

**Bob's Party**  
for instrumental and/or vocal quartet

**Michael Boyd**  
2013

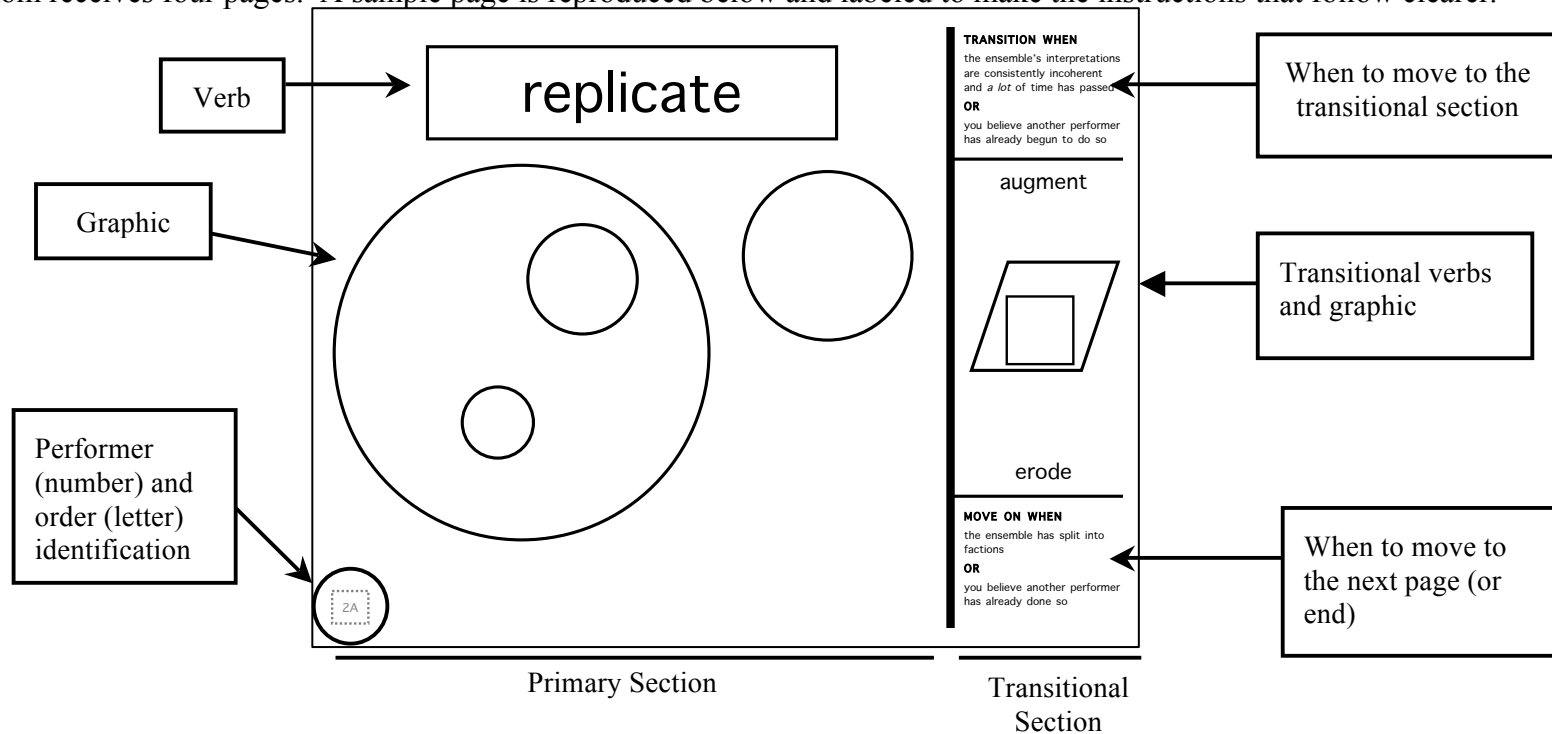
# Performance Instructions

## Basic Information

This piece is for four musicians of any type, vocal and/or instrumental (including live electro-acoustic/computer performers), though performers from other disciplines such as dance or theater may also be included. Performers' skill levels may range from novice to professional. The total duration of a given performance is left to the ensemble's discretion, and may be agreed upon in advance or naturally arise from the performance process. Performances may take place in any performance venue, including non-traditional spaces, and the ensemble may physically configure itself in any way as long as performers can generally see and hear each other.

## Performance Score

The final sixteen pages of this document comprise the work's performance score, and are distributed evenly to ensemble members, each of whom receives four pages. A sample page is reproduced below and labeled to make the instructions that follow clearer.



## **Performance Process**

Every score page is similarly configured. A grey number (1-4) and letter (A-D) are found at the lower left portion of each page. The number corresponds to each of the four performers, and the letters indicate the order (alphabetical) in which the pages are performed. Thus one individual will perform 1A, 1B, 1C and 1D in that order, another will perform 2A, 2B, 2C and 2D, and so forth.

Each page is divided into two sections by a thick vertical line. The larger section found to the left of this line is interpreted first and considered the page's primary material, while the smaller section located to the right of the line is addressed second and considered transitional. Both sections contain graphic and text data that shapes and guides the choice of performance gestures.

A performance begins with the ensemble interpreting the pages labeled "A," and each individual initially focuses on the larger, primary section of the page. The primary section of every page features a single verb and large graphic image, which are interpreted concurrently. The performance gestures that result from this interpretation can be sonic, visual and/or theatrical, and may be partially or wholly in reaction to the actions of one or more of the other ensemble members. The exact way that a verb/image pair suggests gesture(s) will vary significantly, as none have obvious performance connotations and might be interpreted in myriad ways. Over time performers should attempt to express the "essence" of each verb/image pair through varied interpretations (though of course repetition may be employed as part of a specific interpretation). The primary sections of each page identified with the same letter are somewhat related and somewhat distinct, featuring semi-related graphic images and semi-synonymous verbs. The ensemble should allow any resulting congruency (or variability) to arise organically from the performance, and not overtly coordinate in a forced or artificial manner. Performers should be creative, experiment, and explore!

The transitional section of each page is split into three subsections by thinner horizontal lines. The upper and lower subsections respectively indicate when performers should move to the transitional section and move on to the next page (or end). The middle portion of the transitional section features two oppositional verbs and a graphic image.

Events that occur during a performance (and performers' understanding of those events) determine when performers move to the transitional section of the page. The score sample found on the previous page reads, "TRANSITION WHEN the ensemble's interpretations are consistently incoherent and *a lot* of time has passed OR you believe another performer has already begun to do so." Thus the individual interpreting this page should move to the transition section when they feel that the ensemble has been incoherent for some time, or when they think that another performer has already moved to this section of the page (whichever occurs first). Other pages feature different (or in some cases the same) "TRANSITION WHEN" criteria, though all instruct the performer to move on

when they believe another has already done so. Thus the ensemble should move forward at roughly, though not exactly, the same pace.

The center portion of the transitional section, which features a pair of oppositional verbs and a small graphic image, should be approached in essentially the same way as the primary section (see above). There is less (overt) commonality of these sections across the ensemble, though, as mentioned above, any similarity or contrast of interpretations between performers should arise naturally and not be artificially coordinated.

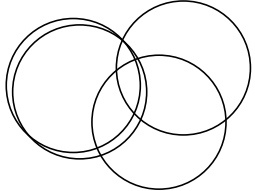
The lowest subsection of the transitional portion of the page also references occurrences that might arise during performance, though these events signal to a performer to move to the next page (in alphabetic order) or stop performing (should they be interpreting the final page labeled “D”). Performers should not attend to or employ this subsection until they have begun to interpret the verbs and graphic found in the middle of the transitional section of the page. The previous score example reads, “MOVE ON WHEN the ensemble has split into factions OR you believe another performer has already done so.” The interpreting performer should thus move to the next alphabetically labeled score page either when they feel the ensemble has split into groups or when they believe another performer has already moved on to the next page (whichever occurs first). The initial impetus is different for each page, though all pages instruct the performer to move on when they believe another has already done so (again causing the ensemble to move forward at approximately, though not exactly, the same pace). Performers interpreting their last page (“D”) will find the this subsection begins “END WHEN...”; once either listed criteria has been met the interpreting performer should cease to perform (in any manner of his/her choosing). The performance ends when all four performers have ceased to perform.

To provide a more global sense of this piece, the next page features all sixteen score pages organized by performer (rows) and performance order (columns).

