

black out the windows

for five to eight instrumental and/or vocal (or other) performers

Michael Boyd

2015

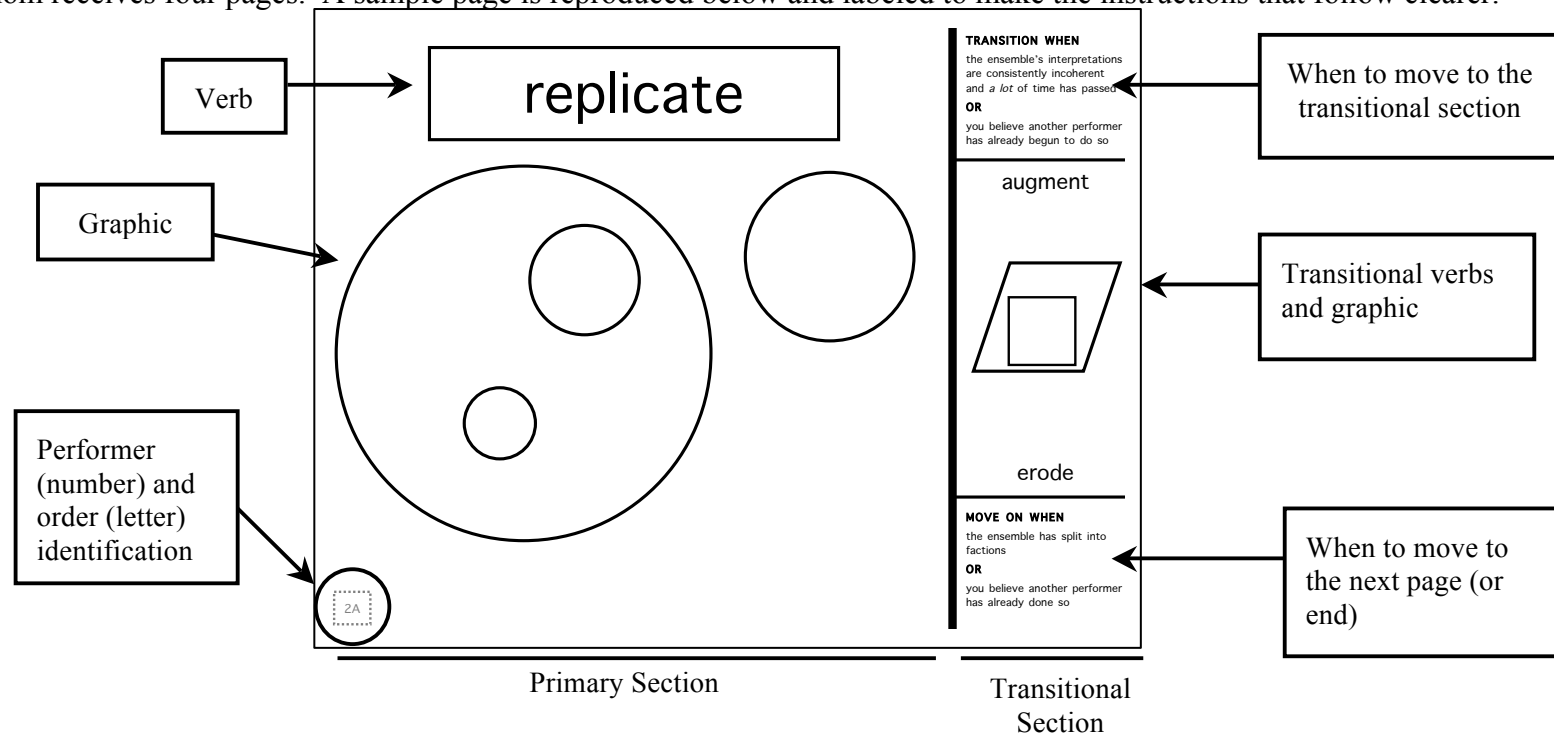
Performance Instructions

Basic Information

This piece is for five to eight 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. This work is an expansion of *Bob's Party*, a quartet for performers of any type.

Performance Score

The final thirty-two 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 (1-8) and letter (A-D) are found at the lower left portion of each page. The number corresponds to each of the five to eight performers, and the letters indicate the order (alphabetical) in which the pages are performed. Thus one individual could perform 1A, 1B, 1C and 1D in that order, another might perform 2A, 2B, 2C and 2D, and so forth. If the ensemble is comprised of eight performers, all eight parts must be employed. Should the ensemble be made up of five to seven performers, any of the eight performance parts may be used as long as each individual has a different part.

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.

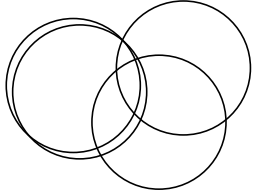
The lowest subsection of the transitional portion of the page also references occurrences that might arise during performance, though these events signal to a performer to move to the next page (in alphabetic order) or stop performing (should they be interpreting the final page labeled “D”). Performers 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 performers have ceased to perform.

To provide a more global sense of this piece, the next two pages feature all thirty-two 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

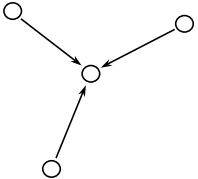
7

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 incoherent and a lot of time has passed
OR
you believe another performer has already begun to do so

converge

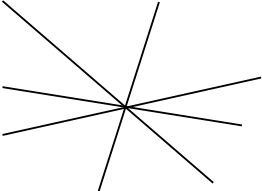


diverge

MOVE ON WHEN
the ensemble 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

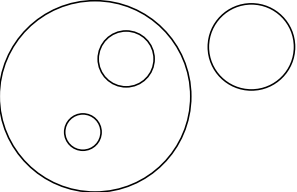


dissipate

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

Performer 2


replicate



21

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

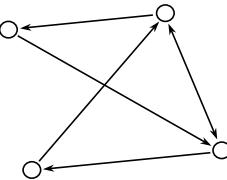
augment



erode

MOVE ON WHEN
the ensemble has split into smaller
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

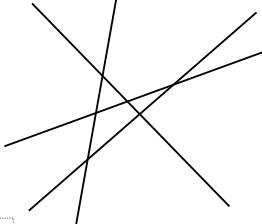
integrate



disintegrate

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


counteract



23

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

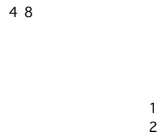
penetrate



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

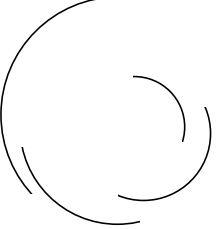


disconnect

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

Performer 3


imitate



24

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

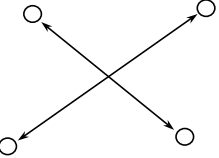
continue



discontinue

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


mutate



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

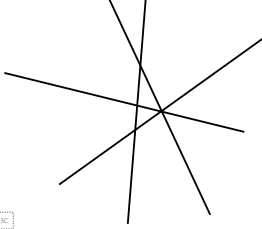
conform



deform

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


antagonize



26

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



27

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

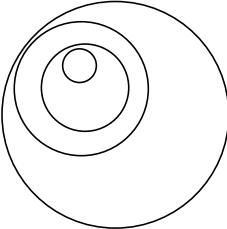


reconfigure

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

Performer 4

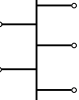
proliferate



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

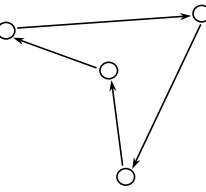
oscillate



persist

MOVE ON WHEN
documentation has become self-referential
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

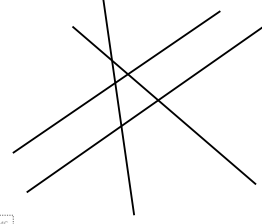
smooth



roughen

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


negate



45

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
documentation has become self-referential
OR
you believe another performer has already done so


ambiguate



49

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



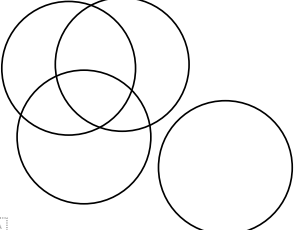
stop

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

Performer
5

A

duplicate



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

focus

2

0

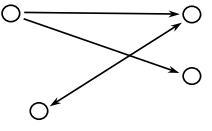
distract

MOVE ON WHEN
you surprise yourself
OR
you believe another performer has already done so

5A


B

modify



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

invert



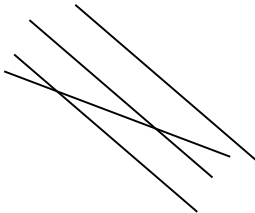
revert

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

5B


C

contradict



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

sharpen



dull


MOVE ON WHEN
you have lost all hope
OR
you believe another performer has already done so

5C

D

cloud

7301



reduce

embellish

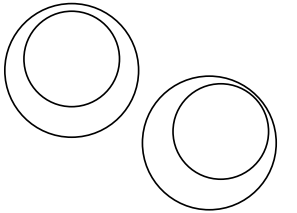
TRANSITION WHEN
you feel that you have deviated too much from the page's essence
OR
you believe another performer has already begun to do so

END WHEN
you feel the performance is moving in an overly new direction
OR
you believe another performer has already done so

5D


Performer
6

echo



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

illuminate

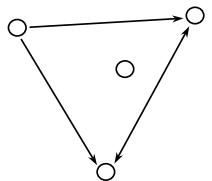


darken

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


6A

metamorphose



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

evolve

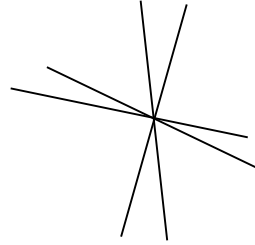


devolve

MOVE ON WHEN
the performance feels uncertain
OR
you believe another performer has already done so

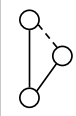
6B

frustrate



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

separate



merge

MOVE ON WHEN
you experience dissonance
OR
you believe another performer has already done so

6C

muddle

2 3

2

2

4809
3744441

sustain

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

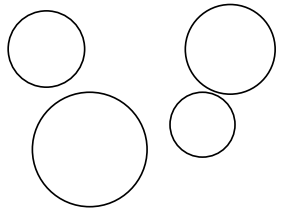
fluctuate

END WHEN
the essence seems disorganized
OR
you believe another performer has already done so

6D


Performer
7

borrow



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

agitate

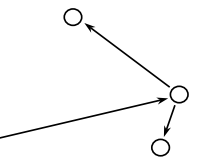


calm

MOVE ON WHEN
the performance has become dissonant
OR
you believe another performer has already done so


7A

transmute



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

emphasize

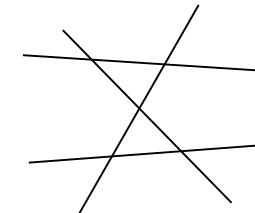


deemphasize

MOVE ON WHEN
it seems like a shift has happened
OR
you believe another performer has already done so

7B

protest



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

segment

3

combine


MOVE ON WHEN
something offends you
OR
you believe another performer has already done so

7C

bewilder

0 7

3 1



materialize

disappear

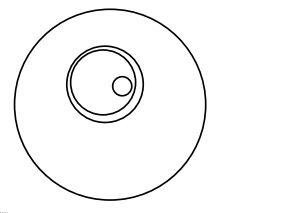
TRANSITION WHEN
the essence's interpretations are consistently ennobled and a lot of time has passed
OR
you believe another performer has already begun to do so

END WHEN
you no longer know why you are doing what you are doing
OR
you believe another performer has already done so

7D


Performer
8

mirror



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

moderate

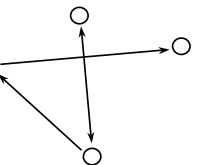


exaggerate

MOVE ON WHEN
you feel like it is the right thing to do
OR
you believe another performer has already done so

8A

variegate



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

activate

7

2


9

deactivate

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


8B

obstruct



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

contribute



leech


MOVE ON WHEN
the performance feels self-indulgent
OR
you believe another performer has already done so

