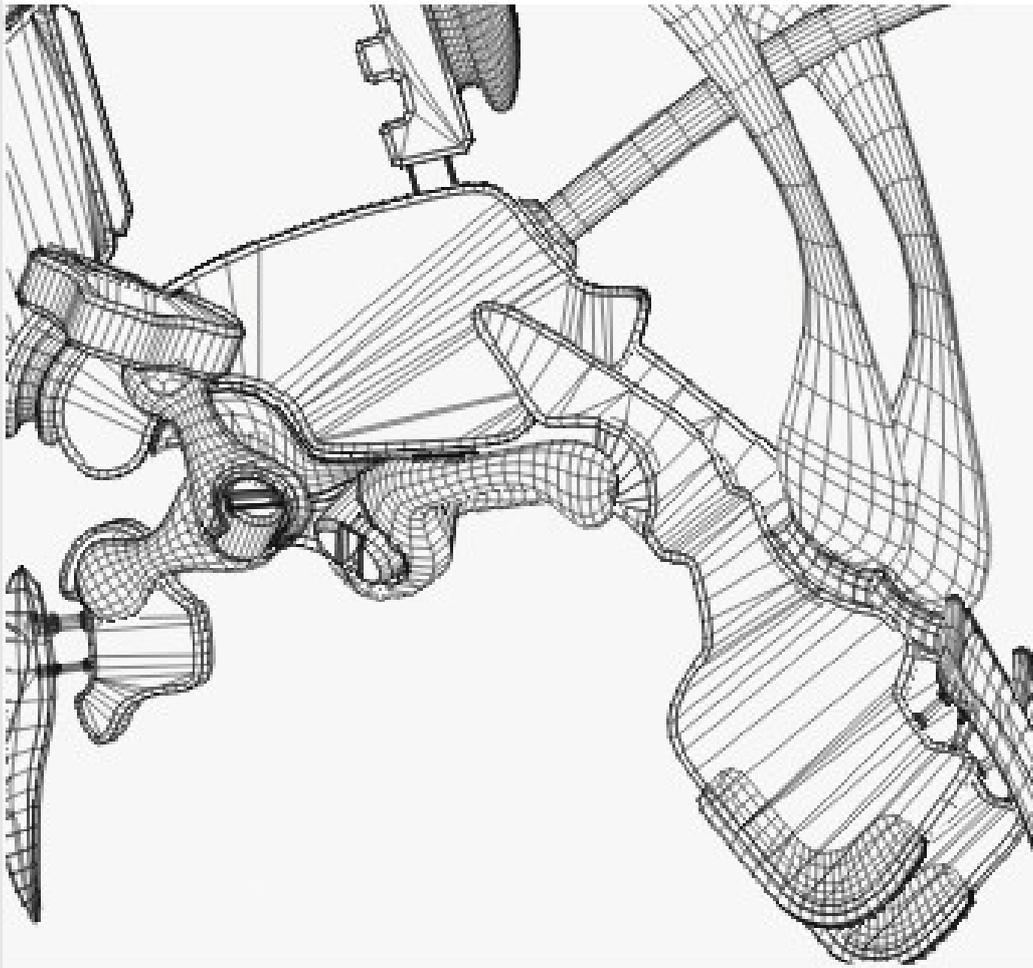


Ξ Ω Ρ Α Α Κ



Παρ
5 - 6

Composer/ Researcher:

Dimitri Voudouris

Annum:

2012

Composition:

ΞΩΡΑΑΚ

Παρ.5

Concert performance

[version 1]

Harpsichord [amplified]

Duration:

15 min 33 sec

[version 1e]

Harpsichord [amplified] and electronics

Duration:

+/- 24min 00 sec

Musical and Physical Theatre Performance

[version 2]

Harpsichord [amplified], midi harpsichord, whistles and electronic music.
Dancers, sound engineer, sound projectionist, light technician,
for 14 x channel diffusion system.

Duration:

17 min 44 sec

Composition:

ΞΩΡΑΑΚ

Παρ.6

Electronic music for 6 x channel diffusion system.
Dancers, sound engineer, sound projectionist, light technician.