Performer 1

**A**

parallel



18

**TRANSITION WHEN**  
the page's essence has been thoroughly and exhaustively articulated by the ensemble  
**OR**  
you believe another performer has already begun to do so

assemble

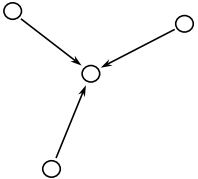
**7**

disassemble

**MOVE ON WHEN**  
you feel it's time to add  
**OR**  
you believe another performer has already done so

**B**


transform



19

**TRANSITION WHEN**  
the ensemble's interpretations are consistently unbalanced and a lot of time has passed  
**OR**  
you believe another performer has already begun to do so

converge

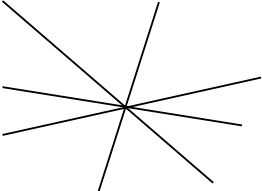


diverge

**MOVE ON WHEN**  
the ensemble reaches total cohesion and congruity  
**OR**  
you believe another performer has already done so

**C**


oppose



15

**TRANSITION WHEN**  
someone in the ensemble seems to have deviated too much from the page's essence  
**OR**  
you believe another performer has already begun to do so

homogenize




diversify

**MOVE ON WHEN**  
something deviating happens  
**OR**  
you believe another performer has already done so

**D**


obscure



10

**TRANSITION WHEN**  
you feel that you have deviated too much from the page's essence  
**OR**  
you believe another performer has already begun to do so

intensify

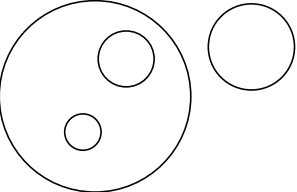


dissipate

**END WHEN**  
if anyone else there is nothing else worth doing  
**OR**  
you believe another performer has already done so

Performer 2


replicate



24

**TRANSITION WHEN**  
the ensemble's interpretations are consistently unbalanced and a lot of time has passed  
**OR**  
you believe another performer has already begun to do so

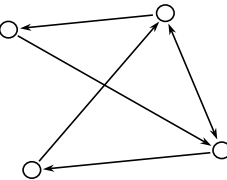
augment



erode

**MOVE ON WHEN**  
the ensemble has split into sections  
**OR**  
you believe another performer has already done so


extend



20

**TRANSITION WHEN**  
someone in the ensemble seems to have deviated too much from the page's essence  
**OR**  
you believe another performer has already begun to do so

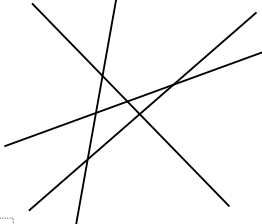
integrate



disintegrate

**MOVE ON WHEN**  
something strangely familiar happens  
**OR**  
you believe another performer has already done so


counteract



25

**TRANSITION WHEN**  
you feel that you have deviated too much from the page's essence  
**OR**  
you believe another performer has already begun to do so


penetrate



extract

**MOVE ON WHEN**  
nothing on seems easier than  
**OR**  
you believe another performer has already done so


blur



22

**TRANSITION WHEN**  
the page's essence has been thoroughly and exhaustively articulated by the ensemble  
**OR**  
you believe another performer has already begun to do so

connect

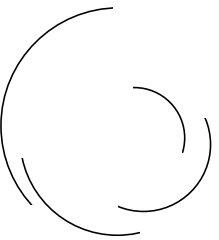


disconnect

**END WHEN**  
you feel like things have just become interesting  
**OR**  
you believe another performer has already done so

Performer 3


imitate



26

**TRANSITION WHEN**  
someone in the ensemble seems to have deviated too much from the page's essence  
**OR**  
you believe another performer has already begun to do so

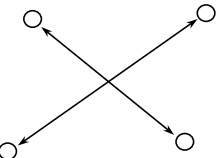
continue



discontinue

**MOVE ON WHEN**  
something captivating happens  
**OR**  
you believe another performer has already done so


mutate



28

**TRANSITION WHEN**  
you feel that you have deviated too much from the page's essence  
**OR**  
you believe another performer has already begun to do so

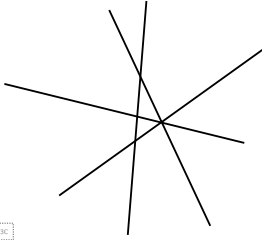
conform



deform

**MOVE ON WHEN**  
it seems like it is time  
**OR**  
you believe another performer has already done so


antagonize



29

**TRANSITION WHEN**  
the page's essence has been thoroughly and exhaustively articulated by the ensemble  
**OR**  
you believe another performer has already begun to do so


expand



contract

**MOVE ON WHEN**  
you are bored  
**OR**  
you believe another performer has already done so


confuse



30

**TRANSITION WHEN**  
the ensemble's interpretations are consistently unbalanced and a lot of time has passed  
**OR**  
you believe another performer has already begun to do so

configure

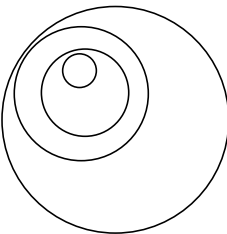


reconfigure

**END WHEN**  
the ensemble has unraveled  
**OR**  
you believe another performer has already done so

Performer 4

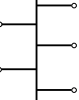
proliferate



44

**TRANSITION WHEN**  
you feel that you have deviated too much from the page's essence  
**OR**  
you believe another performer has already begun to do so

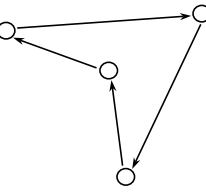
oscillate



persist

**MOVE ON WHEN**  
documentation has become unmanageable  
**OR**  
you believe another performer has already done so


convert



48

**TRANSITION WHEN**  
the page's essence has been thoroughly and exhaustively articulated by the ensemble  
**OR**  
you believe another performer has already begun to do so

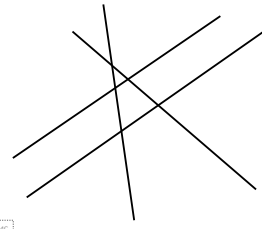
smooth



roughen

**MOVE ON WHEN**  
you feel isolated  
**OR**  
you believe another performer has already done so


negate



40

**TRANSITION WHEN**  
the ensemble's interpretations are consistently unbalanced and a lot of time has passed  
**OR**  
you believe another performer has already begun to do so


centralize



decentralize

**MOVE ON WHEN**  
the ensemble has become self-organizing  
**OR**  
you believe another performer has already done so


ambiguate



40

**TRANSITION WHEN**  
someone in the ensemble seems to have deviated too much from the page's essence  
**OR**  
you believe another performer has already begun to do so

