Full score

MATTHEW GROUSE

A very exciting product launch

for quintet, interactive video, audience participation and electronics

(2022)

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(for quintet, interactive video, audience participation and electronics)
2022

Instrumentation / performers:

Oboe (doubling egg shaker) *
Clarinet in Bb *
Violin *
Viola (doubling kazoo) *
Cello *
* Concert dress = formal / concert black clothing

Hidden performer 1 (operating MIDI controller and laptop) – wearing corporate attire (white shirt, red or blue block colour tie, black trousers, neat hair, with or without glasses)
Hidden performer 2 (Florg employee with microphone, facilitating audience participation) – wearing matching attire to Hidden performer 1

- IMPORTANT: The work was originally written for ensemble mosaik. The "mosaik" found in any explanation below, in the score or in the piece itself (as well as any graphical representation of the 'Mosaik Kontrol 2' in the video part) can be altered and replaced by the composer to fit the name of the ensemble performing the work

Composer's note to performers:

A very exciting product launch presents the audience with an exclusive new product demonstration, presented by fictitious music tech company, 'Florg'. The Mosaik Kontrol 2 is a 'voice-activated' software device that purports to allow users (in this case the audience) to create and tweak their own music for 5 musicians. By using a series of voice commands, they can, in real-time, tweak a selection of musical parameters (such as speed, volume, instrumentation and timbral complexity) to personalise the music to their taste. A large graphical representation of the Mosaik kontrol 2 is seen on screen, which appears to react to the audience's voice commands and thereafter cause any corresponding changes that the ensemble make to their playing. In actuality, akin to the Wizard of Oz, the product is an elaborate ruse, which sees a hidden performer reacting to the audience voice-commands and manually triggering instructions for the performers to execute. The artificiality of the situation is revealed over the course of the piece, exposing the product as disappointing, limited in scope, faulty, as well as giving rise to doubt surrounding authenticity, causality, agency, and control. As performers, you are operating within an uncanny liminal space between hardware and musicians. You are invited to embody and add to the unnerving, corporate atmosphere that Florg offers the audience.

General notation: (any other non-standard notation is explained in the body of the score)

. Repeat bars: **2x** means that the initial statement is followed by 2 repeats (the passage is played **3x** in total).

. Continue to loop / proceed with the looped material until the end of the arrow

. Unmetered bars (durations are given in seconds) X

Audience participation & variable material:

From bar 1-144, performers follow a fixed score with fixed click tracks. After this point, the piece relies on quick reactions to audience voice-commands. Effectively, the audience are equipped with a few parameters that they can use to, in real-time, alter the material that you play. The large text-boxes on the click stave at bars 147 and 165 give detailed instructions about how to react to each possible audience voice-command. It is therefore **extremely important** to study the text and familiarise yourself with each possible situation and its corresponding music / performative response. You do not need to listen to the audience, rather, the hidden laptop performer will respond to the audience by triggering in-ear cues and click changes for you to follow. Your reactions will have to be very agile to conjure the illusion that the 'product' is functioning.

The 'randomise' function momentarily turns each player into a sampler with pre-loaded absurd samples (both musical and performative / physical). If you hear randomise, you can choose to perform any one of your three randomise functions. Ideally, you will have the chance to the perform each of them multiple times but can choose the order.

Interlude swaying and stretching routines:

For the interlude, pre-recorded music plays out of the speakers and the performers' headphones. Performers sway and stretch in time to the music. A video demonstration is given at the link below:
https://drive.google.com/file/d/1TyKT1-m_iyQ7DxPETB_I36cKHXJ-mT0a/view?usp=sharing

Click tracks, in-ear cues and audioscore:
Between bars 65-69 & later at the audience participation section at bar 147, you will experience click track beating that gradually changes speed. Try as much as possible to mirror the ritardandi and accelerandi in real time.

Spoken voice instructions are included in the click track / audioscore as orientation and memory aids & are always detailed in the score/parts on the click track stave.

Hidden performers, Max patch operation and projected visuals:

1. Hidden performer 1 (with MIDI controller and laptop) – There is a stave on the full score for this part. All Max related instructions are written in the editing view of the patch. This performer is responsible for triggering fixed-media cues as well as using the controller and laptop as the conduit between the audience voice-commands and the performers' changing material.
The graphical depiction of the Mosaik kontrol 2 is comprised of moveable max objects (controlled in real-time by the MIDI controller), which are overlaid on top of the fixed-video part, all of which are included in the presentation mode of the patch to be sent to the second screen (the projector). Opening a subpatch seperately *'Monitoring'* allows you to monitor the dials, faders and buttons of the controller, cue-counter and gain levels of various pre-recorded audio cues from your laptop screen (not seen by the audience). In Max, it is important to have your patch preferences set to hide the toolbars and scroll bars. The zoom resolution (found in view) is set to 100%. The video + overlaid 'Mosaik kontrol 2' are the only things visible on the projection screen.

2. Hidden performer 2 (Florg employee) must learn their part from memory. Details are offered in the full score. The main job is to take the microphone around to audience members facilitating their participation, always with an unnerving, corporate and disingenuous smile. Later, as the product demonstration / the piece collapses, a simple routine must be followed, all detailed in the score (either in footnotes or large boxed text).

Equipment and prop list:

Egg shaker
Kazoo (plastic or metal)
5x water bottles (with water for drinking) [one each]
Opaque curtain concealing hidden performers (+ frame) *see stage plan for more detail

Laptop running Max 8 or newer
Korg Nanokontrol 2 MIDI controller (USB)
Audio interface (minimum 8 outs + stereo headphone out)
Wireless vocal mic (SM58 or similar) – for audience participation
5x in-ear earphones (that are effective at reducing noise-bleed) + 1x wired pair over-ear headphones for Hidden Performer 1
5x wireless transmitters and receivers for click tracks + 1 wired for Hidden performer 1
OR
Wired clicks: 6x ¼ inch jack extension cables & 6x ¼ inch > mini-jack headphone adapters
FOH PA (2x speakers + mixer)
Projector + screen (positioned above ensemble)

Microphone:

The signal from the handheld wireless vocal microphone for the audience participation (taken round by Hidden performer 2) is fed through the Max patch to the headphones of Hidden Performer 1.
Some of the audience audio is recorded, stored in a buffer and played back in a manipulated collage at the end of the piece.

Routing:

Wireless vocal mic > audio interface input 1
Audio interface outputs 1+2 > mixer > FOH stereo pair of speakers
Audio interface 3-7 outputs > Wireless click track receivers OR wired solutions [channels: oboe (3) clarinet (4) violin (5) viola (6) cello (7)]
Audio interface headphone output 9+10 (receiving signal from audience microphone) > Hidden performer 1's headphones

Duration: ca.15'-20'

A very exciting product launch was written for ensemble mosaik, for first performance in September 2022 at Musikhuset, Aarhus

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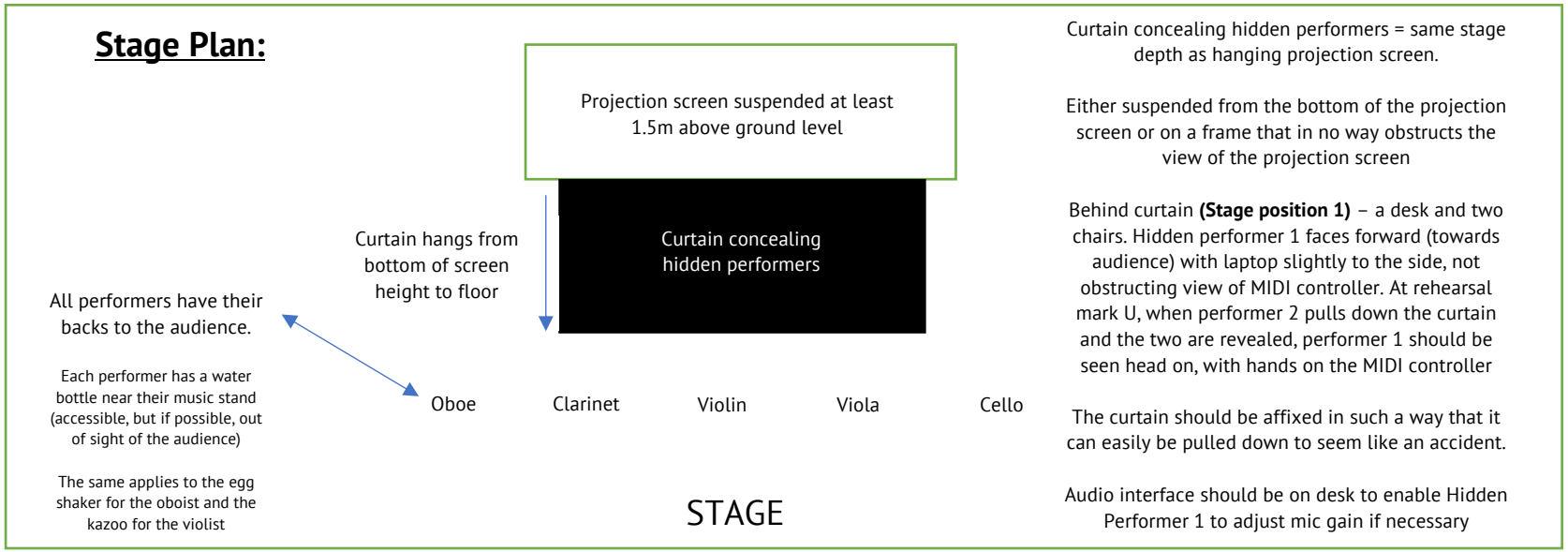
Stage Plan:



Lighting:

A balance should be sought to illuminate the performers and audience (ideally in cold light) without drastically reducing visibility of the visuals projected on screen.

