Stimuli

an interaction cycle for Individuals and Choir

MD38

Miguel Diniz

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the score is available upon request

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1. The Conductor

I. The Conductor

Performance notes:

All sequences must be performed in order.

Each sequence indicates what is to be performed by both the Conductor and the Ensemble. One action on each sequence must be performed unless stated otherwise.

The actions never continue to the next sequence unless stated otherwise.

The Conductor takes the lead on changing sequences.

The Ensemble must always work as one unless stated otherwise.

Choices can be made during the performance, but it is advisable to choose prior to the performance.

The Conductor and the Ensemble must always react to each other's actions unless stated otherwise.

Ad. lib. instructions should be considered as opportunities to explore something in the performance. Changes should happen when it feels the performance should move on.

Any musical material can be used throughout the performance to react to actions as soon as it has been introduced, unless stated otherwise.

Conductor Part

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MD38.1

Start:

The Ensemble enters the stage and forms a standard semi-circle for the performance.

Sequence 1: Movement in space

Choose one:

A - *Entrance and exit*
1. Walk into the stage with purpose and stand in front of the Ensemble facing the Audience.
2. Bow gracefully to the Audience.
3. Face the Ensemble and stay still until it feels too long.
    Do not react to anything the Ensemble does.
4. Leave the stage with purpose.
6. Choose one:
    a) Restart from 1. Repeat ad. lib.
    b) Continue to the next sequence.

B - *Entrance and entrance*
1. Walk into the stage with purpose and stand in front of the Ensemble facing the Audience.
2. Quickly bow to the Audience.
3. Face the Ensemble with purpose.
4. Choose one:
    a) *Face the Ensemble*:
        Move to a different point in space as if entering the stage again;
        Face the Ensemble after reaching the new point in space;
        Quickly bow to the audience;
        Repeat more actively ad. lib;
    b) *Don't face the Ensemble*:
        Move to a different point in space as if entering the stage again;
        Do not face the Ensemble after reaching the new point in space.
        Slowly bow to the audience.
        Repeat more carelessly ad. lib.
5. Return to the initial point in space and face the Ensemble.
6. Continue to the next sequence.

C - *Search for the entrance*
1. Walk into the stage rather confused and continue walking searching for one place to stand.
    Do not stop.
    Ignore the existence of the Ensemble.
2. Continue to the next sequence (stop and face the Ensemble before starting next sequence).

Sequence 2: Instructions

<u>Choose one</u>:

A - *Musical instructions*

1. Instruct the Ensemble making use of one of the following options:
   a) Choose a single note from Musical Material A:
      Use only a single note <u>or</u> choose one for any combination of voice parts or singers;
      Refer to instructions on the score;
      Use one vowel <u>or</u> add one word from Text Material ad. lib.;
      It is not mandatory to use all notes;
   b) Choose a melodic motive from Musical Material B:
      Use the motive <u>or</u> the intervals found in the motive;
      Use only a single motive <u>or</u> choose one for any combination of voice parts or singers;
      Refer to instructions on the score except for rhythm;
      Choose rhythm from Musical Material E;
      Intervals of the motive can be used for development;
      Add text from Text Material ad. lib.;
      It is not mandatory to use all motives;
   c) Choose a harmonic block from Musical Material C:
      Each singer may choose a note from the block;
      Use one vowel <u>or</u> add one word from Text Material ad. lib.;
   f) Create a sound texture using consonants from one word from Text Material.
2. React to what the Ensemble does only by speaking or singing to them.
      Repeat from 1. ad. lib.
3. <u>Continue to the next sequence</u>.

B - *Movement instructions*

1. Instruct the Ensemble making use of one of the following options:
   a) Translate an imaginary melodic gesture into a small physical gesture;
      Explore how tempo, rhythm and articulation may influence your movement;
   b) Express an imaginary sound texture through an expansive body movement;
      Consider how this texture might have different weights, speeds and be more or less clear;
   c) Engage with the available space as if developing a harmonic sequence;
      Explore how tempo, durations, thickness and register may influence your decisions;
   d) Don't move. Let the silence and the stillness express the possible musicality of the situation;
      Be aware of what all your senses are picking up and consider how those elements may be organized as a performance;
      Organize them.
2. React to what the Ensemble does only by speaking to them or performing a movement corresponding to your choice in 1.
3. <u>Continue to the next sequence</u>.

Ensemble Part

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Start:

The Ensemble enters the stage and forms a standard semi-circle for the performance.

Sequence 1: Movement in space

<u>Choose one</u>:

A - *Observe*
1. Observe the Conductor for a moment.
2. Study the Conductor in detail.
   > Do not move from your standing place.

B - *Imitate*
1. Observe the Conductor for a moment.
2. Choose one:
   > a) Walk to where the Conductor walks;
   > b) Walk to different places but at the same time and with the same pace as the Conductor.

C - *Develop and expand*
1. Observe the Conductor for a moment.
2. Choose one:
   > a) Walking:
   > > Start walking to where the Conductor is walking but do not stop, instead develop the movement;
   > b) Pointing:
   > > Point at the Conductor whenever they move;
   > > Gradually develop the pointing gesture to point at different places as suggestions of places for the Conductor to move to;
   > > Explore how this can shape the performance;
   > > If the Conductor continues to the next sequence, <u>do not continue</u> unless it feels you should.
   > c) Humming:
   > > Whenever the Conductor moves, gradually develop a humming texture using the intervals from <u>one</u> of the motives of Musical Material B.
   > > Refer to instructions on the score except for rhythm;
   > > Choose rhythm from Musical Material E;
   > > If they stop, stop the development of the texture (do not stop singing);
   > > If they bow, stop humming and observe.