

## Becoming Music 3.3: The Store

4 Musicians follow the timing very exactly of the movement of certain people or objects 1) in the video that is provided as part of the score which they watch on their computers and 2) in an actual store in which the piece is being played; or in another video that is taken of a store very close to the performance space.

The specific movements described are the cues to play notes or to perform an action which are up to the players, but the character of which could be derived from the people and objects that are shown in their mannerisms/characteristics. It is therefore necessary for the players to prepare some music and sounds which could have a wide representational capacity. **It is very important however that the rhythm be completely dependant on the rhythm/speed of the events in/around the store and that this be taken quite literally to supply the rhythm and whole time dimension of the piece.** A close scoring of these events is provided in the attached parts following these directions.

A cashier from the store close to the performance space is interviewed and the recording of his answers are played back some of the time during the performance.

player 1: follows CUSTOMER:

The player following the customer should play one sort of attack or note for each footstep or impact of the foot on the ground and another type of attack or note for every object that is pushed or placed by the fingers, hands or arms at the moment that they arrive at their intended or unintended destination or end point.

player 2: follows CASHIER:

Same as above.

player 3: follows STORE OBJECTS AND ENVIRONS:

Every motion or action of 1) an inanimate object that moves or makes noise **by itself** or 2) an object that is part of the architectural structure of the store (i.e. windows, doors, walls, etc.) in the store should be represented by a note or could be the signal for the onset/ending of a texture or one type of music: Single events that are not of a repeated nature should tend to take the onset/ending type of approach while grouped or rhythmical events should be represented rhythmically literally by notes or single attacks. More guidelines are described under 'player 4' below.

player 4: follows OUTSIDE THE STORE/PERIPHERY OF THE CAMERA:

Anything else moving should be represented by this player - including things that are happening outside the store, or things happening with people aside from the current customer buying and the cashier ringing up. See the directions for player 3 for rhythmic guidelines. Player 3 and player 4 may both deal with events that are happening on the radio or on a television in the store. Player 3 and Player 4 could infer a tempo for a pulse or an improvised rhythm of only a short duration from the speed of some of the objects/events in relationship to each other.

Please note: 2 or more players play at the same time when the listed things in the store come in to contact.

all players: react to CASHIER'S ANSWERS

Some musical reaction to what the cashier is saying in the recording may be attempted, within bounds.