TRANSPOSING SCORE

A very exciting product launch

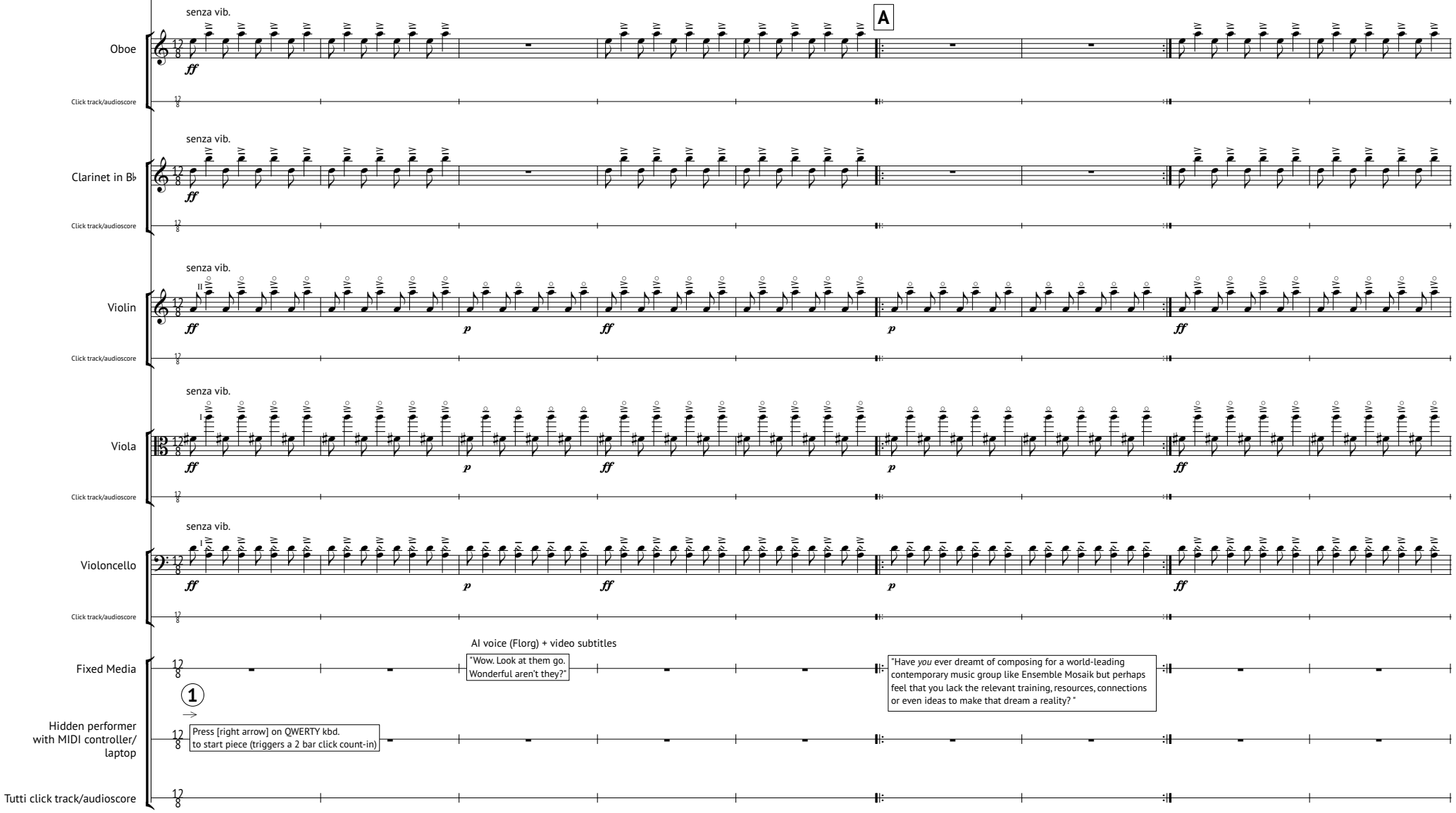
for ensemble mosaik

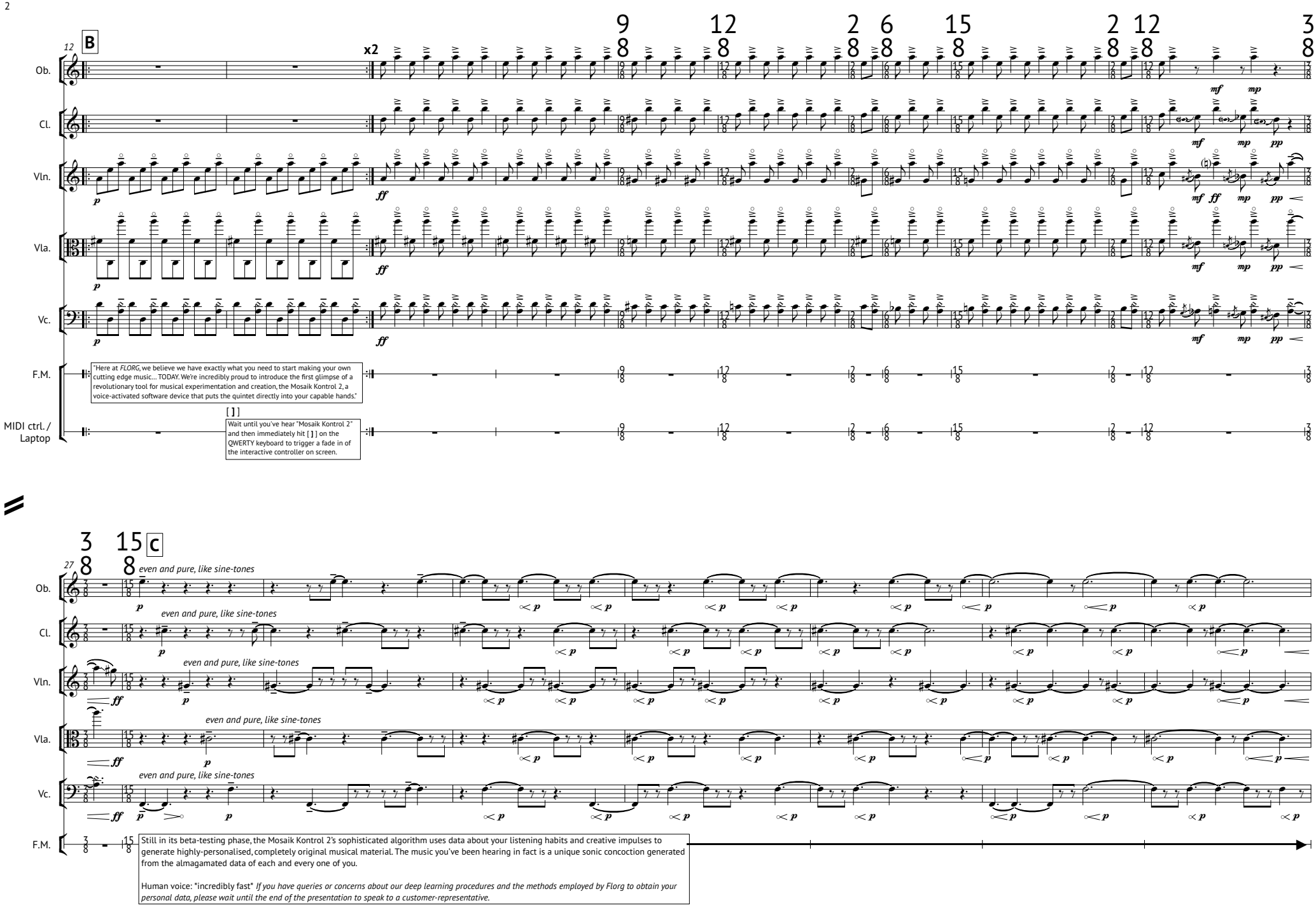
Matthew Grouse

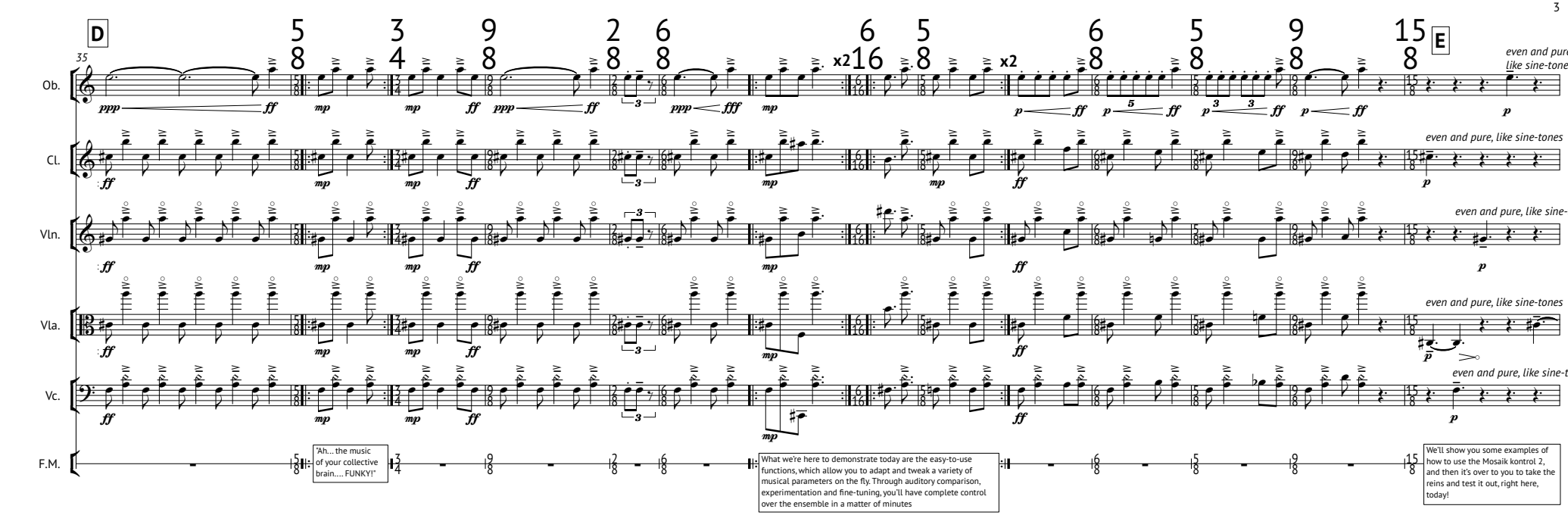
12/8

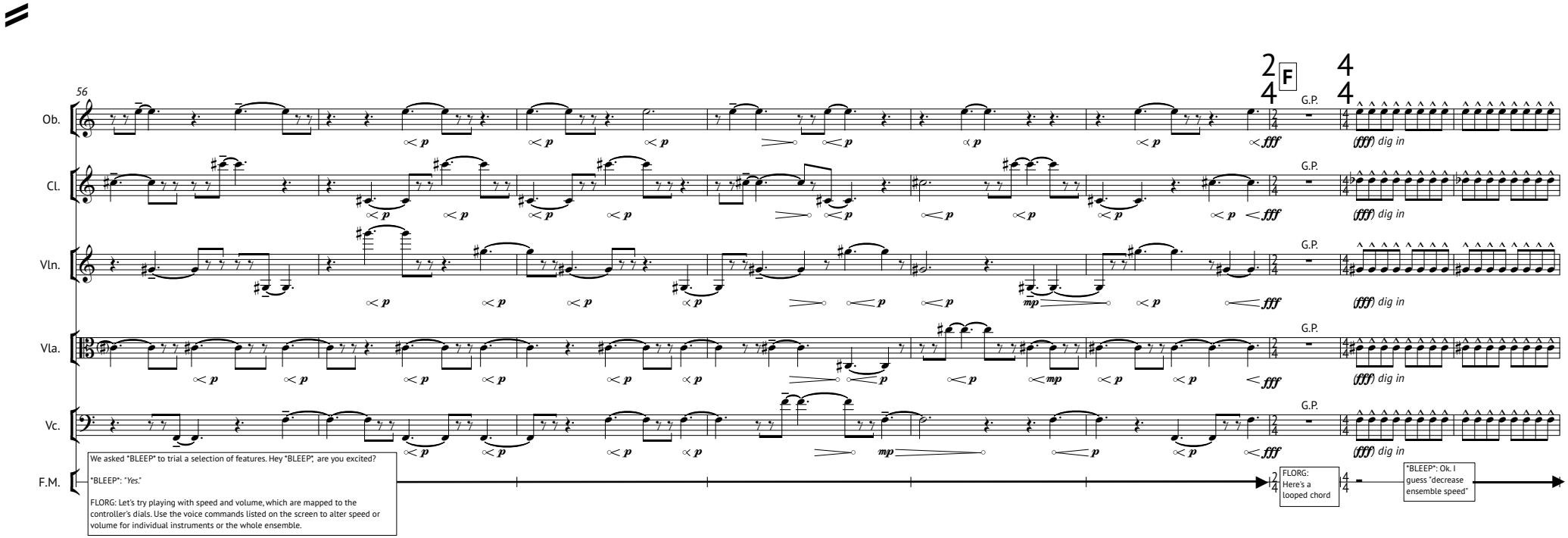
2x bars click count-in

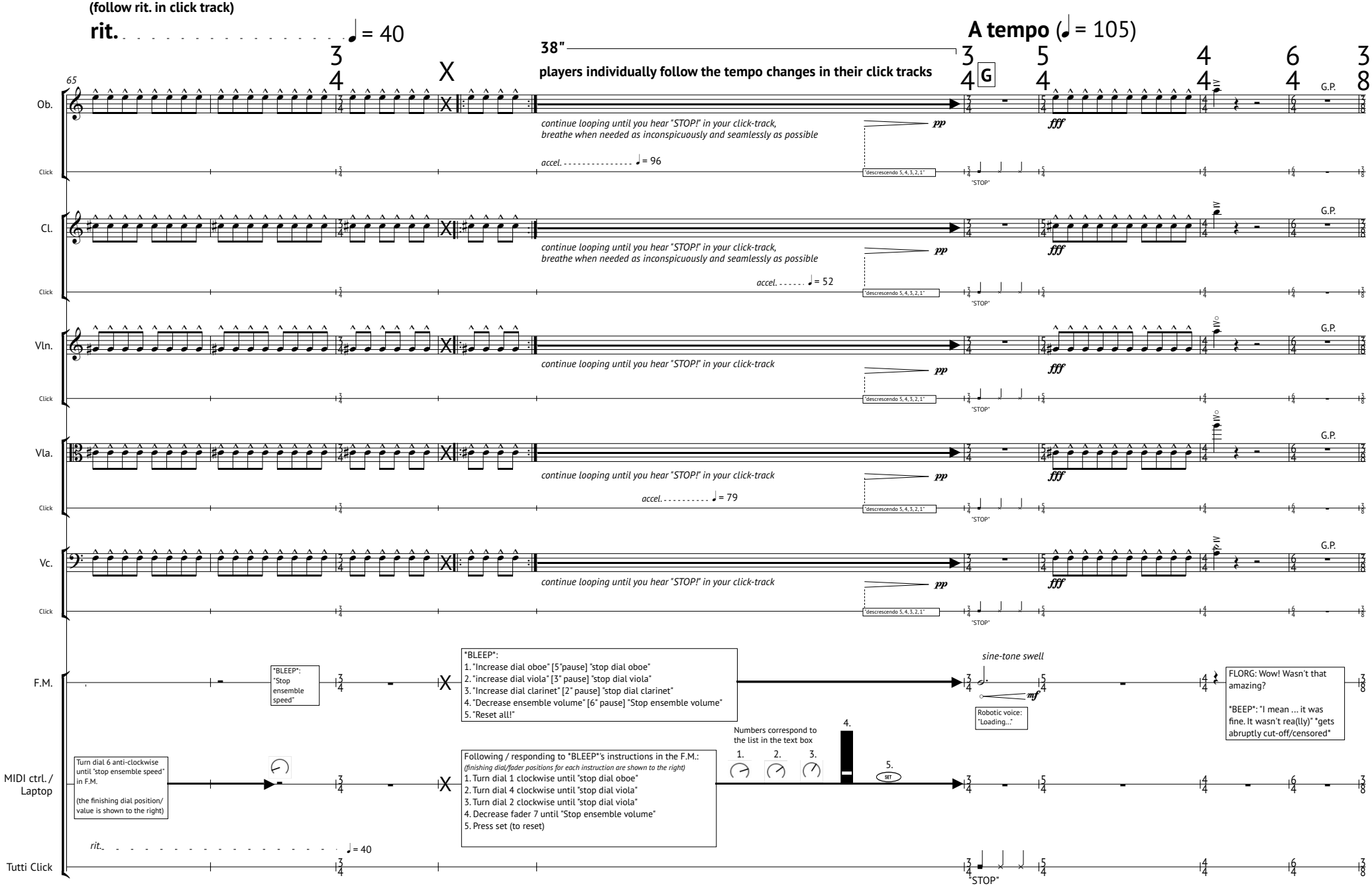
♩. = 70 **boisterous (with click)**

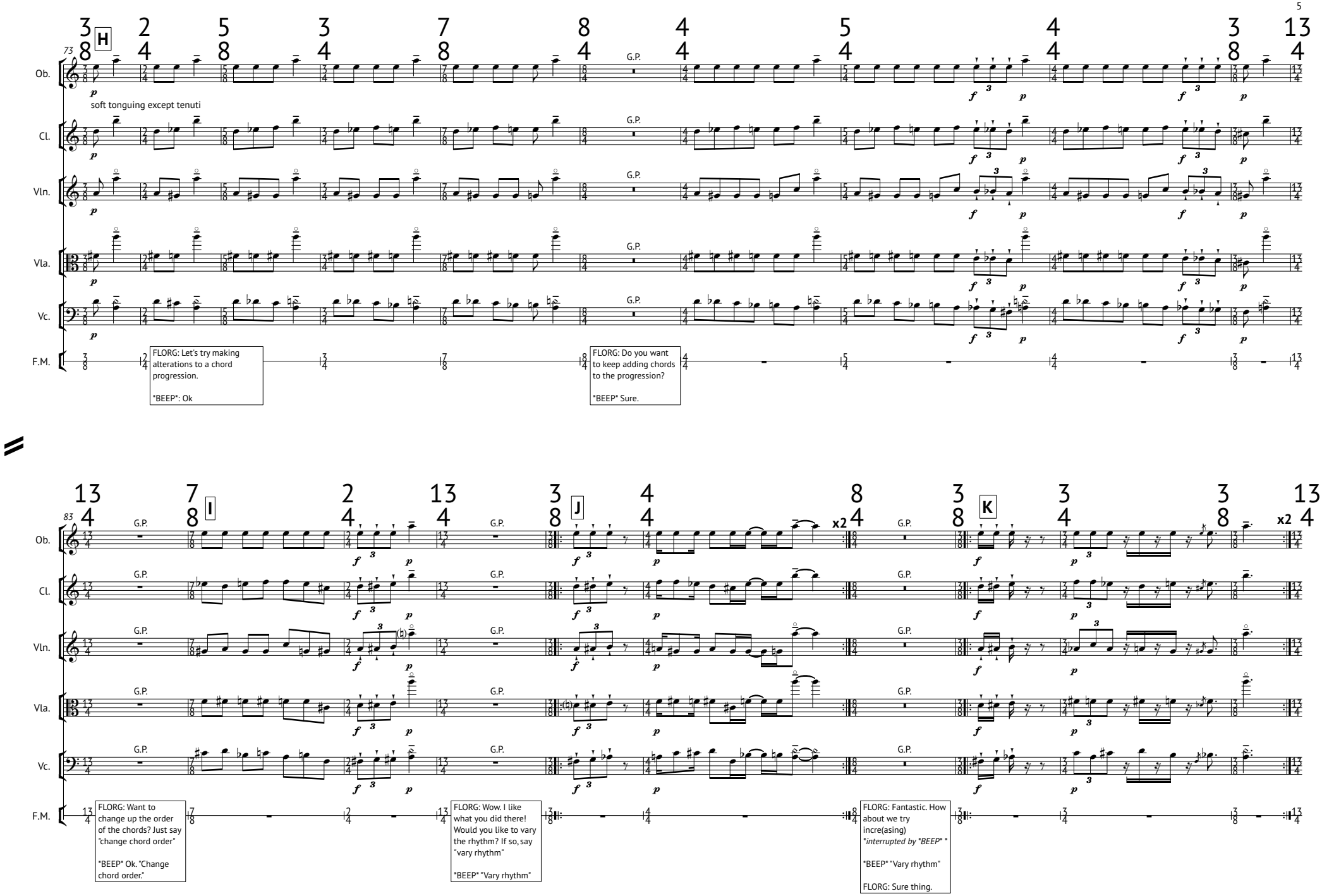


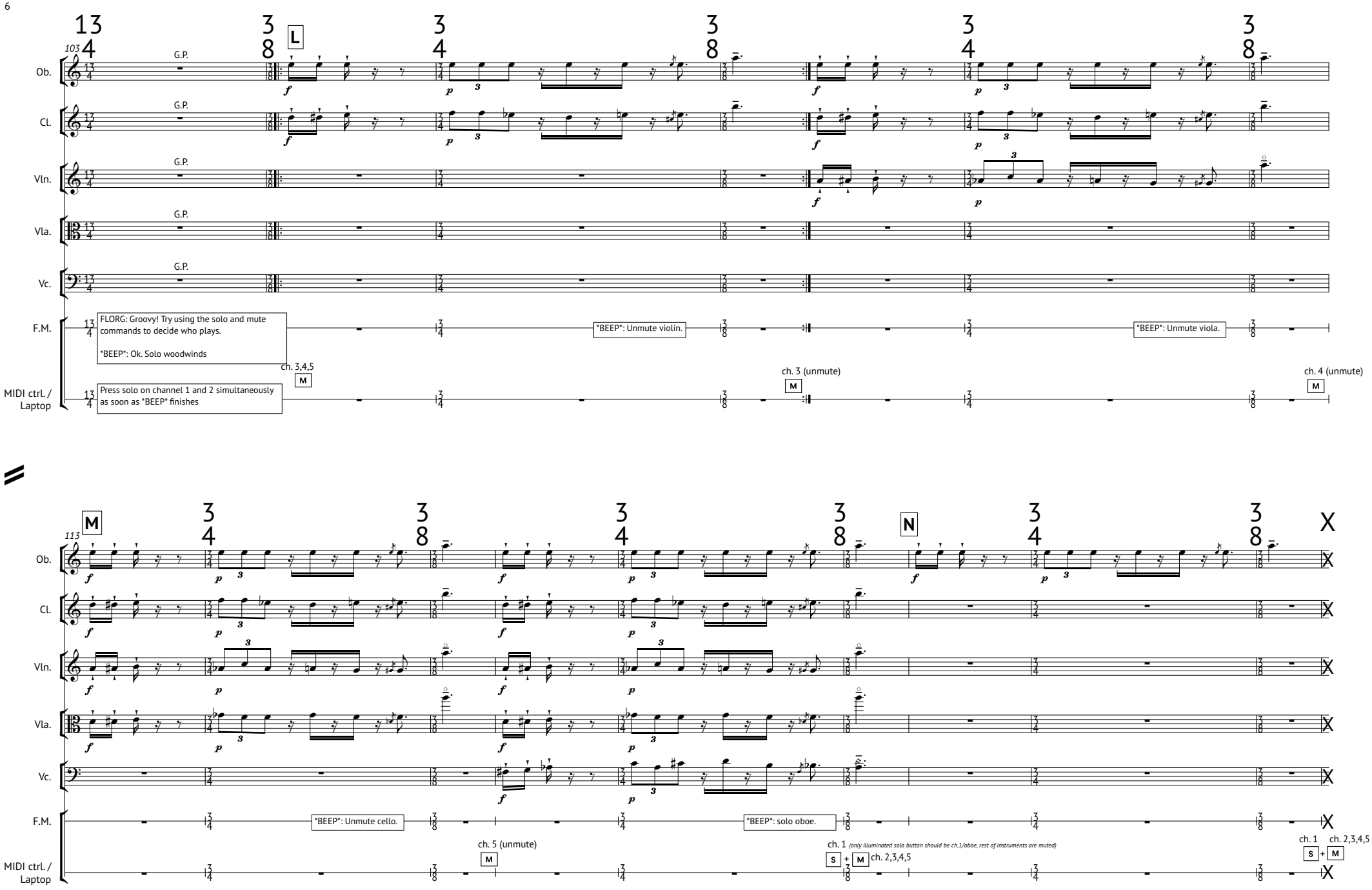

12
B
x2
Ob.
Cl.
Vln.
Vla.
Vc.
F.M.
MIDI ctrl. / Laptop
"Here at FLORG, we believe we have exactly what you need to start making your own cutting edge music... TODAY. We're incredibly proud to introduce the first glimpse of a revolutionary tool for musical experimentation and creation, the Mosaik Kontrol 2, a voice-activated software device that puts the quintet directly into your capable hands."
[ ]]
Wait until you've hear "Mosaik Kontrol 2" and then immediately hit [ ]] on the QWERTY keyboard to trigger a fade in of the interactive controller on screen.
27
C
even and pure, like sine-tones
Still in its beta-testing phase, the Mosaik Kontrol 2's sophisticated algorithm uses data about your listening habits and creative impulses to generate highly-personalised, completely original musical material. The music you've been hearing in fact is a unique sonic concoction generated from the almagamated data of each and every one of you.
Human voice: *incredibly fast* If you have queries or concerns about our deep learning procedures and the methods employed by Florg to obtain your personal data, please wait until the end of the presentation to speak to a customer-representative.