8C

jumble

0 8

7 2



intersect

avoid

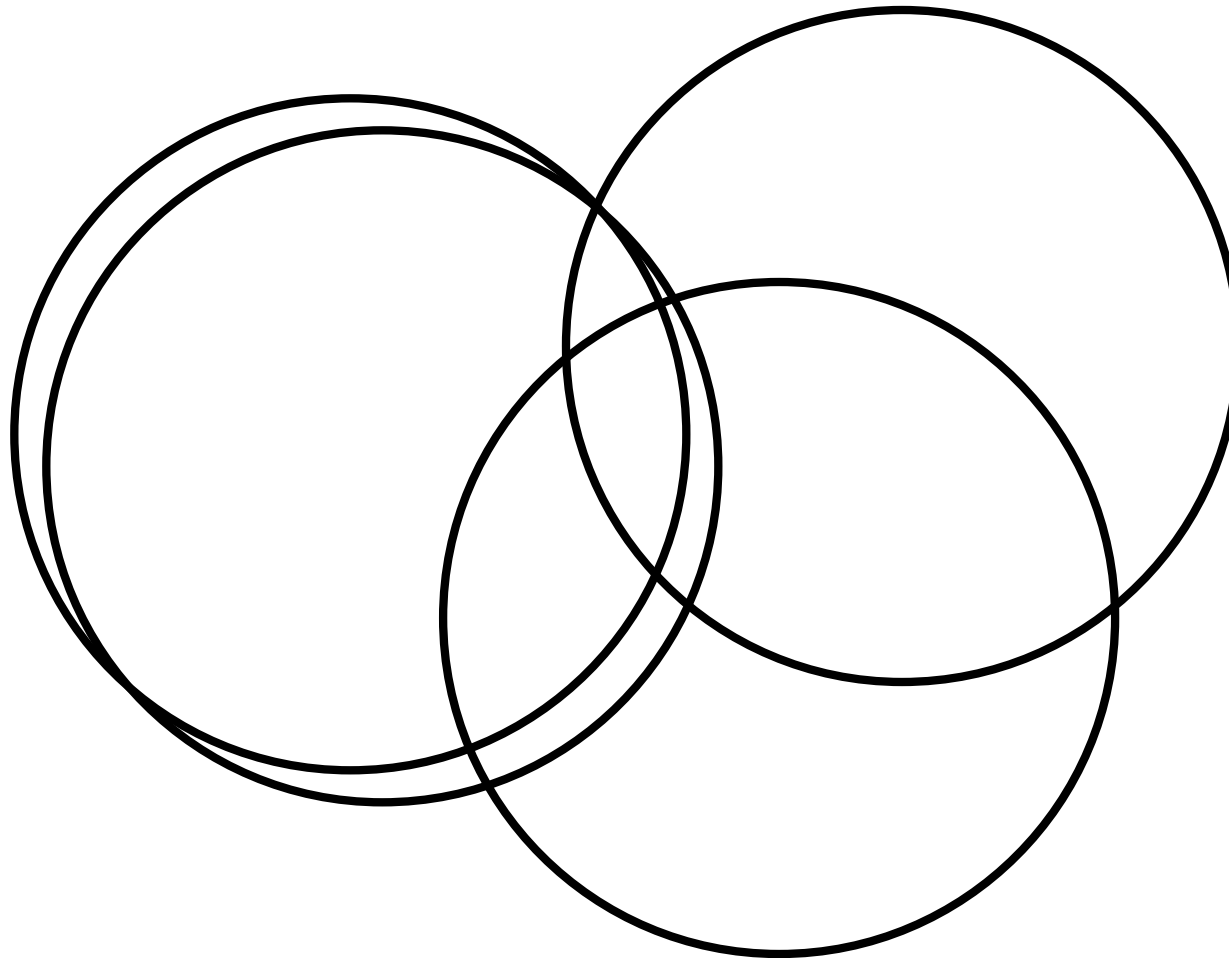
TRANSITION WHEN
the essence's interpretations seem to have deviated too much from the page's essence
OR
you believe another performer has already begun to do so

END WHEN
you have a sense of control
OR
you believe another performer has already done so

