

I wouldn't eat the strawberries...  
for instrumental and/or vocal trio

Michael Boyd  
2015

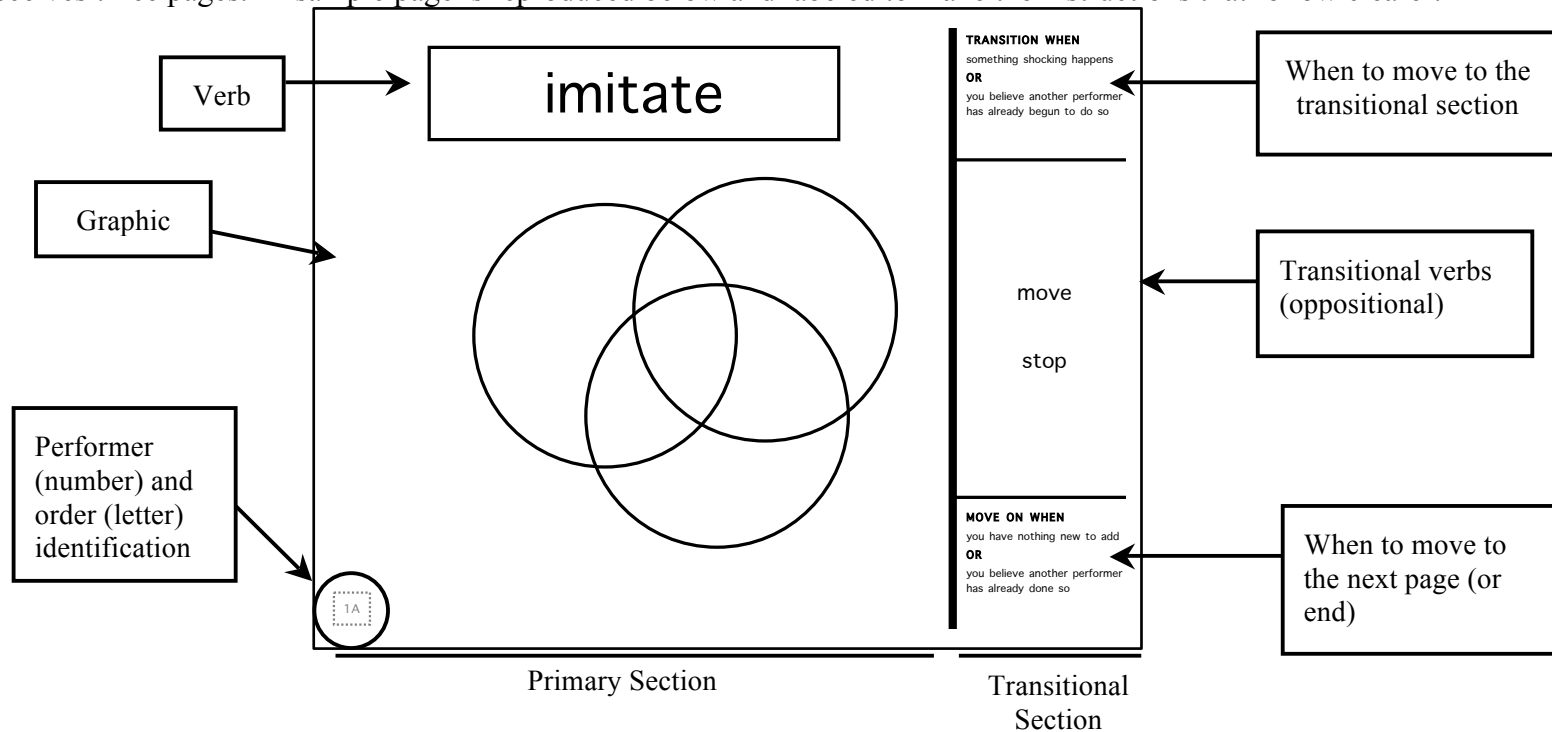
# Performance Instructions

## Basic Information

This piece is for three 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 nine pages of this document comprise the work's performance score, and are distributed evenly to ensemble members, each of whom receives three 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 (1-3) and letter (A-C) are found at the lower left portion of each page. The number corresponds to each of the three performers, and the letters indicate the order (alphabetical) in which the pages are performed. Thus one individual will perform 1A, 1B, and 1C in that order, another will perform 2A, 2B, and 2C, 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/or 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 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.

