

Faraway Solo

Create a setup with multiple nearby and distant instruments.

- *Nearby* instruments are positioned near, in, on and around the main performer. *The sound of these instruments has a clear, tactile presence.*
- *Distant* instruments produce sound at a substantial distance from the main performer, they have a very soft or no acoustic sound near the performer. They are only audible for the performer and audience as sound coming from a distance. *Distant instruments are audibly transformed by the location or audibly part of a different room or environment.* Exploit the diversity of (the acoustics of) the surrounding architecture, the diversity in local audio devices and automatized systems to produce distant sounds.

(Examples of distant instruments are: a touchscreen triggering samples in a neighbouring room; objects amplified with a contact mic and connected to a speaker on the street outside the performance site; a computer keyboard controlling a robotized percussion instrument, beating on a stone in the garden; a long rope connected to a dry line to which objects are attached; a microphone into which the performer breathes, connected to a speaker in a smartphone, etc.)

Find intriguing and meaningful places for the distant instruments. Create a large, sounding space with a distinction between nearby and distant sounds. *Enlarge your sound body and create a personal sound space across barriers into neighbouring rooms, roofs, houses, gardens, streets, etc.* The new sounding space lets the distant sounds flow into the central performer. The performer ripples through the landscape into the sound horizon.

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Create a *polyphonic landscape* with simultaneous layers of environmental sounds, performed nearby sounds, performed distant ones and combinations.

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The general character of the performance corresponds to the main performer's interpretation of the performance space and its surroundings. Feel free to use existing local sounds, musics and actions within the new landscape.

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The audience is near to the main performer and hears all the surrounding instruments and differences between nearby and distant sounds. Therefore, performances in a large, open place are very hard to realize.

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Optional:

- Use microphones connected to local speakers to slightly amplify environmental sounds, for example: a microphone in the garden connected to a speaker, located near the window or door leading to that garden. Ensure that these microphones are not near to a distant instrument!
- Ask people living or working at the performance place or an assistant to perform 'acoustic' actions (closing and opening doors, windows, etc.) or to perform daily (audible) actions, such as walking down the stairs in a neighbouring corridor, opening a water tap in another room, turning on the central heating, etc. These people can function as "distant instrument", in real-time connected to the main performer via cues, wired or wireless systems.

Possible exercises in preparation of a performance:

- (a) Perform my composition *Landscape with meetings*. It is a simpler and less polyphonic version of the similar ideas in *Faraway Solo*.
- (b) Create a starting setup with a clear distinction between nearby and distant sounds:
 - as nearby instruments: short, percussive sounds in the middle to high pitch ranges
 - as distant instruments: instruments which sound really muted and filtered because of the large distance or the peculiar sound device.

Explore the new performance space. Later on, elaborate and refine this setup.

- (c) (Based on the starting setup) Sections with nearby short sounds can be loud, soft or a combination of both. Short sounds can be played on both nearby and distant instruments. This exercise exploits the diversity of the short sounds. Try to perform a *gradual evolution lasting several minutes*:
 - from only distant short sounds →
 - over soft, nearby short sounds →
 - to loud nearby short sounds →
 - to only distant (soft) sounds.

First, perform an autonomous, musical evolution with enough silences to hear the surrounding, environmental sounds. Second, try the same evolution but make room for interaction with the environment. Third, after improvising this evolution exclusively with short sounds, perform this gradual evolution (of short sounds) simultaneously with other sounds or music, for example performed on instruments in one location of your overall performance space (the nearby instruments, one distant place, etc.).

- (d) Based on the setup in (b), try to create a *very soft (pianissimo) dialogue* between short, nearby sounds and a distant instrument playing a long, sustained section, so soft that you can even hear the short sounds when they are played by one of the distant instruments.
- (e) Create a polyphonic performance in which one layer consists of short sounds or motives, separated by long silences of 30 seconds to several minutes. Ensure that this layer 'continues' until the end of the performance.
- (f) Perform these two opposite versions. First, *follow* the surrounding space and sounds during your performance, don't try to fill the spaces with your wishes, preferences or music. If nothing around you happens, don't act. Second, turn your surroundings into a new, personal space – based on the existing space - and create an artificial soundscape with your preferred sounds and musics in the locations of the nearby and distant instruments. In this case, the environmental sounds are just ornaments or memories of the past.
- (g) Triggers are simultaneous combinations of a (more or less) short sound with the (sudden) end or start of a longer (sustained) sound. Triggers are simultaneities that can create relations between very different sounds (differences based on sound characteristics, actions, intentions). They can function as a means to create a musical performance in an environment where other humans, animals, natural forces are producing sounds without any link with the individual performer. These are three 'trigger exercises': [1] if during the performance you want to improvise something new (for example a chord in one distant location), don't immediately start this chord or wait for the 'musically right moment' but wait until you hear an environmental sound to trigger your chord layer. [2] Create a performance in which only environmental sounds act as triggers to start or stop your performed, intentional sounds, even if you have to hold on or repeat a sound for a very long time (because you are listening and waiting). [3] Create a polyphony of several continuous layers and one layer with short sounds. Now and then let these short sounds act as triggers to suddenly start or stop one of the sustained layers.
- (h) Split your mind. Connect one distant location (with an instrument) with an (imagined) feeling, atmosphere, action, situation or living being. The other distant or nearby locations may follow a different – perhaps musical – logic. Next, stick to this connection during your whole performance. Some examples of connections: [1] Imagine a child is playing in a room in one of your distant locations, she alternates between playing piano and making a drawing on the floor. [2] If one of your distant instruments produces sound on the street, imagine you are walking around in a relaxed way on imaginary streets. [3] If your garden is a distant location, imagine you are performing a necessary, but rather unpleasant garden job. [4] If you are producing sound in the kitchen or garage, imagine you are a mouse looking for food, etc.

documentatie:

??? Bear in mind that a loud sound should be at a large distance, behind walls or in a building to hear how the environment changes its sound.

(laptops, speaker in door bell, speaker in television screen, etc.)

Oefening: lijst als je audio te stellen op: (laptops, speaker in door bell, speaker in television screen, etc.) & probeer of je die kunt 'controlleren'/bespelen vanop een afstand