D
E
35
Ob.
Cl.
Vln.
Vla.
Vc.
F.M.
x2
x2
even and pure, like sine-tones
"Ah... the music of your collective brain.... FUNKY!"
What we're here to demonstrate today are the easy-to-use functions, which allow you to adapt and tweak a variety of musical parameters on the fly. Through auditory comparison, experimentation and fine-tuning, you'll have complete control over the ensemble in a matter of minutes
We'll show you some examples of how to use the Mosaik kontrol 2, and then it's over to you to take the reins and test it out, right here, today!


F
56
Ob.
Cl.
Vln.
Vla.
Vc.
F.M.
G.P.
(fff) dig in
We asked "BLEEP" to trial a selection of features. Hey "BLEEP", are you excited?
"BLEEP": "Yes."
FLORG: Let's try playing with speed and volume, which are mapped to the controller's dials. Use the voice commands listed on the screen to alter speed or volume for individual instruments or the whole ensemble.
FLORG: Here's a looped chord
"BLEEP": Ok. I guess "decrease ensemble speed"


(follow rit. in click track)
rit. ♩ = 40
38"
players individually follow the tempo changes in their click tracks
A tempo (♩ = 105)
65
Ob.
Cl.
Vln.
Vla.
Vc.
Click
F.M.
MIDI ctrl. / Laptop
Tutti Click
continue looping until you hear "STOP!" in your click-track, breathe when needed as inconspicuously and seamlessly as possible
continue looping until you hear "STOP!" in your click-track
accel. ♩ = 96
accel. ♩ = 52
accel. ♩ = 79
pp
fff
G.P.
"descrescendo 5, 4, 3, 2, 1"
"STOP"
"BLEEP": "Stop ensemble speed"
