see-ing it in two D!

Pno.

C

D

(mime putting on a headset)
Maybe if you put on a little headset...

A tempo

S. 9
Now you see in three D but if you

Pno. *mf* *mp* *sf*

F

(mime sensors)

(mime data glove)

13

S. *move your head too much* *May - be lit - tle sen - sors* *May - be a da - ta glove*

Pno. *mp* *mf* *f*

(mime VR submersion)

E

16

S. *May-be a cof-fin fill'd with gels. You'd take off all your clothes and* *run e-lectric cur-rents and it*

Pno. *f-mf* *sfp* *p*

18

S. *gives you the im-pres-sion* *you're run-ning* *through* *grass.*

Pno. *mf* *p*

But all that's happening is your senses are being fooled.

G

They're filtered and being used to create a world model in the imagination.

- straight to that imagination then it would be impossible to ignore it.

20

S. *If you could talk -*

Pno. *pp* *(first time only)*

You wouldn't say,
 "Oh that's just an image of a dragon."
 - *be* a dragon.
 If there was some
 kind of technology...

22 **H** That would - **I**

S. *mp*

Cl. 1

Pno. *n. poco a poco*

24 **J** Well there is. It's called text. **K** - "There is an immense, **L** fire-breathing dragon here." (short) $\text{♩} = 92$

And I have seen people
 leap out of their chairs at the line, -

S. *mp*

Cl. 1 *cresc. f ff sff*

Pno. *mp p f ff sff mp* Lightly

28 Lightly *mf*

S. Will we al - ways have text? We will al-ways have text be - cause no

S. *mf*

Pno. *p*

32

S. mat - ter how far you take graph - ics the fur - thest you get is text!

S. *p*

Cl. 1 *p*

Pno. *p*