

always 1 crotchet (quarter-note) beat in length at the given tempo. As such, all of the pieces are based on a strict crotchet pulse.

A central idea of all the pieces is playing with the relationship between the respective entities of the performer and the musician. For instance, the performer's "A" may occur simultaneously with the musician's "A", but it also may occur displaced with the musician's "B". Entities of either the performer or musician may also occur alone - the symbol "+" indicates a crotchet rest (i.e. do nothing).

An entity may be a single visual action/sound, or a complex of actions/sounds perceived as a gestalt. Each entity should be clearly distinct and recognisable from all other entities. Unless instructed otherwise, entities must be performed exactly the same way each time (without variation).

Should there be a connection between the entities of the performer and musician?

There are two opposing answers to this question and both solutions are valid.

(1) The performer and musician integrate each of their entities so that the relationship between visual and sound is matching and logical. For example:

Visual A:	performer motions to blow a whistle
Sonic "A"	musician mimics a whistle sound, or even literally blows a whistle

A less explicit and mimetic example of the same idea: the musician matches the "rhythm" of the performer's actions.

(2) There may also be a non-relationship. That is, the performer and the musician may each invent their entities independently of one another - each with their own self-contained rationale - and bring them together.

There are also solutions between these two extremes. For instance, the relationship between the two could be less concrete (more abstract), or some entities could be matched whilst others are left independent,

Speaking

In some pieces there are passages where players replace their actions with speaking (e.g. reciting letter names or country names), whilst always maintaining the strict crotchet pulse. In general, I think the speaking should be quite loud, firm and monotone, although if the performers have a different attitude - perhaps relating to a concept they have developed for the enactment of that piece - that is fine.

Musical terminology

The pieces use some basic musical terminology:

<i>Ritardando (rit)</i>	Gradually slow down
<i>Accelerando (accel)</i>	Gradually speed up
<i>Molto</i>	"Very" (<i>molto rit</i> = slow down greatly)
<i>A Tempo</i>	Return to original tempo
Subito	"Suddenly" (<i>subito a tempo</i> = sudden return to original tempo)
: :	"Repeat sign": successively perform the actions enclosed within by the symbols by the number specified, e.g. x3.
Λ	"Pause" (only applied to rests): hold the rest for a longer duration (outside the strictures of the pulse)

Miscellaneous points

- Props, costumes etc. may be used.
- There should be no breaks between sections.
- If possible, players should memorize their part.
- May the performer incorporate sounds into their entities? Yes.
- May the musician incorporate visual actions into their entities? Maybe, with care.
- Can more than one person be involved in the enactment of each part? Yes, so long as the gestalt of each entity is maintained.

Matthew Shlomowitz - Assam, Buchanan, Chelsea, Dalmatian and Egypt

For performer and musician

Composed: July – December 2007

Duration: 6'00"

Written for Shila Anaraki and Tomma Wessel and first performed by them on 4 March 2008 at Rational Rec (London)

Commissioned by Arts Council England for Rational Rec.

PERFORMANCE DIRECTIONS

Below are specific notes about “Assam, Buchanan”; for further performance information refer to the general notes about the “Letter Pieces”.

- Both performers each create their own catalogue of 5 entities (visual and sonic respectively) that are labelled A, B, C, D & E.
- Each entity is always 1 crotchet beat long
- In the 5th section, words in quotation marks are spoken, still strictly in tempo. Entity “E” continues interspersed amongst the words.

The main issues to contend with in “Assam” are:

- (1) The symbol ✳ indicates variation, which is only applied to entities A, C and D. That is, performers should vary the given entity through respectively modifying aspects of the action(s)/sound(s). It is essential that the original entity remains recognizable. The variation should be different every time. Otherwise, entities must be performed exactly the same way each time (without variation).
- (2) The initial tempo of the piece is crotchet=45 (each entity is 1.33 seconds in duration). During the third section the tempo suddenly becomes twice as fast (crotchet=90), which is the tempo for the remainder of the piece. The players must take care to invent entities that can be performed at both tempos.

Crotchet = 45 (metronomic)

[1] II: x2

D: A B C D E D C B + Δ :|| A B C D D C B + A
M: A B C D E D C B + A B C D E D C B +

D: B C C B + A B B + A + A + A + A + A +
M: A B C D E D C B + A B C D D C B + A B

II: x3

D: A + A + A + A + A + A + A + A* + A* + A*
M: C C B + A B B + A + A + A + A* + A* + A*

[2]

D: A B C D E D C B A + + + + + + + A B C
M: A + + + + + + + A B C D E D C B A + +

D: D E D C B A + + + + + + + B C D E E D C
M: + + + + + A B C D E D C B + + + + +

D: B + + + + + + + C D E D C + + + + + D
M: B A B C D E D C + + + C B A B C D E D

II: x3

Δ :||

D: E D + D + E D + E + E + E
M: + D E D + + D D E + E + E +

Crotchet = 90 (until the end)

[3] II: x3

:||

II: x4

:||

D/M: C* + + C* + + C D + D* + + + D* +

[4] II: x2

D: A B C D E D C B + A B C D D C B +
M: A B B B B B B B + A B B B B B B +

D: II: x3

M: A B C C B + A B B + A + + A +
D: II: x4 :II :II II: x4 :II
M: A B B B + A E B A + B + A +

[5]

D: "Ecuador" E + E "El" + E "Equatorial" + E "Eritrea" E
M: + E "Egypt" E + "Salvador" E + "Guinea" E + E

D: + E "Ethiopia" E + "Timor" + "Egypt" + "Salvador" + "Guinea"
M: "Estonia" E + E "East" "Ecuador" + "El" "Equatorial" + "Eritrea"

D: + "Ethiopia" + "Timor" + "E"
M: + "Estonia" + "East" + "E"

PERFORMER PART

[1] *Crotchet = 45 (metronomic)***II: x2**A B C D E D C B Λ :|| A B C D D C B + A

B C C B + A B B + A + A + A + A + A +

+ A + A + A + A + A + A + A + A* + A* + A*

II: x3**:||**

[2] A B C D E D C B A + + + + + + + A B C

D E D C B A + + + + + + B C D E E D C

B + + + + + + C D E D C + + + + + + D

II: x3E D + D Λ :|| E D + D + E + E E*Crotchet = 90 (until the end)*[3] **II: x3** **:||** **II: x4** **:||**
C* + + C* + + C D + D* + + D* +[4] **II: x2** **:||** **II: x3** **:||**

A B C D E D C B + A B C D D C B +

II: x4

A B C C

:II

B +

II: x5

A B B

:II

+ A + +

II: x5

A + +

:II

+ A +

[5] "Ecuador" E + E "El" + E "Equatorial" + E "Eritrea" E

+ E "Ethiopia" E + "Timor" + "Egypt" + "Salvador" + "Guinea"

+ "Ethiopia" + "Timor" + "E"

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