Duration:

9 min 45 sec

Content	Page
ΞΩΡΑΑΚ - Παρ 5	5
Concert Performance	6
Insight into <i>ΞΩΡΑΑΚ Παρ.5 [V1e]</i>	7
Conditions for performance	8
Theatrical Performance	10
Suggested guidelines for choreographer and stage manager	13
Lighting Technician	13
Dancers from Level 3	13
Dancers from Level 4	13
Collision of Dancers	14
When to access port	14
Music	14
Harpichord	14
Midi Harpichord	14
Electronic Music	15
Whistle	16
Policing Service	16
ΞΩΡΑΑΚ - Παρ 6	17
Choreographer and stage manager to plan the final scene	18

ΞΩΡΑΑΚ

Παρ.5

Concert Performance

Insight into ΞΩΡΑΑΚ Παρ.5 [V1e]

ΞΩΡΑΑΚ – Παρ.5 [V1e] consists of two sections –

In the *first section*, the harpsichord translates the coded data from biological activities - music was used as code of communication.

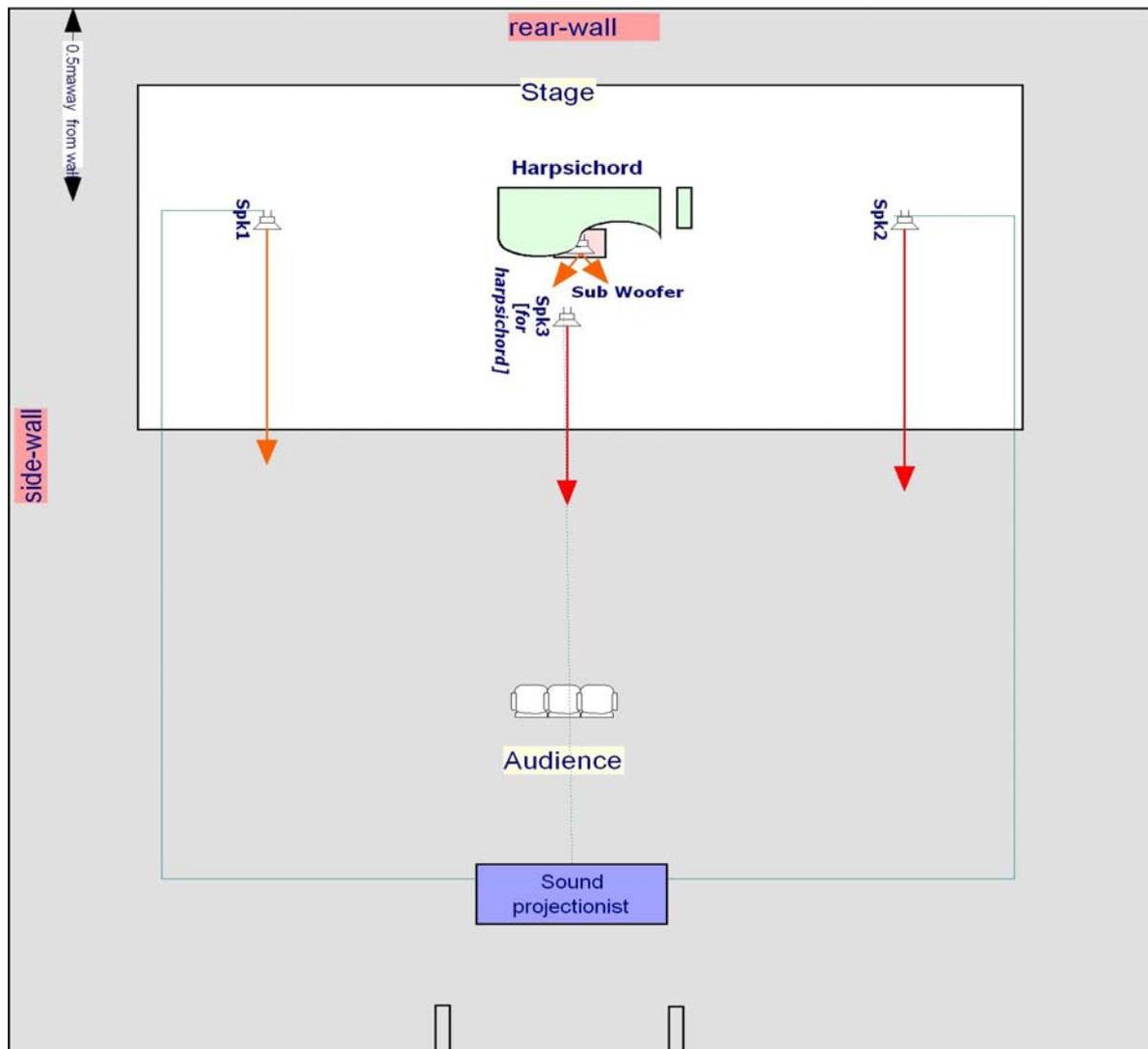
In the *second section*, construction of the tape consists of synthesised artificial utterances, harpsichord sounds relating to the vocal utterances are specifically selected and treated by way of computer modelling and the application of formants to the sound spectrum of vocalisation. They are then mapped and partially rearranged in precise time durations, to mimic data obtained from biological activity [*fragments of information accumulated in isolation or gather in clusters forming particles in cellular transition*] - language was used as a code of communication.