move

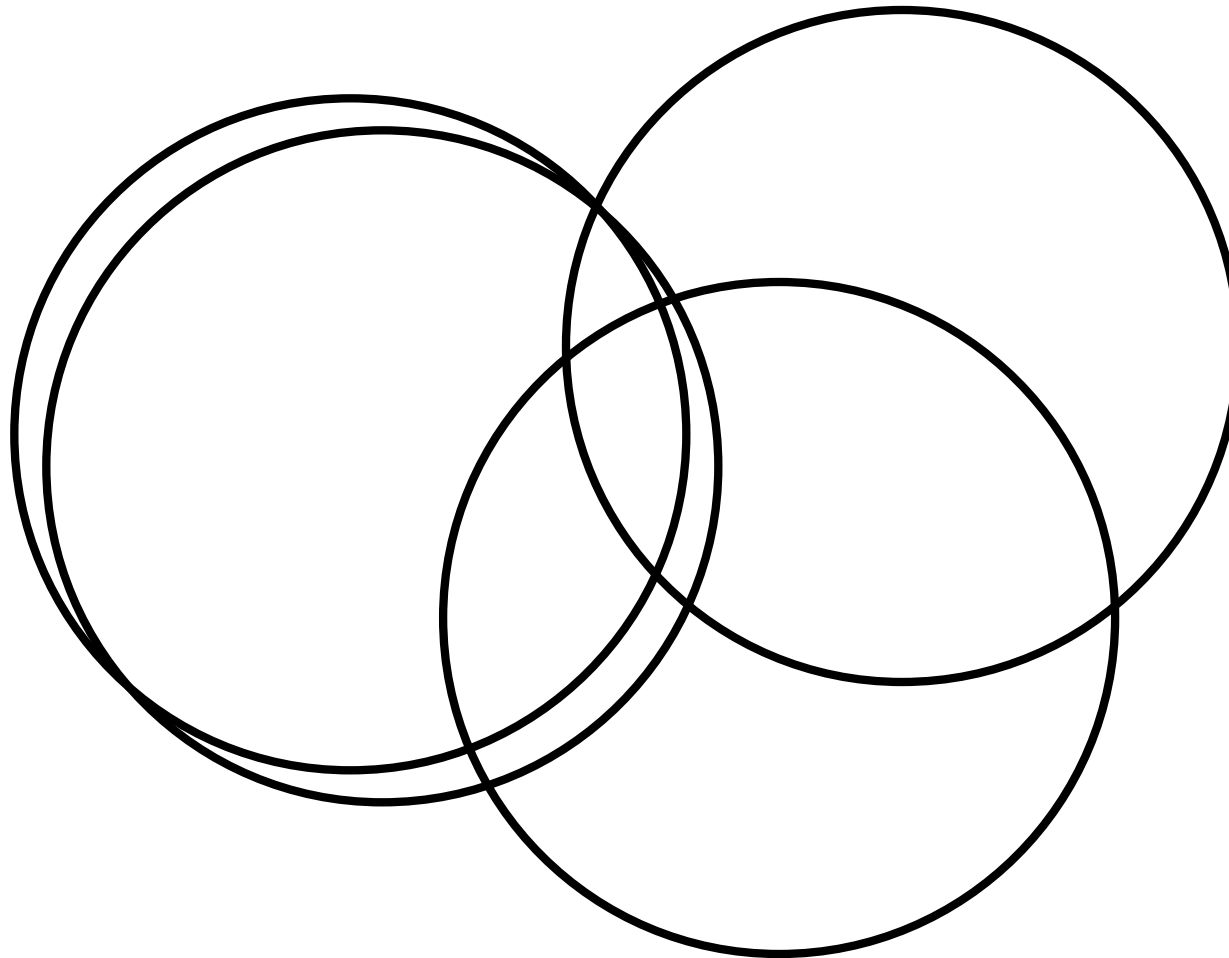


stop

**END WHEN**  
nothing expected happens  
**OR**  
you believe another performer has already done so

Performance Score

parallel



**TRANSITION WHEN**

the page's essence has been thoroughly and exhaustively articulated by the ensemble

**OR**

you believe another performer has already begun to do so

assemble

7

disassemble

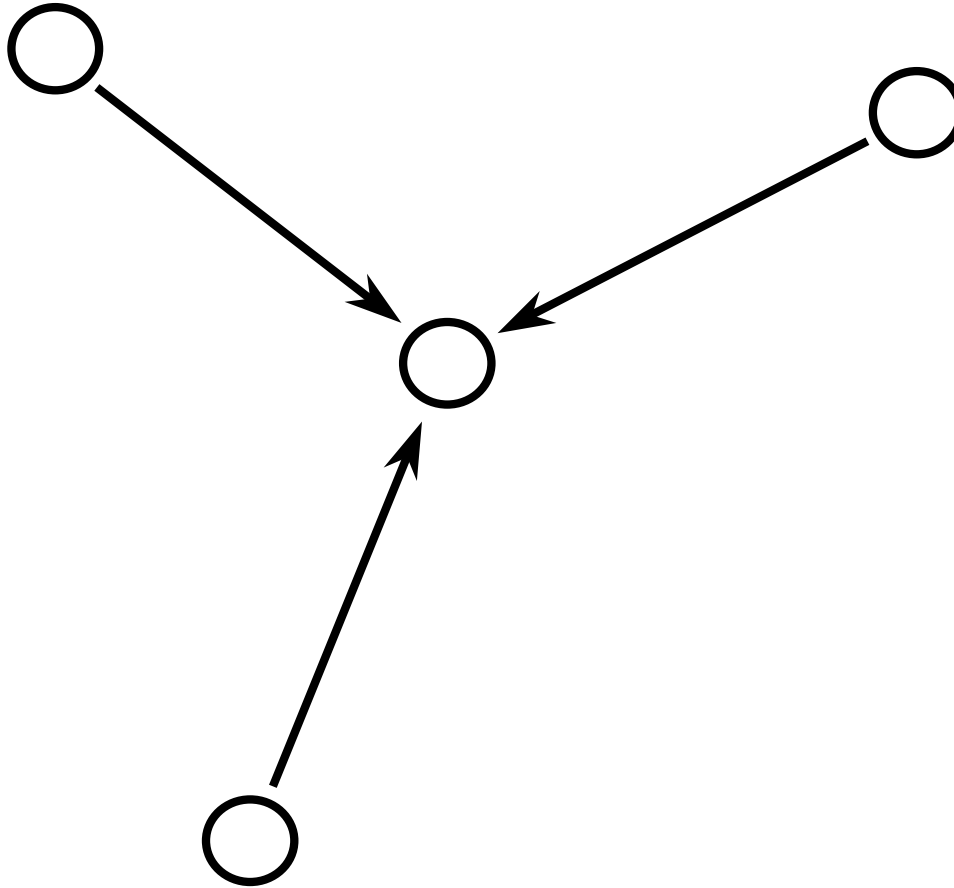
**MOVE ON WHEN**

you have nothing new to add

**OR**

you believe another performer has already done so

# transform



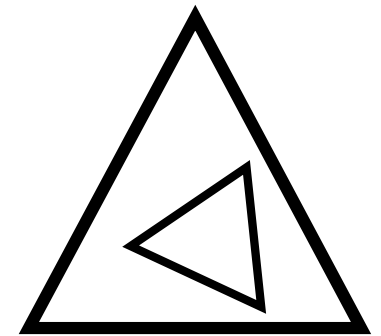
## TRANSITION WHEN

the ensemble's interpretations are consistently incoherent and *a lot* of time has passed

OR

you believe another performer has already begun to do so

## converge



## diverge

## MOVE ON WHEN

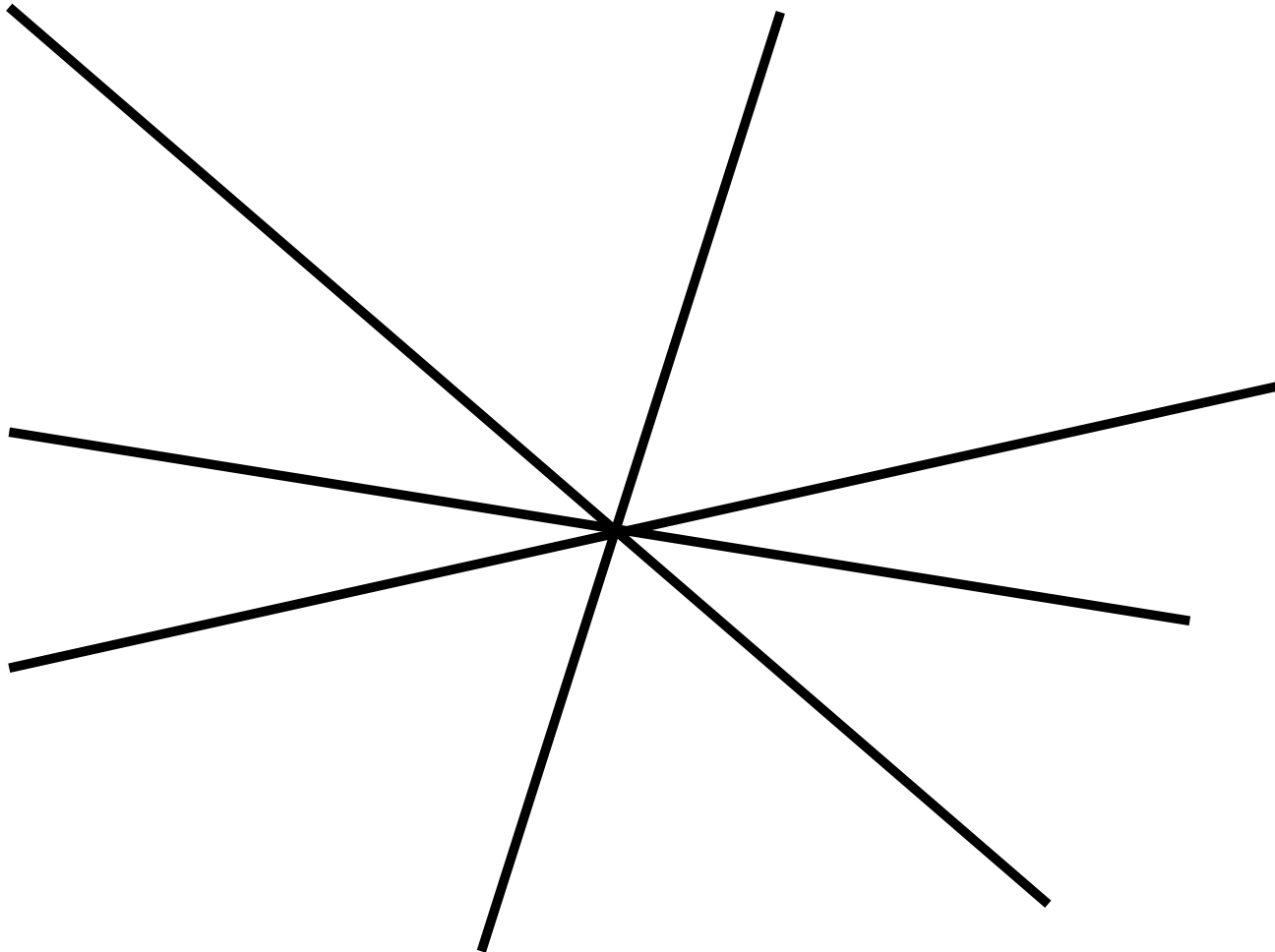
the ensemble exhibits total cohesion and congruity

