

Bob's Party
for instrumental and/or vocal quartet

Michael Boyd
2013

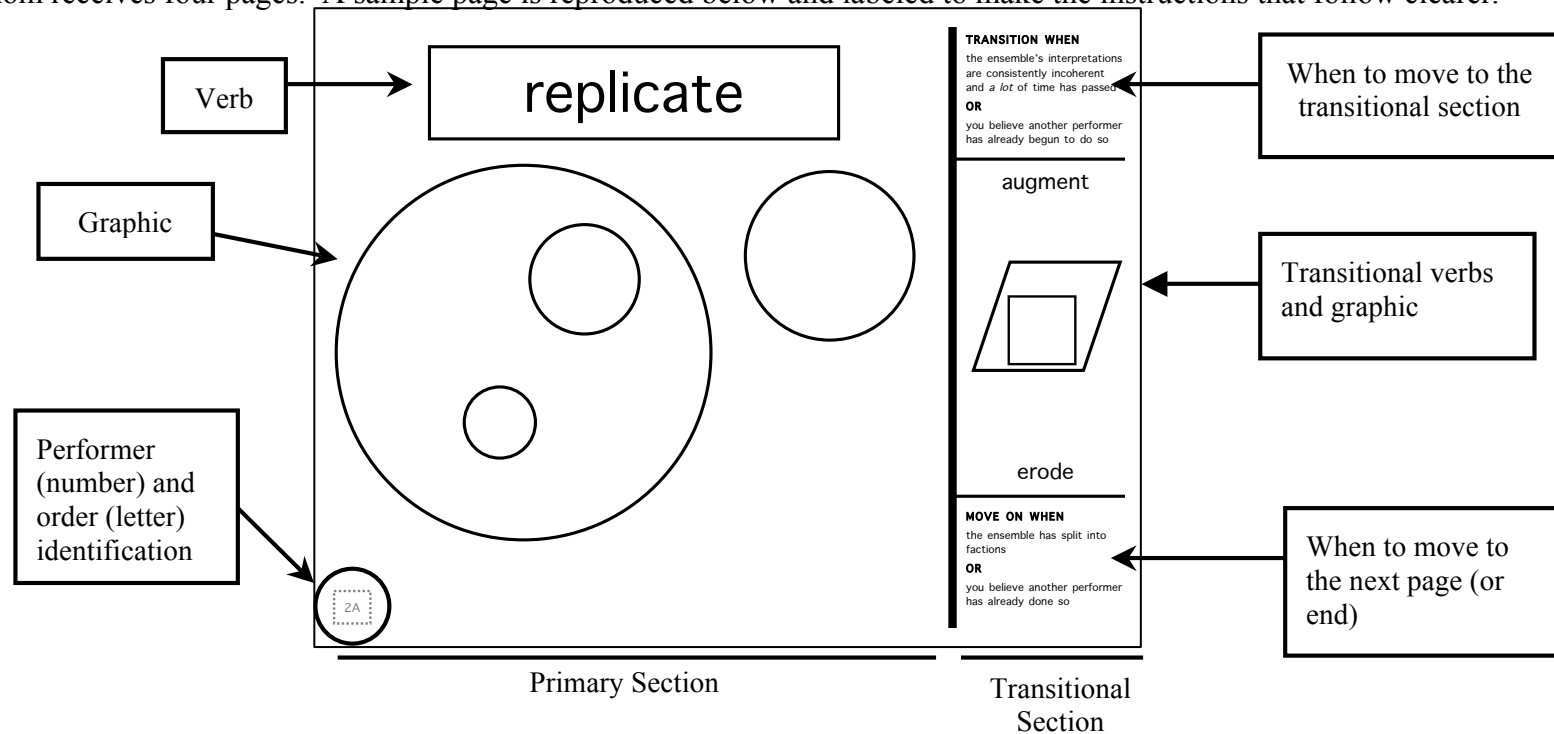
Performance Instructions

Basic Information

This piece is for four musicians of any type, vocal and/or instrumental (including live electro-acoustic/computer performers), though performers from other disciplines such as dance or theater may also be included. Performers' skill levels may range from novice to professional. The total duration of a given performance is left to the ensemble's discretion, and may be agreed up in advance or naturally arise from the performance process. Performances may take place in any performance venue, including non-traditional spaces, and the ensemble may physically configure itself in any way as long as performers can generally see and hear each other.