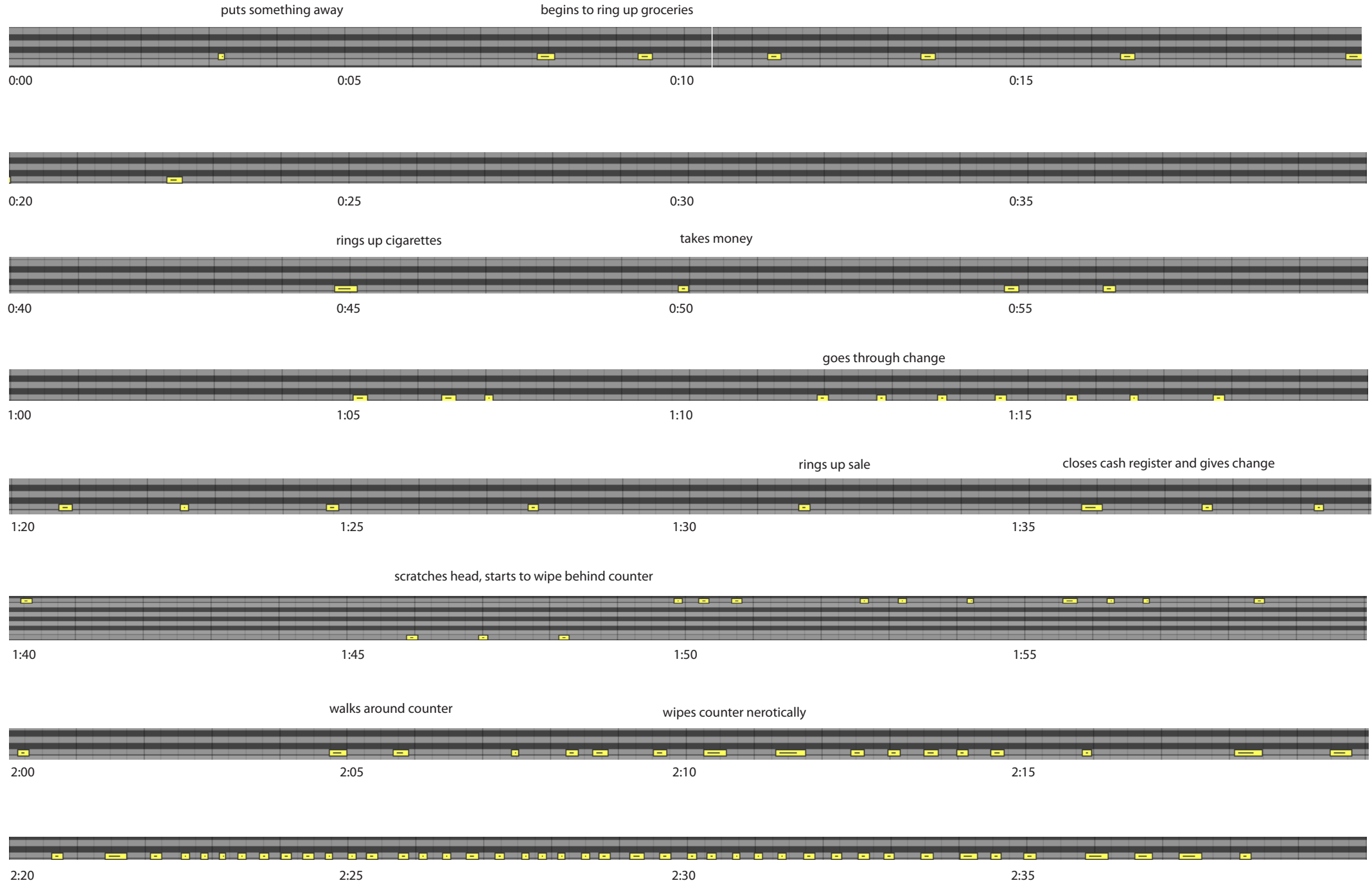
As the players watch the video, all 4 leave the volume of their computer's built-in speakers on so that it is audible for the audience. The videos playing will of course have the tendency to get slightly out of sync with each other. This effect is intended. The players should also modulate the volume level of their computers from time to time to change the acoustic effect of the 4 - 8 small speakers that are quietly playing from their different locations in the space.

FORM:

Follow the provided video. The following score is provided as an example for the player's rhythms as they may react to only the first segment of the film. From this the players may extrapolate what is needed during the 2 other video excerpts. For each particular film excerpt in the film-score, the players have a different correspondassignment of who is to be player 1, 2, 3 or 4. There are 3 excerpts. The video lasts approximately 20 minutes.

