

invasion/symbiosis (I)
for instrumental performer and electro-acoustic sound

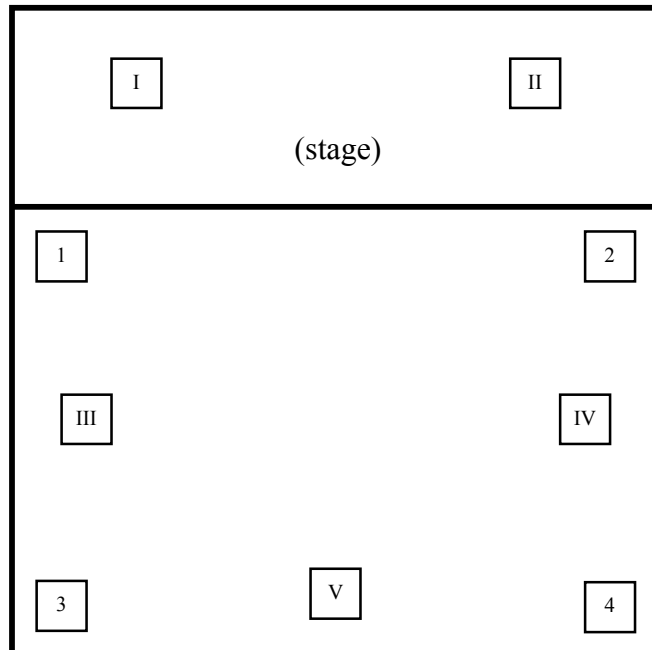
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Performance Instructions

Basic Information

This piece is for an instrumental performer of any type and multichannel electro-acoustic sound that is created by the instrumentalist. Some type of field recording equipment is needed to create the electro-acoustic portion of a performance (described below). Ideally a performance situation will offer four channels for sound diffusion. The total duration of a performance is left to the performer's discretion.

Four speakers and five music stands should be distributed evenly and roughly equidistantly throughout the performance space. Each music stand should hold one of each of the five Performance Score pages included at the end this score. An example of such a configuration (in this case in a traditional concert venue; alternative spaces are certainly acceptable) is below where speakers are identified with Arabic numerals and music stands with Roman numerals:



Pre-performance preparation

In preparation for a performance, the performer must prepare the work's electro-acoustic component. To begin, he or she should select four locations that are in the vicinity of where he or she resides. These locations might (but do not have to) define his or her sense of "home" or be personally significant in some other way. He or she should travel to each of these locations with their instrument and recording equipment. At each location the he/she should interact with any surrounding environmental sounds, sometimes joining and other times opposing, ultimately creating a sonic ecosystem in which the instrument is an integral component. The performer's sounds should be recorded at this and each subsequent location. The microphone should be placed relatively close to the instrument so that few, if any, environmental sounds are captured. The duration of each recording should roughly match the desired performance duration, though slightly long recordings can be shortened after recording and prior to performance.

The exact manner in which the instrumentalist interacts with the environmental sounds at each site is governed by five modes of interaction, each defined by a pair of verbs, that are found on the Preparation Score pages that follow: transform/evolve, ignore/isolate, engulf/oppose, reinforce/merge, and punctuate/extract. At each site the performer should interact with his/her aural surroundings using each modality. Five Preparation Score pages are provided, each with a different ordering of the verbs, and a different page should be used at each location (these pages are numbered for convenience). The five verb pairs should be employed one at a time and not reused at a particular site, though the exact amount of time spent on each is left to the performer's discretion.

Performance

The instrumentalist uses the same pairs of verbs in performance that were employed to create the work's electro-acoustic component. Each pair of verbs is found on each page of the Performance Scores, and, as mentioned above, each page is placed on one of five music stands that are distributed evenly throughout the space and located a moderate distance from any of the four speakers. During performance, the instrumentalist plays at the location of each music stand once. He or she may begin at any of the five stands and, after performing for a period of time of his or her choosing, move to any of the other four. This process is repeated until all locations have been visited. The actual movement between locations should be non-theatrical, and as subtle and natural as possible.

At each music stand, the performer interprets the verbs, using each pair to shape the sounds and gestures performed on his or her instrument. These interpretations should not focus solely on the instrument, but also how it relates to the electro-acoustic sound that is audible at each location. Thus the performer must use each pair of verbs to create performance gestures that respond to the context/environment of the electro-acoustic component. The instrumentalist should not limit him- or herself to traditional playing, and instead should be open to all kinds of sounds and gestures; any external objects or the voice can be used in conjunction with the instrument.

The way that the performance ends is left to the discretion of the performer. As with physical movement, it should not be overly dramatic or choreographed. It is certainly permissible for different channels of sound or the live performance to end at different times; the performer can decide if they wish to end before or after the electro-acoustic sound stops.

Preparation Score

1

transform/evolve

ignore/isolate

engulf/oppose

reinforce/merge

punctuate/extract

2

reinforce/merge

engulf/oppose

transform/evolve

punctuate/extract

ignore/isolate

3

engulf/oppose

punctuate/extract

ignore/isolate

transform/evolve

reinforce/merge

4

punctuate/extract

transform/evolve

reinforce/merge

engulf/oppose

ignore/isolate

Performance Score

I

ignore/isolate

II

reinforce/merge

III

transform/evolve

IV

punctuate/extract

V

engulf/oppose