# Not Necessarily Music

(2018)

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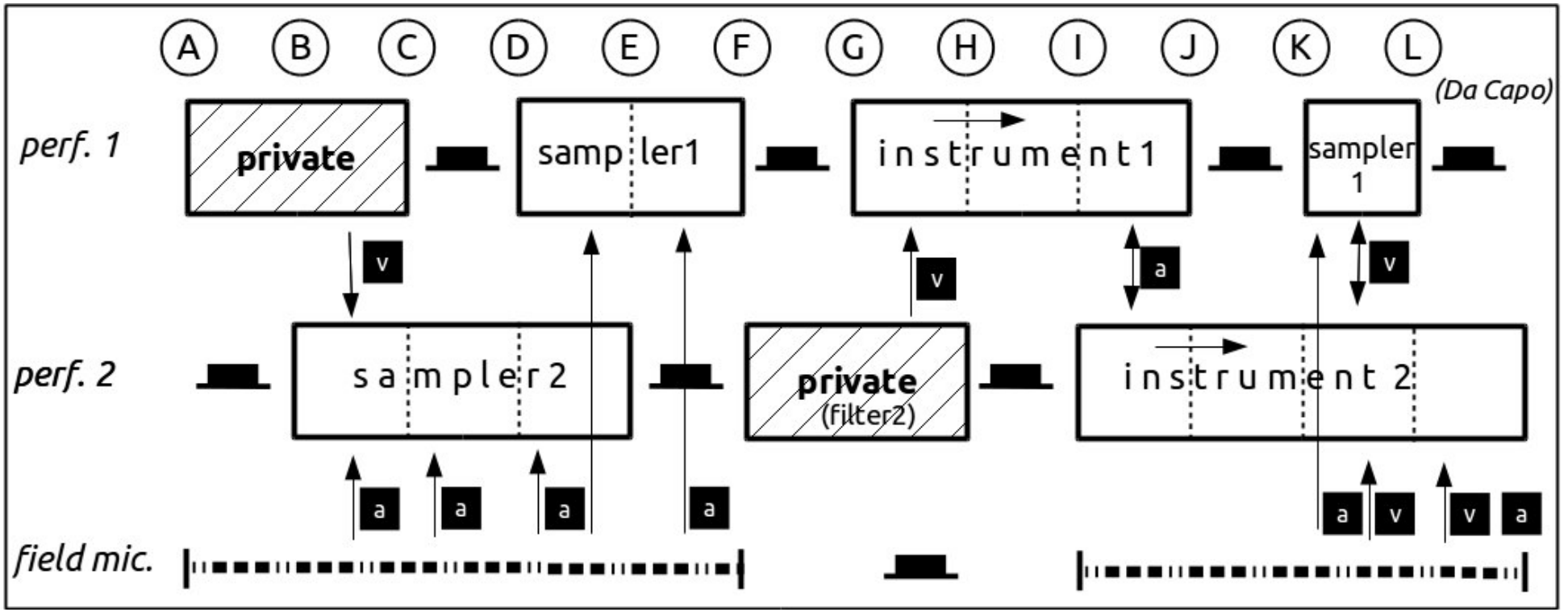
For two performers, each playing a controller. Preferably, one controller is portable.

The controllers don't produce any *acoustic* music or sound through a public, amplified speaker. The performance is visible and 'silent'. The controllers are connected to digital instruments that produce sound. People can just watch the performance. If they want to listen, they can use headphones. The sound is sent or streamed through a wireless, network or other one-to-all system to the audience headphones.

This composition is performed in a place where people gather to wait, relax, study, read, enjoy, etc. and not necessarily want to hear music.

*An audiovisual performance connecting two instruments (sounds, gestures, performers) with each other and a site (environmental sounds, accidental actions, people) in a silent, non-obtrusive way.*




The two performers are playing a (keyboard, wind, guitar, accordion, etc.) controller, performer 2 *(perf. 2)* is playing the portable controller. The *lines with arrows* indicate the sensorial 'input' that a performer uses to improvise a section (*a* for audio, *v* for visual). For example, in section E performer 1 hears the live microphone through his/her headphones and plays with/against/along these environmental sounds; in G performer 1 sees performer 2 playing and creates a musical dialogue or counterpart, based on what he/she sees. A *horizontal line* with arrow (in H → J) stands for an elaboration or continuation of the previous section (as in a 'usual' solo improvisation). Two lines pointing at the same performer (in B and K), indicate that the performer may select one or combine two inputs.