Performance Score

The final sixteen pages of this document comprise the work's performance score, and are distributed evenly to ensemble members, each of whom receives four pages. A sample page is reproduced below and labeled to make the instructions that follow clearer.



Performance Process

Every score page is similarly configured. A grey number (1-4) and letter (A-D) are found at the lower left portion of each page. The number corresponds to each of the four performers, and the letters indicate the order (alphabetical) in which the pages are performed. Thus one individual will perform 1A, 1B, 1C and 1D in that order, another will perform 2A, 2B, 2C and 2D, and so forth.

Each page is divided into two sections by a thick vertical line. The larger section found to the left of this line is interpreted first and considered the page's primary material, while the smaller section located to the right of the line is addressed second and considered transitional. Both sections contain graphic and text data that shapes and guides the choice of performance gestures.

A performance begins with the ensemble interpreting the pages labeled "A," and each individual initially focuses on the larger, primary section of the page. The primary section of every page features a single verb and large graphic image, which are interpreted concurrently. The performance gestures that result from this interpretation can be sonic, visual and/or theatrical, and may be partially or wholly in reaction to the actions of one or more of the other ensemble members. The exact way that a verb/image pair suggests gesture(s) will vary significantly, as none have obvious performance connotations and might be interpreted in myriad ways. Over time performers should attempt to express the "essence" of each verb/image pair through varied interpretations (though of course repetition may be employed as part of a specific interpretation). The primary sections of each page identified with the same letter are somewhat related and somewhat distinct, featuring semi-related graphic images and semi-synonymous verbs. The ensemble should allow any resulting congruency (or variability) to arise organically from the performance, and not overtly coordinate in a forced or artificial manner. Performers should be creative, experiment, and explore!

The transitional section of each page is split into three subsections by thinner horizontal lines. The upper and lower subsections respectively indicate when performers should move to the transitional section and move on to the next page (or end). The middle portion of the transitional section features two oppositional verbs and a graphic image.

Events that occur during a performance (and performers' understanding of those events) determine when performers move to the transitional section of the page. The score sample found on the previous page reads, "TRANSITION WHEN the ensemble's interpretations are consistently incoherent and *a lot* of time has passed OR you believe another performer has already begun to do so." Thus the individual interpreting this page should move to the transition section when they feel that the ensemble has been incoherent for some time, or when they think that another performer has already moved to this section of the page (whichever occurs first). Other pages feature different (or in some cases the same) "TRANSITION WHEN" criteria, though all instruct the performer to move on

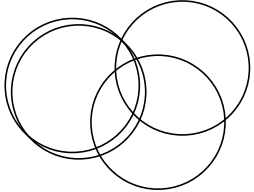
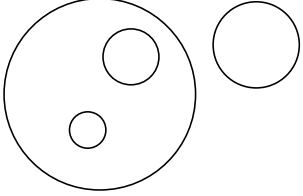

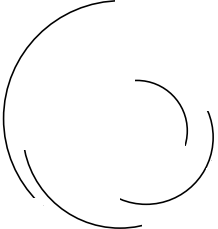

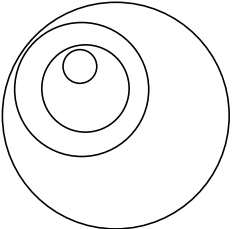

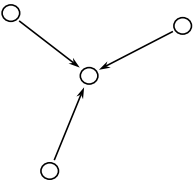

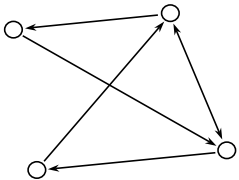

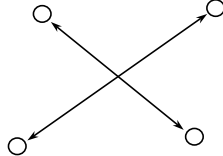

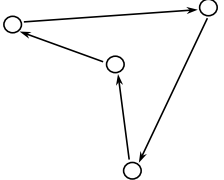
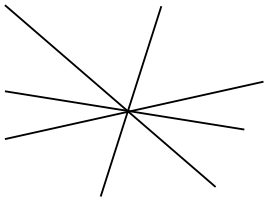