"BLEEP":
1. "Increase dial oboe" [5"pause] "stop dial oboe"
2. "increase dial viola" [3" pause] "stop dial viola"
3. "Increase dial clarinet" [2" pause] "stop dial clarinet"
4. "Decrease ensemble volume" [6" pause] "Stop ensemble volume"
5. "Reset all!"
sine-tone swell
mf
Robotic voice: "Loading..."
FLORG: Wow! Wasn't that amazing?
"BEEP": "I mean ... it was fine. It wasn't rea(lly)" *gets abruptly cut-off/censored*
Turn dial 6 anti-clockwise until "stop ensemble speed" in F.M.
(the finishing dial position/ value is shown to the right)
Following / responding to "BLEEP"s instructions in the F.M.:
(finishing dial/fader positions for each instruction are shown to the right)
1. Turn dial 1 clockwise until "stop dial oboe"
2. Turn dial 4 clockwise until "stop dial viola"
3. Turn dial 2 clockwise until "stop dial viola"
4. Decrease fader 7 until "Stop ensemble volume"
5. Press set (to reset)
Numbers correspond to the list in the text box
1.
2.
3.
4.
5.
SET
rit. ♩ = 40
"STOP"


H
I
J
K
73
83
Ob.
Cl.
Vln.
Vla.
Vc.
F.M.
soft tonguing except tenuti
G.P.
x2
FLORG: Let's try making alterations to a chord progression.
BEEP: Ok
FLORG: Do you want to keep adding chords to the progression?
BEEP Sure.
FLORG: Want to change up the order of the chords? Just say "change chord order"
BEEP Ok. "Change chord order."
FLORG: Wow. I like what you did there! Would you like to vary the rhythm? If so, say "vary rhythm"
BEEP "Vary rhythm"
FLORG: Fantastic. How about we try incre(asing)
*interrupted by *BEEP* *
BEEP "Vary rhythm"
FLORG: Sure thing.


