

# this inversion is expected to persist

a pre-concert installation for  
three or more performers

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2011

Written for and premiered by the  
League of the Unsound Sound

## Performance Instructions

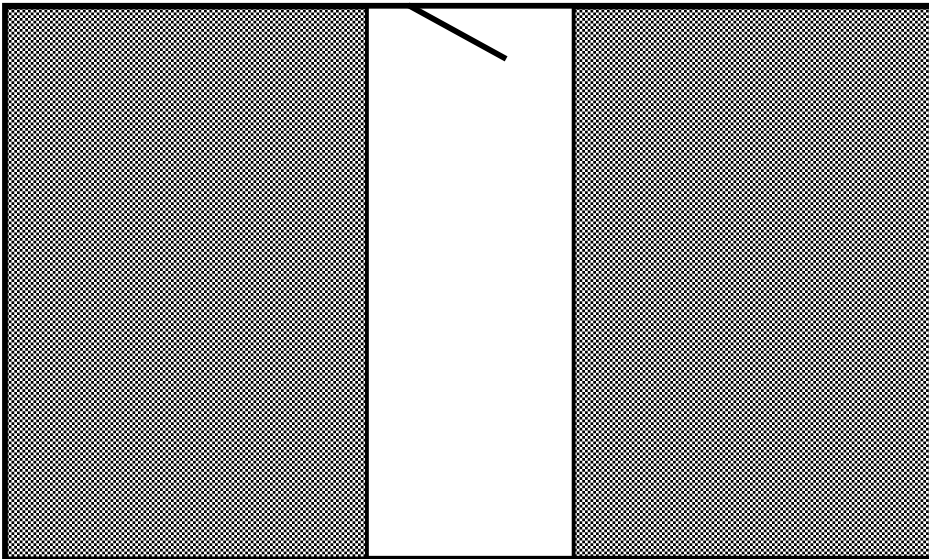
### Introduction

This piece is a performed installation that can be presented prior to the start of a concert involving three or more performers. The performance takes place both inside the performance space itself as well as in any adjacent spaces, such as an entrance lobby, that are functionally linked to the performance space. The performers should collectively decide the total performance duration, any length being acceptable, though the piece should begin prior to the arrival of any audience members.

The performance is divided into two parts. The first takes place before the concert's official start and occurs in spaces adjacent to the actual concert space (lobbies, hallways, etc.). The second portion of the performance takes place in the concert space and begins when the concert itself is scheduled to commence.

### Part I

The first part of this work focuses on any areas immediately adjacent to the designated performance space that are used to access it. For many recital or concert halls, some sort of lobby typically fills this function, and thus for simplicity the term "lobby" will be used in these instructions. For performances in non-traditional spaces, the ensemble should present this portion of the performance in the area that best approximates a lobby's function and proximity to the performance space.



Before any audience members arrive, all entrances to the performance space should be closed so that, upon arrival, the audience must remain in the lobby. Most or all lights in the lobby should be turned off so that the room is predominantly dark with only a medium to narrow path leading to its entrance illuminated; directional lighting (spotlights, portable work lights, etc.) can be employed if the existing lights in the room do not allow for such a configuration. The diagram above depicts the basic desired effect. As the audience is more likely to occupy the illuminated area, and the size of the lit portion of the room can be adjusted to reflect the number of people present. If desired, a path may be illuminated to assist the audience in locating restrooms (alternately flashlights could be provided for this purpose). One or more portable music players,

boom box(es) for example, should be located in the dark portions of the room, and should softly play narrowly filtered recordings of applause. To create these recordings (in a studio, prior to performance) multiple recordings of applause should be superimposed and filtered (band pass) so that the result straddles the border between pitch and noise. The sound level should be such that these sounds are not clearly audible in the lit portion of the lobby. The composer, upon request, can provide recordings of this type, though to personalize this aspect of the performance the performers might, if possible, consider using recorded applause from some of their own previous performances.

## **Part II**

When the performance is scheduled to commence, doors to the venue should be opened so that the audience may enter and sit (assuming there are seats). All (or most) lights in the performance space should be on. Prior to the event, some or all involved performers should record some or all of their rehearsals. These recordings, supplemented with commercial and/or performance recordings of the programmed pieces (if necessary), should be randomly excerpted and played back throughout the space. If performer-less electroacoustic works are programmed, these should also be incorporated. Ideally four or more channels of diffusion should be employed, though fewer are acceptable. The speakers should be as equidistant from each other as possible. Within each channel, sound excerpts should typically be of moderate length (~2-8") and generally followed by silence of similar duration. Overlap of sound or silence across channels is not problematic and in fact encouraged. Given these basic parameters, as many aspects as possible of the selection/excerption/playback process should be randomized and automated. For this purpose, the composer will provide a Max/MSP patch upon request, though the ensemble should feel free to use this software or any other means to realize this aspect of the performance.

The ensemble itself should initially be dispersed, and could begin this portion of the piece backstage, on stage, amongst the audience, or elsewhere. Throughout, each performer should play randomly chosen excerpts of the pieces that they will present during the concert. The duration of each excerpt should be roughly similar to the electroacoustic sounds (~2-8"), and followed by a silence of approximately the same length or longer. The performance of these excerpts should be shaped and modified by each player's interpretation of one of six text-based performance scores (to accommodate more than six performers, the performance scores may be reproduced as needed). These pages follow these instructions and ideally should be printed on 5" x 7" index cards, which are reasonably portable.

Each score lists six possible scenarios in which each performer might find him/herself in the performance space: alone, with one other person, in a group of people, on stage, backstage, or in a seating area. Below each scenario is one of six verbs: integrate, exchange, purge, wander, search, and extract. When performers find themselves in one of these scenarios, their performance should be shaped by the verb listed with that scenario on their score. The exact nature of this modification/transformation is up to each performer's interpretation, and can vary from sound-based, "musical" transformations to physical movement or visual gesture. Should an individual find him/herself in a situation that meets two different criteria, for example if they were alone *and* backstage, they could focus on one verb, alternate between the two associated verbs, or simultaneously employ both to shape their performance choices.

Throughout this portion of the performance, players are free to remain in one location or move throughout the space. It is not necessary to encounter all six scenarios in a performance, though should a performer wish to do so they may move to seek each out. If an individual wishes to stay

in a fixed location, they may find that some scenarios (those involving other people) may at times come to them.

The total duration of this portion of the performance is left to the ensemble's discretion. When individual performers feel that they are finished, they should go backstage and stop performing. When the entire ensemble has done this, the house lights should go down and the regularly programmed concert can begin as usual.

When you are alone  
wander

When you are on stage  
purge

When you are in a group of people  
search

When you are backstage  
extract

When you are with one other person  
integrate

When you are in a seating area  
exchange

When you are alone  
search

When you are on stage  
extract

When you are in a group of people  
integrate

When you are backstage  
purge

When you are with one other person  
exchange

When you are in a seating area  
wander

When you are alone  
purge

When you are on stage  
exchange

When you are in a group of people  
wander

When you are backstage  
search

When you are with one other person  
extract

When you are in a seating area  
integrate

When you are alone  
integrate

When you are on stage  
wander

When you are in a group of people  
purge

When you are backstage  
exchange

When you are with one other person  
search

When you are in a seating area  
extract



When you are alone  
exchange

When you are on stage  
integrate

When you are in a group of people  
extract

When you are backstage  
wander

When you are with one other person  
purge

When you are in a seating area  
search

When you are alone  
extract

When you are on stage  
search

When you are in a group of people  
exchange

When you are backstage  
integrate

When you are with one other person  
wander

When you are in a seating area  
purge