The performer references material from the first part, feeding musical coded information into the system whilst attempting to access the communication language codes on the tape.

The musical / language code, accordingly, holds a hybrid position between innate and wired-in dispositions and higher-level cognitive processing mechanisms.

Sound Diffusion

ΞΩΡΑΑΚ – Παρ.5 [V1e]





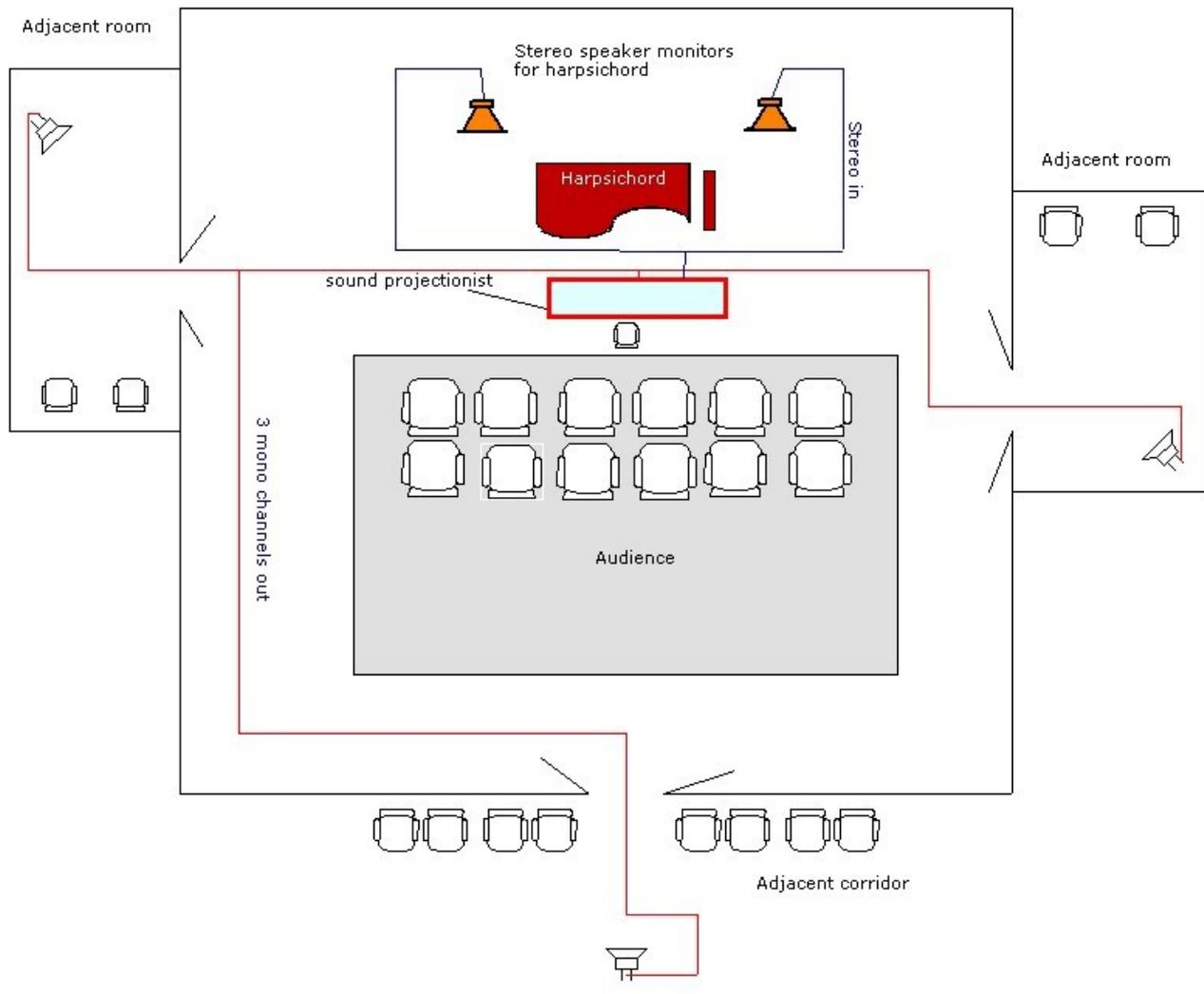
Daniel Hutchinson

Daniel Hutchinson is a composer, keyboard player, and school teacher, born in Johannesburg in 1981. He studied harpsichord with John Reid Coulter from 1998 - 2002, and has studied piano with Ros Liebman from a young age. His first publicly performed work was a setting of Antjie Krog's poem *Rut* for mixed vocal and instrumental ensemble commissioned by the Human Rights Commission and performed as part of the "Rollback Xenophobia Campaign" on October 21st 1999. Notable subsequent composition / performance projects include *Rhythm Colour* with choreographer Gregory Vuyani Maqoma (2002), collaboration with trumpeter and bandleader Xolani Faku in the *Kouga Jazz Ensemble* (2004 – 2009) and incidental music for the devised theatre piece *Schmooze* directed by Ford Evanson (2011). Daniel is currently associated as a composer and arranger for the Keiskamma Music Academy. He is married to Blessing with two daughters, Ushim aged 5 and Gilia aged 2½, and lives in Byrne Valley in rural KwaZulu-Natal, where he is the head teacher of a small private school.

Conditions for performance

- 1] **Lighting** - During the performance of $\Xi\Omega\text{PAAK} - \text{Παρ.5 [V1e]}$ the lights in the audience must be switched off, on stage minimal light to be projected on the harpsichord and performer.
- 2] **Sound** – In the execution of the amplification of the harpsichord part one of the work must be loud +/- 6 < on mixer *depending on acoustics of space*.
- 3] In the second part of the performance the volume of the tape versus the amplification of the harpsichord must be equally reproduced - [loud].
- 4] Activation of the tape should be immediate *after 16 minutes from the first part*.
It takes 10 seconds after activation for the sound to start- and lasts for approximately 8 minutes.