103
L
G.P.
Ob.
Cl.
Vln.
Vla.
Vc.
F.M.
FLORG: Groovy! Try using the solo and mute commands to decide who plays.
BEEP: Ok. Solo woodwinds
BEEP: Unmute violin.
BEEP: Unmute viola.
MIDI ctrl. / Laptop
Press solo on channel 1 and 2 simultaneously as soon as *BEEP* finishes
ch. 3,4,5
ch. 3 (unmute)
ch. 4 (unmute)
M
113
N
BEEP: Unmute cello.
BEEP: solo oboe.
ch. 5 (unmute)
ch. 1
(only illuminated solo button should be ch.1/oboe, rest of instruments are muted)
ch. 2,3,4,5
S
+

INTERLUDE 1 * (additional performer [Hidden performer 2 - Florg employee] with microphone enters during the interlude - to stage position 2)

O

♩= 87 rit.

122 X ca.5" G.P. 3/4

Sway unexpressively, in time to the music (follow the music in your audio score)

x3

reach centre and stop (neutral sitting position) | Look over left shoulder (hold pose) | Return to neutral (hold pose) | Look over right shoulder (hold pose) | Return to neutral (hold pose)

Ob.

See "Scorevideo1-interlude.mp4" for example to mimic

Cl.

Vln.

Vla.

Vc.

▶ - Pre-recorded music starts to play (warped, corporate sounding waltz - starts at ♩=87 in G major. Gradually the music gets time-stretched, transposing the pitch downwards and slowing down the tempo.)

F.M. X Florg: HAHAHAHAHA. Solo oboe is just so fun.

Florg: We'd like to say a big thank you to "BLEEP" for demonstrating the Mosaik kontrol 2's basic functionality. Goodbye and take care "Bleep"

"BLEEP": Bye

Florg: Now it's over to you! A Florg employee will shortly approach you with a microphone. Please raise a hand if you would like to try making your own music right here, right now. Using the voice commands on screen, you'll be able to manipulate speed and volume for individual instruments or the whole

MIDI ctrl. / Laptop — Track

During the interlude, by pressing Track left, close the gates in Max that pass from the MIDI controller to the graphical dials. While the gates are closed, reset the positions of the physical dials and faders on the controller (all at half way position). The gates reopen automatically when cue 2 is triggered

Tutti Click X ♩= 87 Count-in "sway" "and" "stretch"

Pre-recorded music in 3/4 fed to in-ears (no click beating)

When the audience member says "BEGIN", the next section begins. 6/4

ca.30" **buffer before the pre-recorded music ends.**
(can be cut short whenever the audience member says "begin)

♩= 43 (playback nearly an octave lower)

137 X **Asynchronous**

Chin to chest (hold pose) | Return to neutral (hold pose) | Chin to sky (hold pose) | Return to neutral (hold pose) | Left ear to left shoulder (hold pose) | Return to neutral (hold pose) | Right ear to right shoulder (hold pose) | Return to neutral (hold pose)

Ob. X Moving slowly, take a drink from your water bottle. When finished, put the water bottle back and sit neutrally, ready to play 6/4

Cl. X Moving slowly, take a drink from your water bottle. When finished, put the water bottle back and sit neutrally, ready to play 6/4

Vln. X Moving slowly, take a drink from your water bottle. When finished, put the water bottle back and sit neutrally, ready to play 6/4

Vla. X Moving slowly, take a drink from your water bottle. When finished, put the water bottle back and sit neutrally, ready to play 6/4

Vc. X Moving slowly, take a drink from your water bottle. When finished, put the water bottle back and sit neutrally, ready to play 6/4

F.M. Florg continues: Before you begin, a quick note. For proper maintenance of the Mosaik Kontrol 2, it's essential to let the quintet rest and recharge at regular intervals. To keep the performers at their best and to avoid malfunction, it's a good idea to refrain from overusing the product. X Florg speech ends. Music winds down. Video text flashes: *"When ready, say "BEGIN" into the microphone"* 6/4

* - As soon as Florg has spoken "Now it's over to you!" - An additional performer (until this point hidden off stage) slowly walks on with a microphone [optionally in time to the pre-recorded music or alternatively, very slowly and calmly]. They should bare a permanent, unnerving, corporate smile. The performer should take note of those in the audience with their hands up. When Florg has spoken "To keep the performers at their best...", the performer chooses an audience member with a raised hand who will participate first, slowly walks over to them and holds the microphone to the audience member's mouth. When the audience member says "BEGIN", the next section begins.

A tempo (♩ = 85)

AUDIENCE PARTICIPATION SECTION 1 - DEFAULT MATERIAL FOR LOOPING *

Hidden performer triggers "YES" as an in-ear cue regardless of audience's answer, prompting performers to get ready for next section

P

146

1'-2'

ca. 6"

Ob. — mp — soft tonguing except tenuti — 3 — f — loop until cued — ppp

Cl. — mp — 3 — f — loop until cued — ppp

Vln. — mp — 3 — f — loop until cued — ppp

Vla. — mp — 3 — f — loop until cued — ppp

Vc. — mp — 3 — f — loop until cued — ppp

F.M. — *sine-tone swell* — mf

Robotic voice: "Loading..."

FLORG: Excellent stuff! Do you want to transpose the music into its lowest register? Just say "YES" or "NO"

MIDI ctrl. / Laptop

2 →

As soon as the first audience member says begin, press [right arrow] on the QWERTY kbd. to prompt the in-ear count in to the next section
/
Same applies if the audience member says "NO" to the question in bar 150

How to react to different possible audience participation:

"Reset all!" - Press SET

"Mute all" - Press M on ch.7 - - - "Un-mute all" Press M again on ch.7 (if all already muted) OR M on ch.8 if only some are muted

"Solo all" - Press S on ch.7

"Mute X instrument" - Press M on the relevant channel - - - "Un-mute X instrument" - Press M again on the relevant channel

"Solo X instrument" - Press S on the relevant channel - - - "Un-solo X instrument" - Press S again on the relevant channel

"Increase/decrease dial X instrument" OR ***"Increase/decrease ensemble speed"*** - Slowly turn the relevant dial until you hear "Stop dial X instrument" / "Stop ensemble speed" (clockwise for increase / anti-clockwise for decrease). If the audience take too long / forget to use the stop command, just turn the dial to its minimum/maximum point

"Increase fader X instrument" OR ***"Increase/decrease ensemble volume"*** - First press the relevant QWERTY key to trigger a performer's in-ear cue: [increase = a,s,d,f,g,h > ob., cl., vln. vla., vlc., whole ensemble] [decrease = z,x,c,v,b,n > ob., cl., vln. vla., vlc., whole ensemble]. Then immediately begin to slowly move the relevant fader (up for crescendo / down for diminuendo). When an audience member says "Stop fader X", immediately click the button in Max that triggers the in-ear cue "End volume change" for the relevant channel .If the audience take too long / forget to use the stop command, just turn the fader to its minimum/maximum point.

If an audience member tries to use an unavailable command OR something that will cause issues - press [/] on the QWERTY keyboard - This triggers one of a selection of apologising AI voice samples

** Track

3 →

At a time where the active participant is not speaking, press [right arrow] on the QWERTY kbd. to prompt Florg's question

Press fast-forward regardless of the audience answer (to trigger in-ear cue "YES")

Tutti Click

"stop"

"RESET"

"pianissimo"

"YES"

How to react to in-ear cues / different possible audience participation:

If audience says: "Reset all!" - Hidden performer triggers a three beat count in (c=85) of which beat one is "STOP". Immediately stop as soon as you hear this. After the three beat count-in, begin playing from the beginning of the 'default' looped material at bar 107 (reverting to the default dynamic as well). While you are resting during the 3 beat count-in, a short sine-tone swell and voice sample saying "loading..." are played into the audience.