One or more microphones are picking up environmental sound from places in or around the concert place. Optionally, microphones picking up the breath of the performers, the sound of their chair, etc. may be part of this live environmental sounds. This sound stream is indicated by the horizontal *field mic* line. In the sections with dotted lines this live environmental sound stream may or may not be part of the audio

going to the audience headphones. In the pause/rest sections (F, G, H) these live field recordings are **not** part of the (audience) sound output. Ensure that the audience perceives the environmental sounds picked up by microphone(s) as something happening at that very moment in or around the performance site.

**The duration of each section is free.** A performance may begin and start at any section. At the end of section L the performers can (re)start from A (*Da Capo*). Not all sections need to be part of a performance. Thus, a concert performance of 10 minutes – for example from section A to E – and a live installation version of two hours can be created. The transitions between sections are **gradual**, there may be temporary overlaps between sections.

There are sections in which performers only play for themselves (indicated as *private*). Choose or improvise any music that you like to play for yourself. The audience and other performers see this private performance but do not hear it (or they hear a different/transformed result than the performer). In section A (*private* music of performer 1) there may be total silence for the audience or only the *field mic* may be audible; in section F and G the (MIDI) pitch values of the private music of performer 2 are used as the centre frequency of a bandpass filter, filtering the live *field mic* environmental sounds *(filter2)*. The indication *instrument* refers to a synthesizer or sampler producing an instrument sound associated with the (visual design of the) controller. For example, a keyboard controller may produce a piano or organ sound in these sections, an accordion controller an accordion sound.

The indication *sampler* refers to a digital instrument (sampler, synthesizer, etc.). Choose, design or adapt digital instruments to ensure that:

- *sampler2* creates a link between the instrument of performer 1 and the instrument associated with the controller of performer 1 (without using a straightforward classic sampler of this associated instrument). For example, if performer 1 plays on a accordion controller, *sampler2* (of performer 2 playing a wind controller) could consist of residual accordion sounds (keys, air button, shake, etc.), perhaps with additional residual sounds of a flute or clarinet.
- *sampler1* creates a link between the instrument of performer 1 and the performance site. This may be related to (acoustic, social, natural, etc.) characteristics of the place where the performers are playing. If the *field mic* is placed at a larger distance from the performers – outside a building or in the trees surrounding a park where the performers are – *sampler1* may choose to create a link with the proximate and/or the distant places of the performance site.

Overall, the *filter2* effect creates a relation or mixture between the instrument of player 2 and the live sounds at the performance site, *sampler2* between the instruments of player 1 and 2, and *sampler1* between the instrument of performer 1 and the performance site.

Performers underline performance gestures and related (routine) actions. This **choreography** is inconspicuous, 'natural' and closely related to a music performance and concert ritual. For example, in sections K and L, in which performer 2 uses the visual input from the environment, he/she can walk in the direction of this environment while playing. Make sure that (sound-producing) gestures are genuine: pressing the keys on a keyboard or blowing into a wind controllers should really produce sound, albeit in the musical background or only for yourself as in the 'private' sections. Video projection (on a small screen) of one or both performers may be set up ad libitum to ensure that the audience can see the musicians performing. Performer 2, playing the portable controller, has more possibilities to move and walk.

Panning, filtering, reverb or amplitude changes (or spatialisation in general) may be applied to the *sampler1* & *sampler2* and *instrument1* & *instrument2* sound, especially slow and gradual changes.

If a third performer takes part (doing the mixing, spatialisation and live environmental sounds with microphones) he/she may add a fragment of a sound/music fragment to the live field recordings. This private music is a personal choice of the third performer. The fragment – indistinguishably – becomes part of the live environmental recordings (*field mic*) by a chosen adaptation, arrangement or transformation.

There is a distinction between the sound that the audience hears (through the headphones) and the sound for each performer. Six audio outputs are necessary: a stereo output for the audience headphones, a stereo output for the headphones of performer 1 and another for performer 2. As described, in the private sections the performers do not hear each other (in A & B) or hear a transformed version (in F & G). In the other sections the *field mic* and sound of the other performer are sent to the headphones of the performers depending on the requirements and interpretation of each section.