OR

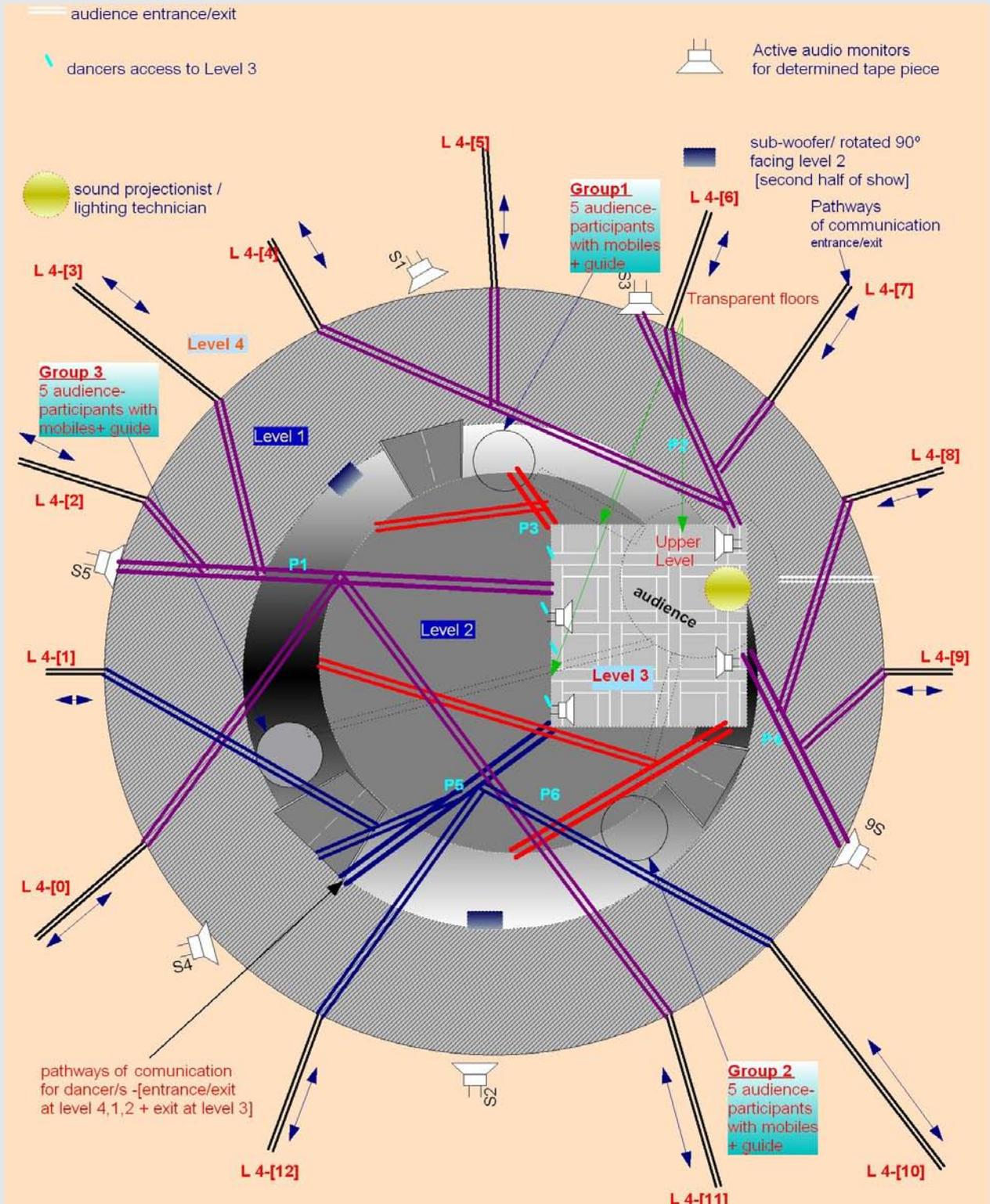


[fig :2]

ΞΩΡΑΑΚ - Παρ.5 - [version 1]
acoustic with electronics

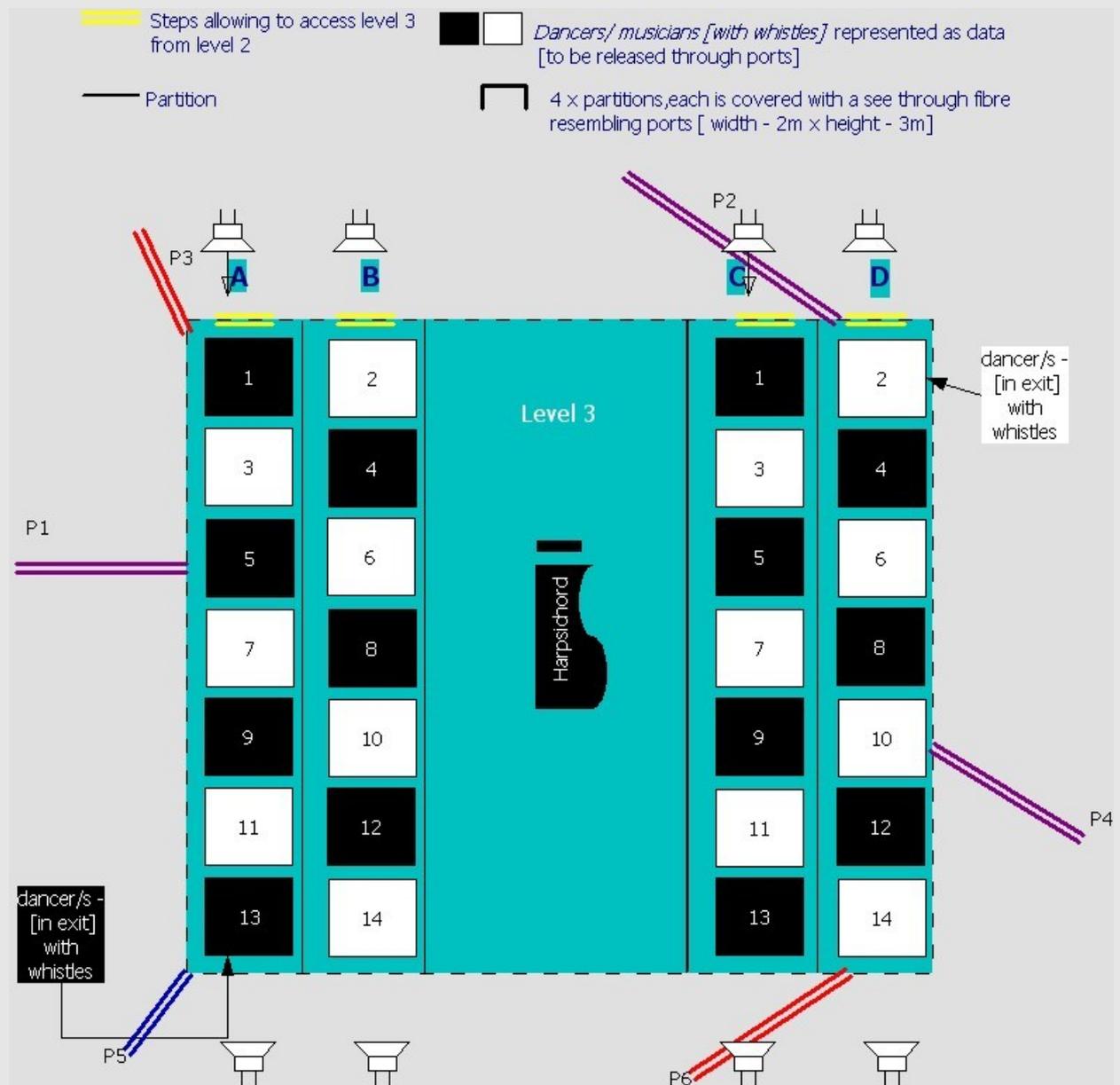
fig: 2 As the harpsichordist is playing the sound projectionist receives a stereo signal, he places 3 x electronic compressors each with different settings [settings to be specified] into each of the outgoing mono channels [without changing the settings]. The speakers with the settings are to play through the entire performance.