8D

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

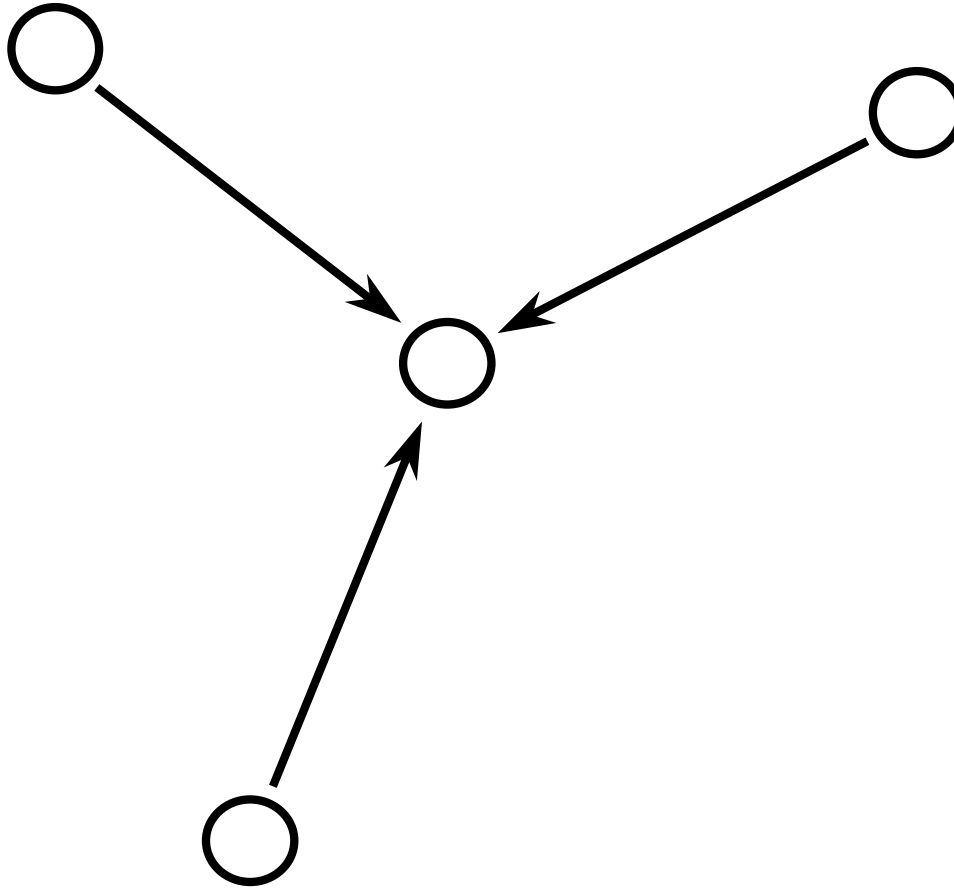
MOVE ON WHEN

you have nothing new to add

OR

you believe another performer has already done so

transform



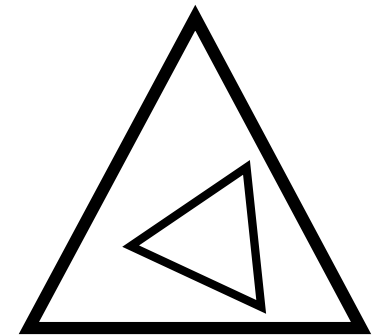
TRANSITION WHEN

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

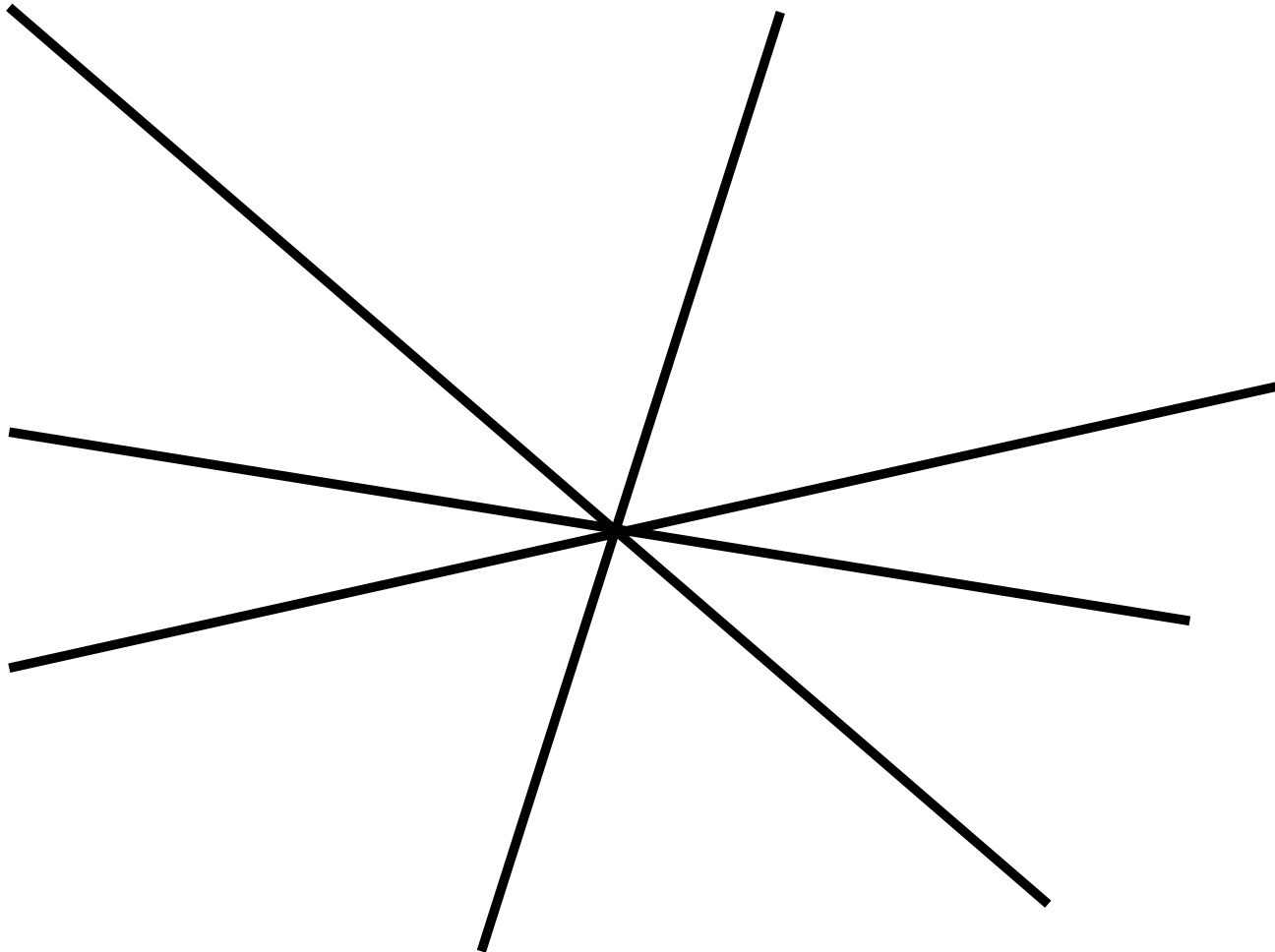
MOVE ON WHEN

the ensemble exhibits total cohesion and congruity

OR

you believe another performer has already done so

oppose



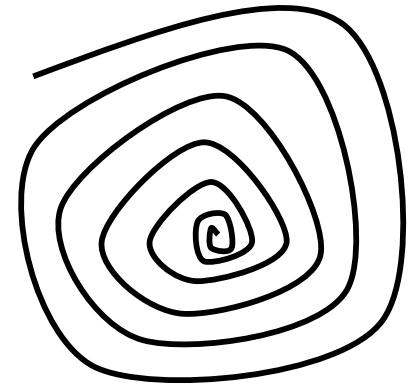
TRANSITION WHEN

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

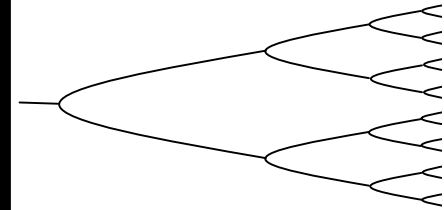
TRANSITION WHEN

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

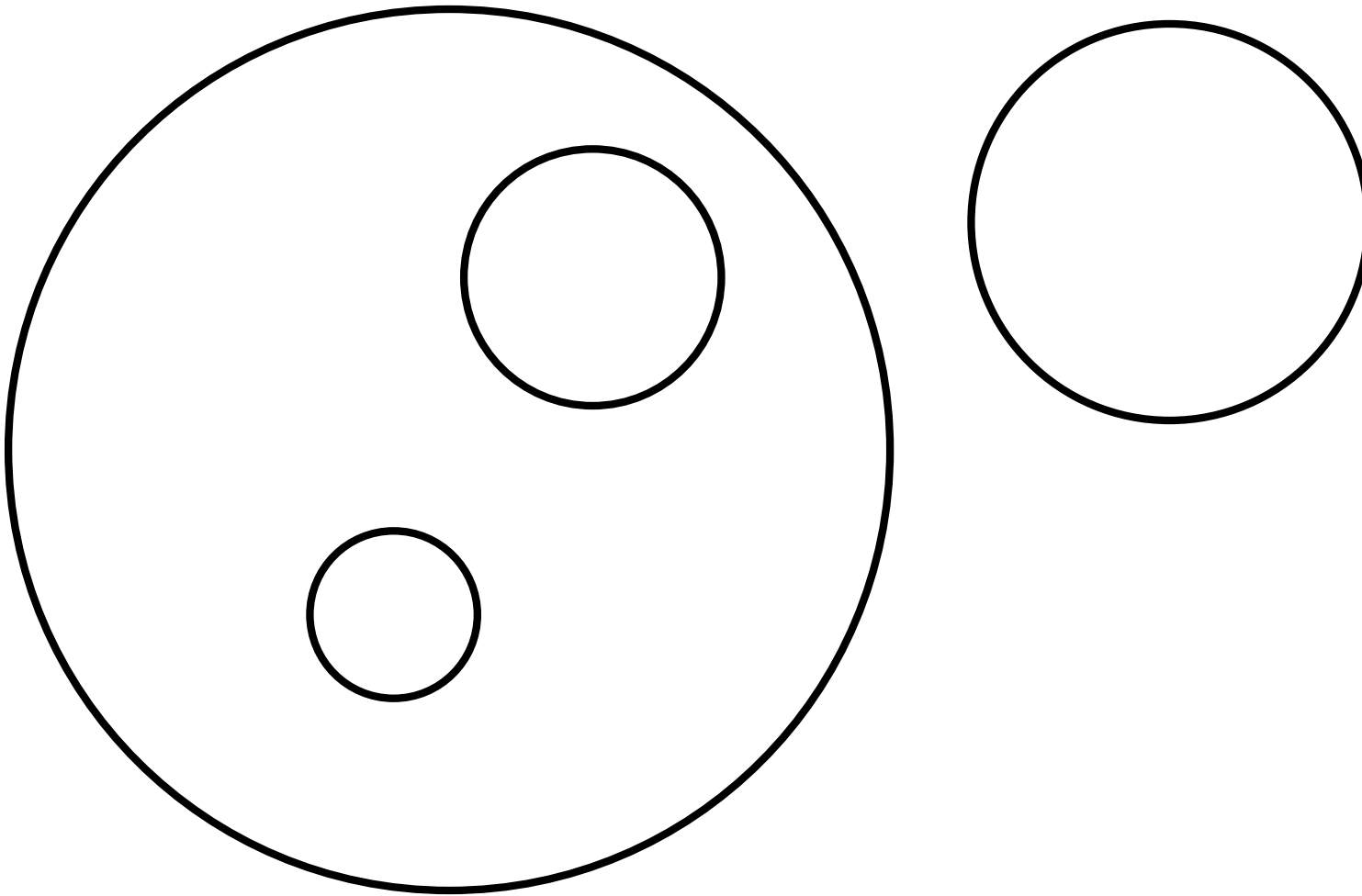
END WHEN

it seems like there is nothing else worth doing

OR

you believe another performer has already done so

replicate



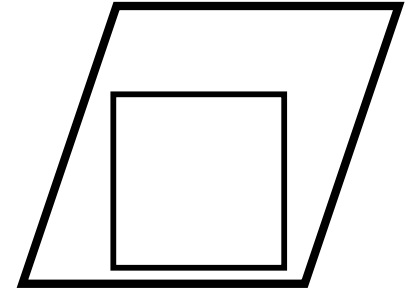
TRANSITION WHEN

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

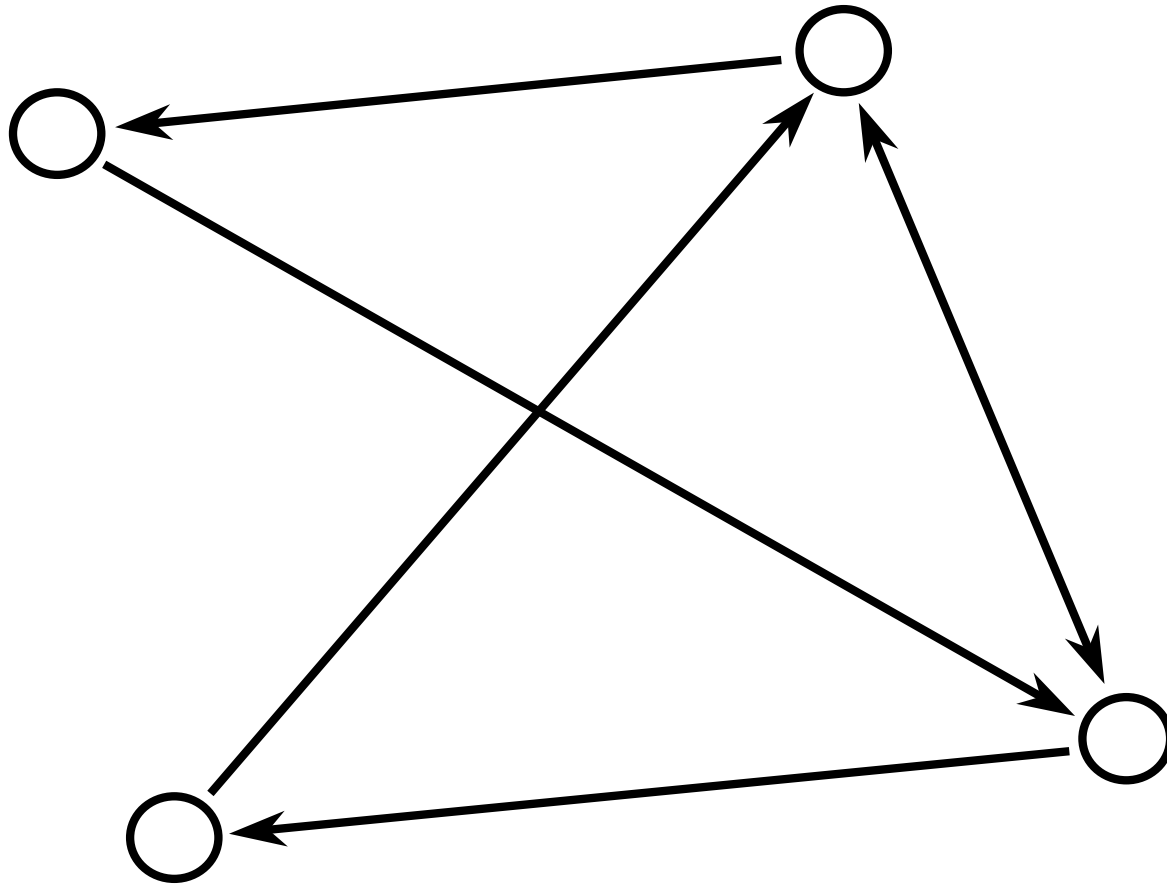
MOVE ON WHEN

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

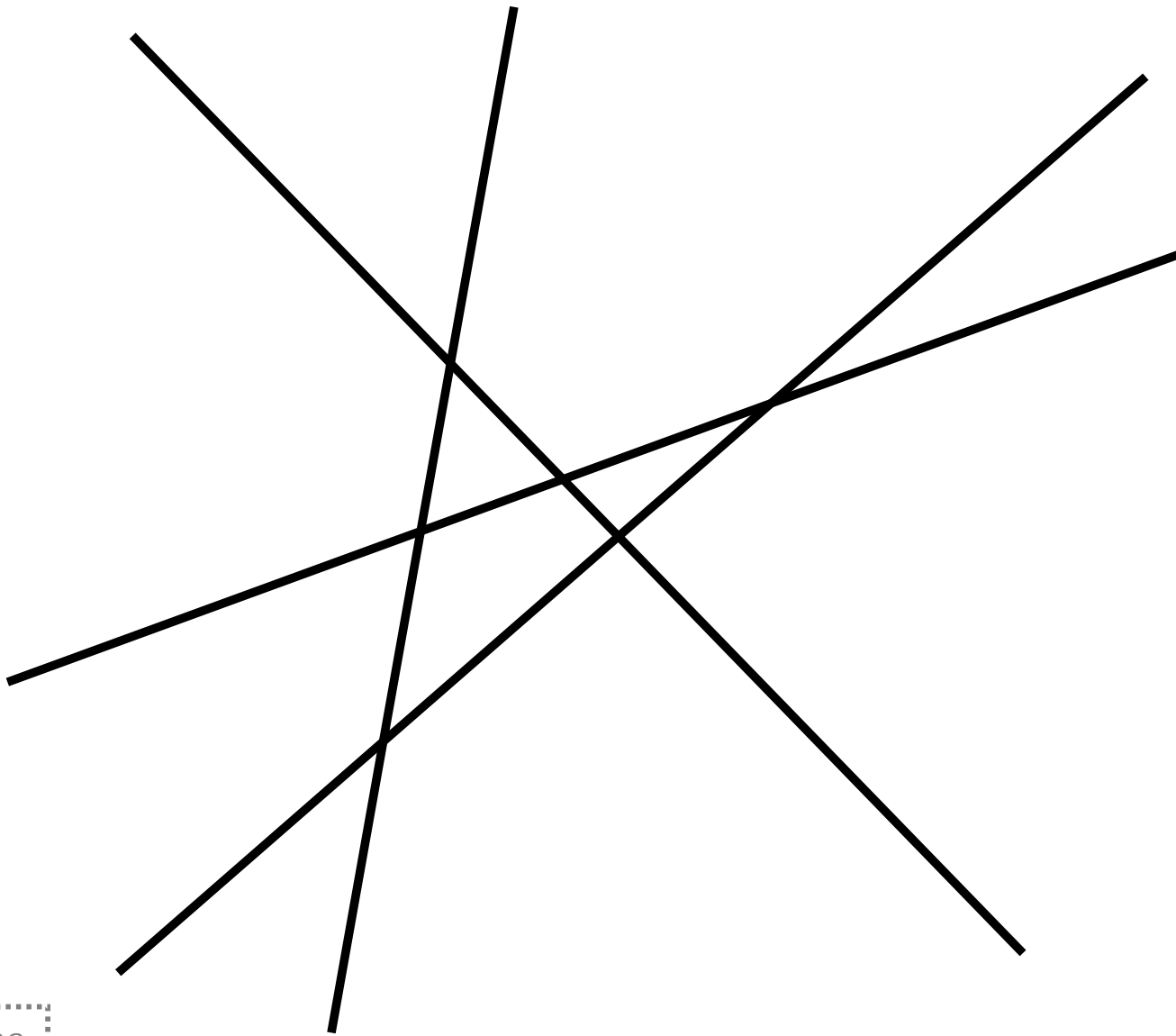