Variable speed click - If an audience member says ***"increase / decrease dial X"*** with X being your instrument OR ***"increase / decrease ensemble speed"***, the hidden performer will slowly begin to turn the dial in the relevant direction, triggering a gradual change in the performer's click speed. The performer should adjust their playing speed accordingly, trying to match the gradual change and stay in time with the click-track. The change in speed stops and settles when the audience member says ***"stop dial X"*** or ***"stop ensemble speed".***

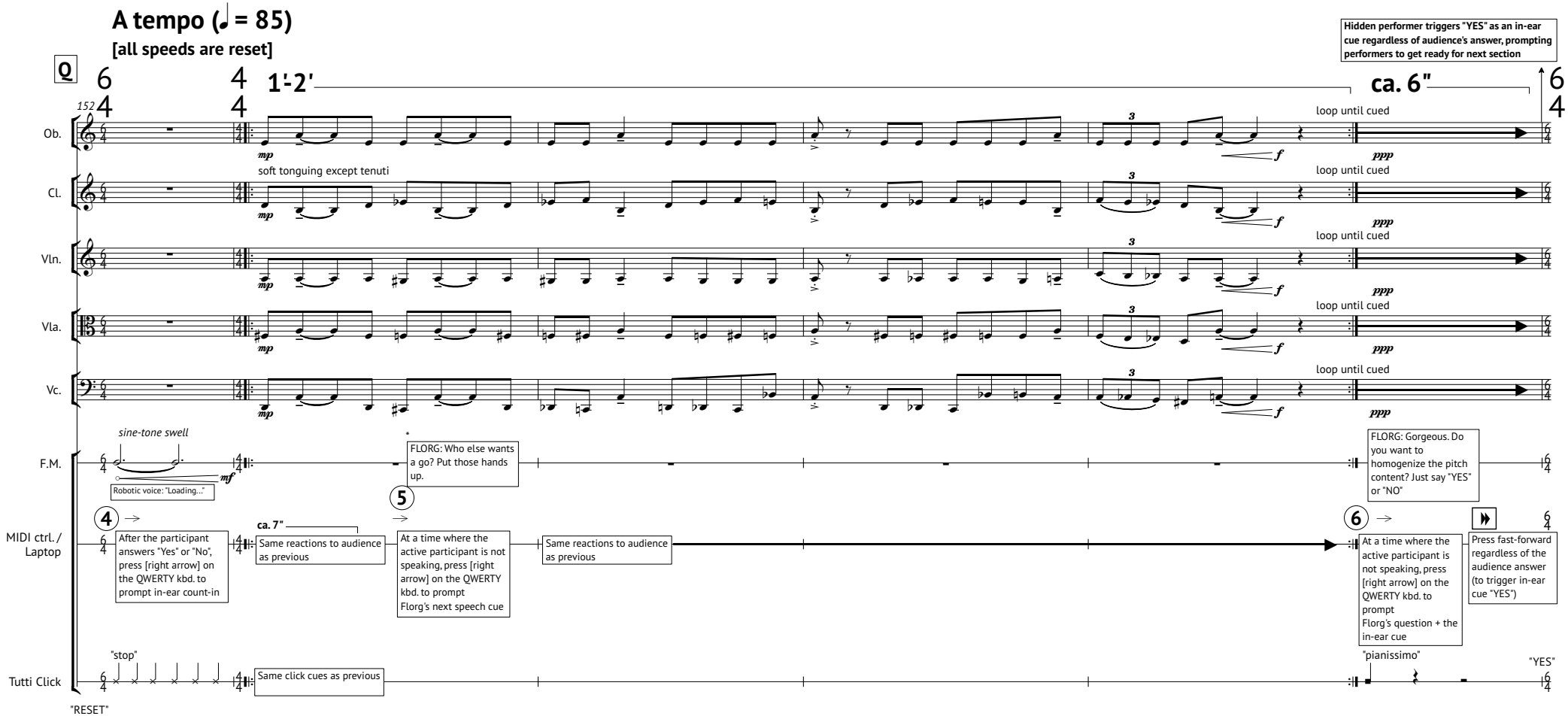
Variable volume - If an audience member says ***"increase / decrease fader X"*** with X being your instrument OR ***"increase / decrease ensemble volume",*** the hidden performer will trigger an in-ear cue of either "crescendo" or "diminuendo". Immediately begin to gradually crescendo or diminuendo. The cresc. or dim. stops and settles when the audience member says ***"stop dial X"*** or ***"stop ensemble volume"***. - You will here "End volume change" at this point. Furthest possible diminuendo end-point is [***p*** possible] / furthest possible crescendo end-point is [***fff***]. If you reach either of these dynamic extremes before you hear ***"stop fader X"*** or ***"stop ensemble volume",*** this is completely fine, and it will be visually indicated to the audience that they have 'maxed out' the fader. You needn't attempt to go further than these limits.

If audience says: "Solo X" / "Un-solo X" - If an audience member solos (or un-solos) your instrument, you will not hear anything in your click track and should continue playing as normal. Only the other instruments will be instructed to cease playing. They will hear "mute" in their click-tracks. Their click-beats will continue and they should silently count along ready to rejoin at the next instructed moment.

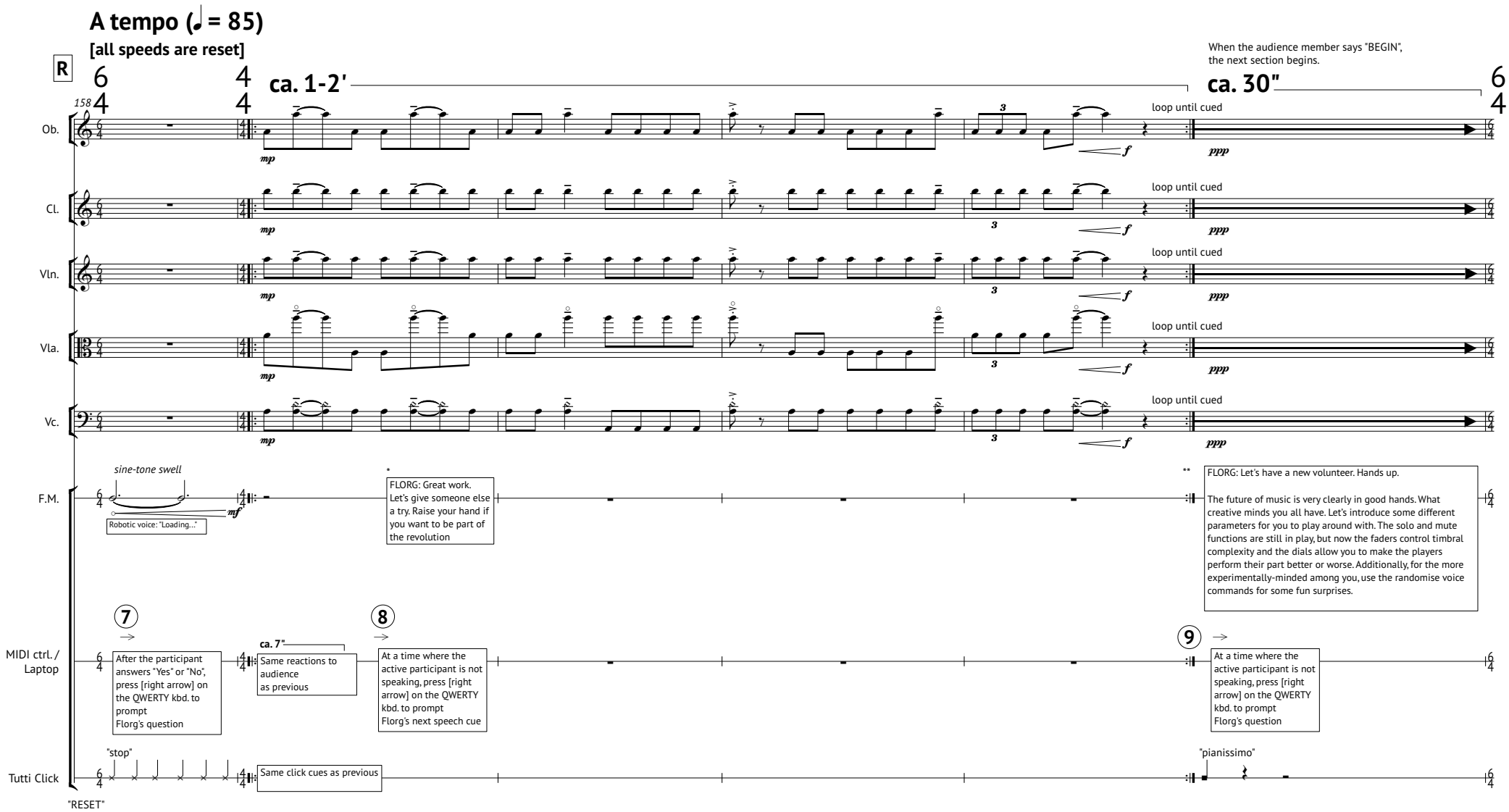
If audience says: "Mute X" / "Un-mute X" - If an audience member mutes your instrument (or the whole ensemble), the hidden performer triggers an in-ear cue: "Mute", at which point the performer should cease playing. Their click-beats will continue and they should silently count along, ready to rejoin at the next instructed moment (if an audience member says "Unmute X" or "Solo X"). If an audience member un-mutes your instrument (or the whole ensemble), the hidden performer triggers an in-ear cue: "Play!". They resume playing as soon as they can.

* - This section relies on quick reactions to audience participation. Effectively, the audience are equipped with a few parameters that they can use to, in real-time, alter the material that you play. The large text-box on the click stave gives detailed instructions about how to react to each possible audience voice-command. You do not need to listen to the audience, rather, the hidden laptop performer will respond to the audience by triggering in-ear cues and click changes for you to follow.

** - If you want to adjust the physical dials and faders to their "default" position without changing anything in the click tracks, close the gates use **Track left** on the MIDI controlller and reopen using **Track right**



* - Florg employee moves to a different audience member with their hand up, holding the microphone to their mouth so they can participate.