OR

you believe another performer has already done so



oppose



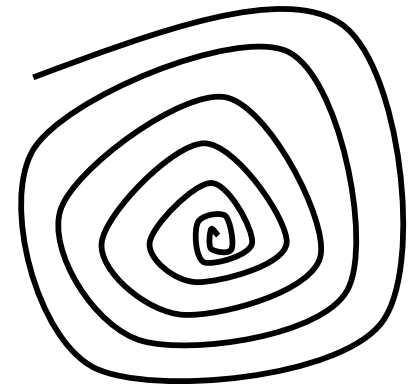
**TRANSITION WHEN**

someone in the ensemble seems to have deviated too much from the page's essence

**OR**

you believe another performer has already begun to do so

homogenize



diversify

**MOVE ON WHEN**

something shocking happens

**OR**

you believe another performer has already done so

# obscure

0

1

3

7

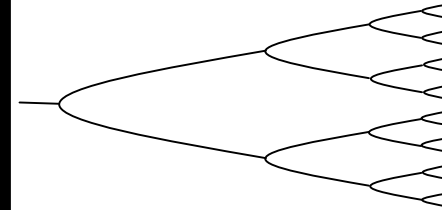
## TRANSITION WHEN

you feel that you have deviated too much from the page's essence

**OR**

you believe another performer has already begun to do so

## intensify



## dissipate

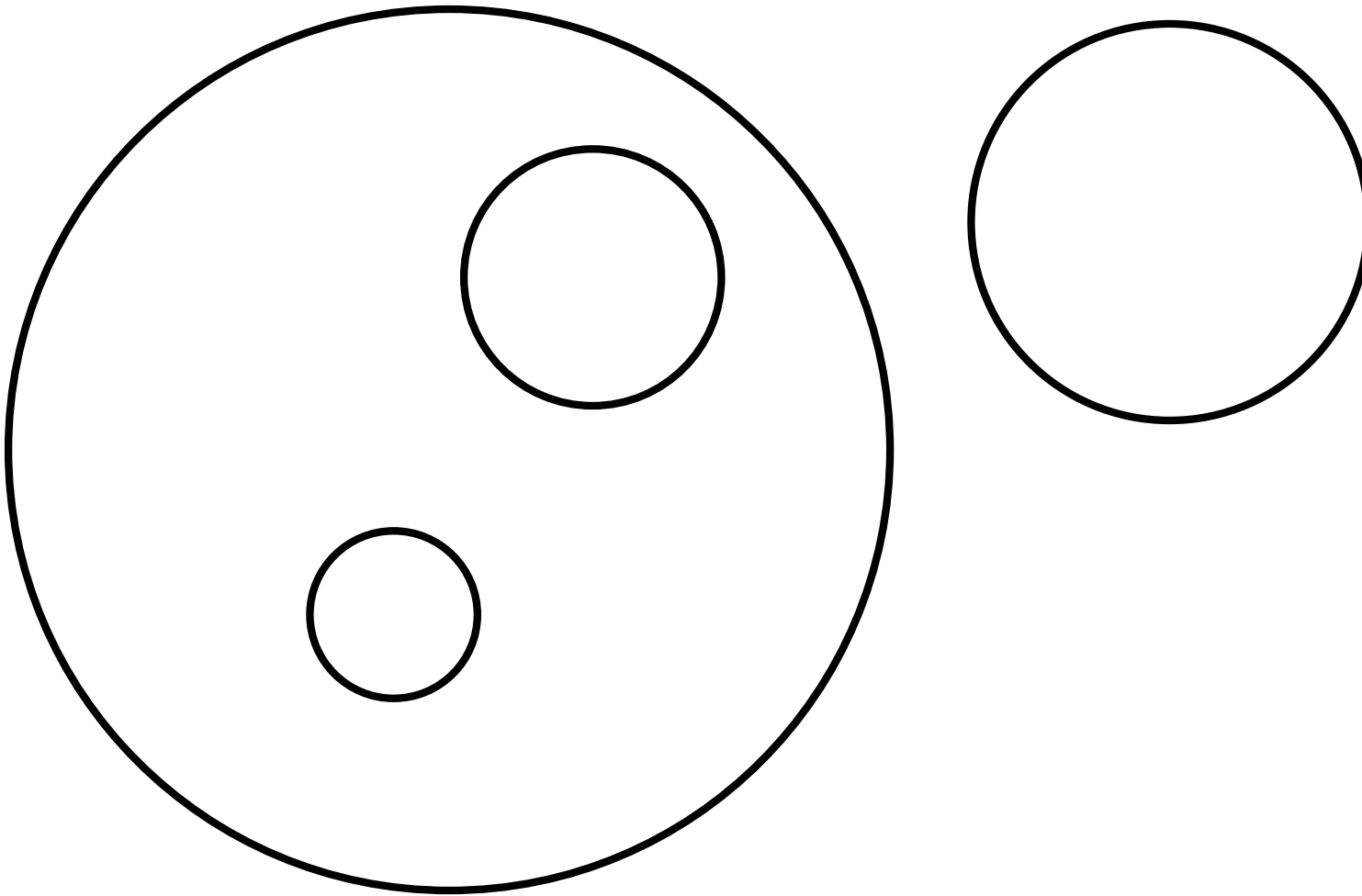
## END WHEN

it seems like there is nothing else worth doing

**OR**

you believe another performer has already done so

# replicate



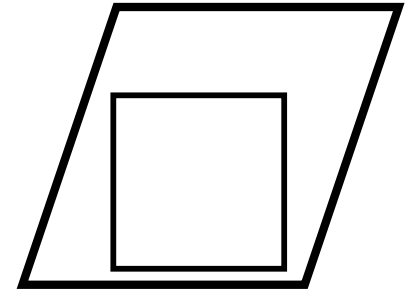
**TRANSITION WHEN**

the ensemble's interpretations are consistently incoherent and *a lot* of time has passed