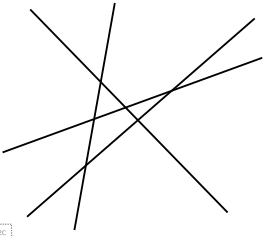

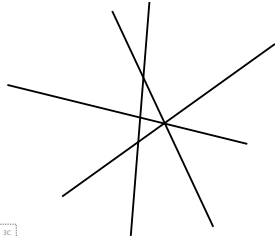
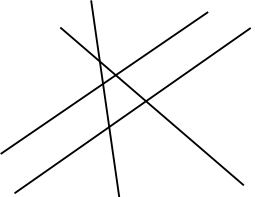





when they believe another has already done so. Thus the ensemble should move forward at roughly, though not exactly, the same pace.

The center portion of the transitional section, which features a pair of oppositional verbs and a small graphic image, should be approached in essentially the same way as the primary section (see above). There is less (overt) commonality of these sections across the ensemble, though, as mentioned above, any similarity or contrast of interpretations between performers should arise naturally and not be artificially coordinated.

The lowest subsection of the transitional portion of the page also references occurrences that might arise during performance, though these events signal to a performer to move to the next page (in alphabetic order) or stop performing (should they be interpreting the final page labeled “D”). Performers should not attend to or employ this subsection until they have begun to interpret the verbs and graphic found in the middle of the transitional section of the page. The previous score example reads, “MOVE ON WHEN the ensemble has split into factions OR you believe another performer has already done so.” The interpreting performer should thus move to the next alphabetically labeled score page either when they feel the ensemble has split into groups or when they believe another performer has already moved on to the next page (whichever occurs first). The initial impetus is different for each page, though all pages instruct the performer to move on when they believe another has already done so (again causing the ensemble to move forward at approximately, though not exactly, the same pace). Performers interpreting their last page (“D”) will find the this subsection begins “END WHEN...”; once either listed criteria has been met the interpreting performer should cease to perform (in any manner of his/her choosing). The performance ends when all four performers have ceased to perform.