A tempo (♩ = 85)
[all speeds are reset]
R
158
ca. 1-2'
When the audience member says "BEGIN", the next section begins.
ca. 30"
Ob.
Cl.
Vln.
Vla.
Vc.
loop until cued
mp
f
ppp
F.M.
sine-tone swell
mf
Robotic voice: "Loading..."
*
FLORG: Great work. Let's give someone else a try. Raise your hand if you want to be part of the revolution
**
FLORG: Let's have a new volunteer. Hands up.
The future of music is very clearly in good hands. What creative minds you all have. Let's introduce some different parameters for you to play around with. The solo and mute functions are still in play, but now the faders control timbral complexity and the dials allow you to make the players perform their part better or worse. Additionally, for the more experimentally-minded among you, use the randomise voice commands for some fun surprises.
MIDI ctrl. / Laptop
7
After the participant answers "Yes" or "No", press [right arrow] on the QWERTY kbd. to prompt Florg's question
ca. 7"
Same reactions to audience as previous
8
At a time where the active participant is not speaking, press [right arrow] on the QWERTY kbd. to prompt Florg's next speech cue
9
At a time where the active participant is not speaking, press [right arrow] on the QWERTY kbd. to prompt Florg's question
Tutti Click
"stop"
Same click cues as previous
"pianissimo"
"RESET"

S **A tempo (♩ = 85)** * **AUDIENCE PARTICIPATION SECTION 2 - DEFAULT MATERIAL FOR LOOPING - SEE NEW PERFORMANCE PARAMETERS ON CLICK STAVE**

ca. 1'30"-2'30" **ca. 6"**

Hidden performer triggers "YES" as an in-ear cue regardless of audience's answer, prompting performers to get ready for next section

164 11

Ob. Cl. Vln. Vla. Vc. — loop until cued

sine-tone swell

F.M. — Robotic voice: "Loading..."

MIDI ctrl. / Laptop

10 → As soon as the first audience member says begin, press [right arrow] on the QWERTY kbd. to prompt the in-ear count in to the next section

11 → At a time where the active participant is not speaking, press [right arrow] on the QWERTY kbd. to prompt Florg's question

FLORG: You're really getting the hang of this! Do you want to increase dissonance? Just say "YES" or "NO"

Press fast-forward regardless of the audience answer (to trigger in-ear cue "YES")

Tutti Click — "stop" — "RESET" — "pianissimo" — "YES"

How to react to different possible audience participation:

"Reset all!" - Press SET

"Mute all" - Press M on ch.7 - - - "Un-mute all" Press M on ch.8

"Solo all" - Press S on ch.7

"Randomise all" - Press R on ch.7

"Mute X instrument" - Press M on the relevant channel - - - "Un-mute X instrument" - Press M again on the relevant channel

"Solo X instrument" - Press S on the relevant channel - - - "Un-solo X instrument" - Press S again on the relevant channel

"Randomise X instrument" - Press R on the relevant channel

"Increase/decrease dial X instrument" OR ***"Increase/decrease ensemble proficiency"*** - First press the relevant QWERTY key to trigger a performer's in-ear cue: [increase = 1,2,3,4,5,6 > ob., cl., vln. vla., vlc., whole ensemble] [decrease = q,w,e,r,t,y > ob., cl., vln. vla., vlc., whole ensemble]. Then slowly turn the relevant dial until you hear "Stop dial X instrument" / "Stop ensemble proficiency" (clockwise for increase / anti-clockwise for decrease). When an audience member says "Stop dial X", immediately click the button in Max that triggers the in-ear cue "End timbre change" for the relevant channel.If the audience take too long / forget to use the stop command, just turn the dial to its minimum/maximum point.

"Increase fader X instrument" OR ***"Increase/decrease ensemble timbre"*** - First press the relevant QWERTY key to trigger a performer's in-ear cue: [increase = a,s,d,f,g,h > ob., cl., vln. vla., vlc., whole ensemble] [decrease = z,x,c,v,b,n > ob., cl., vln. vla., vlc., whole ensemble]. Then immediately begin to slowly move the relevant fader (up for crescendo / down for diminuendo). When an audience member says "Stop fader X", immediately click the button in Max that triggers the in-ear cue "End timbre change" for the relevant channel.

If an audience member tries to use an unavailable command OR something that will cause issues - press [/] on the QWERTY keyboard - This triggers one of a selection of apologising AI voice samples

How to react to in-ear cues / different possible audience participation:

If audience says: "Reset all!" - Hidden performer triggers a three beat count in (c=85) of which beat one is "STOP". Immediately stop as soon as you hear this. After the three beat count-in, begin playing from the beginning of the 'default' looped material at bar 140 (reverting to the default dynamic as well). While you are resting during the 3 beat count-in, a short sine-tone swell and voice sample saying "loading..." are played into the audience.

Playing worse or better - If audience member says "increase / decrease dial X": with X being your instrument OR ***"increase / decrease ensemble proficiency"***, the hidden performer will trigger an in-ear cue of either "better" or "worse". Better = gradually play more expressively and with more finesse (molto espressivo as maximum end point) - - - Worse = gradually making more and more mistakes, playing out of tune, and generally sounding amateurish (extreme end point = barely able to get a note out). The change in proficiency stops and settles when the audience member says ***"stop dial X"*** or ***"stop ensemble proficiency"***. - You will here "End proficiency change" at this point.

Timbral complexity - If audience says "increase / decrease fader X" with X being your instrument OR ***"increase / decrease ensemble timbre"***, the hidden performer will trigger an in-ear cue of either "increase timbre" or "decrease timbre". **Strings:** Increase timbre = gradually move bow position closer and closer to bridge (extreme sul pont. as maximum end point) & increase bow pressure / increase distortion and noise (scratch tone as maximum end point) - - - Decrease timbre = gradually remove any semblance of vibrato or expressivity (extreme end point is to make the timbre of each note as homogenous and square as possible).
Woodwinds: Increase timbre = gradually embellish the material with any combination of the following: timbral trills, air sounds, overblown mutiphonics, noise - - - Decrease timbre = gradually remove any semblance of vibrato or expressivity (extreme end point is to make the timbre of each note as homogenous and square as possible).
The increase / decrease stops and settles when the audience member says ***"stop fader X"*** or ***"stop ensemble timbre"***. - You will here "End timbre change" at this point.

If audience says: "Solo X" / "Un-solo X" - If an audience member solos (or un-solos) your instrument, you will not hear anything in your click track and should continue playing as normal. Only the other instruments will be instructed to cease playing. They will hear "mute" in their click-tracks. Their click-beats will continue and they should silently count along ready to rejoin at the next instructed moment.

If audience says: "Mute X" / "Un-mute X" - If an audience member mutes your instrument (or the whole ensemble), the hidden performer triggers an in-ear cue: "Mute", at which point the performer should cease playing. Their click-beats will continue and they should silently count along, ready to rejoin at the next instructed moment (if an audience member says "Unmute X" or "Solo X"). If an audience member un-mutes your instrument (or the whole ensemble), the hidden performer triggers an in-ear cue: "Play!". They resume playing as soon as they can.

If audience says: "Randomise X" / "Randomise Ensemble" - Momentarily break from the looped material to perform one of the short 'randomise cells' seen on this page. When finished performing a randomised cell, attempt to immediately rejoin the looped material, starting from beat 1, bar of the loop.

Randomise cells (each time you hear "Randomise" in your in-ears, pick one of your listed gestures): **R**

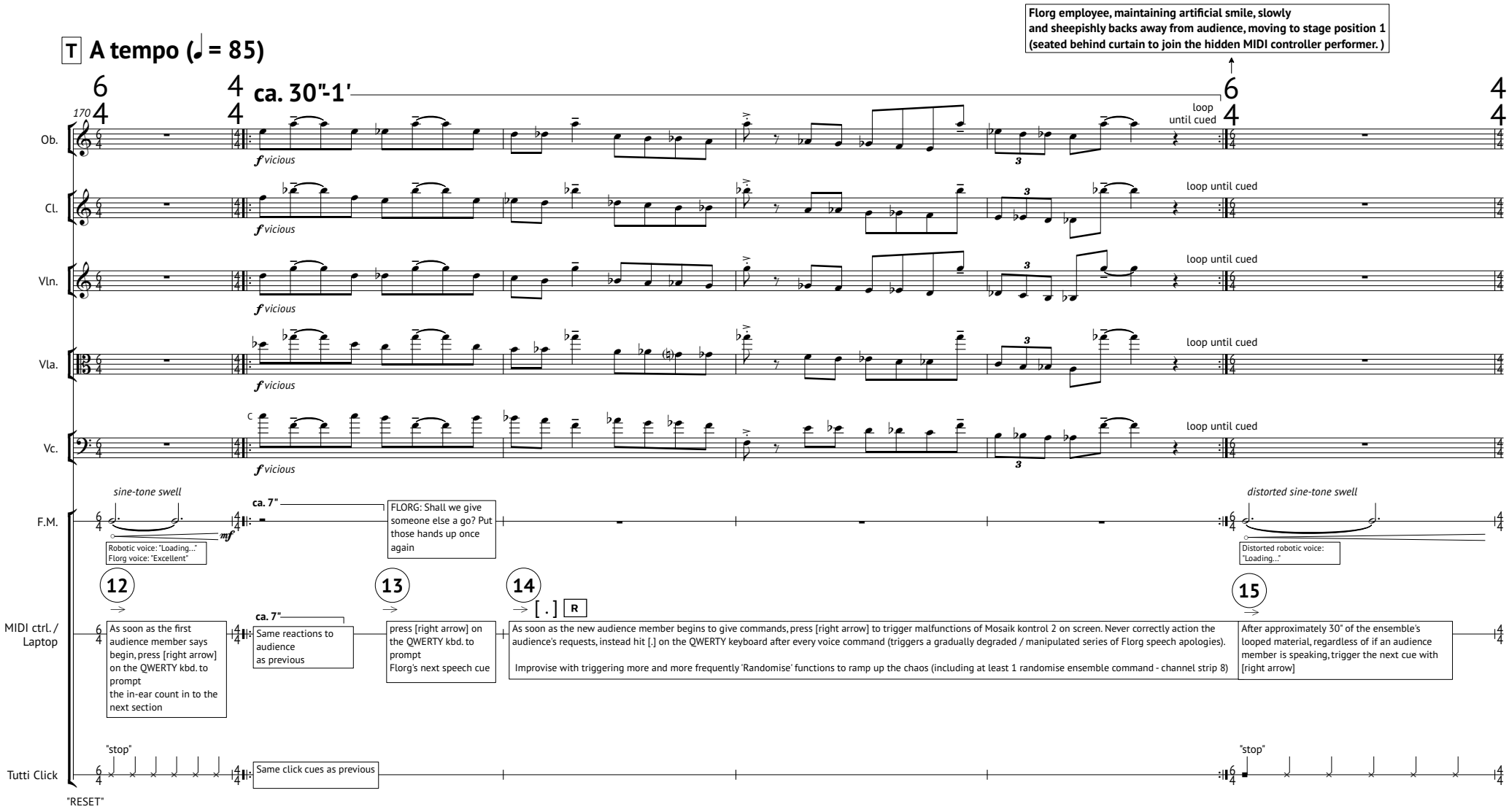
Oboe:
1. Pick up egg shaker, and perform 16th note shakes for 4 beats ***mf***
2. 2 octave ascending chromatic scale starting on any pitch (as fast and loud as poss.)
3. Punch the air and shout "yea!" joyously (staccato and loud)