**OR**

you believe another performer has already begun to do so

## augment



## erode

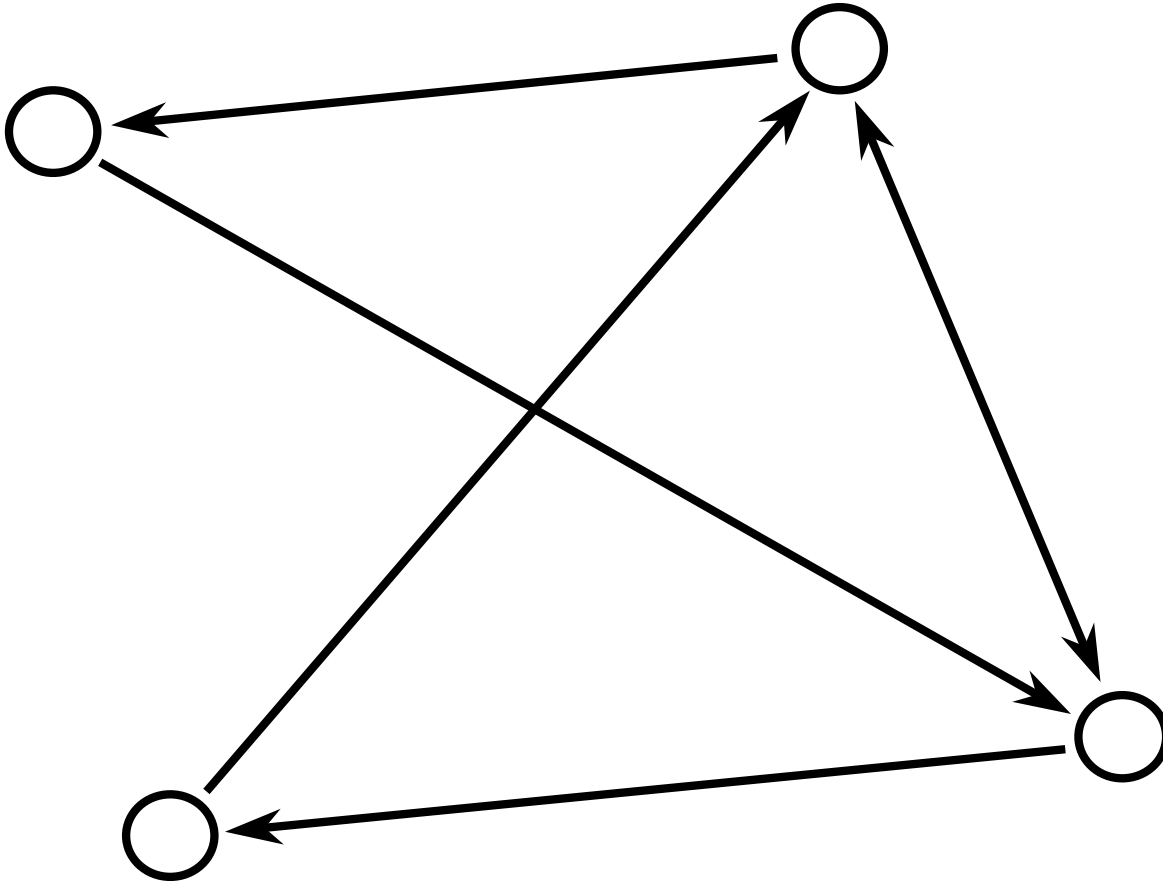
**MOVE ON WHEN**

the ensemble has split into factions

**OR**

you believe another performer has already done so

# extend



## TRANSITION WHEN

someone in the ensemble seems to have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

