(for Wheel of Fortune *and electronic instruments)*
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>> Overview

Between one and three people play a game of Wheel of Fortune to which an ensemble of electronic musicians accompanies and responds. The piece may be performed live or liberally edited into a fixed video version. You should have FUN and make a lot of SOUNDS.

>> Roles

Contestants
    1 – 3 players to play the game (may double as performers)

Performers
    any number of performers playing drum machines, samplers, computers, synthesizers, etc.

The GSP (Game Sound Person)
    at least one performer should be manipulating sounds from the game which may include contestant sounds. GSP can use any tools to manipulate the game sounds, live or not. Examples include sampling in Max, Ableton, or with an MPC; live processing with Max, Ableton, or with guitar pedals; and/or anything else.

>> *Wheel of Fortune*

There are two tried and true versions of the game by ShareData that can run either in browser on archive.org or offline with DOSbox (better results). They run exactly the same but the second edition has arguably more difficult puzzles. However, the piece can be adapted to any version of *Wheel of Fortune*, including taped episodes of the hit TV game show.

    First Edition (DOS 1987)
    Second Edition (DOS 1988)

Each Wheel of Fortune game has three rounds of puzzles followed by a bonus round for the winner. Both the game and sound can be live, just the sound can be live, or both parts can be fixed.

First Round

Contestants begin the game. Performers enter gradually. Entire ensemble does not have to be present. Only use, sample, manipulate game sounds for this round. Effects can be used (delay, reverb, distortion, etc). Keep it moderately tasteful. Texture should be sparse. No consistent pulse. Play off the game. Add interest through reactions like a good studio audience would.

At the end of the round, one performer plays/sings along to the theme ('Three Cheers for the Red, White, and Blue,' from 'The Stars and Stripes Forever') as it plays. It may be in unison, or freely, pitched or unpitched, and should be at a competing volume. Trail off when it finishes.

Second Round

1 or 2 performers establish pulse. Other performers enter adding to the texture. Performers create layers of rhythmic, texture, timbral, temporal complexity that develops over the course of the round.

As the round gets closer to ending, texture becomes denser. When round ends all performers play along with the theme. Should be loud.

Third Round

Performers start together with material similar to that of the previous round. Pulse begins to vary and loosen. Material becomes more frenetic. Ensemble comes apart and back together in response to the tension of the game play.

When the round enters puzzle solve, performers reach peak intensity in terms of dynamics, density, and self-interest. If puzzle solve FAILS, performers return to previous material with more aggression until back in puzzle solve. When puzzle is solved, performers sustain very loudly without completely overpowering the theme as it plays.

Bonus Round

Performers continue a sustained wall of sound into the bonus round, getting much softer after the theme ends. Individual material may vary slightly but only briefly. One soloist rises from the texture to improvise in counterpoint with the contestant. If the contestant wins, all performers stop together with the start of the theme. If contestant loses, performers fade out to nothing during the champion screen.

>>> end.