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 something shocking happens 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 something that one of the performers (or possibly audience members) has done is shocking (in any way), or when they think that another performer has already moved to this section of the page (whichever occurs first). Other pages feature different "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 should be approached in essentially the same way as the primary section (though without a graphic image). All performers have the same pair of verbs on pages of the same letter (“A” pages feature “move/stop”; “B” pages feature “homogenize/diversify”; “C” pages feature “connect/disconnect”). Each individual’s approach to a common transition section will thus likely have some, presumably abstract, connection, though any such similarity should arise naturally and not be artificially coordinated.

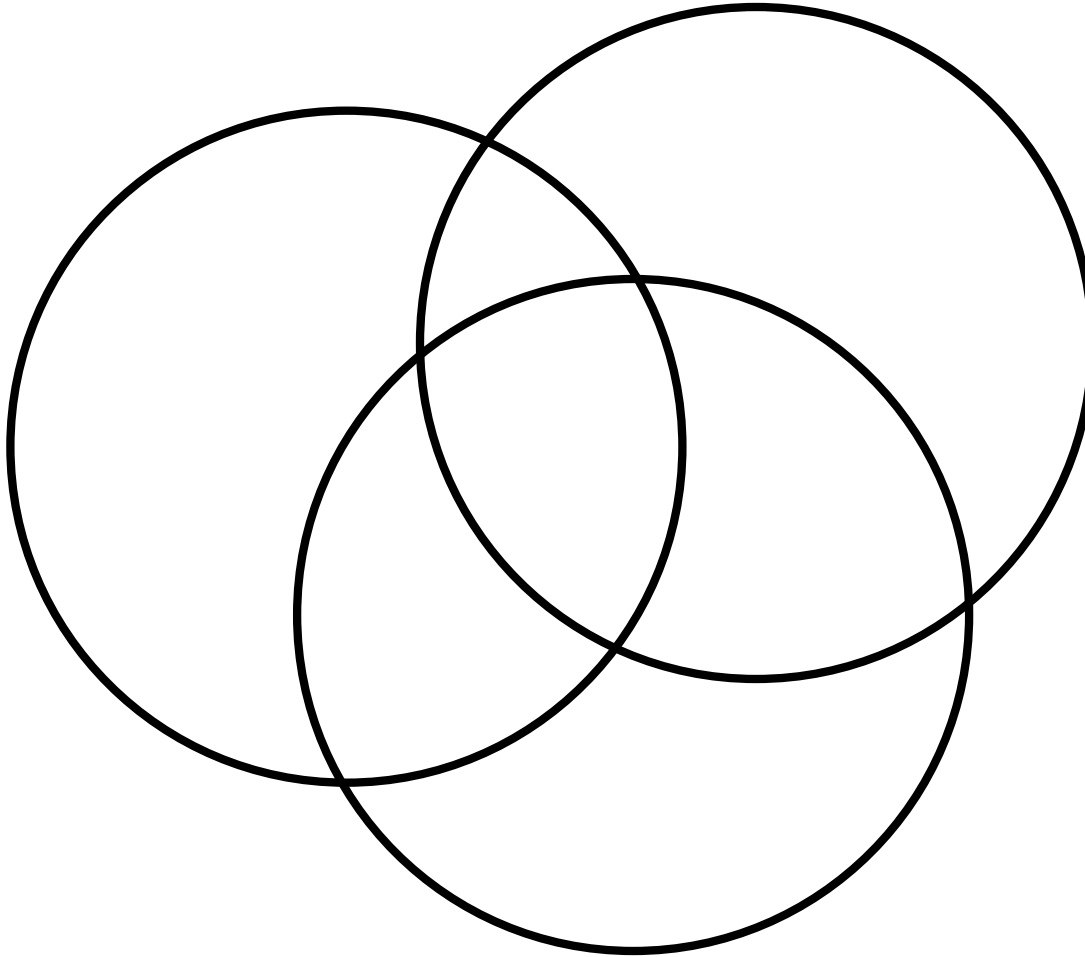
The lowest subsection of the transitional portion of the page also references occurrences that might arise during performance, though these events signal to a performer to move to the next page (in alphabetic order) or stop performing (should they be interpreting the final page labeled “C”). Performers should not attend to or employ this subsection until they have begun to interpret the verbs found in the middle of the transitional section of the page. The previous score example reads, “MOVE ON WHEN you have nothing new to add 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 that they have exhausted all possibilities for appropriate new performance gestures 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 (“C”) 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 three performers have ceased to perform.