Clarinet:
1. Look over your shoulder and wink at an audience member seductively, then turn back
2. 2 octave descending chromatic scale starting on any pitch (as fast and loud as poss.)
3. A raucous, disgusting multiphonic (ca. 2") ***fff***

Violin:
1. Play fragment A (written in violin part) - Bluegrass - Yee haw!
2. Look over your shoulder and smile intensely at the audience for ca.3" then turn back

Viola:
1. Play and shout fragment A (written in viola part) - Wasps!!
2. Pick up kazoo and vocalise a wolf whistle

Cello
1. Sing "I'm the cellist" to the tune of Don Giovanni (written in cello part)
2. ca. 3" screech behind the bridge, A string ***fff***
3. Look over your shoulder and look at the audience, completely shocked (mouth wide open) for ca. 3" then turn back


T A tempo (♩ = 85)
Florg employee, maintaining artificial smile, slowly and sheepishly backs away from audience, moving to stage position 1 (seated behind curtain to join the hidden MIDI controller performer.)
170
ca. 30"-1'
loop until cued
Ob.
Cl.
Vln.
Vla.
Vc.
f vicious
sine-tone swell
distorted sine-tone swell
F.M.
ca. 7"
FLORG: Shall we give someone else a go? Put those hands up once again
Robotic voice: "Loading..." Florg voice: "Excellent"
Distorted robotic voice: "Loading..."
12
13
14
15
MIDI ctrl. / Laptop
As soon as the first audience member says begin, press [right arrow] on the QWERTY kbd. to prompt the in-ear count in to the next section
Same reactions to audience as previous
press [right arrow] on the QWERTY kbd. to prompt Florg's next speech cue
[.] R
As soon as the new audience member begins to give commands, press [right arrow] to trigger malfunctions of Mosaik kontrol 2 on screen. Never correctly action the audience's requests, instead hit [.] on the QWERTY keyboard after every voice command (triggers a gradually degraded / manipulated series of Florg speech apologies).
Improvise with triggering more and more frequently 'Randomise' functions to ramp up the chaos (including at least 1 randomise ensemble command - channel strip 8)
After approximately 30" of the ensemble's looped material, regardless of if an audience member is speaking, trigger the next cue with [right arrow]
Tutti Click
"stop"
Same click cues as previous
"RESET"

RANDOMISE:
Performers can, at will, disrupt the flow of their individual loops to perform randomise cells starting from the beginning of the notated loop immediately afterwards

ca. 40"

ca. 15" ←→

Florg employee subtly brings down the curtain, making it look like it has fallen accidentally, exposing both themself and the hidden MIDI controller performer. As soon as it falls, both exposed performers slowly look up into the audience, maintaining a gaunt, dumbfounded expression (deer in the headlights).

U Asynchronous chaos, a complete meltdown

176

Ob.

♩ = 115 (independent tempo)

Click abruptly jumps to new tempo, ignore rest of ensemble and follow this new tempo.
Each time you hear "randomise", perform 1 of the 3 cells as fast and with as much energy as possible
Don't worry about rejoining in the correct place after a randomise cell. Keep the energy chaotic, and try not to pause for longer than necessary

ffff as much energy as you can give, relentless

loop until cued

Cl.

♩ = 105 (independent tempo)

Click abruptly jumps to new tempo, ignore rest of ensemble and follow this new tempo.
Each time you hear "randomise", perform 1 of the 3 cells as fast and with as much energy as possible
Don't worry about rejoining in the correct place after a randomise cell. Keep the energy chaotic, and try not to pause for longer than necessary

ffff as much energy as you can give, relentless

loop until cued

Vln.

♩ = 95 (independent tempo)

Click abruptly jumps to new tempo, ignore rest of ensemble and follow this new tempo.
Each time you hear "randomise", perform 1 of the 3 cells as fast and with as much energy as possible
Don't worry about rejoining in the correct place after a randomise cell. Keep the energy chaotic, and try not to pause for longer than necessary

ffff as much energy as you can give, relentless

loop until cued

Vla.

♩ = 85 (independent tempo)

Click abruptly jumps to new tempo, ignore rest of ensemble and follow this new tempo.
Each time you hear "randomise", perform 1 of the 3 cells as fast and with as much energy as possible
Don't worry about rejoining in the correct place after a randomise cell. Keep the energy chaotic, and try not to pause for longer than necessary

ffff as much energy as you can givem relentless

loop until cued

Vc.

♩ = 75 (independent tempo)

Click abruptly jumps to new tempo, ignore rest of ensemble and follow this new tempo.
Each time you hear "randomise", perform 1 of the 3 cells as fast and with as much energy as possible
Don't worry about rejoining in the correct place after a randomise cell. Keep the energy chaotic, and try not to pause for longer than necessary

ffff as much energy as you can give, relentless

loop until cued

F.M.

Glitchy, compliation of manipulated Florg apology messages - video malfunctioning

MIDI ctrl. / Laptop

* see note at top of page about curtain

Tutti Click

All players have different tempi click beating

All in different tempi
"stop"

MIDI controller performer disconnects controller, taking it with them while both exposed performers slowly and timidly leave the venue (at any exit)
Maintain eye contact with the audience. Make sure to leave the venue within 30" of bar 180 starting

V ca. 50"

*

181

♩ = 115

Neck stretches

Look over left shoulder — hold pose — Return to neutral — hold pose — Look over right shoulder — hold pose — Return to neutral — hold pose — Chin to chest — hold pose — Return to neutral — hold pose — Chin to sky — hold pose — Return to neutral — hold pose — Left ear to left shoulder — hold pose — Return to neutral — hold pose — Right ear to right shoulder — hold pose — Return to neutral — hold pose

As soon as you hear stop, drop chin to chest as if you have been shut down

Ob. — *Robotically / unnaturally* — *power off*

♩ = 105

Neck stretches

Look over right shoulder — hold pose — Return to neutral — hold pose — Look over left shoulder — hold pose — Return to neutral — hold pose — Chin to sky — hold pose — Return to neutral — hold pose — Chin to chest — hold pose — Return to neutral — hold pose — Right ear to right shoulder — hold pose — Return to neutral — hold pose — Left ear to left shoulder — hold pose — Return to neutral — hold pose

As soon as you hear stop, drop chin to chest as if you have been shut down

Cl. — *Robotically / unnaturally* — *power off*

♩ = 95

Neck stretches

Look over left shoulder — hold pose — Return to neutral — hold pose — Look over right shoulder — hold pose — Return to neutral — hold pose — Chin to chest — hold pose — Return to neutral — hold pose — Chin to sky — hold pose — Return to neutral — hold pose — Left ear to left shoulder — hold pose — Return to neutral — hold pose — Right ear to right shoulder — hold pose — Return to neutral — hold pose

As soon as you hear stop, drop chin to chest as if you have been shut down

Vln. — *Robotically / unnaturally* — *power off*

♩ = 85

Neck stretches

Look over right shoulder — hold pose — Return to neutral — hold pose — Look over left shoulder — hold pose — Return to neutral — hold pose — Chin to sky — hold pose — Return to neutral — hold pose — Chin to chest — hold pose — Return to neutral — hold pose — Right ear to right shoulder — hold pose — Return to neutral — hold pose — Left ear to left shoulder — hold pose — Return to neutral — hold pose

As soon as you hear stop, drop chin to chest as if you have been shut down

Vla. — *Robotically / unnaturally* — *power off*

♩ = 75

Neck stretches

Look over left shoulder — hold pose — Return to neutral — hold pose — Look over right shoulder — hold pose — Return to neutral — hold pose — Chin to chest — hold pose — Return to neutral — hold pose — Chin to sky — hold pose — Return to neutral — hold pose — Left ear to left shoulder — hold pose — Return to neutral — hold pose — Right ear to right shoulder — hold pose — Return to neutral — hold pose

As soon as you hear stop, drop chin to chest as if you have been shut down

Vc. — *Robotically / unnaturally* — *power off*

ca. 2"

Glitchy electronic clicks

F.M. — *glitchy playback continues, now with a collage of manipulated, corporate muzak and the Florg voice thanking the audience*

Video screen goes black abruptly

MIDI ctrl. / Laptop — * See note at top of page

Tutti Click — All players have different tempi click beating

"and" "stop!"

* - Because the 6/4 bar click count-in (bar 180) is a different tempo for each player, the stretching in bar 180 does not start together

Copenhagen, September 2022