

Industrial
for piano four hands

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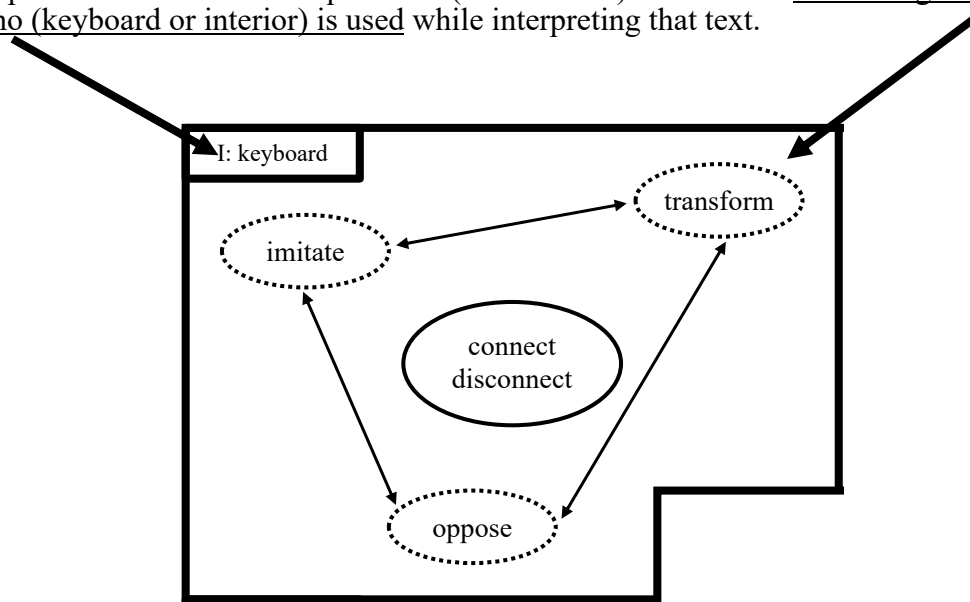
Performance Instructions

Basic Information

This piece is for two performers with one piano. The performers' abilities may range from novice to professional. A grand piano is preferred, though any size or type of piano is acceptable as long as both performers can have simultaneous access to the instrument's interior (removal of the lid or other cover may make the use of a smaller instrument feasible). The total duration of a performance is determined collaboratively by the duo and may be agreed upon in advance or arise organically from the performance process. Performances may take place in any performance venue, including non-traditional spaces.

Performance Score

Each performer uses one of the two single-page performance parts that comprise the last pages of this document (labeled "Performer 1" and "Performer 2"). Each part is divided into four quadrants (labeled I-IV) that contain text arranged in a simple network and identify what part of the piano (keyboard or interior) is used while interpreting that text.



Performance Process

This piece unfolds in four continuous phases that correspond to the quadrants found on the performance parts. During each phase, which may last for any amount of time, performers respond to the text and network found in the appropriate quadrant. Each phase places the duo in a different physical configuration, with each individual performing either at the keyboard or the piano's interior:

	Performer 1	Performer 2
I	keyboard	keyboard
II	interior	keyboard
III	interior	interior
IV	keyboard	interior

A shift to a new phase, and therefore the navigation of this piece's form, is initiated by one performer changing physical position. Thus, phase II starts when Performer 1 moves to the piano's interior, phase III when Performer 2 also moves to the instrument's interior, and phase IV when Performer 1 returns to the keyboard. Once an individual moves to a new position and initiates a new phase, both performers should begin addressing the text and network found in the corresponding quadrant of their performance part. Aside from the physical shift and response to different performance materials (described next), nothing else should mark the movement to a new phrase (no significant pauses or breaks from activity).

The four phases are performed in order from I to IV. The corresponding quadrants of the performance parts each contain five verbs: one pair of words that are encircled by a solid line and three single words that are encircled by dotted lines. The pair of words, oppositional in nature, is used to initiate new performance gestures, while the individual words that surround the pair are used to shape these performance gestures in response to the other performer's sounds or other actions. The pair of words may be interpreted either concurrently as a sort of dichotomy or in alternation, oscillating between the two opposites. The exact manner in which a performer interprets the pairs of words to create a performance gesture will vary significantly as none have obvious performance connotations and might be interpreted in myriad ways. The performance gestures that result from this interpretation can be sonic, visual, and/or theatrical, though a focus on the piano's keyboard or interior – whichever a particular performer is using at the time – should be maintained throughout. Once established, the chosen performance gesture(s) should be shaped or adapted to incorporate and reflect one of the surrounding three verbs (any three of: imitate, oppose, transform, and obscure) in response to the other performer. Performers should shift between interpreting the three modifying verbs by following the simple arrow-based network that connects them and attempt to address all three modifying verbs at least once during a phase (these verbs may be employed once or multiple times). Whichever performer initiates the next phase through physical movement must address all three modifying verbs at least once before shifting location. Just as the duration of each phase is open and variable, the amount of time spent on each modifying verb is also left to each performer's discretion. During phase IV, performers may stop performing at any point after they have addressed all three modifying verbs at least once. Performers may stop at approximately the same time or at somewhat different times.