## integrate



## disintegrate

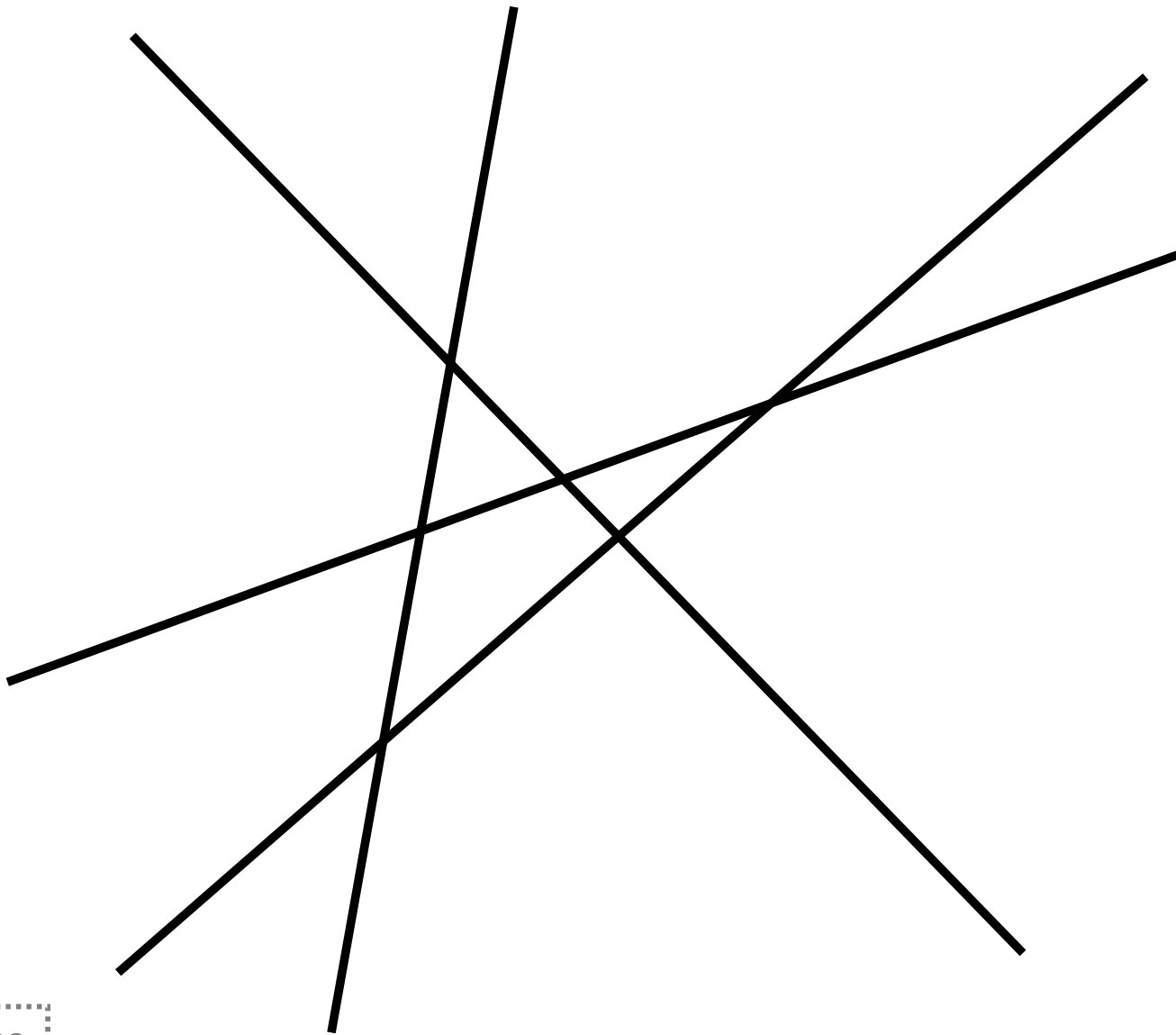
## MOVE ON WHEN

something strangely familiar happens

OR

you believe another performer has already done so

# counteract



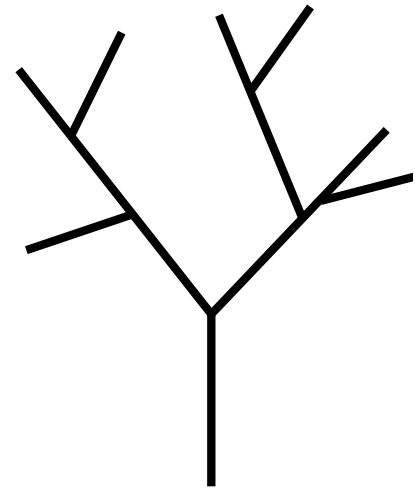
**TRANSITION WHEN**

you feel that you have deviated too much from the page's essence

**OR**

you believe another performer has already begun to do so

## penetrate



## extract

**MOVE ON WHEN**

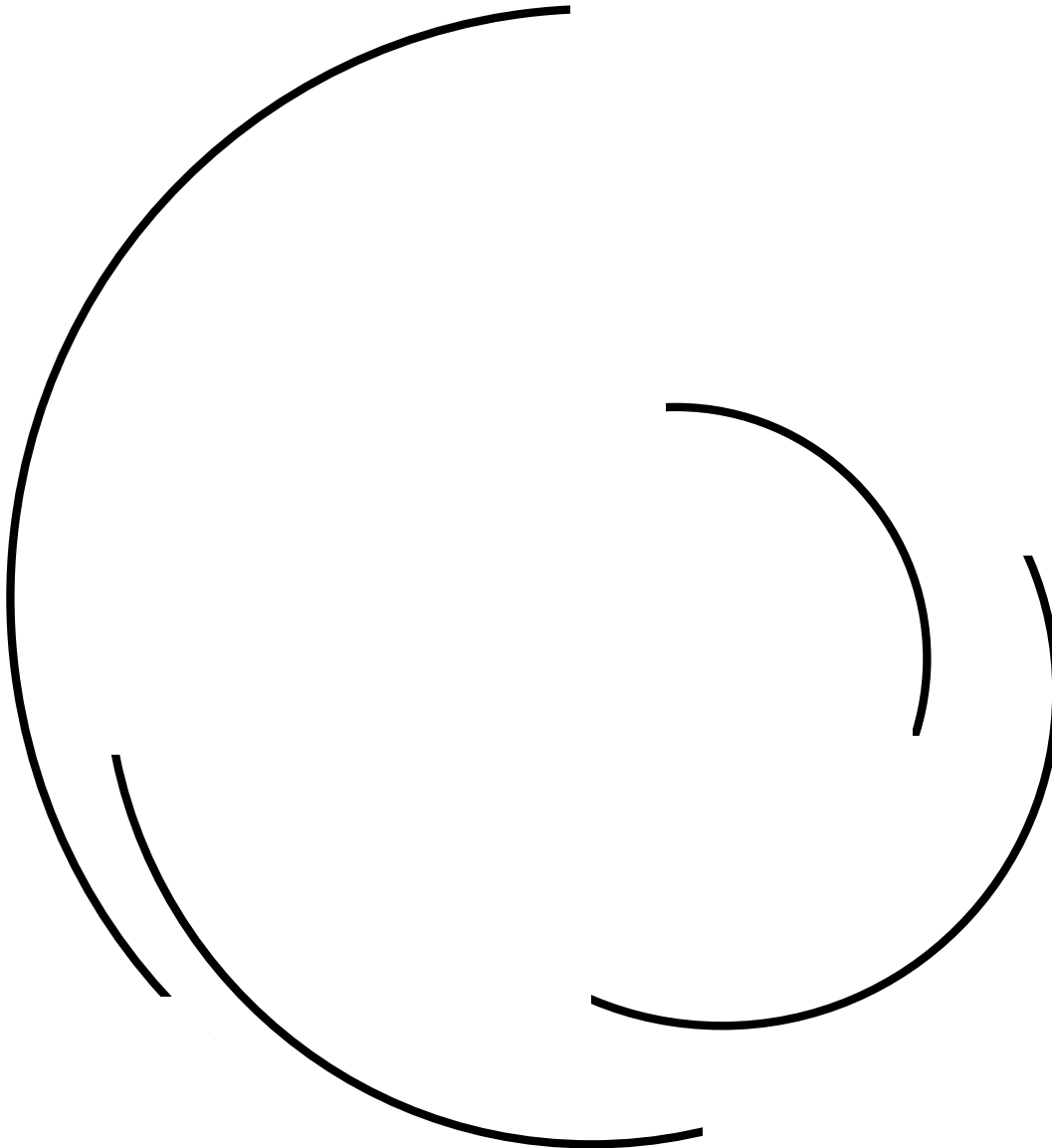
moving on seems easier than not

**OR**

you believe another performer has already done so



# imitate



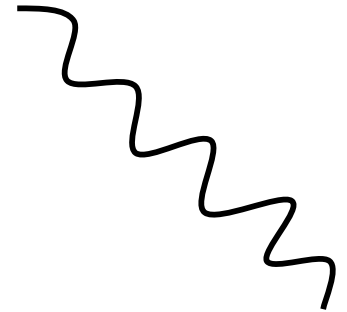
## TRANSITION WHEN

someone in the ensemble seems to have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