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



Performance Score

# imitate



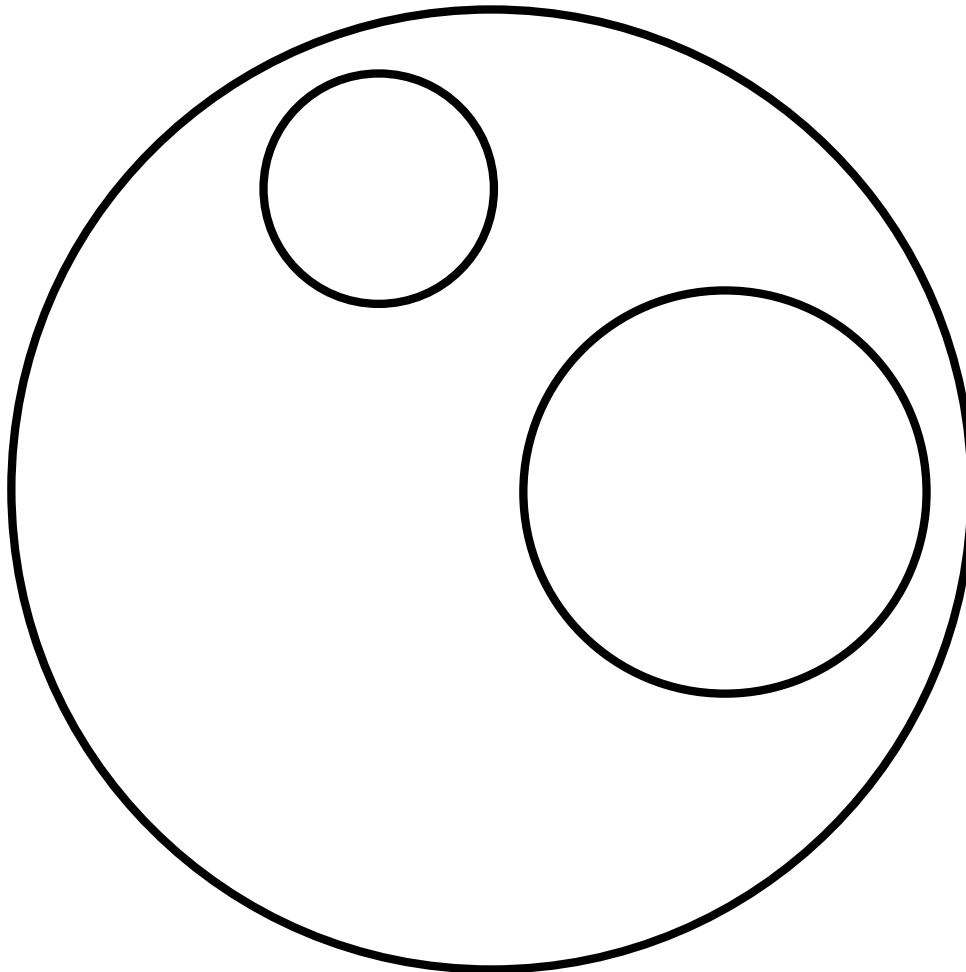
**TRANSITION WHEN**  
something shocking happens  
**OR**  
you believe another performer  
has already begun to do so