Theatrical Performance



[fig:2]

EQPAAK
Stage level 1,2,3,4



[fig:3]

EQPAK – level 3

The 6 Speaker monitors from Level 4 are to be positioned at 45° angle facing upwards to Level 3.

Suggested guidelines for choreographer and stage manager:

1] Lighting technician -

- a] The lighting technician illuminates 28 spaces with white and dark illumination *fig 3*.
- b] The lighting technician will alter the illumination between the white and black blocks every 30 seconds, e.g. light will exchange between white and dark between blocks 1 and 2.
- c] Dancers will only be able to access the suggested ports if the illumination is appropriate when the signal is given [see sub-section 5].
- d] Only the dancers adjacent to the port can enter the port.
- e] Dancers will fill a non occupied space [depending on which side of the partitioned space they lie] only with the correct light illumination.
- f] On the left side of Level 3 the dancers in the black blocks will access the ports P1,P3,P5 *fig 3*.
- g] On the right side of Level 3 the dancers in the white blocks will access the ports P2,P4,P6 *fig 3*.
- h] If on left side of Level 3 the light illumination happens to change from [dark to white] whilst dancer is about to access one of the exit ports he/she will not be able to move to the exit port whilst in the white illumination and visa versa.

NB: The dancers are *not* allowed to know the mapped route of the ports or the planned layout of the music. Motion of the dancers on entering the port region is to be planned by the choreographer.

2] Dancers from Level 3 -

- a] The 28 dancers that have managed to access Level 3 through points A → C are positioned as in *fig 3*.
- b] The dancers are dressed in white body suites and head gear.
- c] A whistle will be placed in each of the 28 blocks that will be collected by each dancer immediately on accessing a marked block.
- d] Dancers will be standing motionless in blocks on Level 3.
- e] On accessing an exit port the dancer/s will blow the whistle continuously whilst in *forward* motion until they reach Level 4. - [see section on whistle]
- f] Collision with opposing dancer will occur obstructing forward motion.
- g] Motion of the opposing dancer can be restricted by forcing the motion of the dancer backwards, back into Level 4 were he/she came from or restricting motion by not allowing dancer to pass.
- h] If dancer from Level 4 is forced backwards into Level 4 he will be disqualified.

3] Dancers from Level 4 -

- a] A dancer will be released into each port position L4-[0] to L4-[12] at a specific music time sequence from Level 4.
- b] Their action will be to oppose or resist the on coming dancers from Level 3, their motion can be described as [-ve, negative] to the on coming [+ve, positive] motion.
- c] The dancers from Level 4 will be equipped with whistles which will be blown in *forward* motion from the time they enter the port until they reach to Level 3. - [see section on whistle]
- d] All dancers from Level 4 are dressed in blue body suites and head gear.
- e] Dancers entering a port from this Level aim to go all the way up to Level 3 and block the other dancers from entering the port → this can only be achieved when dancers from Level 4 enter Level 3 from all 6 port

entrances.