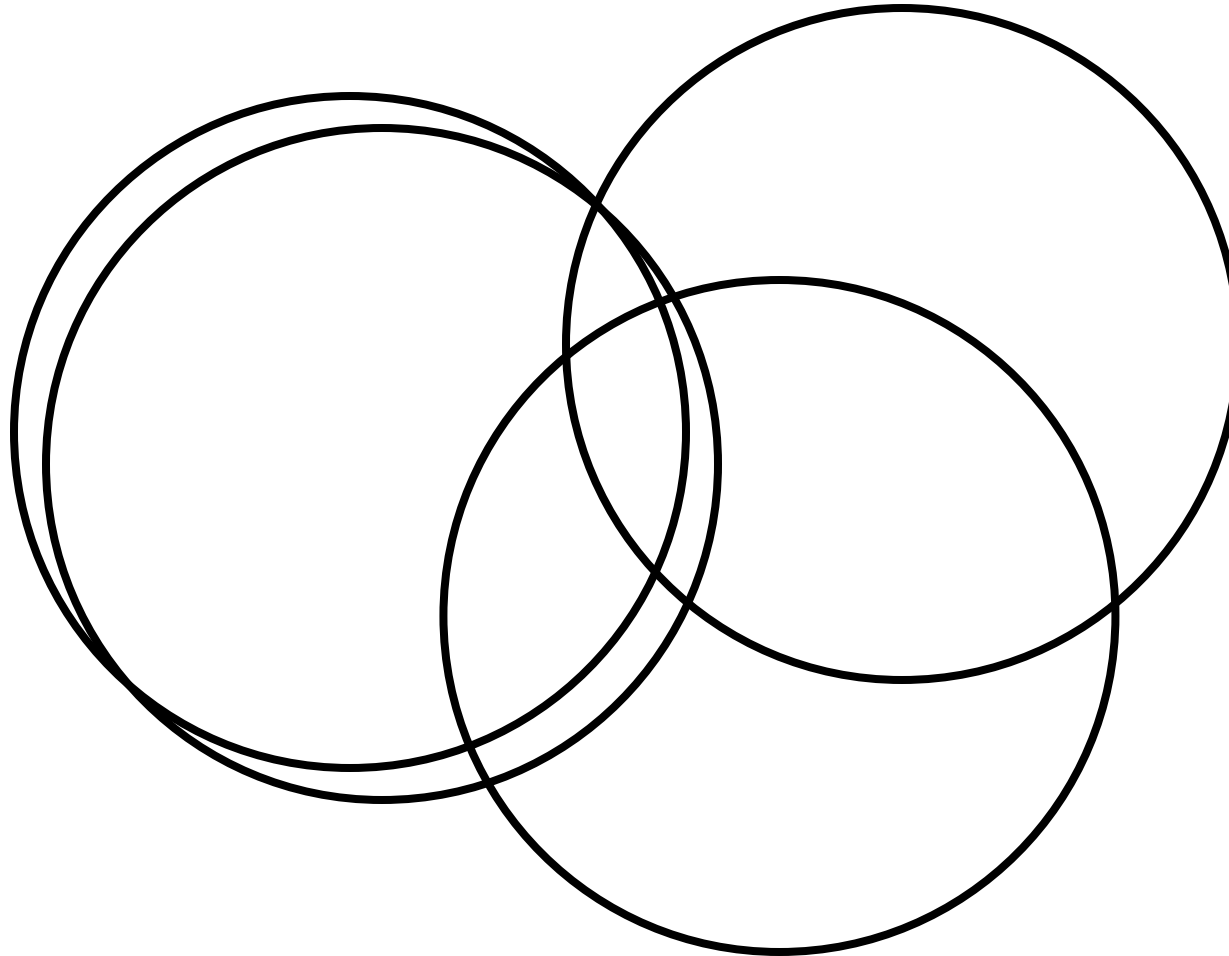
To provide a more global sense of this piece, the next page features all sixteen score pages organized by performer (columns) and performance order (rows).