move

stop

**MOVE ON WHEN**  
you have nothing new to add  
**OR**  
you believe another performer  
has already done so

mutate



**TRANSITION WHEN**

the ensemble has unraveled

**OR**

you believe another performer  
has already begun to do so

homogenize

diversify

**MOVE ON WHEN**

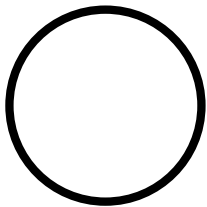
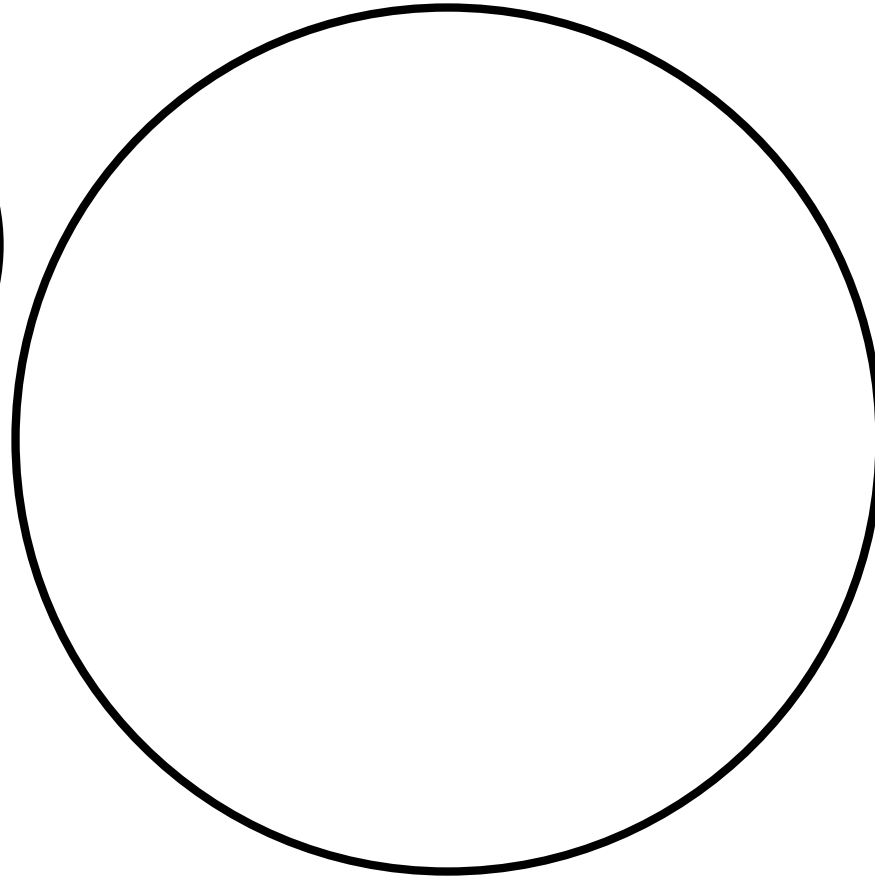
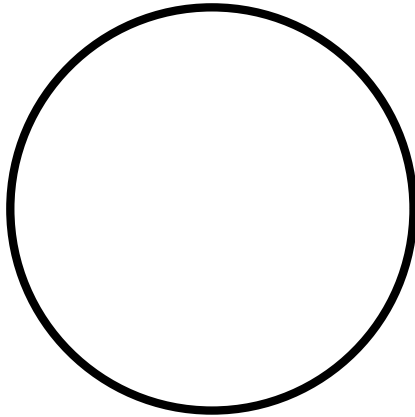
you feel isolated

