

FREDRICK GIFFORD

LOOM

[MOBILE 2018]

for two performers,
audio & video playback

(duration variable, ca. 7-12' minutes)

LOOM II

[MOBILE 2019]

PROGRAM NOTE

Mobile 2019 is an open work for any number of performers. Instrumentation is not specified. The title of this piece is derived from the entry, “Ghost,” in Ambrose Bierce’s *Devil’s Dictionary* (1911). This is the only predetermined text used in the work – all others are left to the choice of the performer.

MAKING A VERSION OF LOOM

Each performer uses the included materials to create four layers of LOOM which will occur simultaneously (see below): a live performance layer (duration, ca. 7’00); an audio-only layer (duration, ca. 4’00); a video-only layer (duration, ca. 4’00); and an audio and video layer (duration, ca. 4’00).

There are 14 cards, 2 each of the colors: blue, green, red, purple, yellow; and 4 white cards. Each card contains a “T” or “S” in the upper left hand corner, indicating Text or Sound cards. Each card contains a large number in the center, indicating duration.

The text (T) cards have indications regarding style of delivery at the upper left followed by empty space for entering the texts (chosen by the performer). The sound source (S) cards have timbral guidelines indicating the types of sounds and their transformation during the indicated durations.

The performer uses the following process to determine material and assign it to each card in order to create the layers.

Step 1: choose 4 texts and assign them to the card with T in upper left-hand corner, according to the following scheme:

<u>Card</u>	<u>Kind of text</u>
Blue T	reportage, instruction manual (text chosen by performer)
Green T	an advertisement (text chosen by performer)
Red T	choice of text is free (text chosen by performer)
Purple T	an unpublished text of a personal nature (text chosen by performer)
White T	silent freezes lasting for the indicated durations – these have no text
Yellow T	text is given, from the entry, “Ghost,” in Ambrose Bierce, <i>Devil’s Dictionary</i> (1911)

Step 2: write the chosen texts on the respective cards; make audio and video recordings¹ of yourself reading these texts in the indicated manners, being careful to respect the indicated timings (T cards). (NB: this may influence choice and length of texts)

Step 3: create 7 unique kinds of sounds for your sound source that correspond to the following categories and types of transformations:

¹ on the back of each card , in brackets, is a guide to the unique focus / composition of the basic “shot” of that card’s video

<u>Card</u>	<u>Kinds of sounds</u>
Blue S	noise sounds transform to noisy sounds (mixture of noise & pitch)
Green S	percussive sounds transform into filtered sounds
Red S	transcribe, as possible, the spoken text sounds for your sound source
Purple S	noisy sounds (mixture of noise & pitch) transform to sustained sounds
Yellow S	dynamic sounds transform into perforated sounds
White S	the performer is asked to quietly listen and react to sounds heard

Step 4A: listen to the recordings you made of the texts from step 2 – rehearse and coordinate the timing of changes in your sounds from step 3 based on the texts you hear (i.e., the same color T cards are “performed” while listening to the same color S cards).

Step 4B: record audio and video of your performances in step 4A (S cards). (NB: the audio from step 2 is not heard on these recordings, it is only used as a guide to for making these recordings). Also, record both TACET cards (imagining sounds that you have already recorded in order to react). Each of these TACETS uses the same camera shot as the S card that precedes it.

Step 5: make video-only recordings based on the recorded sounds (S cards) from steps 2 & 4 by pantomiming the actions heard in the step 4 recordings (as close as possible to natural performance gestures). Also record all the FREEZE cards. Each of these FREEZES uses the same camera shot as the S card that precedes it.

Step 6: assemble a performance version with 4 layers, consisting of the following materials; order is free in each layer:

1) Live layer: 13 cards*

Red (T, S); Blue (T, S); Yellow (T, S)**; Green (T, S); Purple (S)**; White (4 cards)

2) Audio-only layer: 9 cards

Red (T or S); Blue (T or S); Yellow (T or S); Green (T or S); Purple (T or S); White (2 Tacets and 2 Freezes)

3) Video-only layer: 7 cards

Red (T or S); Blue (T or S); Yellow (T or S); Green (T or S); Purple (T or S); White (2 Freezes or Tacets)

4) Audio + Video layer: 9 cards

Red (T or S); Blue (T or S); Yellow (T or S); Green (T or S); Purple (T or S); White (2 Tacets and 2 Freezes)

* Please note: Each player performs their own live part (layer 1 simultaneously), but layers 2, 3 and 4 are built out of an assemblage of the recorded solo layers (i.e., these layers remain monophonic, not polyphonic) – not all will be used or heard in layers 2-4.

** Either Yellow (T) or Purple (T) is not sounded in the live performance layer, so that each of these cards will only be heard once in the live layer, one by performer 1, the other by performer 2.

Step 7: Determine coordination points between layers based on the live layer order: the first time the live layer (1) plays a card of the same color as the first sound on one of the recorded layers (2, 3 or 4) that layer begins. This will create a total duration for the work of ca. 7'00-12'00.

REGARDING VIDEO AND SOUND PROJECTION

Two different sources should be used to project the video-only and the video plus audio layer (e.g. a video monitor and a projection onto a wall or screen). If one of the sources has the capacity for audio and video playback (e.g. a television) use this for layer 4.

It is important that the video sources are not at the same height. Ideally, 3 different heights and sizes will emerge between live performer and layers 3 and 4 projection.

Ideally separate speakers should carry the audio only layer (layer 2).

Playback levels are set so that all versions (recorded and live) are equally balanced.

Ideally, the live source (layer 1) will not be amplified, but rather, may change its orientation to the audience and the playback sources.

If the live sources must be amplified in order to be heard, they should be blended into the sound source of audio layer 2.

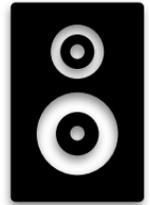
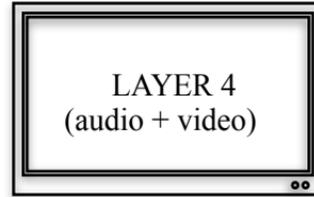
One possible arrangement for a solo performance:



LAYER 2 (L)



LAYER 1



LAYER 2(R)

(stage)

T

35”

steady, in the manner of a news reporter:

[shot: contains full body of performer]

S

35”

noise sounds transform to **noisy sounds** (mix of noise & pitch)

[shot: contains full body of performer]

T

25"

over-the-top radio announcer:

[shot: focus on point of contact w/ instrument]

S

25”

percussive sounds transform into **filtered sounds**

[shot: focus point of contact with instrument]