

Picking up on discussion with supervisor with reference to Michel Chion's Audio Vision...

Aim for an abstract realisation of the new Daphne Oram building at University.

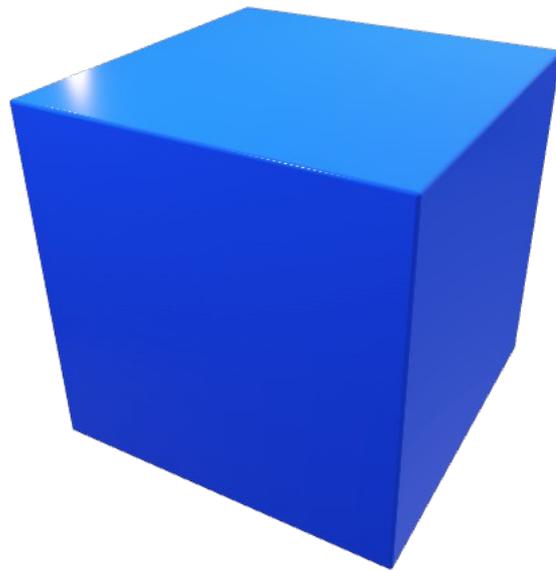
Ground Floor central space of the Canterbury Christchurch

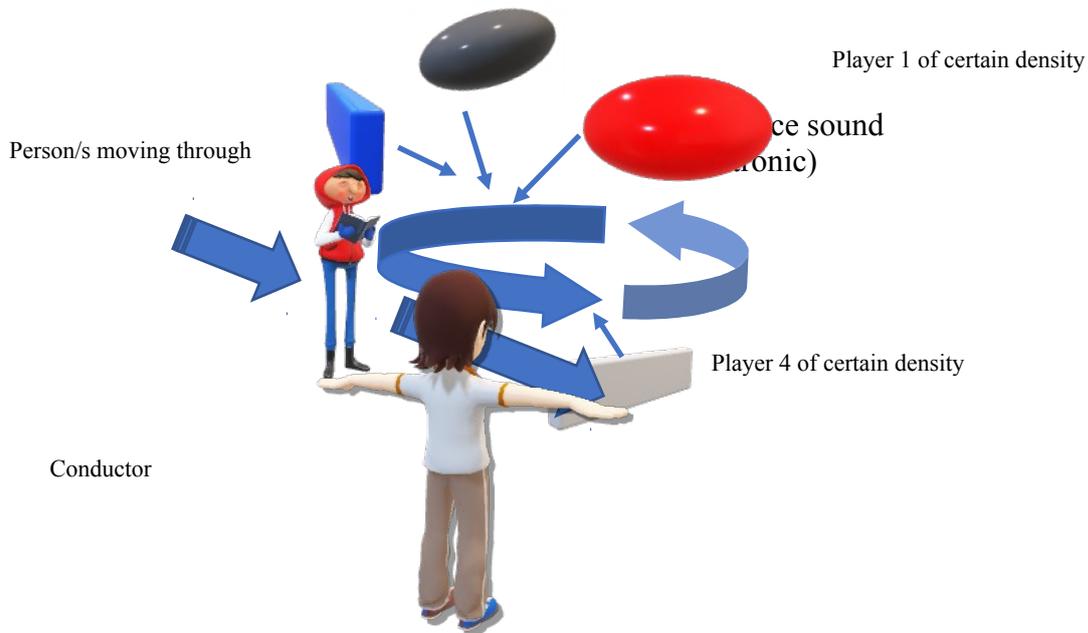
Name:
Daphne
Oram III

Viz:-

Daphne Oram central multi-use GF space

Player 3 of certain density
Player 2 of certain density





I would like four players and or singers to stand in 4 corners (of a room) and move towards each other/ the centre being aware of gravity and density—the closer, more dense—the sense of space to be electronically controlled to create 3D/4D/multi-space sensation—people allowed to walk through as happens in public spaces, reception halls, atria, stations, pubs, student spaces—these people to have a consequence of players’ reactions to them, or not, and electronic sample sounds triggered by a controller/ person operating samples with modifiers.

The players/ singers to be controlled by a ‘conductor’ dressed completely in black to be as invisible as possible and if possible hidden behind a black curtain from the audience. Also, to be largely in the dark with lighting/ highlighting controlled by a lighting person, or persons with various torches of differing intensities and beam sizes. The conductor to indicate all movement, gradual, sudden, freezing, up, down, fluttering, shrieking, glissandi and a whole host of expressive gestures—the players to interpret these gestures in terms of pitch/frequency, note/tone quality, normal or advanced techniques, dynamics, physical body movement and so on. The conductor would be providing a sort of dance which the players have autonomy to interpret how they like. This is a sort of essay in translation, as well as the set-up of conductor and relative freedom of players (see below).

It would be nice to have some anarchic, dysphasic generally quiet percussion, interspersed every now and then with, say, a short sharp tap on the drum, maybe some other instruments such as bells, wood blocks (sparingly), cymbals, triangle or other instruments, representing other things going on in space other than the known 5% of matter. At the end all freeze where they are at the conductor’s signal.

Picking up on the relative freedom point of players, a personal belief in a strong egalitarian approach to players is coupled with an interest in any aleatory element—it will not be quite predictable how players may interact with conductor signals, with one another, the space or anyone passing through. If a synergy is developed between conductor and players then perhaps this can be seen as successful where players cede authority to the conductor to make decisions and vice versa where the conductor has confidence in the players’ interpretive decision making.

In this piece, the ontology of place, architecture and the enclosing materials are explored here specifically the Daphne Oram central GF multi-use space where there is

an atmosphere of equitable ownership, freedom of movement and modes of expression, where sitting eating sandwiches at lunchtime can mingle with art projects on the wall, musical happenings and other events. At one end there is no wall, it continues to the front entrance with a café close by. There can be an element of overlapping times—perhaps this could be echoed by real-time recording and loop playing electronically and the subspace element is envisaged as quite quiet electronic noises from deejay scratch samples, feedback and other incidental subtle sounds—there can be a large measure of freedom of selection, interpretation and decisions of when to play these sounds, continuously, semi-continuously, spasmodically and of perhaps varying dynamic—it is envisaged that this background sound would not dominate and represent microwave background sound of the universe and other hidden yet to be discovered properties of dark matter and dark energy.

This in fact forms my score (conceptual and instructional)

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Today's Date: 07.12.2019

Duration of piece: variable, say, 10 minutes approximately