MOVE ON WHEN

something strangely familiar happens

OR

you believe another performer has already done so

counteract



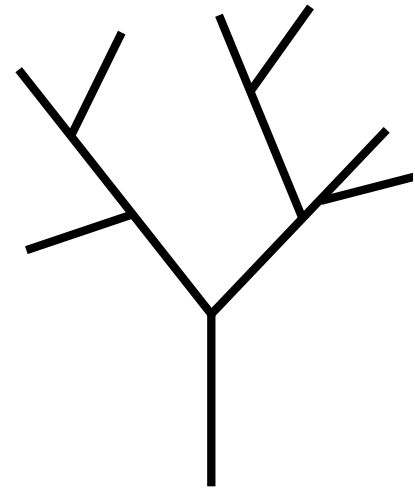
TRANSITION WHEN

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

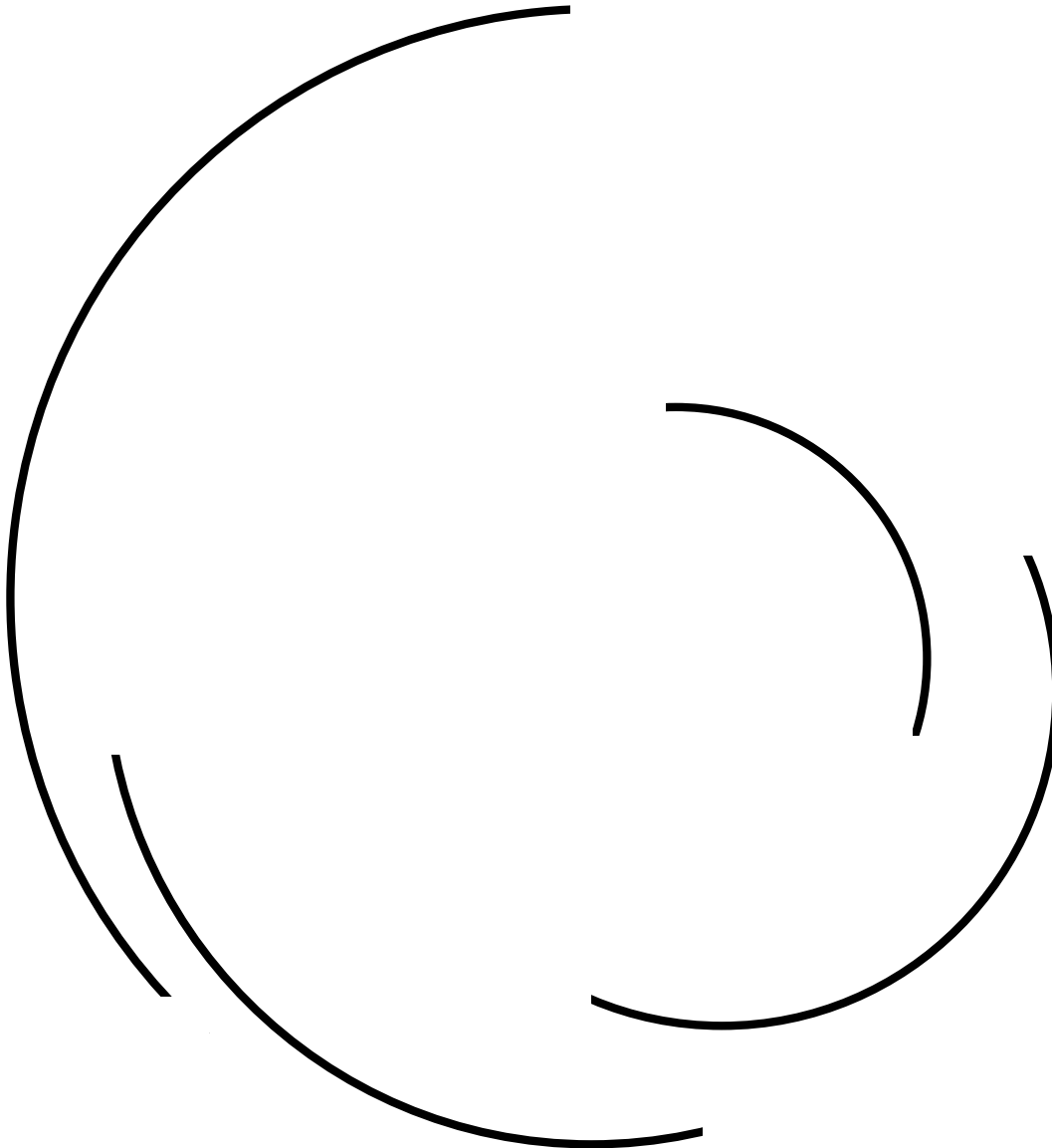
MOVE ON WHEN

moving on seems easier than not

OR

you believe another performer has already done so

imitate



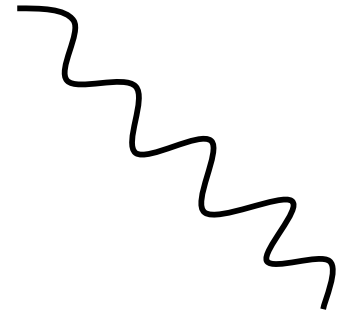
TRANSITION WHEN

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

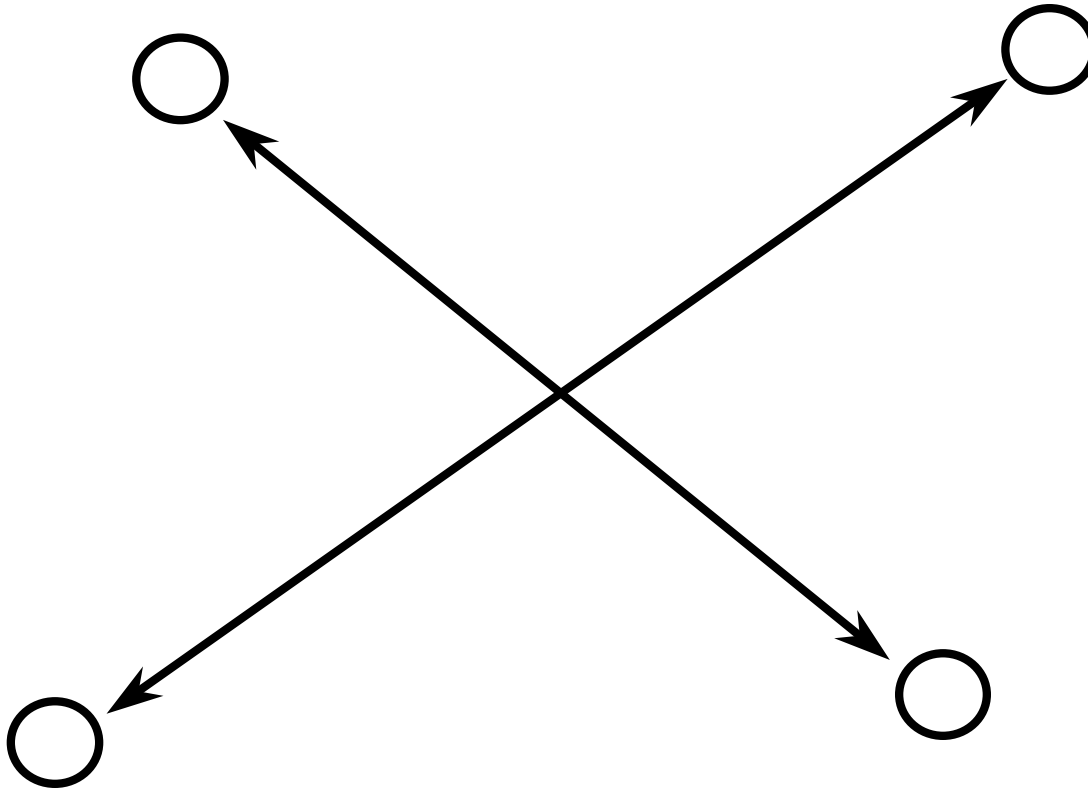
MOVE ON WHEN

something captivating happens

OR

you believe another performer has already done so

mutate



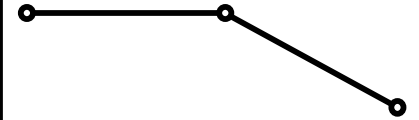
TRANSITION WHEN

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

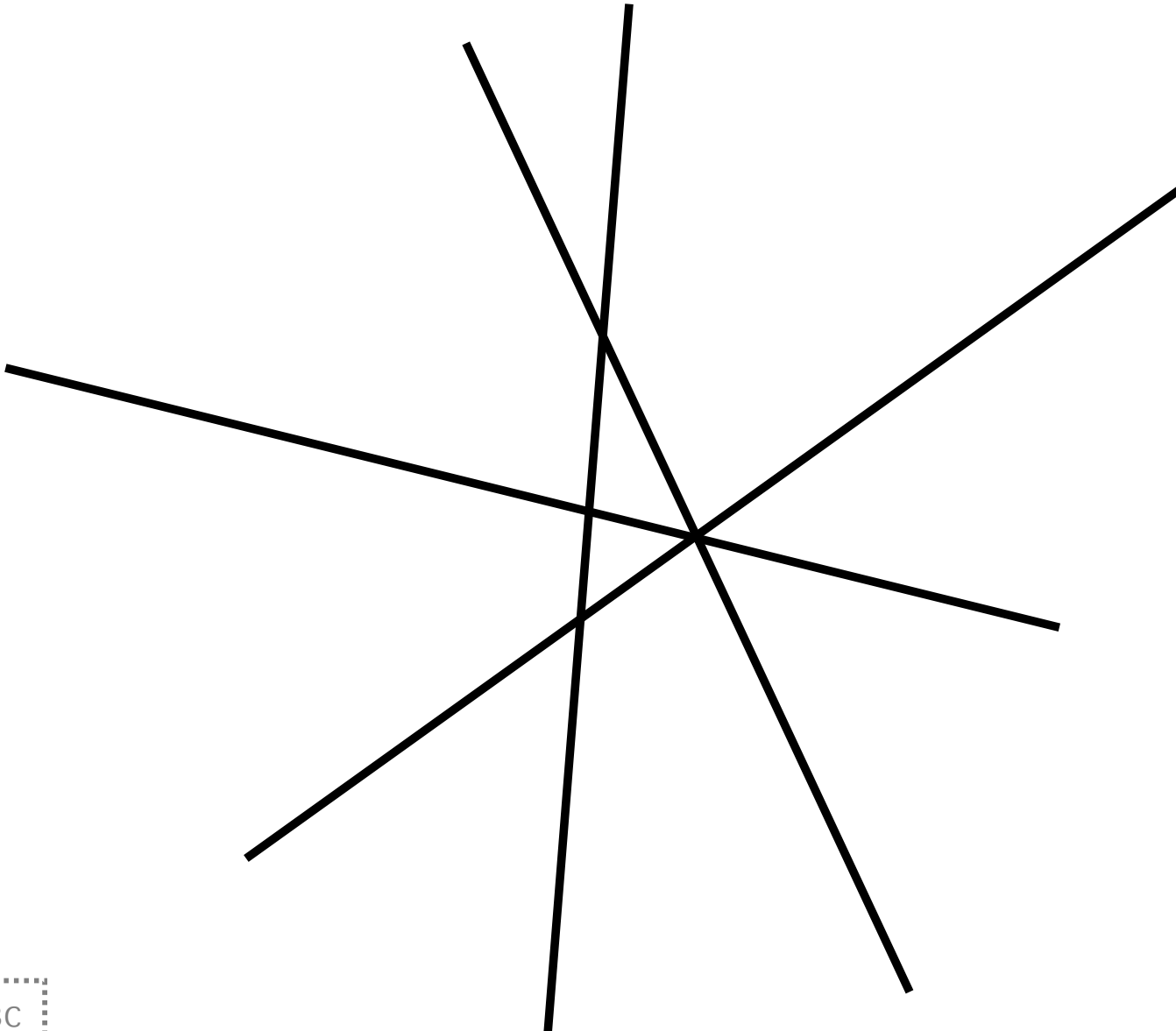
MOVE ON WHEN

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

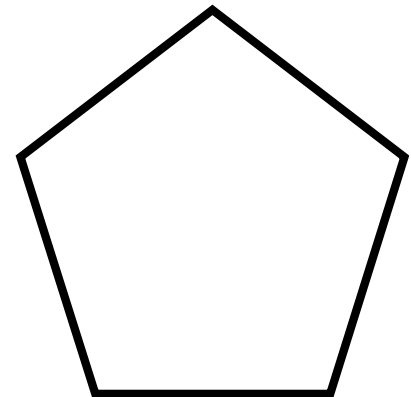
TRANSITION WHEN

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

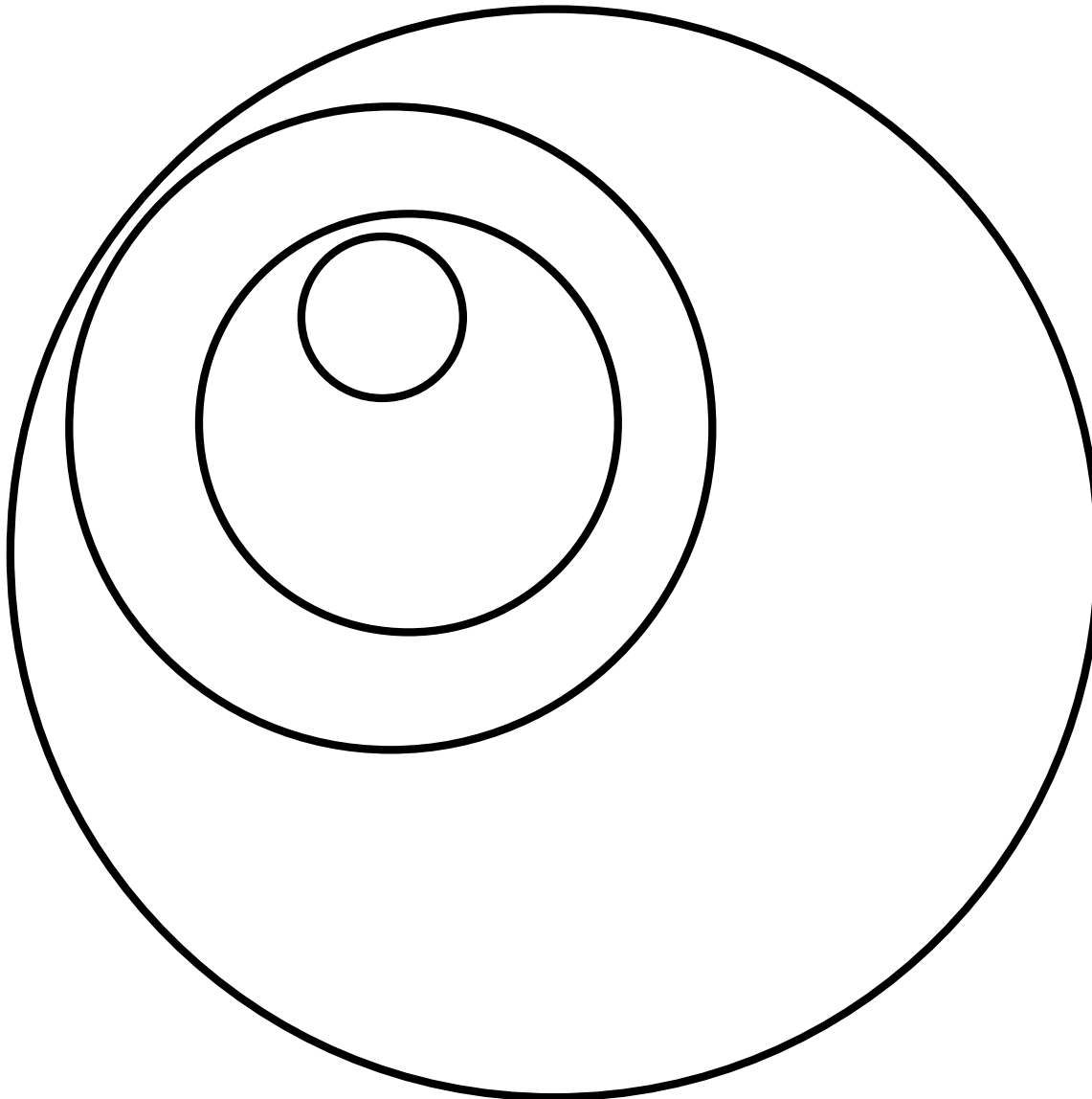
END WHEN

the ensemble has unraveled

OR

you believe another performer has already done so

proliferate



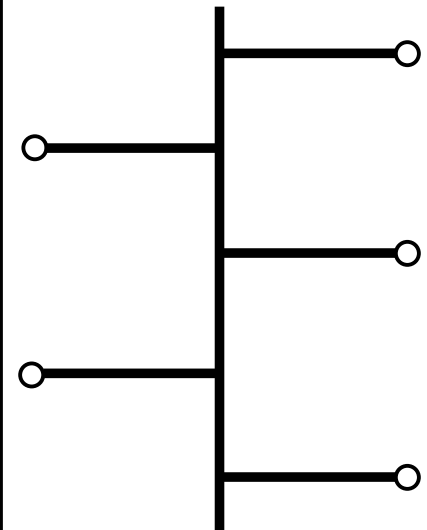