Performer

	1	2	3	4
A	<p>parallel</p>  <p>assemble</p> <p>7</p> <p>disassemble</p> <p>TRANSITION WHEN the page's essence has been thoroughly and exhaustively articulated by the ensemble OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN you feel things need to add OR you believe another performer has already done so</p>	<p>replicate</p>  <p>augment</p>  <p>erode</p> <p>TRANSITION WHEN the ensemble's interpretations are consistently muted and a lot of time has passed OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN the ensemble has split into factions OR you believe another performer has already done so</p>	<p>imitate</p>  <p>continue</p>  <p>discontinue</p> <p>TRANSITION WHEN someone in the ensemble seems to have deviated too much from the page's essence OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN something unexpected happens OR you believe another performer has already done so</p>	<p>proliferate</p>  <p>oscillate</p>  <p>persist</p> <p>TRANSITION WHEN you feel that you have deviated too much from the page's essence OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN the ensemble has become monotonous OR you believe another performer has already done so</p>
	<p>transform</p>  <p>converge</p>  <p>diverge</p> <p>TRANSITION WHEN the ensemble's interpretations are consistently muted and a lot of time has passed OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN the ensemble exhibits total cohesion and congruity OR you believe another performer has already done so</p>	<p>extend</p>  <p>integrate</p>  <p>disintegrate</p> <p>TRANSITION WHEN someone in the ensemble seems to have deviated too much from the page's essence OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN something strangely familiar happens OR you believe another performer has already done so</p>	<p>mutate</p>  <p>conform</p>  <p>deform</p> <p>TRANSITION WHEN you feel that you have deviated too much from the page's essence OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN it seems like it is time OR you believe another performer has already done so</p>	<p>convert</p>  <p>smooth</p> <p>8</p> <p>roughen</p> <p>TRANSITION WHEN the ensemble's interpretations are consistently muted and a lot of time has passed OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN you feel isolated OR you believe another performer has already done so</p>
	<p>oppose</p>  <p>homogenize</p>  <p>diversify</p> <p>TRANSITION WHEN someone in the ensemble seems to have deviated too much from the page's essence OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN something shocking happens OR you believe another performer has already done so</p>	<p>counteract</p>  <p>penetrate</p>  <p>extract</p> <p>TRANSITION WHEN you feel that you have deviated too much from the page's essence OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN moving on seems easier than not OR you believe another performer has already done so</p>	<p>antagonize</p>  <p>expand</p> <p>1001011010101010101000</p> <p>contract</p> <p>TRANSITION WHEN the page's essence has been thoroughly and exhaustively articulated by the ensemble OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN you are bored OR you believe another performer has already done so</p>	<p>negate</p>  <p>centralize</p>  <p>decentralize</p> <p>TRANSITION WHEN the ensemble's interpretations are consistently muted and a lot of time has passed OR you believe another performer has already begun to do so</p> <p>MOVE ON WHEN the ensemble has become self-referential OR you believe another performer has already done so</p>
	<p>obscure</p> <p>0</p> <p>1</p> <p>3</p> <p>7</p> <p>intensify</p>  <p>dissipate</p> <p>TRANSITION WHEN you feel that you have deviated too much from the page's essence OR you believe another performer has already begun to do so</p> <p>END WHEN it seems like there is nothing else worth doing OR you believe another performer has already done so</p>	<p>blur</p> <p>4 8</p> <p>1</p> <p>2</p> <p>connect</p>  <p>disconnect</p> <p>TRANSITION WHEN the page's essence has been thoroughly and exhaustively articulated by the ensemble OR you believe another performer has already begun to do so</p> <p>END WHEN you feel like things have just become interesting OR you believe another performer has already done so</p>	<p>confuse</p> <p>4</p> <p>2</p> <p>9 6</p> <p>configure</p>  <p>reconfigure</p> <p>TRANSITION WHEN the ensemble's interpretations are consistently muted and a lot of time has passed OR you believe another performer has already begun to do so</p> <p>END WHEN the ensemble has unraveled OR you believe another performer has already done so</p>	<p>ambiguate</p> <p>5</p> <p>6</p> <p>3</p> <p>8</p> <p>move</p>  <p>stop</p> <p>TRANSITION WHEN something unexpected happens OR you believe another performer has already done so</p>

Performance Score

parallel



TRANSITION WHEN

the page's essence has been thoroughly and exhaustively articulated by the ensemble