**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

connect

disconnect

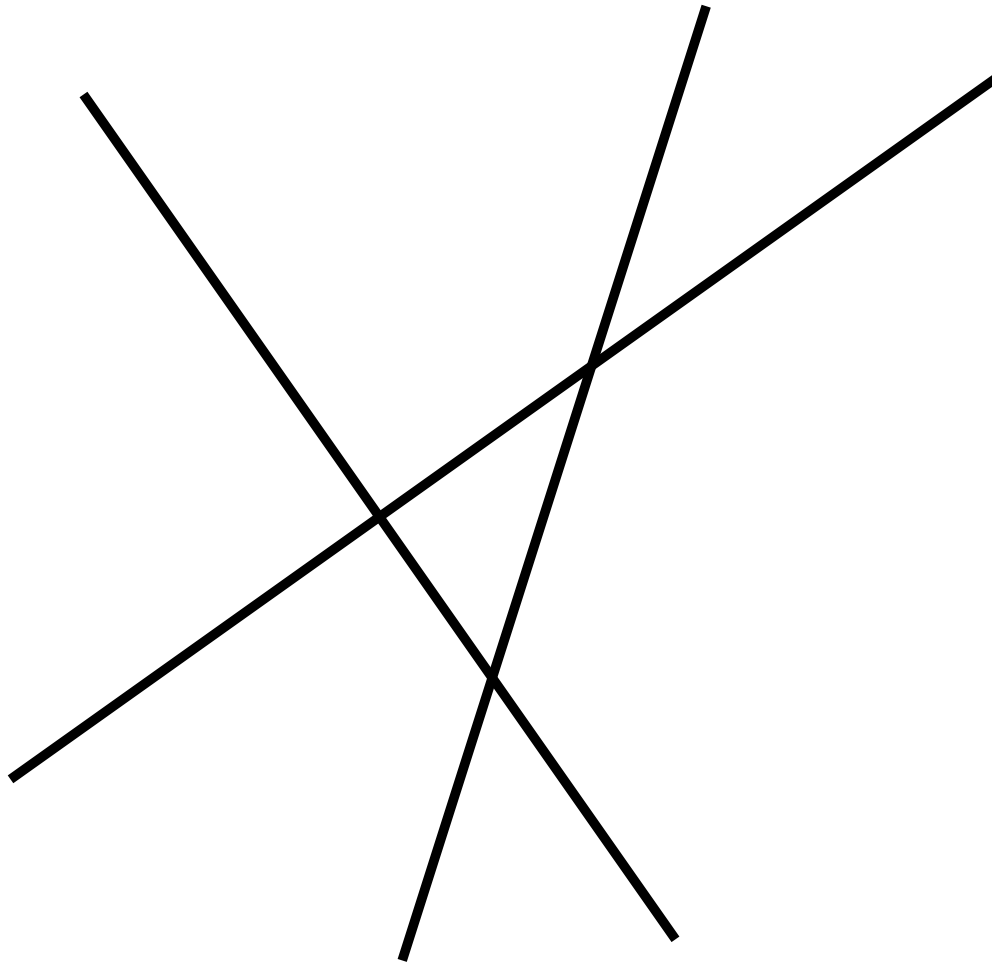
## END WHEN

you feel like things have just become interesting

**OR**

you believe another performer has already done so

# transform



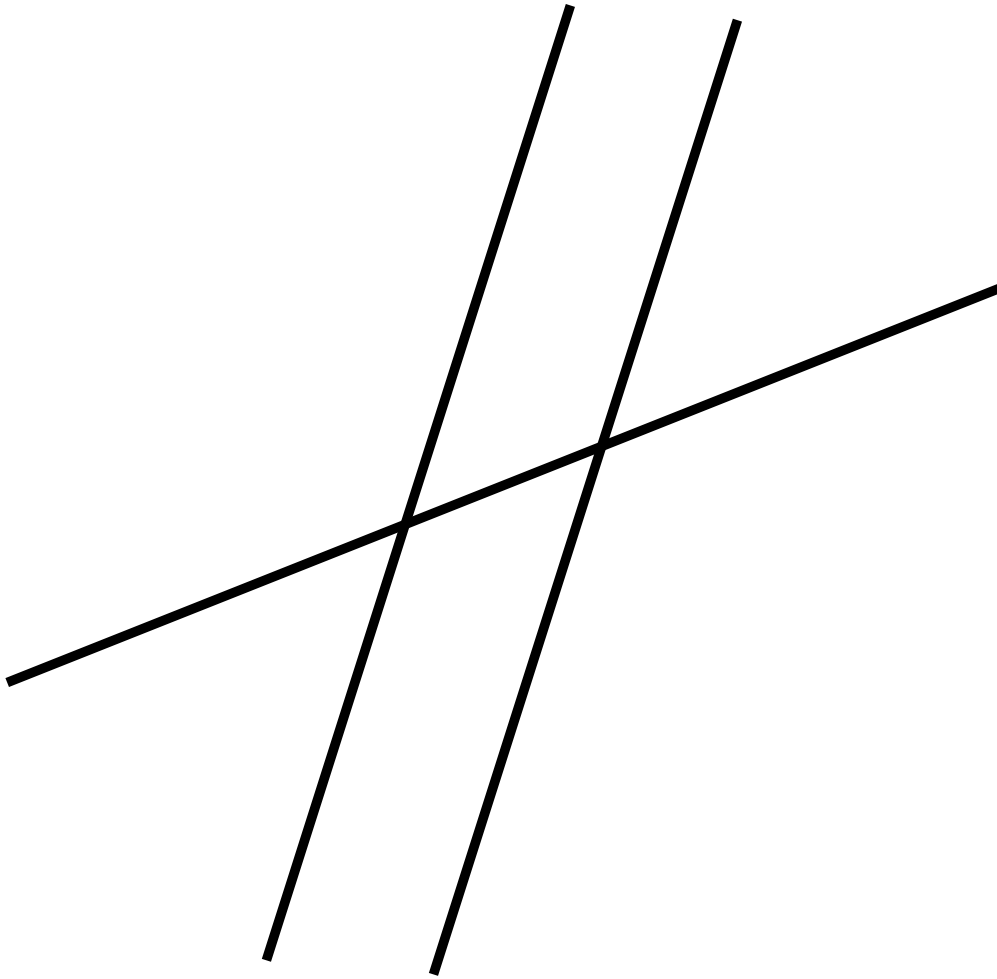
**TRANSITION WHEN**  
something captivating happens  
**OR**  
you believe another performer  
has already begun to do so

move

stop

**MOVE ON WHEN**  
performance possibilities seem  
limitless  
**OR**  
you believe another performer  
has already done so

