

ReInHerit a Museum – Part 2 – VIDEO SCORE

0:00-5:00 Walk out of the building and into the courtyard. Do this one by one. If possible play while walking and use simple held notes (pitch series from previous part) to produce a random chord. Find a spot to stand or sit close to other performers. Maintain eye contact with at least two of them. You should be able to hear other performers where you will be even if they are playing piano dynamics. When you reach your spot you may take a break from playing.

5:00-10:00 Split in two groups. Group 1 creates a tight line facing the projection on the seating rows of the amphitheatre (if indoors replace with ceiling projection). Group 2 faces the vertical projection on the staircase wall (if indoors replace with foyer wall). Play sparsely and softly as you split into groups. Read the projections as video scores, always from left to right, with pitch corresponding to height (i.e. top of the image is high pitch, bottom is low). A black, empty screen should produce no sound. Depending on the projection you may choose your sounds to correspond to dotted pointillistic constellations, large contrasting shapes, or undulating lines of varying thickness and density. The shapes you see on the screen will be moving and parts of them may disappear. Your sounds should follow this movement as much as possible. During this section maintain a low level of dynamics and do not significantly increase in density or intensity of improvisation.

10:00-20:00 Groups may exchange players. Performers can move from one group to the other but they do not move in groups larger than pairs when doing so. While walking to change group they can stop playing. Following the movements, textures, shapes, sudden spikes, contrasts, and possible rhythmical glitches in the video projections performers aim for an increase in the density and intensity of their improvisation to match the visual crescendo they will be looking at. Allow time for this to build up and don't reach your peak just yet. If there are sudden changes in the video these should also be reflected in your playing (i.e. abruptly change motifs, playing style, articulation, pitch registers etc). As a guideline – a mostly dark (black) screen should result in mostly silence, whereas a mostly bright, white screen should result in a loud dense cloud of sound.

20:00-24:00 Colour will be used in the projections at this point. Find a clear motif consisting of 3 to 4 notes (any pitches but prefer to use the ones from your previous series) which you will use when the colour appears and takes over parts of the screen you are looking at. Not all performers need to respond to a colour instruction at the same time and some may choose to ignore it completely. If the colour appears in only a small part of the screen or as a detail allow the motif to fade out into other types of playing. If the colour dominates the screen the motif should dominate your sounds accordingly. As before move between groups and increase in density and intensity of improvisation according to what you see on the screens. The peak of the video should be around minute 24:00.

24:00-28:00 Winding down. The video will be gradually leading you into playing sparser, softer and slower sounds until you reach the point of playing long held notes, producing a soft random chord.

28:00-30:00 Gradually fade into noise – i.e. breath sounds (winds and brass) or pitch-less sounds (playing on the tail piece for strings). As you do this stop corresponding to the video and allow the groups to break up and slowly dissipate into the courtyard.

Video Score - Color Code

RED

BLUE

GREEN

YELLOW*

The image displays a musical score for a video score, organized into four color-coded sections: RED, BLUE, GREEN, and YELLOW*. The score is written for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Each instrument part is shown on a separate staff, with the Flute, Clarinet, and Violin parts using a treble clef and the Bassoon, Trumpet, Horn, and Violoncello parts using a bass clef. The score is divided into four measures, each corresponding to a color. The notes are primarily quarter notes and half notes, with some accidentals (sharps and flats) indicating specific pitches. The overall structure is a simple harmonic progression across the four color sections.