OR

you believe another performer has already begun to do so

assemble

7

disassemble

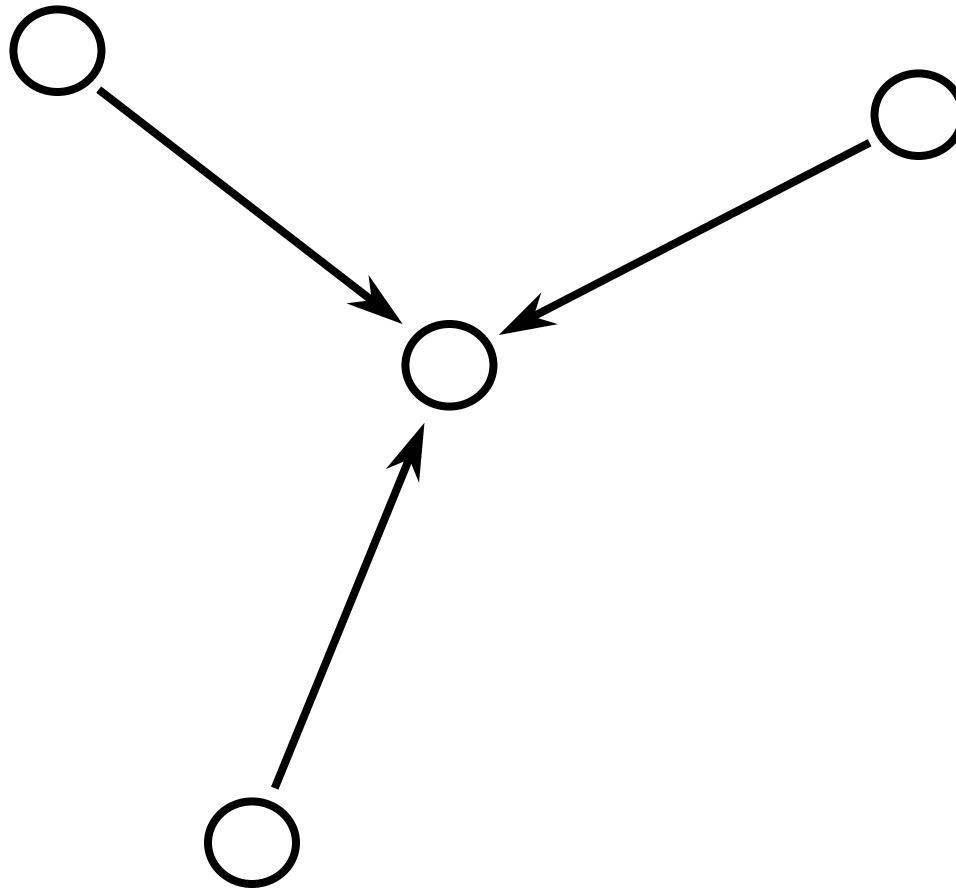
MOVE ON WHEN

you have nothing new to add

OR

you believe another performer has already done so

transform



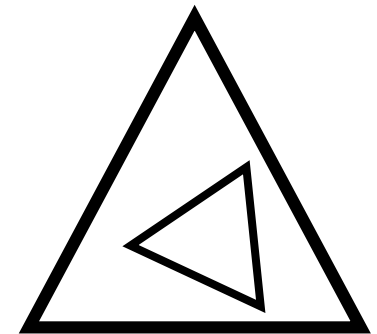
TRANSITION WHEN

the ensemble's interpretations are consistently incoherent and *a lot* of time has passed