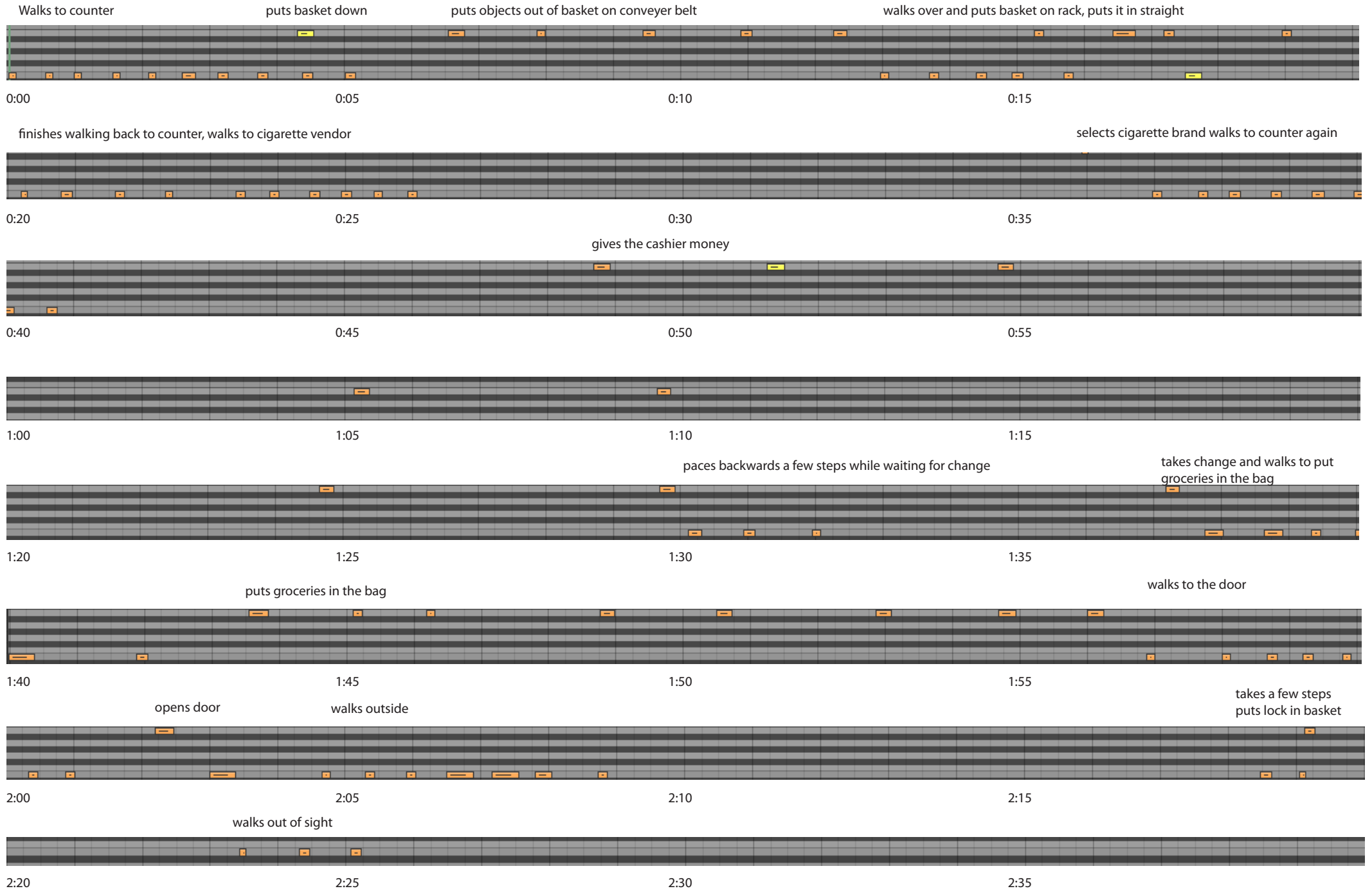
**Coda - The players leave the performance space and go to the nearby store immediately upon the completion of the video. They react as above to the real events going on in the store but in a most reduced and covert way. The audience is informed before the start of the piece that this will occur and should be encouraged to buy products at the store so that they not only become material for the piece themselves, but also run less of a risk of getting the whole concert arrested for loitering or 'disturbing the peace.' It is also wise to inform the store employees that this will happen a short time before the concert occurs. It is not advised to contact the owner of the store until after a first successful performance.**