TRANSITION WHEN

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

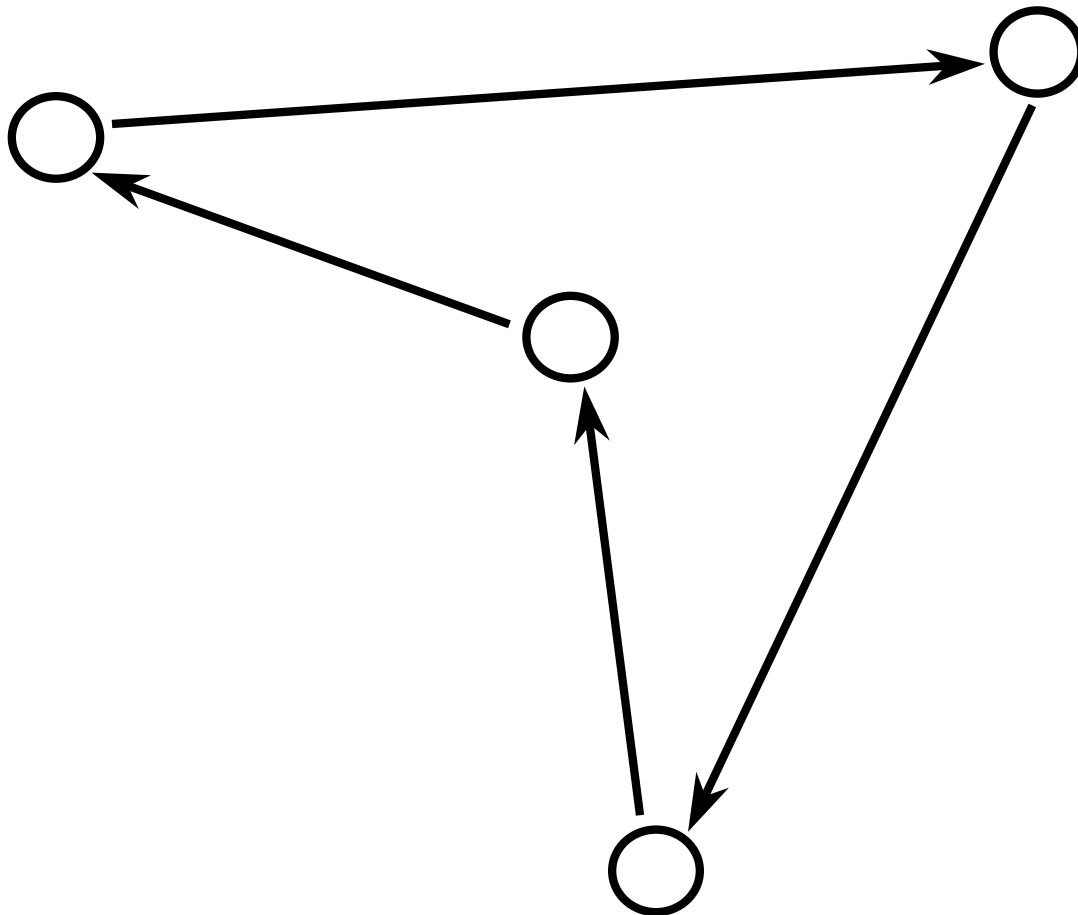
MOVE ON WHEN

disorientation has become commonplace

OR

you believe another performer has already done so

convert



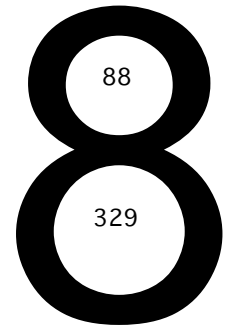
TRANSITION WHEN

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

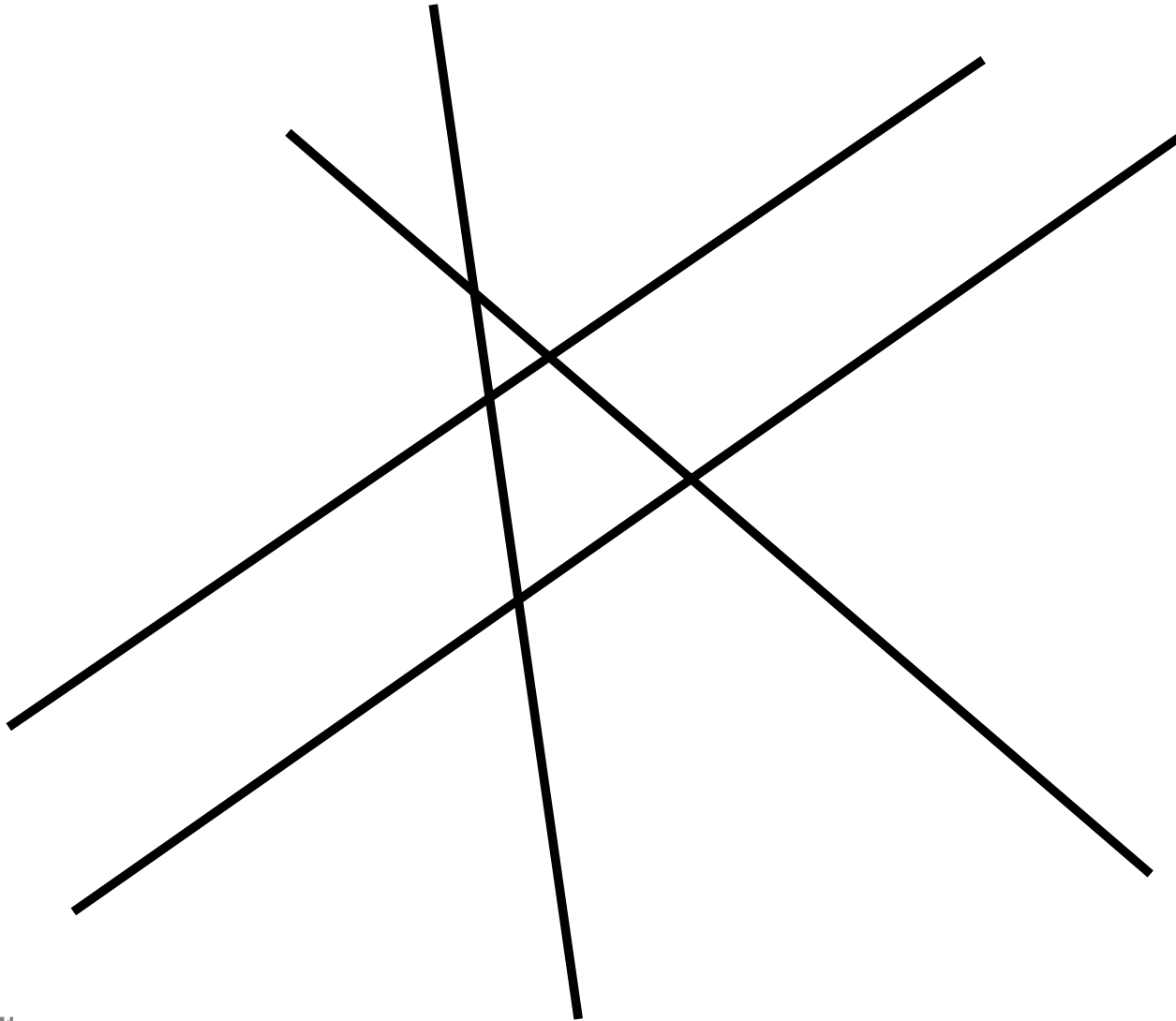
MOVE ON WHEN

you feel isolated

OR

you believe another performer has already done so

negate



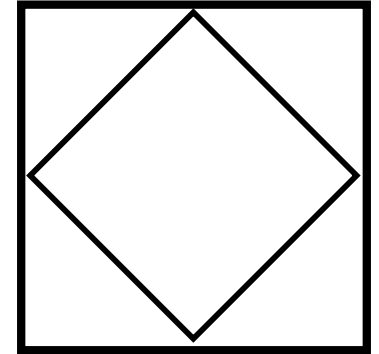
TRANSITION WHEN

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

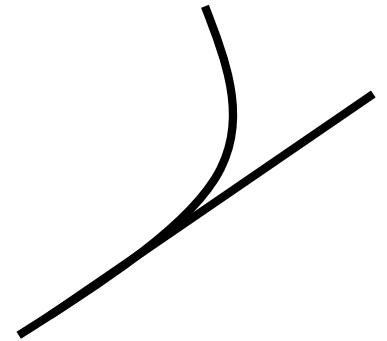
TRANSITION WHEN

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

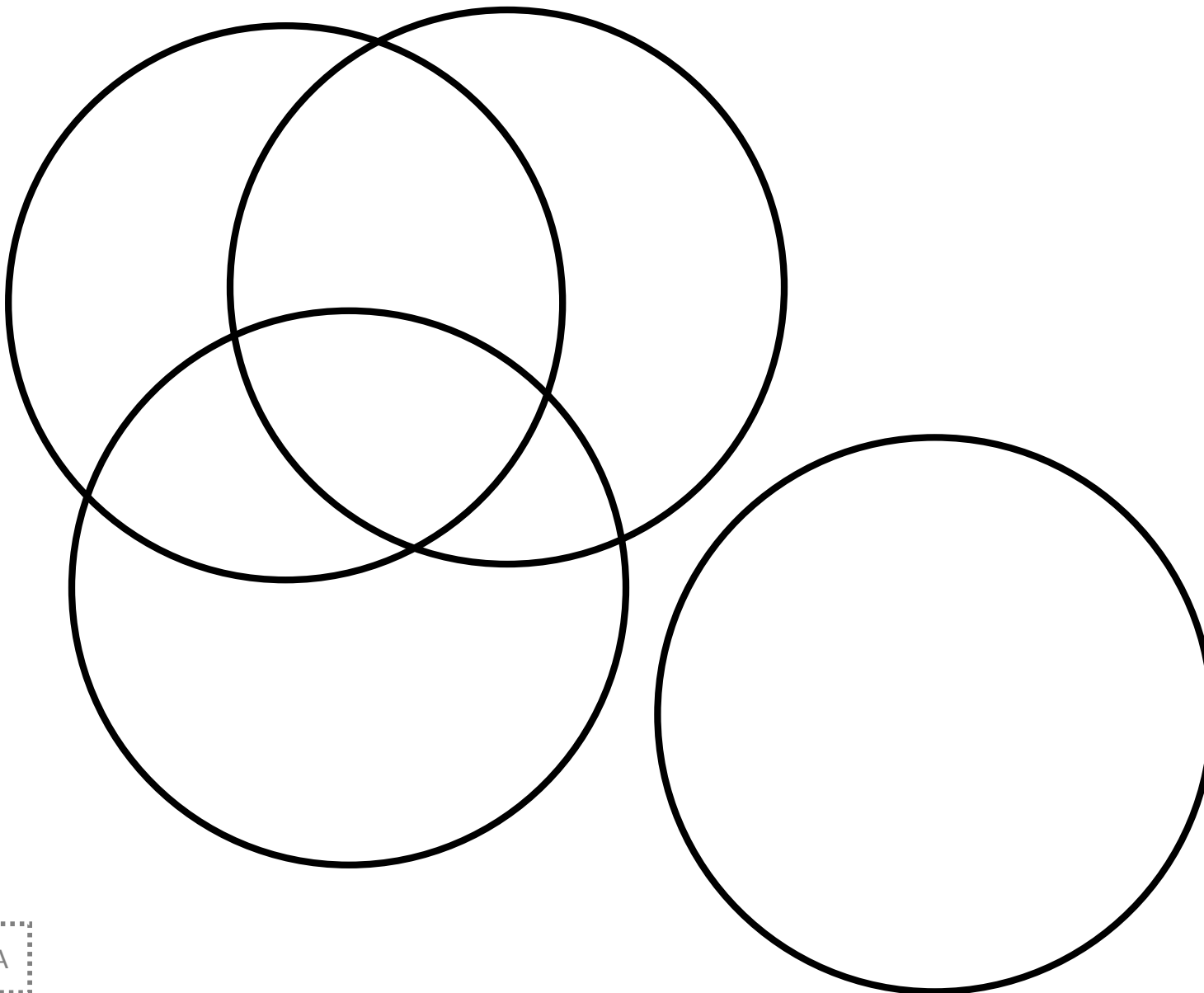
END WHEN

something expected happens

OR

you believe another performer has already done so

duplicate



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

focus

2

0

distract

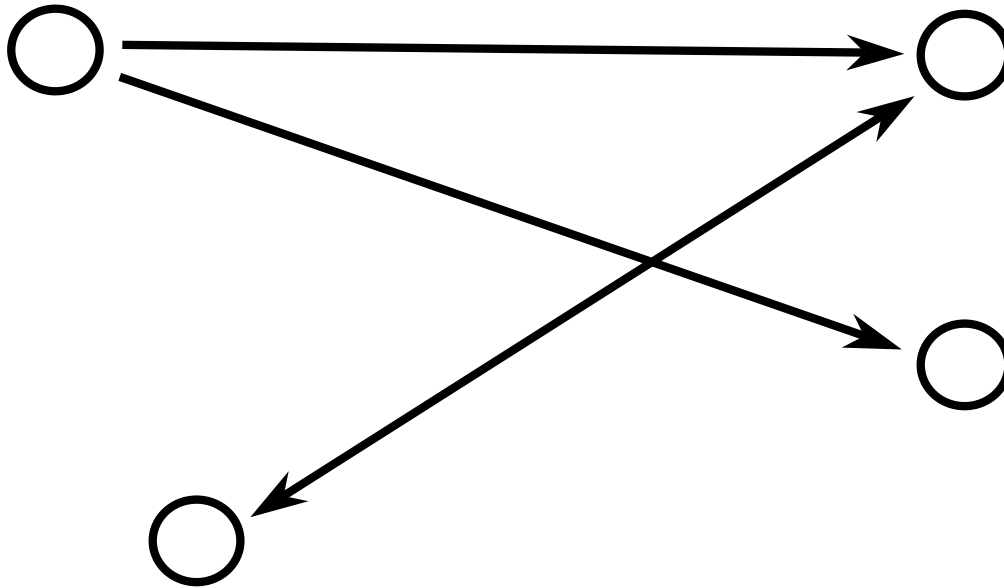
MOVE ON WHEN

you surprise yourself

OR

you believe another performer has already done so

modify



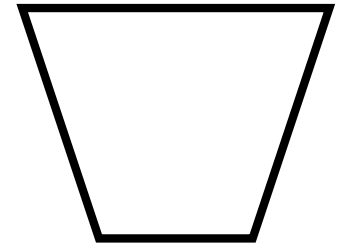
TRANSITION WHEN