OR

you believe another performer has already begun to do so

converge



diverge

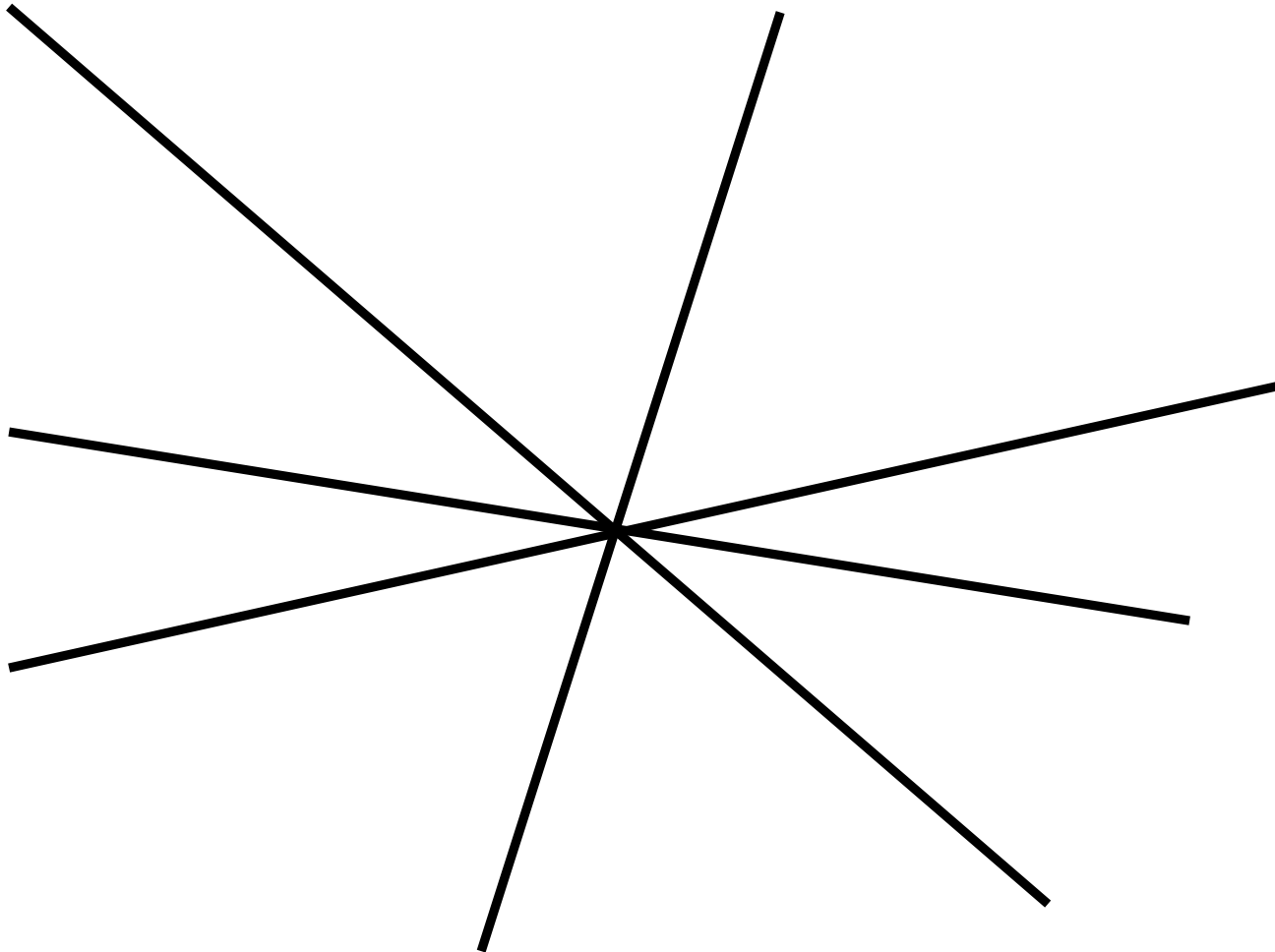
MOVE ON WHEN

the ensemble exhibits total cohesion and congruity

OR

you believe another performer has already done so

oppose



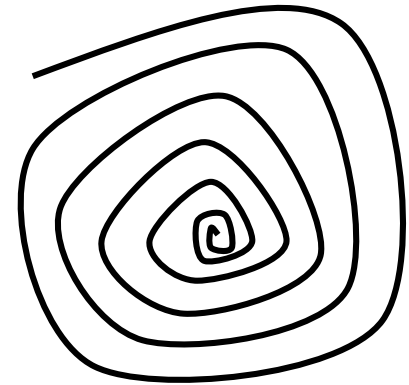
TRANSITION WHEN

someone in the ensemble seems to have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