# THE CASHIER (for Nov. 24th Flute/Sax)

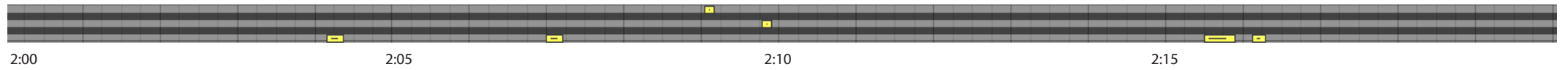
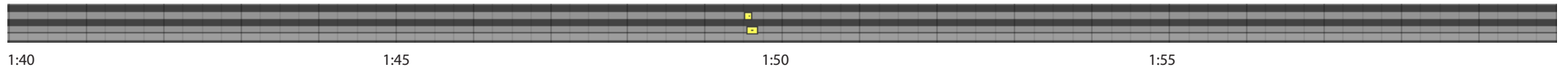
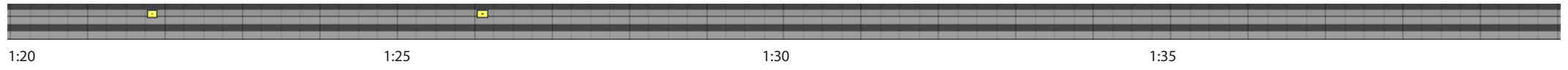
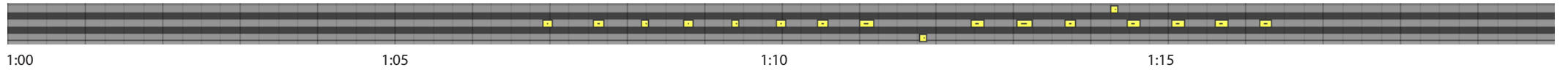
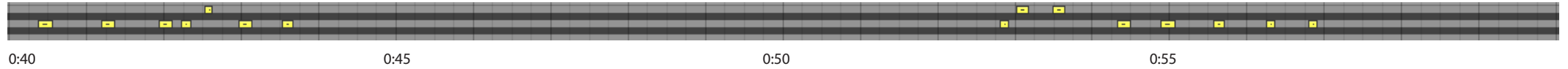
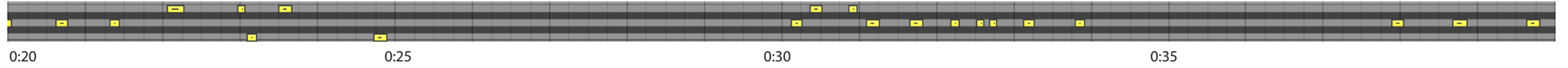
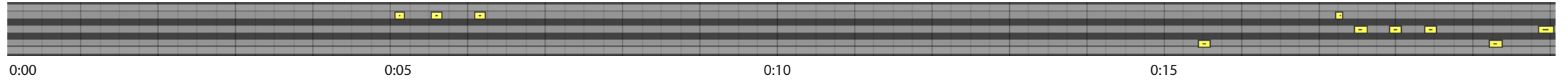


# THE CUSTOMER (for 24th Nov. Trumpet)

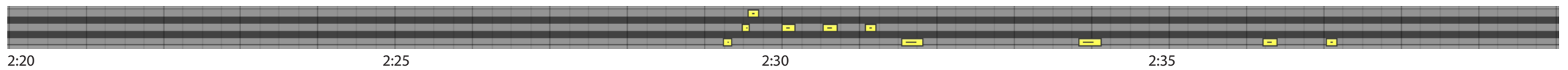
Feet are the lower attack points, hands the upper



OUTSIDE/PERIPHERY (For 24th Nov. Drums, single fast events/points standing alone may be considered as start/end points for a new pulse/beat/texture, longer events may be treated as groups - try to estimate & translate the tempo of the event(s)) top attacks are passing bicycles, middle are pedestrians, lower are cars: (= 3 types of attacks)



did you count the babies/baby carriages - oh my god prenzlauer berg is insane.



# STORE ENVIRONS AND OBJECTS (For 24th Nov. Laptop: onsets are attackpoints but can also indicate start /end points or a change of texture)