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

invert



revert

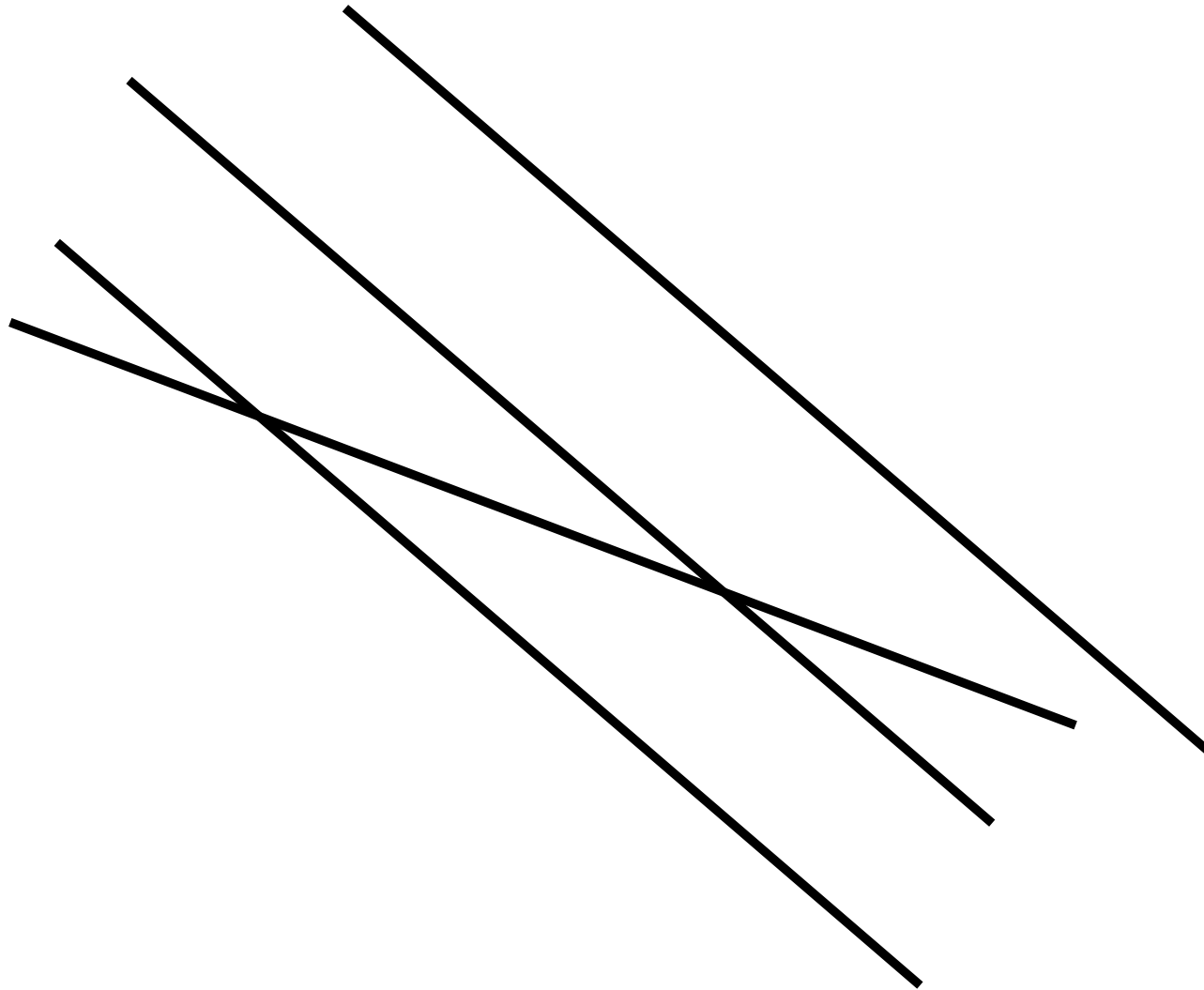
MOVE ON WHEN

you feel annoyed

OR

you believe another performer has already done so

contradict



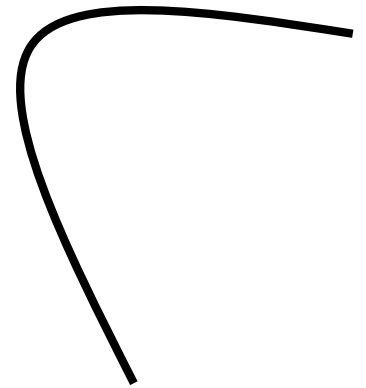
TRANSITION WHEN

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

sharpen



dull

MOVE ON WHEN

you have lost all hope

OR

you believe another performer has already done so

cloud

7301

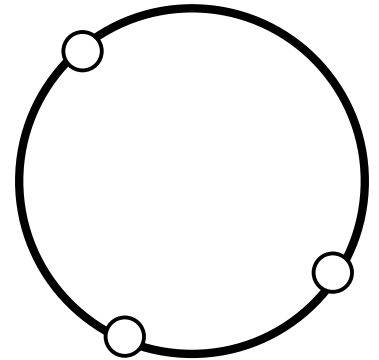
TRANSITION WHEN

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

OR

you believe another performer has already begun to do so

reduce



embellish

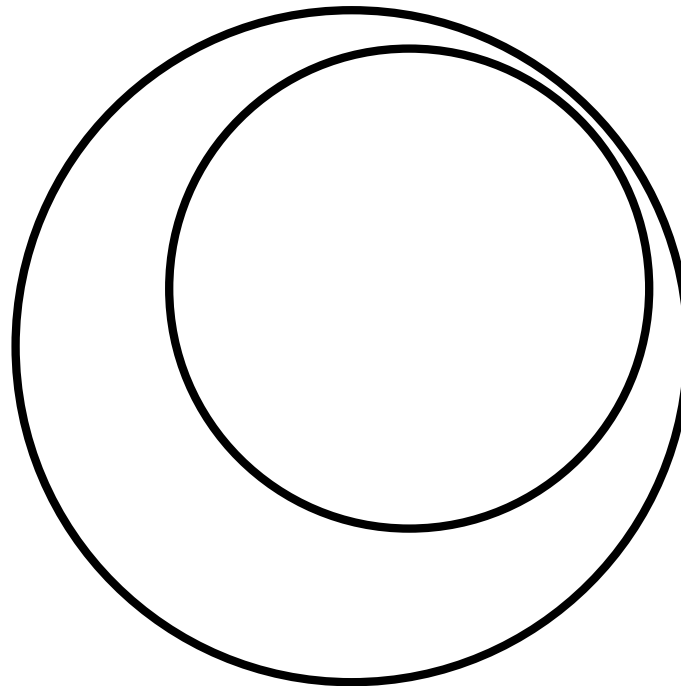
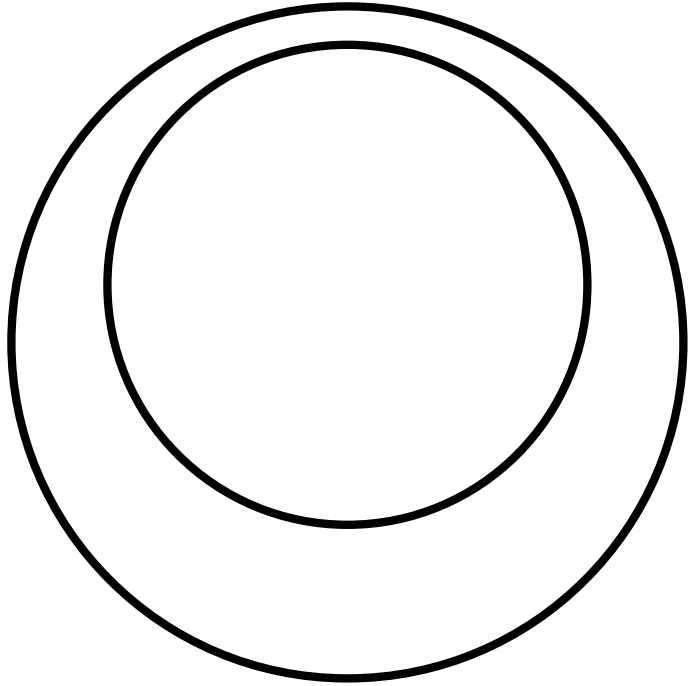
END WHEN

you feel the performance is moving in an entirely new direction

OR

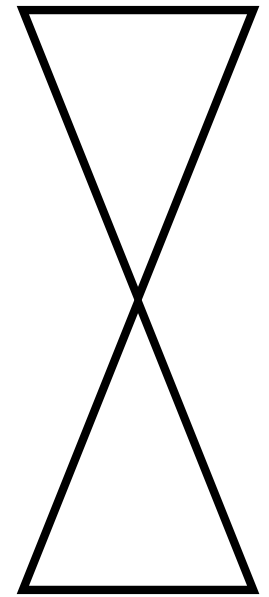
you believe another performer has already done so

echo



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

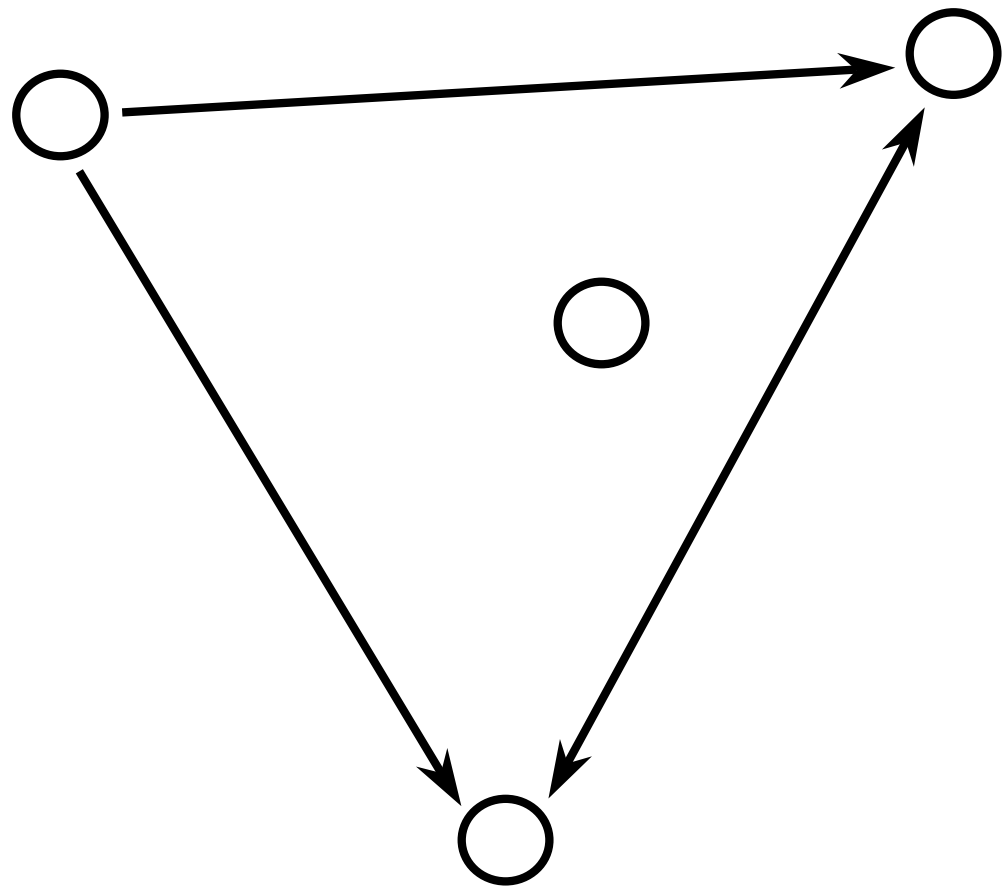
illuminate



darken

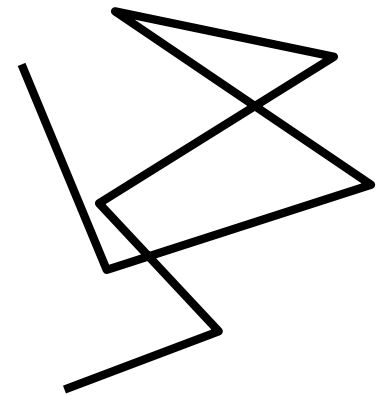
MOVE ON WHEN
something unusual happens
OR
you believe another performer
has already done so

