

# ELEMENTS

## Players

Players are organized in groups. One group, consisting of those instruments that are not comfortably portable, or of those instruments who produce sound from a non-portable sound source (such as an amplifier), form one group, the **line**. Players with portable instruments form another group, the **plane**, out of which may be momentarily formed **points**.

## Seating

**Audience:** A variety of seating options for the audience are available. The audience may be arranged in a traditional, frontal "greek/proscenium"-style seating. Other options are possible, in larger spaces, or where it should in be desirable, the audience could be spread throughout the space, or mirrored symmetrically across the **line**, as shown in the accompanying drawing. The audience could also be allowed to freely move about the space, sitting or standing wherever they wish.

**Line:** The line sits in a line, perhaps sharing a table, in front of the audience, in the usual orientation of performers facing the audience (parallel to the "edge of the stage" or ""first line of audience chairs". They may sit on stage if there is a stage, but they should be placed frontally with respect to the audience, possibly closer to the seated or standing audience than usual. The line will likely consist of large or electronic instruments, and for that reason may share space and equipment. The line should think of itself as a collective entity, together, as a continuum.

**Plane:** The plane orients itself by actions of each individual. Players should spread out throughout the space, creating a sense of perimeter, of inside and outside. The procedure for this is for players to orient themselves with respect to one another in the plane group, by avoiding right angle relationships with any other members of the Plane Group around you. In addition, players should orient themselves to each other **and** the walls of the space (should this take place indoors) such as to avoid creating a reproduction of the shape of the room. In fact contrast with the shape of the performance space is sought, though its acoustical properties will likely be exploited.

**Points:** Points are formed from members of the Plane Group. Points emerge and vanish throughout the piece, by players leaving the Plane and moving inward (or outward) from it. Players may even enter the audience or the Line, and in fact may take any position in the space. Points may exist for long or short duration.

## Procedure

An approximate duration for the piece should be agreed upon beforehand (i.e. approx 20 minutes, approx 12 minutes). This must be known to members of the **Line** Group.

The piece begins with an elementary pulse initiated from the **Line**. The pulse should be played at a medium - medium loud volume, and may be of any speed. **Line** Group players work together to reinforce this pulse, while allowing it to remain of an elementary sort, though it should be allowed to evolve through collective listening, action, and reaction. Players may drop in and out, fade in and out, and occasionally introduce continuous sounds or tones that reinforce the pulse.

This activity continues, along these lines of development until approximately 2/3 of the way through the agreed upon time frame.

The **Plane** listens actively to the line, and reflects the line back onto itself, and extends it into space. Through listening, the **Plane** players:

- echo something heard. Hearing any sound in the space, literally repeat it several times while fading in the manner of an echo.
- elaborate the pulse provided by the line (for example, through rhythmic imitation, embellishment, or counterpoint, or by duplicating the pulse at another harmonic degree or tone colour than what already exists).
- play continuous sounds. These should be very focused, and players should not think while executing this action, all concentration should be actively turned towards the relationship between your sound and the other sounds in the space, especially those of the **line**. The continuous sounds may be played at any volume and may be consonant or dissonant as regards the rest of the activity in the space.
- silence is always an option, but active listening should continue during silences
- at any point **Plane** players may become a **Point**.

The **Points** are momentarily existent autonomous entities. They leave the plane and take any position in the space, even in the audience. **Point** players improvise gestures, tones, extended continuous sounds, pointillist activities, textures, or phrase ad. lib. The action of **points** may be a support function to the action in the rest of the space, or may be individual events. They may even support the action in the space through contrast. Gratuitous solos are generally discouraged, although at times extended textures, active, extremely busy, dense or noisy activities may be introduced by **points** on an extended time frame. A moment is thus defined by its temporary nature and not its actual duration. **Points** may pop in or out of existence at any time, and may even operate outside the space, or for a very brief duration (less than a second). This activity should continue throughout the piece, though diversity of point-positions and instrumentation (or tone colour) is sought.

## A Change After 2/3

Only the **Line** players actively monitor the time of the work. The **Plane** orients itself through listening only, and the **Points** are independent individuals.

When the **Line** becomes aware that approximately 2/3 of the agreed upon time has passed, players very gradually begin to extend their pulses into tones. By the end of the piece an extended continuum of sound is sought, but this should be arrived at imperceptibly if possible. The continuum, as the pulse, should be thought of as one body, an entity that is at once immersive and object like, and physical rather than musical in apprehension. The **line** will end the work, when the plane has stopped playing, totally, or for the most part. The **line** then continues its continuous vibrating activity for approximately 45 seconds - 1 minute, stopping together or individually. When the **line** stops, all should stop.

Players in the **Plane** through active listening, become aware that a change is taking place in the line. The **Plane** at this time, gradually begins, though the action of individuals to first move towards preserving what each individual perceives to be the pulse of the **line**. This is possible in many ways, as discussed above (i.e. rhythmic or harmonic imitation). Silences should become more common, and those instruments depending on breath should adopt each pulse-like gesture for one long breath, and following which they should rest, listening actively, before re-entering. More and more rests and more and more space between pulses (slower pulses) should be made as the piece ends. By the end, many players will have reached a point of infinite slowness, or infinite duration between pulses, and as such will have stopped playing.

**Point** activity should continue throughout the entire piece with the same density, and with the same set of instructions given above. However, points should take care that they do not extend beyond the final activity of the line, who end the work.

## Drawing

The accompanying drawing is meant only to illustrate a possible seating arrangement of the audience, and the distribution of the point, lines, and plane in space. This drawing is not to be followed exactly as it is only an illustration, and in any case at no point is it likely that all points would become active at the same moment.

## Idea

I am thinking of this as a process and a frame. Otherwise, the piece is neither this nor that. Apriori determination of a specific pulse or atmosphere is less desirable than the concentrated formation of real-time sound trajectories in multiple dimensions. The collapse into specific, spontaneously realized evolutionary systems from a wide set of possible options will hopefully provide the possibility of creative discovery through experience of phenomena, both for performers and audience.

