

MUZIEKSTRAAT /
MUSIC STREET
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een lokale muziekstoet / a local music parade

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Muziekstraat / Music Street

Search for as many musicians as possible in a neighbourhood and let them play from houses with open windows or doors. Design a trajectory along these houses and let the audience walk and listen to the music fragments blowing through the neighbourhood.

All musicians from the neighbourhood, beginners and professionals, young and old, can participate and play from a house or building with an open door or window. Additionally, other locations along the trajectory such as a parking lot, garage, yard or roof deck can be used. Do not exclude any instruments: voice, acoustic instruments from different cultures and percussion can play, just as electronic and digital instruments. Let the musicians choose what they want to play (if possible, together with the inhabitants of the guest houses) *to give the walking audience an overall impression of the neighbourhood and its diversity.*

At the head of the parade there walks a percussionist, mainly playing bass drum, some additional small instruments – attached to this drum – and (architectural) objects along the trajectory. At the end of the parade there is a bass instrument player.

The trajectory of the parade is divided into sections according to obvious criteria in the landscape or buildings (for example, the separate streets).

The bass instruments mainly plays sustained bass tones, a different tone for each section. The percussionist continuously plays a rhythmic pattern and simple variations on this pattern. This sober pattern contains enough silence.

At the transition between the sections (for example a crossroads or bend), the percussionist and bass player each play a different, characteristic, short sound event. They repeat this characteristic sound event – *ad libitum* with variations – at each transition. Eventually they also create a 'bridge' between their continuous pattern or bass tone and the transition event. Both players can also integrate environmental objects along the parade trajectory in their musical part. For example, the percussionist can play on traffic signs, poles, bicycle stands, etc. as part of the rhythmic patterns and the bass player can use walls or trees as mutes to change the instrument's timbre. *In the previous ways both instruments sonify the location and motion of the parade.*

Both instruments have an autonomous but also accompanying role within the overall polyphony of music fragments. On the one hand, they give room to the musicians in the houses and adapt their dynamics and/or density during a large part of the performance. On the other hand, they stick to their own tempo and the identity of their musical part and occasionally take a leading role (next to or against the musicians in the houses), for example while playing the transition events between the sections. The position of the percussion and bass at the front and end of the parade ensures that the people proceed at a certain tempo and *the overall composition gets a common development.* Finally, both musicians in the parade function as a visual cue for the musicians in the houses to start or stop performing.

Compose a polyphonic course of the parade, once the guest houses for the musicians are known. This is done by choosing the locations for the musicians that are not living along the trajectory of the parade and making musical instructions about the chosen music fragments. There are three possibilities for the timing of these fragments:

- play when the parade is approaching
- play while the parade is passing by
- play after the parade has passed by.

Thus the distance and direction of the music fragments can be varied. While designing this live soundscape, take care of the following elements and try to ensure their variety:

- the loudness and timbre of the instruments; these parameters not only depend on the instrument but also on the location along the trajectory. The location may be difficult to change for larger and heavier instruments. The number of instruments (and therefore the loudness) may also depend on how large the location is, for example a quartet cannot play in a narrow corridor of a house.
- the pitch range and tuning of the instruments
- the distance between the houses with musicians
- the enjoyment of each musician
- the visibility or invisibility of the musicians.

Ad libitum:

Ask the participants of the parade – especially the children – to bring small sounds, such as percussion objects or other sound objects, and play along with the musicians in and around the parade as they wish. Take care that these instruments have a soft sound. Eventually, these sound objects are gathered in the neighbourhood before the performance and/or played only in certain sections of the trajectory.