## continue



## discontinue

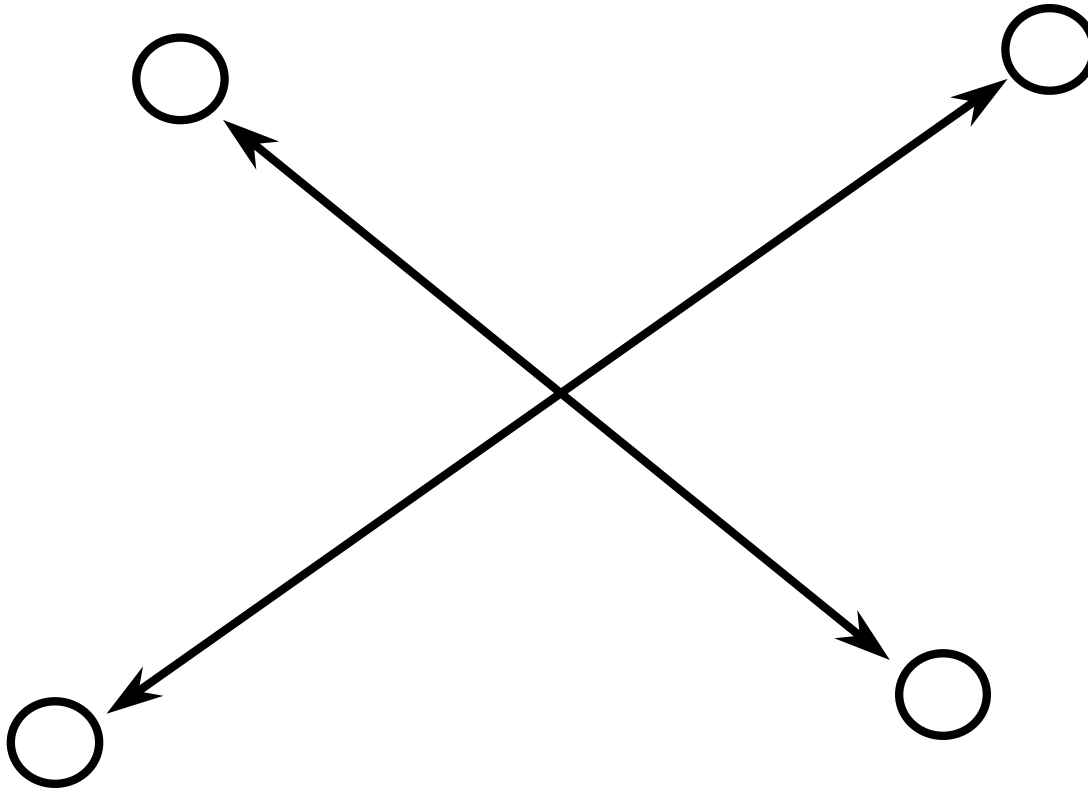
## MOVE ON WHEN

something captivating happens

OR

you believe another performer has already done so

# mutate



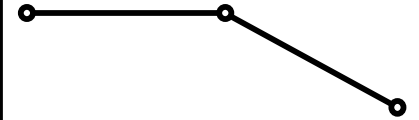
## TRANSITION WHEN

you feel that you have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

## conform



## deform

## MOVE ON WHEN

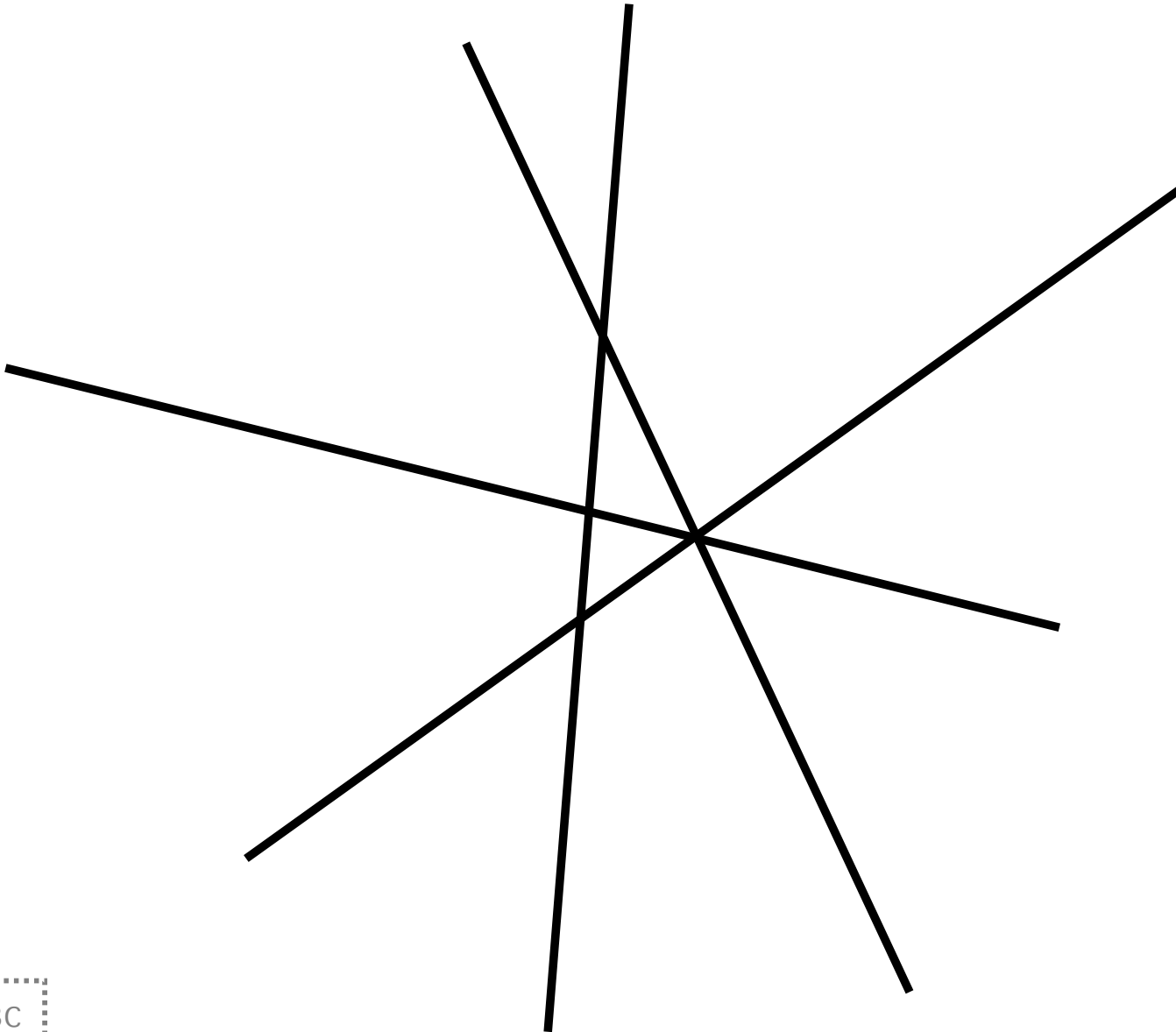
it seems like it is time

OR

you believe another performer has already done so



# antagonize



## TRANSITION WHEN

the page's essence has been thoroughly and exhaustively articulated by the ensemble

**OR**

you believe another performer has already begun to do so

## expand

1001011010101011010100

## contract

## MOVE ON WHEN

you are bored

**OR**

you believe another performer has already done so

# confuse

4

2

9 6

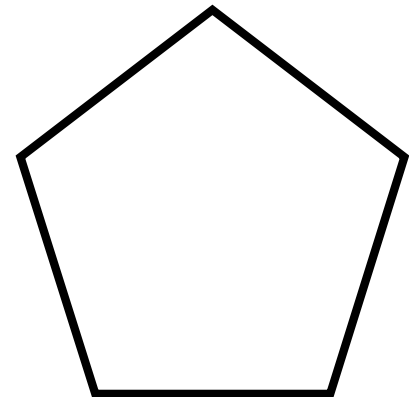
## TRANSITION WHEN

the ensemble's interpretations are consistently incoherent and *a lot* of time has passed