- f] The dancers need to freeze when stereo speakers sound on Level 3 thus restricting their motion.
- g] When a dancer from Level 4 enters Level 3 alone he/she has to stand in the adjacent *white* block [when left side of Level 3] and in the adjacent *black* block [when in right side of Level 3] → if existing blocks are already occupied by dancers, the dancers are disqualified to give way for the opposing dancers from Level 4.
- h] If a dancer from Level 4 arrives in Level 3 together with an opposing dancer and needs to occupy an existing block → both the dancer he has brought along and the dancer in the space are disqualified.
- i] When dancers from all 6 ports have entered Level 3, they move to the adjacent block which allows for access into the port thus blocking all port entrances → thus causing Level 3 to be dysfunctional and restricting port entry from Level 3 to Level 4.
- j] Whistle blowing stops and whistle can be removed from mouth.

4] Collision of dancers-

- a] When opposing dancers collide in the port, it is to oppose the forward movement of a particular dancer.
- b] A dancer engaging in a collision should follow these steps:
 - i] In a collision dancers are not allowed to use their hands, upper arms or head.
 - ii] Pushing the opponent must be conducted with the use of the upper body and assisted by the legs.
 - iii] The whole aim of the exercise is to prevent or restrict the forward motion of the dancer in the port.

5] When to access port -

- a] Green [Go] / Red [stop] lights will be positioned next to each of the 6 mono speakers [on Level 4].
- b] When the sound from the midi harpsichord starts on any one of the 6 mono speakers at any given time a Green-Go light will go on → allowing dancer to access port.
- c] When the sound from the midi harpsichord stops on any one of the 6 mono speakers at any given time a Red-Stop light will go on → restricting dancer access into the port.

NB: *Dancers need to be aware of the [time duration] Green/Red light and move swiftly.*

6] Music -

Harpsichord [Level 3]

- a] The acoustic instrument is the centre of this section acting as *[the main computer transmitting data to the other 14 systems]*.

Midi harpsichord [diffusion over 6 speaker mono monitors on Level 4]

- a] Activation of one to six speaker monitors [S1-S6 fig. 1] means access to ports [P1 – P6 fig.2] by dancers from Level 3 and 4.
- b] De-activation of one to six speaker monitors means stopping dancers from accessing ports from Level 3 and 4.
- c] If the dancers are present in the ports they can carry on the motion irrespective of the activation or de-activation of six monitors, but they are not allowed to enter into Level 3 and 4 without activation of speaker monitors.
- d] When music is activated on 8 stereo speakers on level 3 dancers in ports halt their motion [stop and freeze].

Electronic music (tape)
[diffusion over 8 stereo speaker monitors on Level 3]

a] When the electronic music from tape is activated over the 8 stereo speaker monitors in Level 3 the dancers freeze and do not move [whether they are in Level 3 or in the ports].

