

Performance Notes:

There are two modes of performance for this work: 1) a thematic solo performance, with instruments ideally consisting of found objects and electronics with live processing capabilities, and 2) as a quasi-installation performance with 10+ performers with any soundmaking objects/instruments interpreting the score.

The following notes will aid in the production and adaptation of this work to a performance.

1. The work should progress as it is presented in this document from left-to-right. Performers may reorient or manipulate the score as they see fit so that it is easier for them to perform and understand. Three sections can be observed: the beginning “dot” section, the middle “line” section, and the final “cloud” section. There should be overlap between sections.
2. The “cloud” section should have the character of noise and harmony. It should build upon previous material and fade it out. In both modes of performance, there should be a high degree of experimentation among the performer(s) in rehearsals.
3. This piece may be any length, although it is recommended to be a minimum of fifteen minutes and a maximum of two hours.
4. Found objects should be acquired in a way that does not maim or harm any living creature. It is encouraged that objects are obtained second-hand or by looking through personal storage that has not been accessed in some time.
5. In a solo performance, it is recommended that the performer is out of view from the audience and that they are put in a dark environment. As a contrast, it is important that in an installation performance, performers are visible and interacting with each other and the audience. Ending the piece is according to the performer(s) discretion (fading out is recommended).
6. In an installation performance, performers may progress in their own time, separate from everyone else. As a general rule, it is advised to avoid falling behind by too much. Performers should collaborate at least twice with another performer once they are in the “line” section. The “cloud” section should focus on collaboration, harmony, and community among the performers. The ending of the performance should fade out.
7. The quality of one’s sound should be gentle.

Composer’s Intention

The two modes of performance correspond with a significant change in compositional style. The solo performance is representative of my beliefs and philosophies that focus on five concepts: context, interaction, delicacy, spaciousness, and recycling. In addition to these topics, I wanted to remove visual elements during the performance to both challenge performance standards and

envelop the audience in sound. Context is most prominent in this mode, as I hope to continually scaffold sounds, or “dots,” into the succeeding sections.

The second mode, an installation performance, is representative of a drastic change in my philosophies and style, which emphasizes the aforementioned interaction concept through a community of performers. This change occurred due to a desire to make my music more accessible to working audiences, but also due to an obsession with inciting interaction among the performers. I dislike the pomp of an avant-garde performance in which the performer, and *especially* the composer, attempts to transmit some sort of intention in a way that emphasizes superiority. The music is for the audience.

To make the first mode of performance more similar to the second, I made a few changes, namely, to change the title to the provocative *Do not lose focus for even a moment, for I will have won and made you my slave*. It is not only to tell the audience what the intention is without the need for program notes, but to invite a challenge. Instead, my (as the composer) superiority and authoritativeness are intentional to the piece. Complacency and mysticism are entrenched in this piece, or at least were. These two things are dangerous traps to fall into, so instead, I want to implore the audience to practice discipline, the discipline to not fall into comfortable convenience, which enslaves us every day, but rather to recognize possible discrepancies with their own engagement with this composition, focus for an extended period with little stimulation, and to contemplate their feelings towards the work as a whole.