metamorphose



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

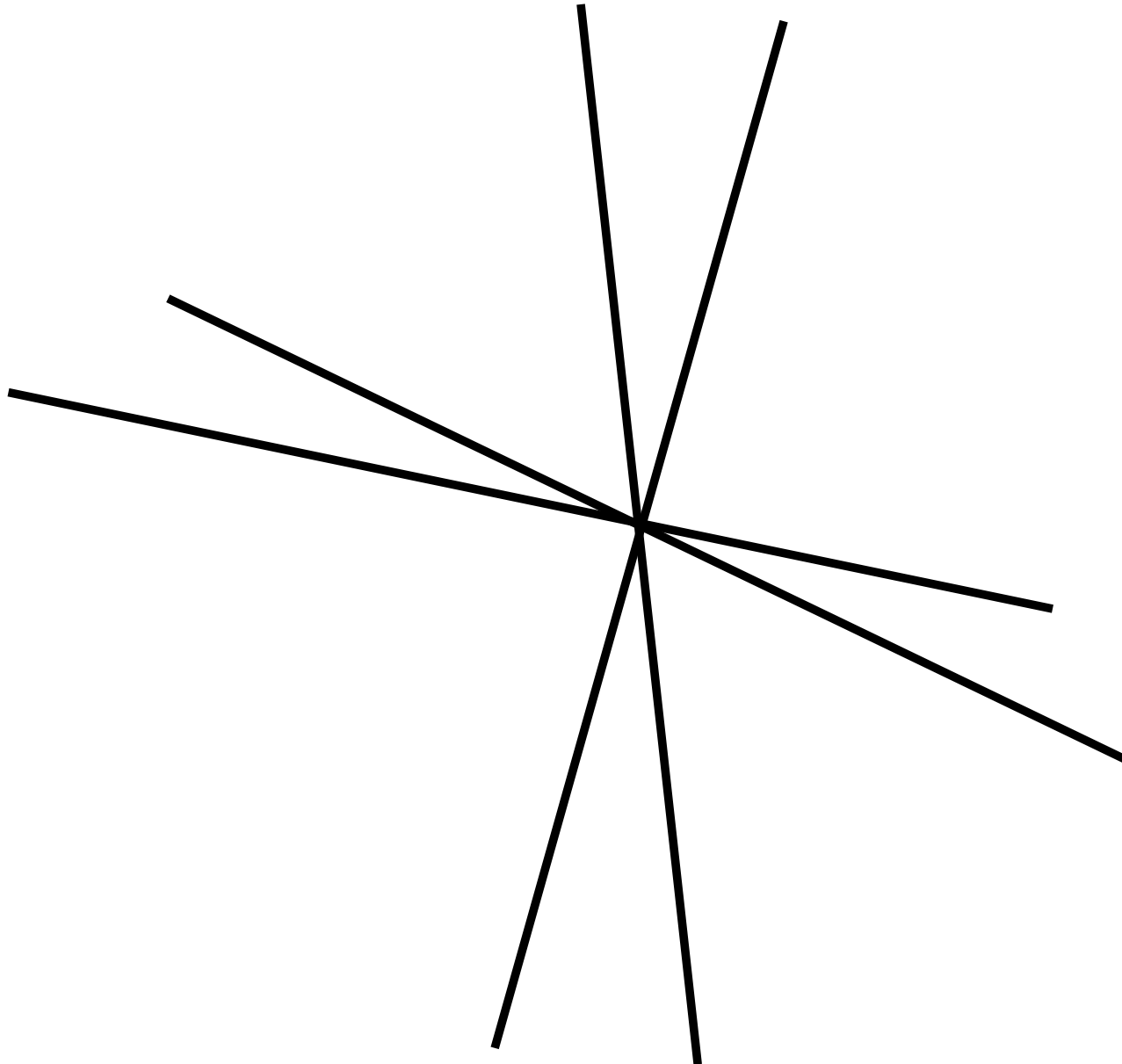
evolve



devolve

MOVE ON WHEN
the performance feels
formless
OR
you believe another performer
has already done so

frustrate



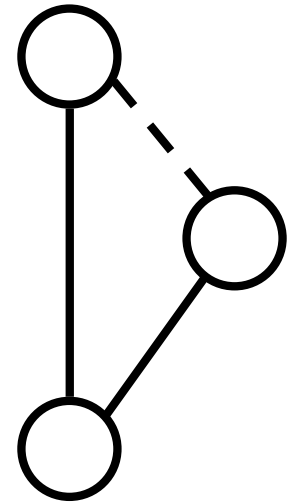
TRANSITION WHEN

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

OR

you believe another performer has already begun to do so

separate



merge

MOVE ON WHEN

you experience deja vu

OR

you believe another performer has already done so

muddle

2

3

2

2

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

fluctuate

4809

3744441

sustain

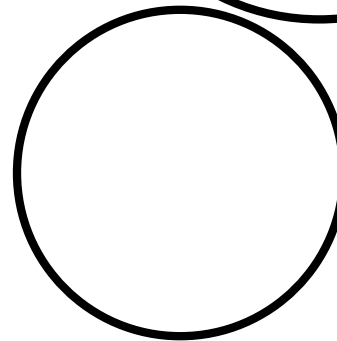
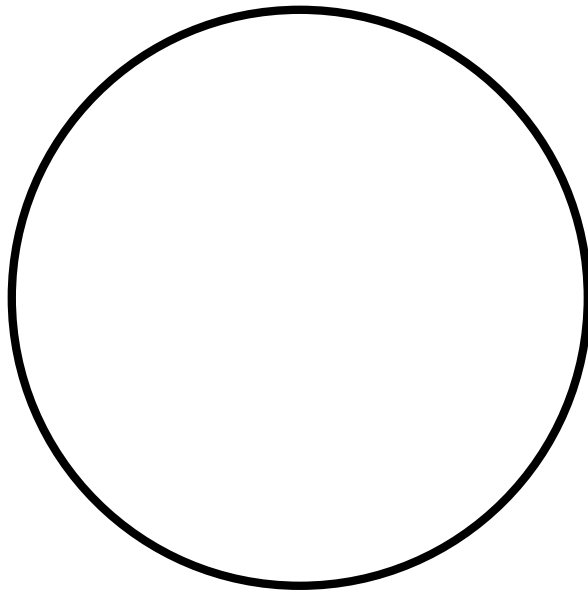
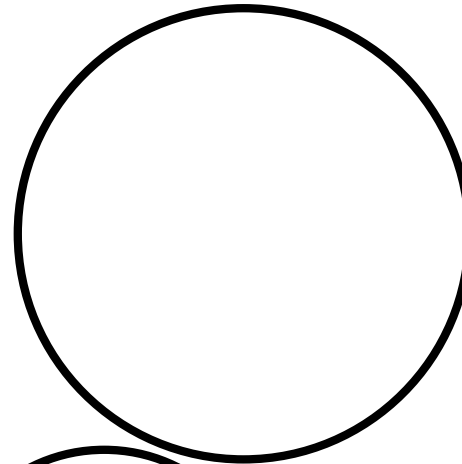
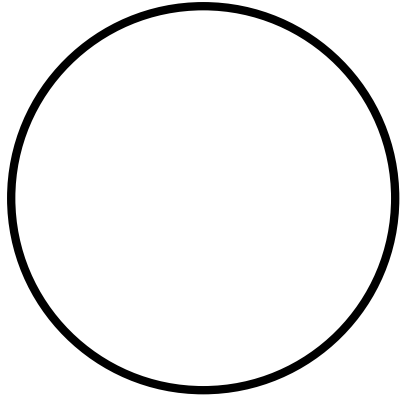
END WHEN