OR

you believe another performer has already begun to do so

## configure



## reconfigure

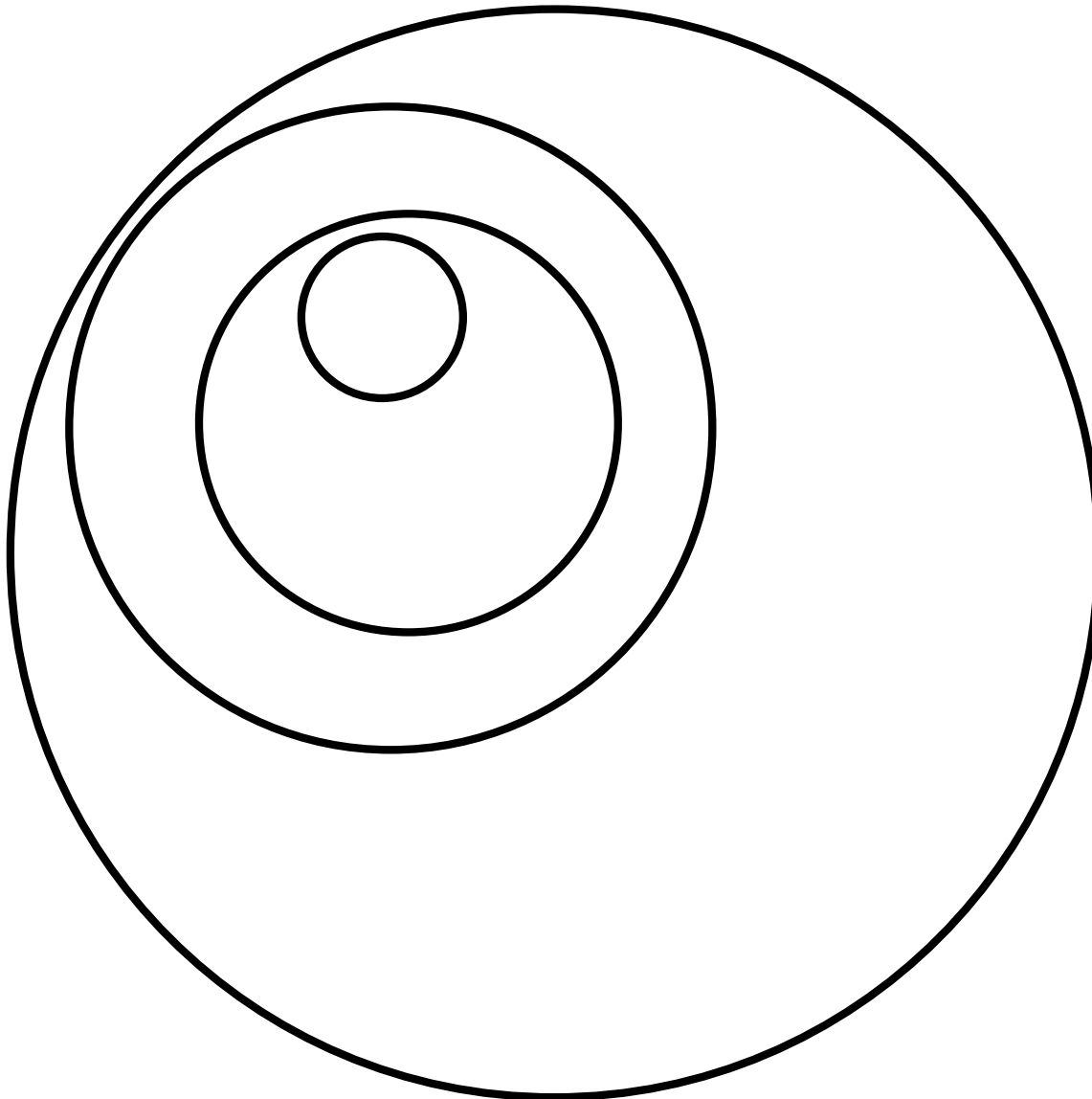
## END WHEN

the ensemble has unraveled

OR

you believe another performer has already done so

# proliferate



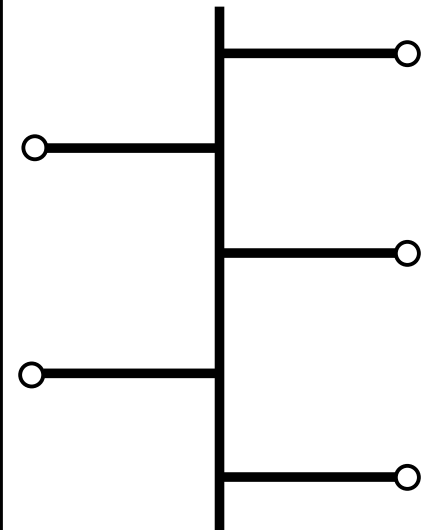
## TRANSITION WHEN

you feel that you have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

## oscillate



## persist

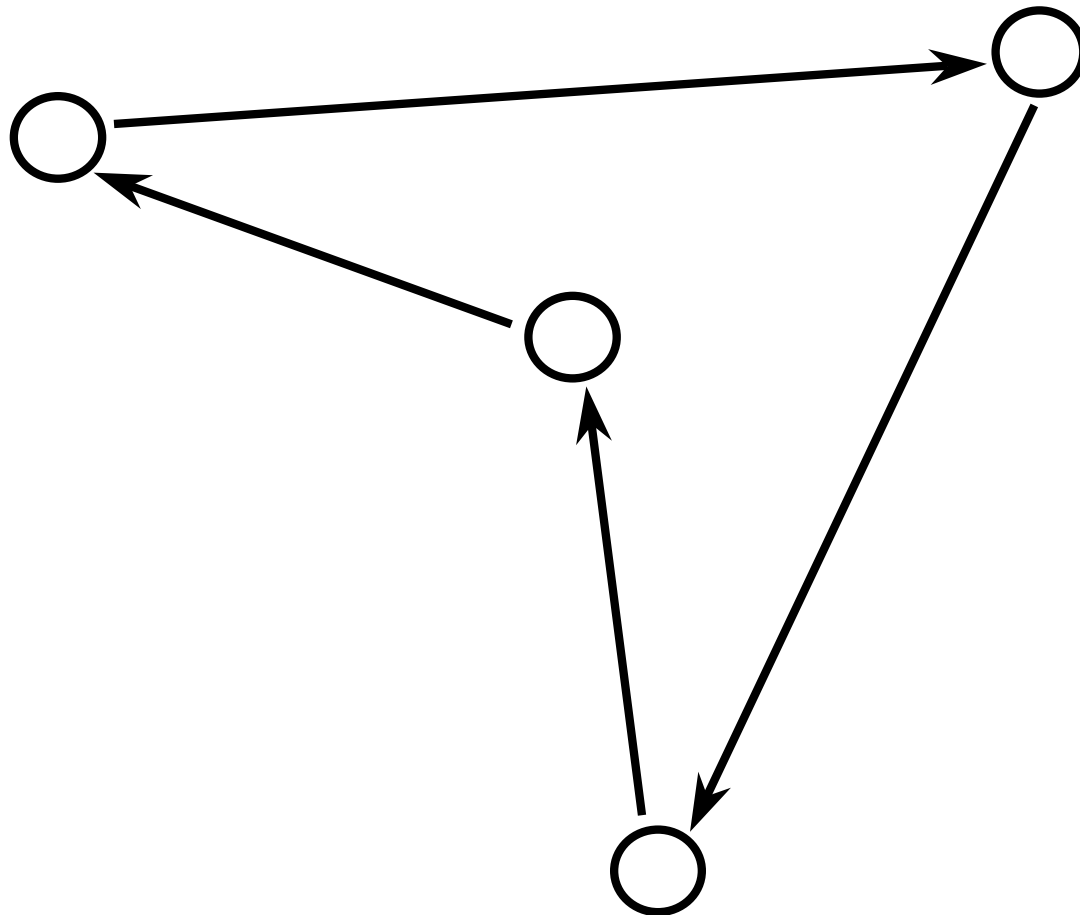
## MOVE ON WHEN

disorientation has become commonplace

OR

you believe another performer has already done so

# convert



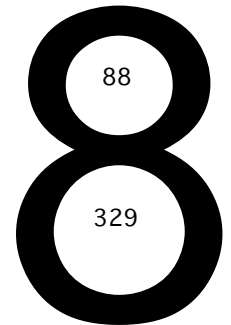
**TRANSITION WHEN**

the page's essence has been thoroughly and exhaustively articulated by the ensemble

**OR**

you believe another performer has already begun to do so

smooth



roughen

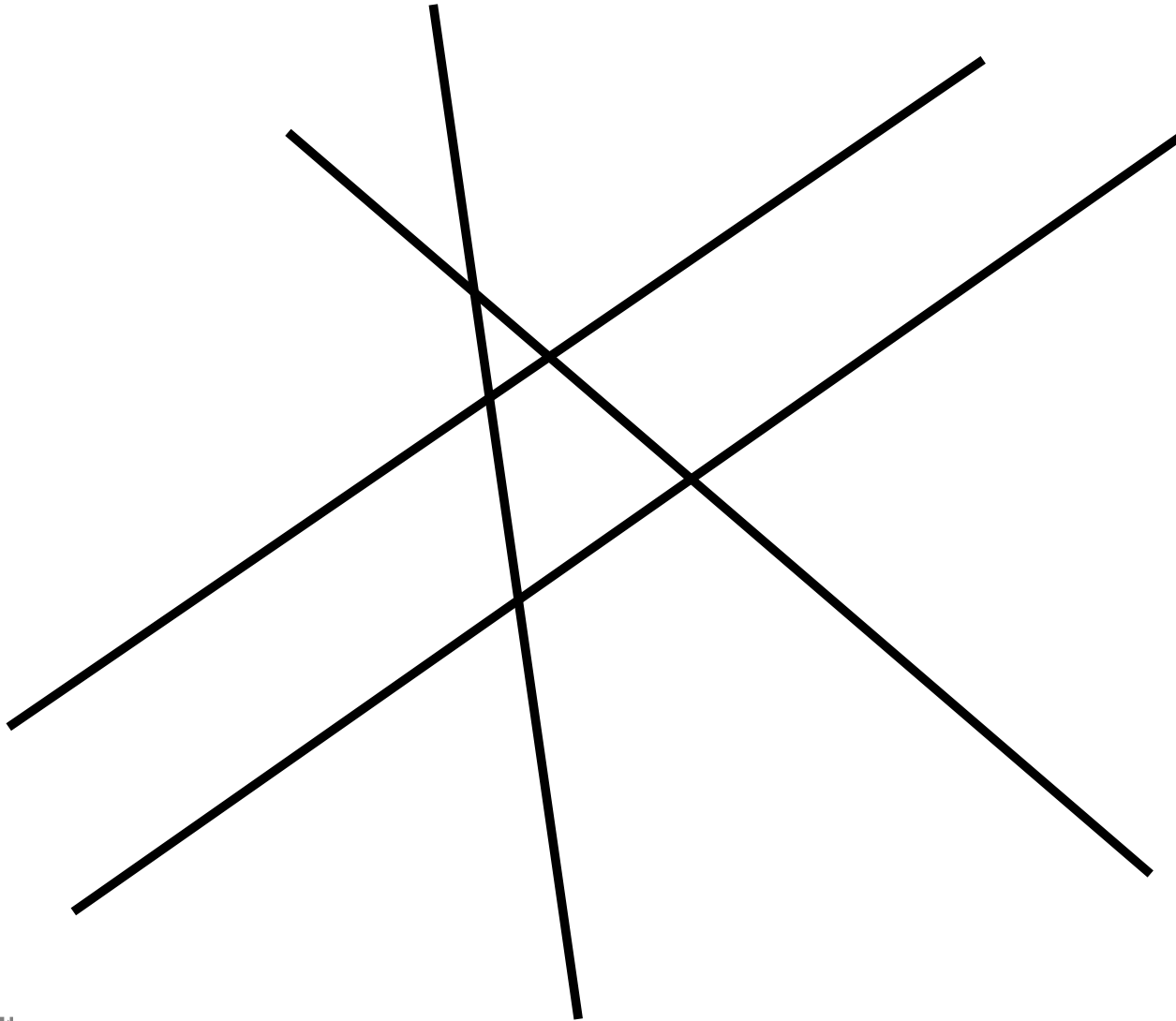
**MOVE ON WHEN**

you feel isolated

**OR**

you believe another performer has already done so

# negate



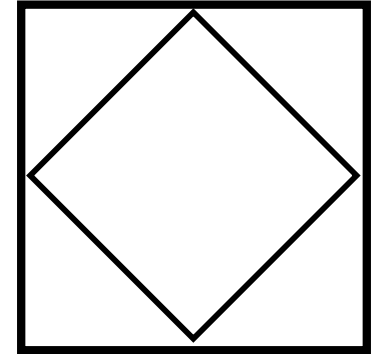
## TRANSITION WHEN

the ensemble's interpretations are consistently incoherent and *a lot* of time has passed

OR

you believe another performer has already begun to do so

## centralize



## decentralize

## MOVE ON WHEN

the ensemble has become self-referential

OR

you believe another performer has already done so

# ambiguate

5

6

3

8

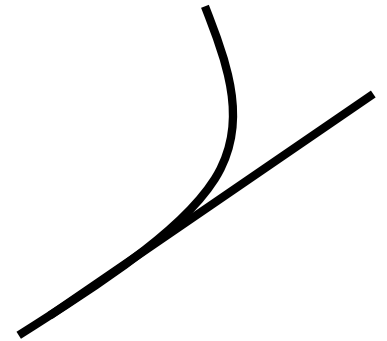
## TRANSITION WHEN

someone in the ensemble seems to have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

move



stop

## END WHEN

something expected happens

OR

you believe another performer has already done so