# antagonize



**TRANSITION WHEN**

the ensemble has become self-referential

**OR**

you believe another performer has already begun to do so

homogenize

diversify

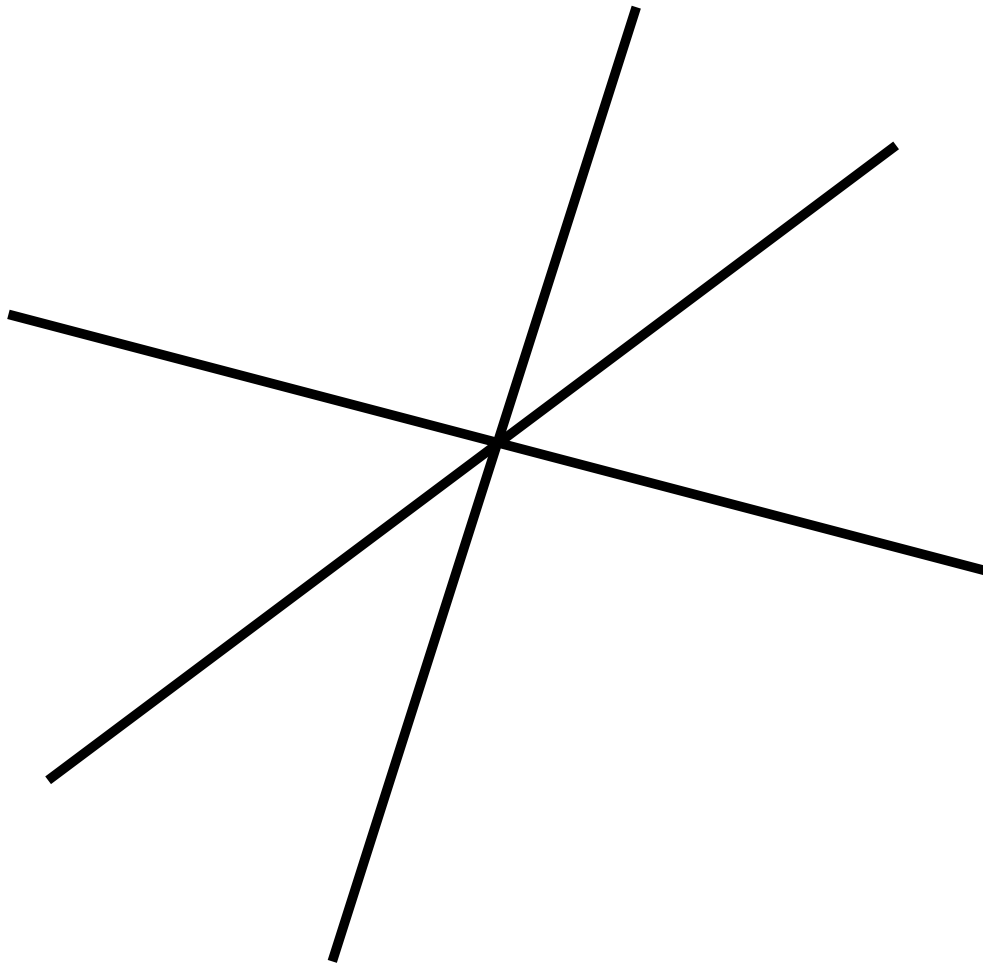
**MOVE ON WHEN**

something strangely familiar happens

**OR**

you believe another performer has already done so

# parallel



## TRANSITION WHEN

you feel that you have exhaustively expressed the page's essence

OR

you believe another performer has already begun to do so

connect

disconnect

## END WHEN

you are bored

OR

you believe another performer has already done so

# oppose

7

00

2

45819773

## TRANSITION WHEN

something expected happens

OR

you believe another performer  
has already begun to do so

move

stop

## MOVE ON WHEN

it seems like it is time

OR

you believe another performer  
has already done so

replicate

2

**TRANSITION WHEN**

the ensemble has become  
consistently incoherent

**OR**

you believe another performer  
has already begun to do so

homogenize

diversify

**MOVE ON WHEN**

moving on seems easier than  
not

**OR**

you believe another performer  
has already done so

# extend

337836203328502922114713211466  
632006601625082296301506953355  
543236755662647411661539586593  
592056990872961713918685352502  
680281362155323478657266688136  
990455617793845952770898571835  
778441612597484609950595534121  
563248943675508598547781705213  
318405518601399301828354962809  
751846718826089432747585415634  
263924782716297025658224958553  
039884532551018318144432145920  
253258127086208733996959310707  
927065234362242713779143402776  
088486617779606964763038863203  
51488749787896491844332984768  
133543457964802837325769261422  
045430590431164377119480629118  
348613682739978527734386422953  
903172795073927458771075525200  
448612800698832421646151489111  
095563580446416816362967946099  
704487184698816905578193724343  
365487753003728434338411544970  
743442008999349999718691102663  
712468169223747087809675955061  
517455215608688753562945566830  
928659443962377266404631512783  
044078858324542318117673425183  
449270790406252424733171965584  
426926456057522431697596832791  
156441097751687362915159899945  
013472846154386670950057372182  
652755630627159955034551079662  
282951873136542996687392863731  
866963818564269245598218366096  
706477097094689918530336505106  
860076513812942436177558140177  
280716376074934211021104225236  
455691875951951775036663063692  
524009365754339081329280356317  
207151303584616466801916324255  
967992273760114208616331359774  
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## TRANSITION WHEN

you feel that you are unable  
to express the page's essence

OR

you believe another performer  
has already begun to do so

connect

disconnect

## END WHEN

disorientation has become  
commonplace

OR

you believe another performer  
has already done so