the ensemble seems antagonistic

OR

you believe another performer has already done so

borrow



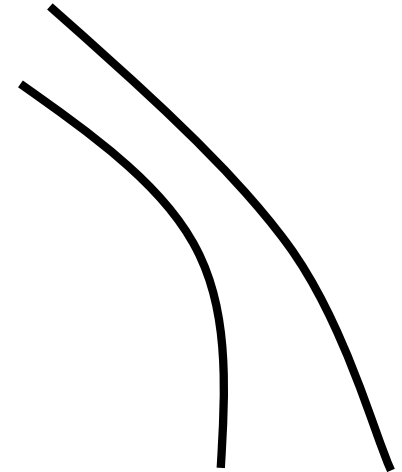
TRANSITION WHEN

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

agitate



calm

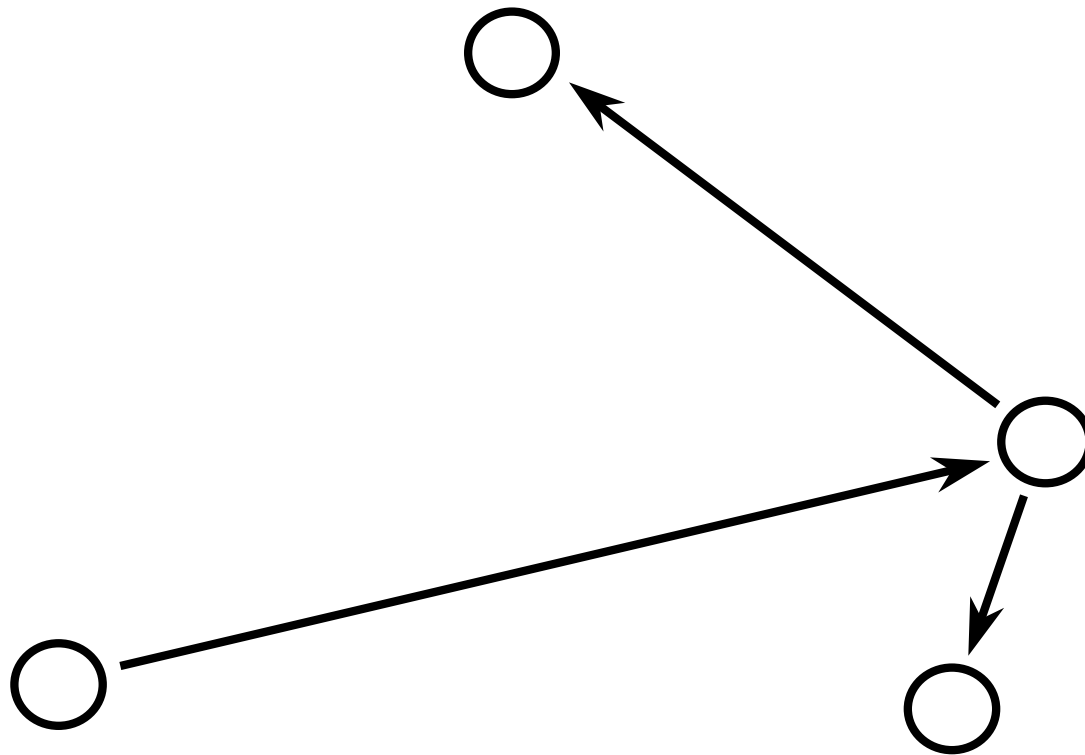
MOVE ON WHEN

the performance has become tiresome

OR

you believe another performer has already done so

transmute



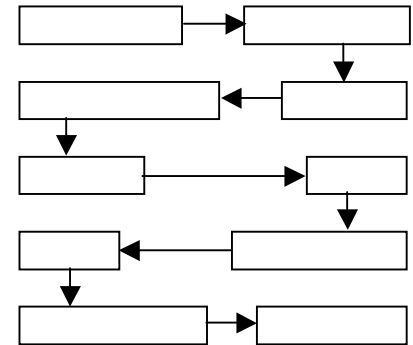
TRANSITION WHEN

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

OR

you believe another performer has already begun to do so

emphasize



deemphasize

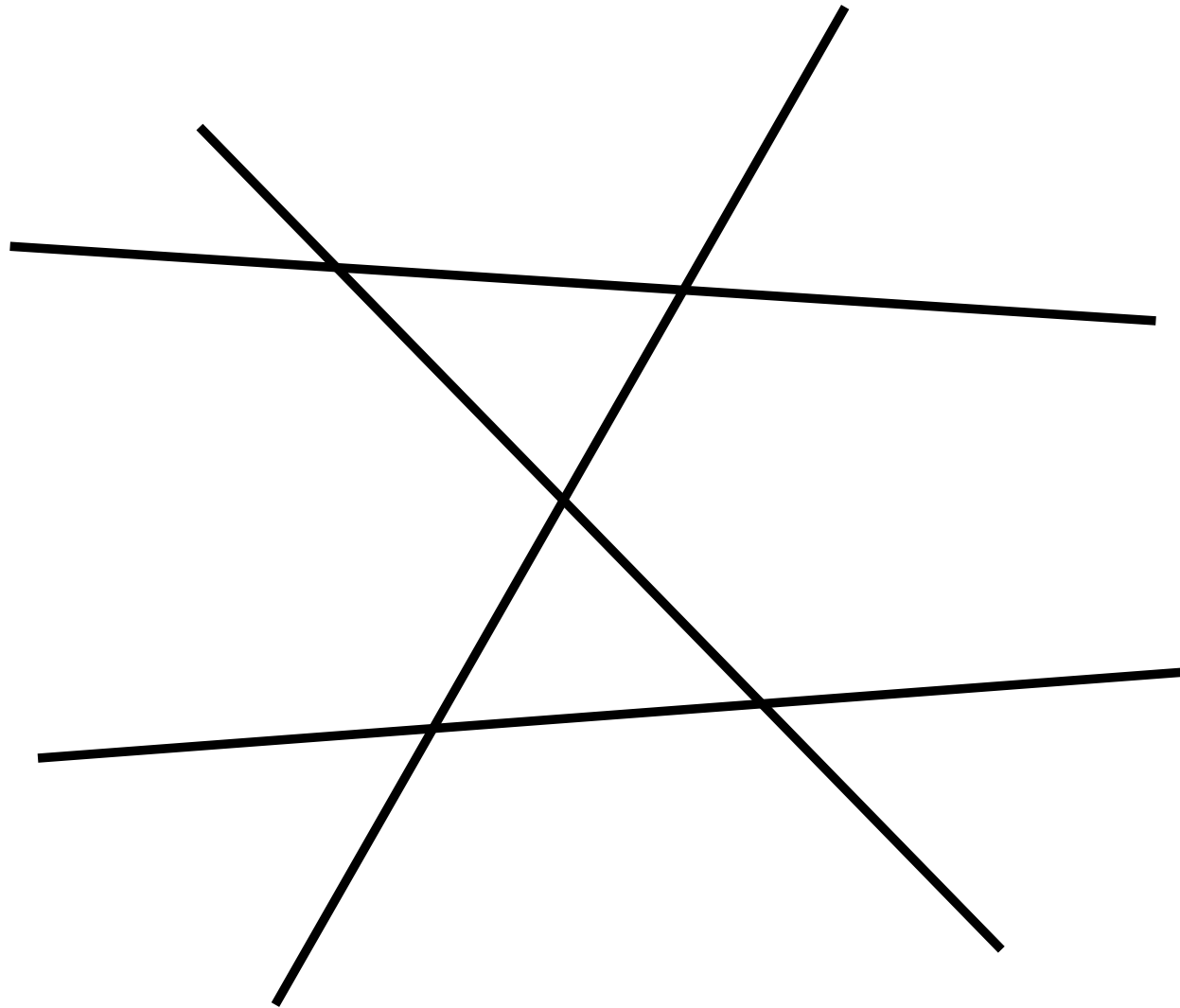
MOVE ON WHEN

it seems like it would be inappropriate not to

OR

you believe another performer has already done so

protest



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

segment

3

combine

MOVE ON WHEN

something offends you

OR

you believe another performer has already done so

bewilder

0

7

3

1

7D

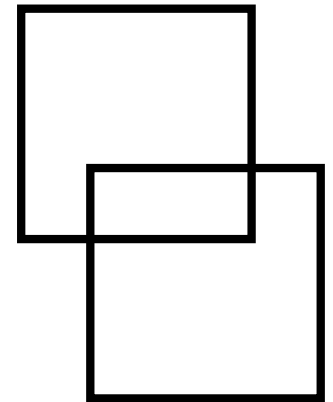
TRANSITION WHEN

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

materialize



disappear

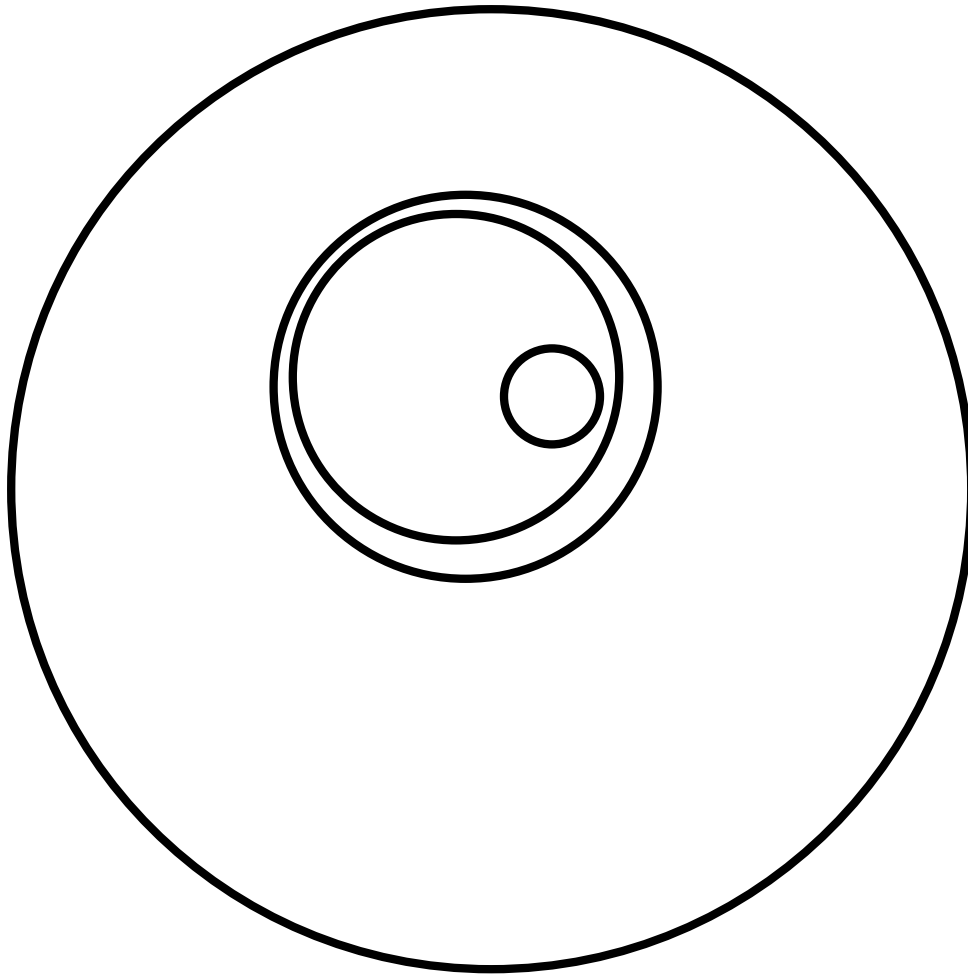
END WHEN

you no longer know why you are doing what you are doing

OR

you believe another performer has already done so

mirror



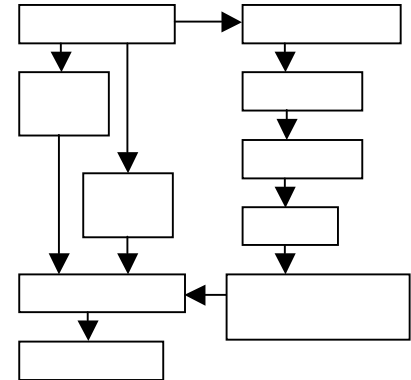
TRANSITION WHEN

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

OR

you believe another performer has already begun to do so

moderate



exaggerate

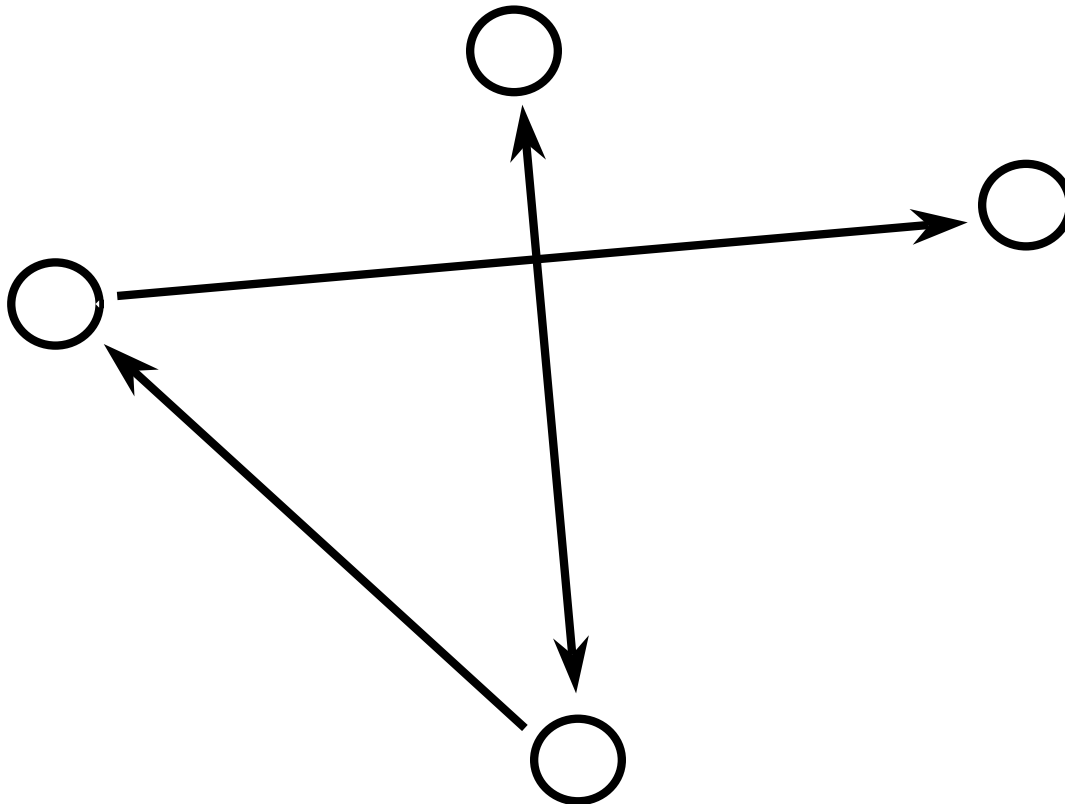
MOVE ON WHEN

you feel like it is the right thing to do

OR

you believe another performer has already done so

variegate



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

activate

7

2

9

deactivate

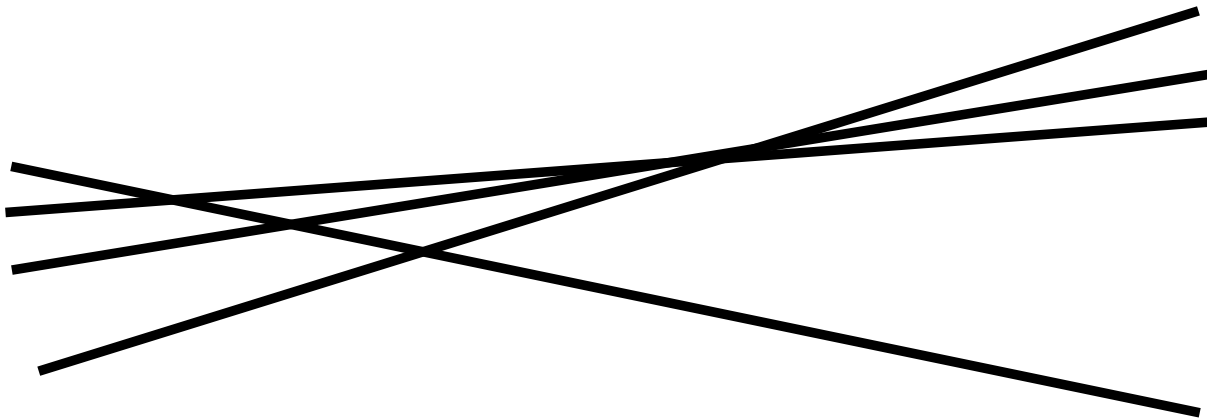
MOVE ON WHEN

something ridiculous happens

OR

you believe another performer has already done so

obstruct



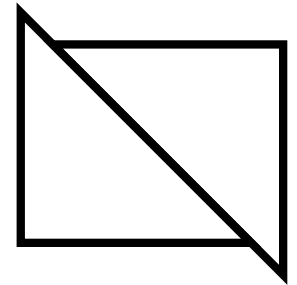
TRANSITION WHEN

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

contribute



leech

MOVE ON WHEN

the performance feels self-indulgent

OR

you believe another performer has already done so

jumble

0
7 8
2

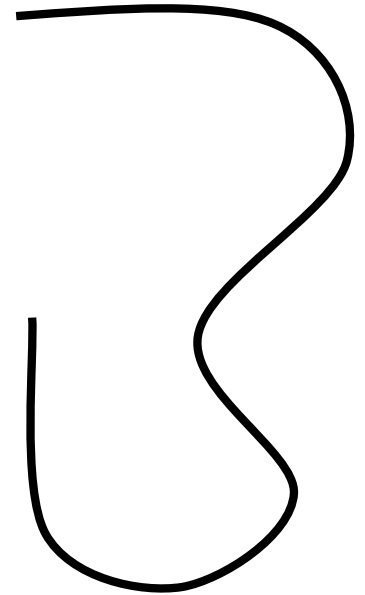
TRANSITION WHEN

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

intersect



avoid

END WHEN

you feel a total loss of control

OR

you believe another performer has already done so