7] Whistle

NB: This is for dancers accessing the port from Level 4 and Level 3

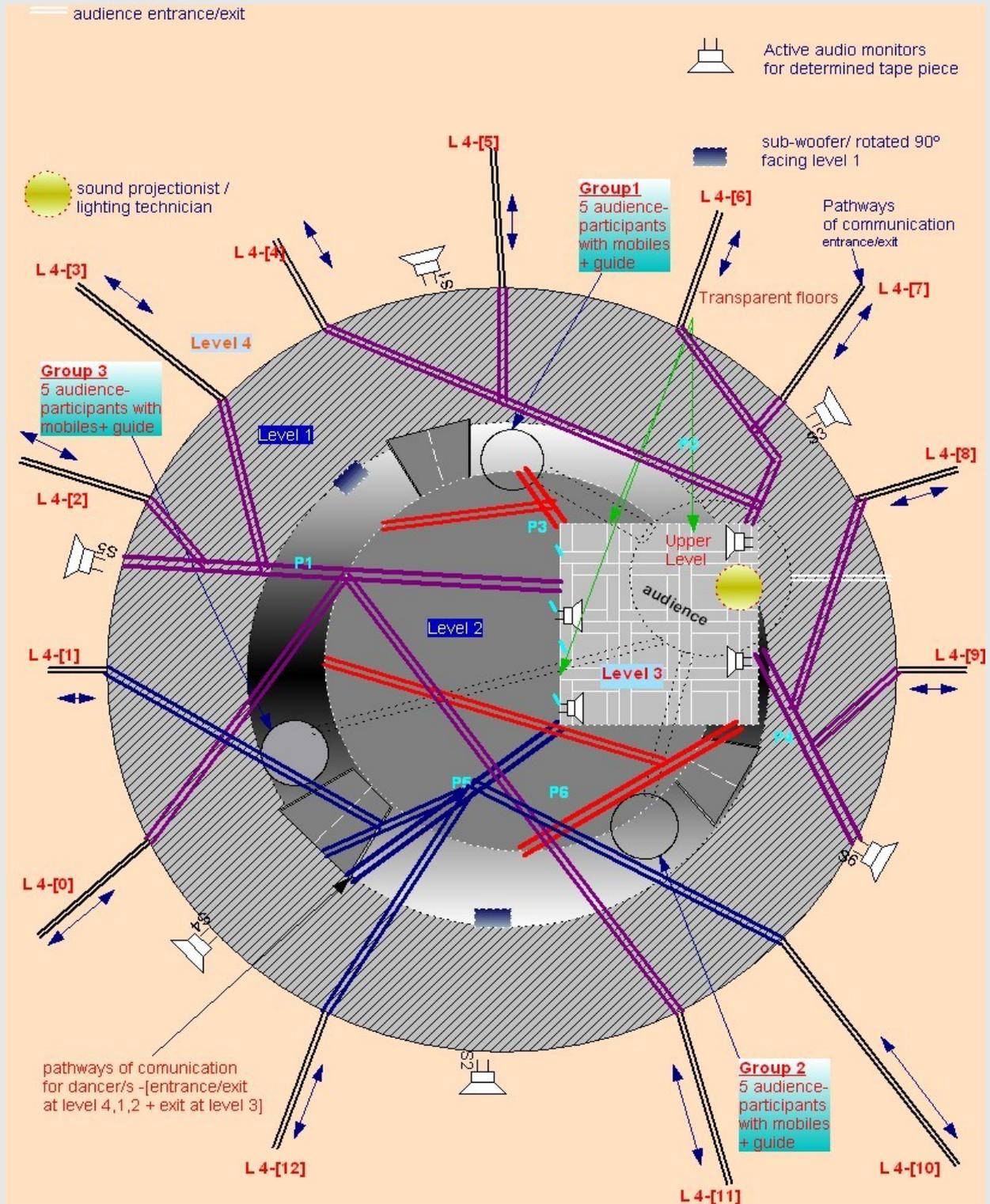
- a] On entering space the dancers or whistle bearer sounds the whistle in long 2 sec intervals.
- b] On approaching a dancer moving in opposite direction the sound of the whistling becomes more prominent from [1-6 whistles per second] becoming more intense as the target gets closer.
- c] On passing the target the whistling becomes long repeated in 2 sec intervals.
- d] Whistle blowing stops when dancers transcend into Level 3 or 4.
- e] The whistle can be removed from mouth.

8] Policing service-

- a] The exit routes and the 12 pathways will be guided by members of the policing service → dressed in red.
- b] Dancers will be disqualified if they follow and reach the exits that will take either to Level 1 and 2.
- c] If a whistle gets dropped from the possession of any of the dancers [from Level 3 + 4] when in the access ports they will be disqualified and guided off the scene by the policing service.
- d] In a collision the use of hands, upper arms or legs will result in a disqualification by the policing service.
- e] The disqualification of dancers accompanied by dancer from Level 4 and disqualification of existing dancer occupying block in Level 3 needed to be accessed by dancer from Level 4 and forcing dancer backwards into Level 4 by dancer/s from Level 3 will lead to disqualification of dancer from Level 4 → this is conducted by the policing service.

ΞΩΡΑΑΚ

Παρ.6



[fig:4]

EQPAAK

Stage level 1,2,3,4

The speakers S1-S6 from Level 1 are turned 180° to the opposite direction at 90° angle – as in [fig:4] above.

Choreographer and stage manager to plan the final scene:

The choreographing and motion of dancers in this section is based entirely on the choreographer and stage manager.

The End

© copyright Dimitri Voudouris 2012