

Blending

for 1-4 performers in a confined space

Stephen F. Lilly

(2016)

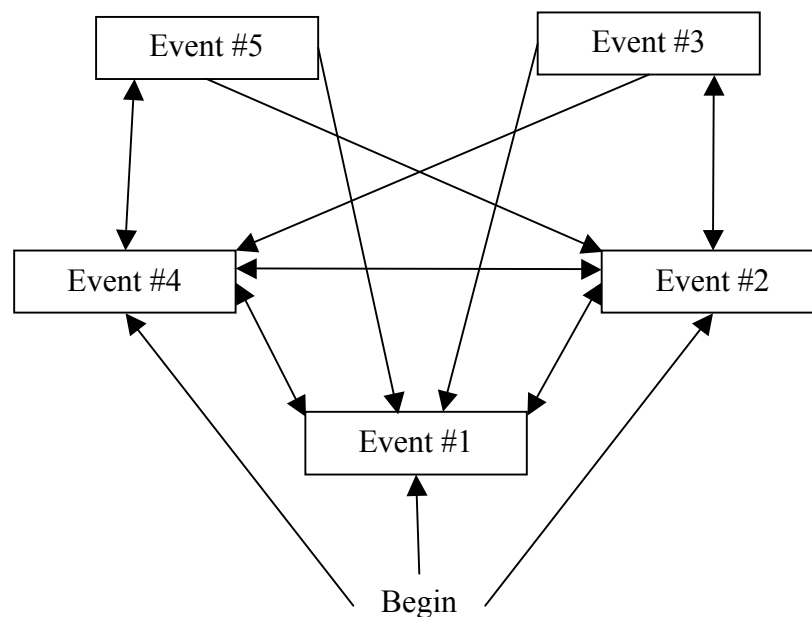
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The space to be explored should have no windows. It can be a traditional performance venue (e.g. a small recital hall, an auditorium, or a black-box theatre) or something less conventional (e.g. a room in a basement or an elevator). In all cases, the space must be able to accommodate at least one audience member and the performer, who should be able to walk around in the space with his/her instrument.

The organization of the performance must adhere to the following chart. Any length of time may separate successive events, and a performance may consist of any number of individual events.



Initiation/Termination

- An event begins when any performer enters the space and ends upon their exit.
- The durations of events as well as the pauses separating events are at the discretion of each individual performer.
- The audience should only be allowed to enter or exit the space during the pauses in-between events.

Description of Events

Event #1

With eyes closed, stand inert against the back wall of the space, listening carefully to the environment.

Event #2

Locate one or more of the following tones (i.e. find where each is loudest and identify the pitch):

- A resonant frequency (the performer may produce sound to test)
- A mechanically or electronically produced chime, hum, or buzz (the sound need only be heard inside the space but its source can be elsewhere)

Event #3

Meander about the space, playing one of the pitches found in Event #2; constantly vary pitch (at most a quarter-tone sharp or flat), timbre, and direction.

Event #4

Slowly and quietly walk around the space; listen for any differences based on location.

Event #5

Beginning at the spot of the difference, imitate or enhance any of the differences found in Event #4, and then transport it to other regions of the space.

Ensemble Instructions

When realizing with multiple performers, everyone begins with Event #1 and initiates it together, but the duration of each event (including the first), the pauses in-between events, and the sequence of events as determined by consulting the aforementioned chart should be individually decided. If two or more performers find themselves to be realizing the same event, they may take account of each other's actions in directing their own performance.