

Plain

minimum four performers



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Plain

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Freeze the concert location in time, again and again, to create an irregular sequence of stills and silences.

Let sounds and silences suddenly reveal new or past sounds and silences.

Performers make two kinds of sounds:

- long, sustained, homogeneous sounds
- short, staccato sounds, consisting of single sounds or groups of a few short sounds.

The long sounds **start and stop abruptly** as if they are switched on or off. The dynamics of each long sound are **very homogeneous and static** with (almost) no rhythmic vibrations. Reduce the timbre changes within each long sound.

Alternate between the short and long sounds. Consequently, (almost) all long sounds start and stop together with a staccato sound.

The long and short sounds are based on or fit **the surrounding (sounds of the) concert site**. Also include 'possible' sounds of the living beings, materials, technology and architecture of the site ad libitum. Explore the concert location in all possible ways to extract these short and long, frozen sounds from the concert site. Use the whole space while performing.

As an addition to the short and long sounds, performers can use music instruments, their voice or body.

Silences – after abrupt stops – constitute a large part of the performance. The performers are also actively listening, and (accidentally) the audience is performing. The general character of the performance is sparse and tense, but may be adapted to the character of the performance space.

The duration of the sustained sounds and tones is **irregular** and unpredictable, just as the alternations between silent and sounding sections.

[Performances may take place in a room or any indoor space with a diverse set of 'playable' local objects and architectural elements. (Small) enclosed outdoor locations are also possible. The number of performers depends on the size and acoustics of the space.]