homogenize



diversify

MOVE ON WHEN

something shocking happens

OR

you believe another performer has already done so

obscure

0

1

3

7

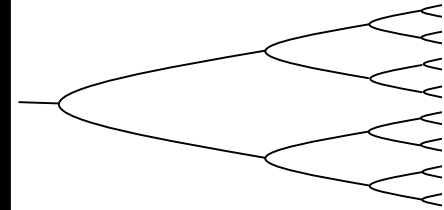
TRANSITION WHEN

you feel that you have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

intensify



dissipate

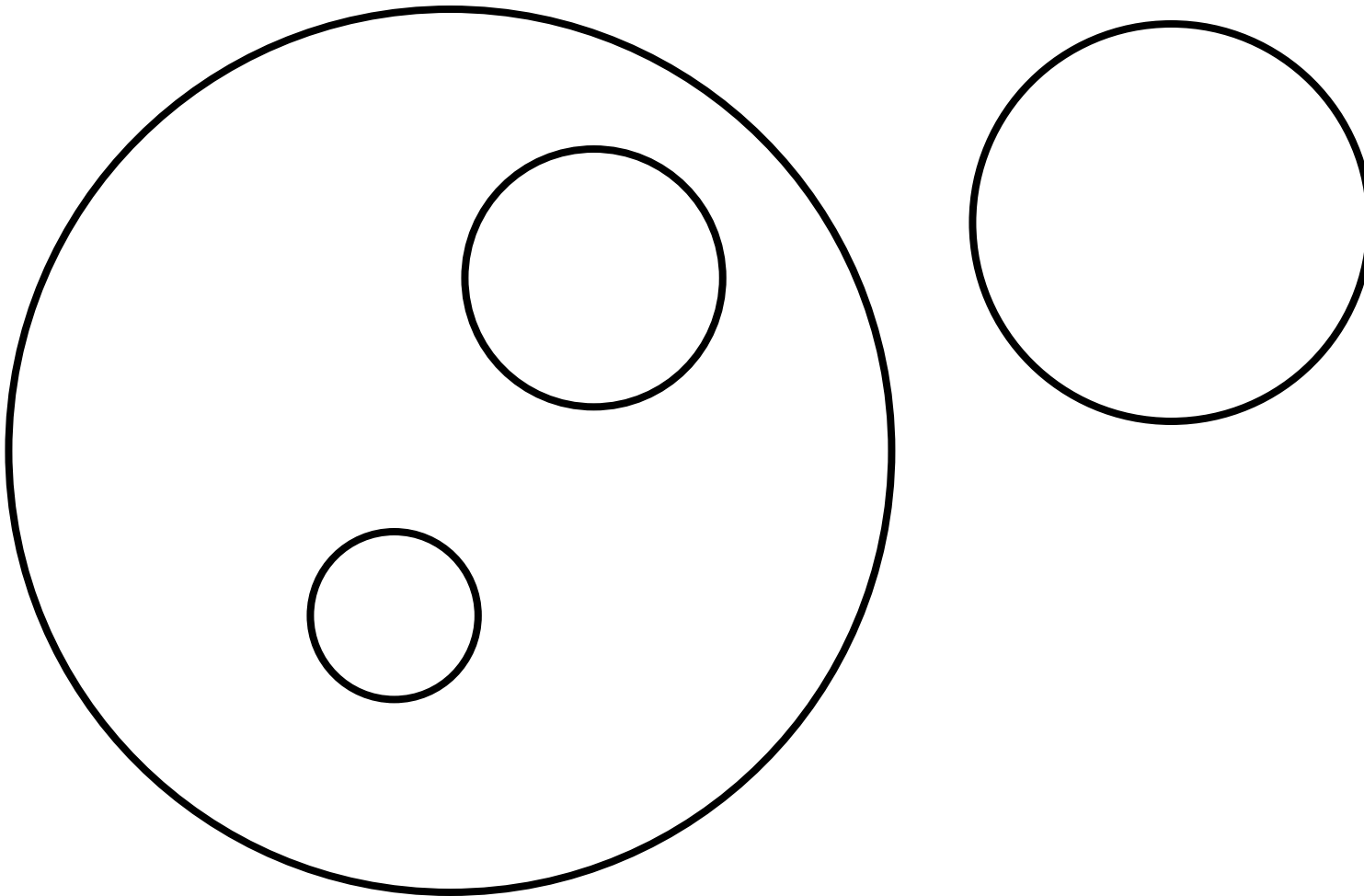
END WHEN

it seems like there is nothing else worth doing

OR

you believe another performer has already done so

replicate



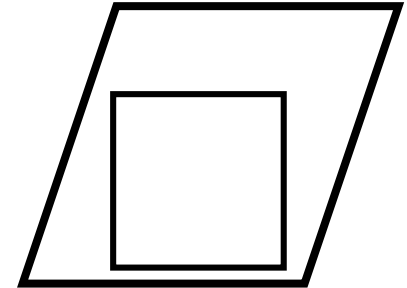
TRANSITION WHEN

the ensemble's interpretations are consistently incoherent and *a lot* of time has passed

OR

you believe another performer has already begun to do so

augment



erode

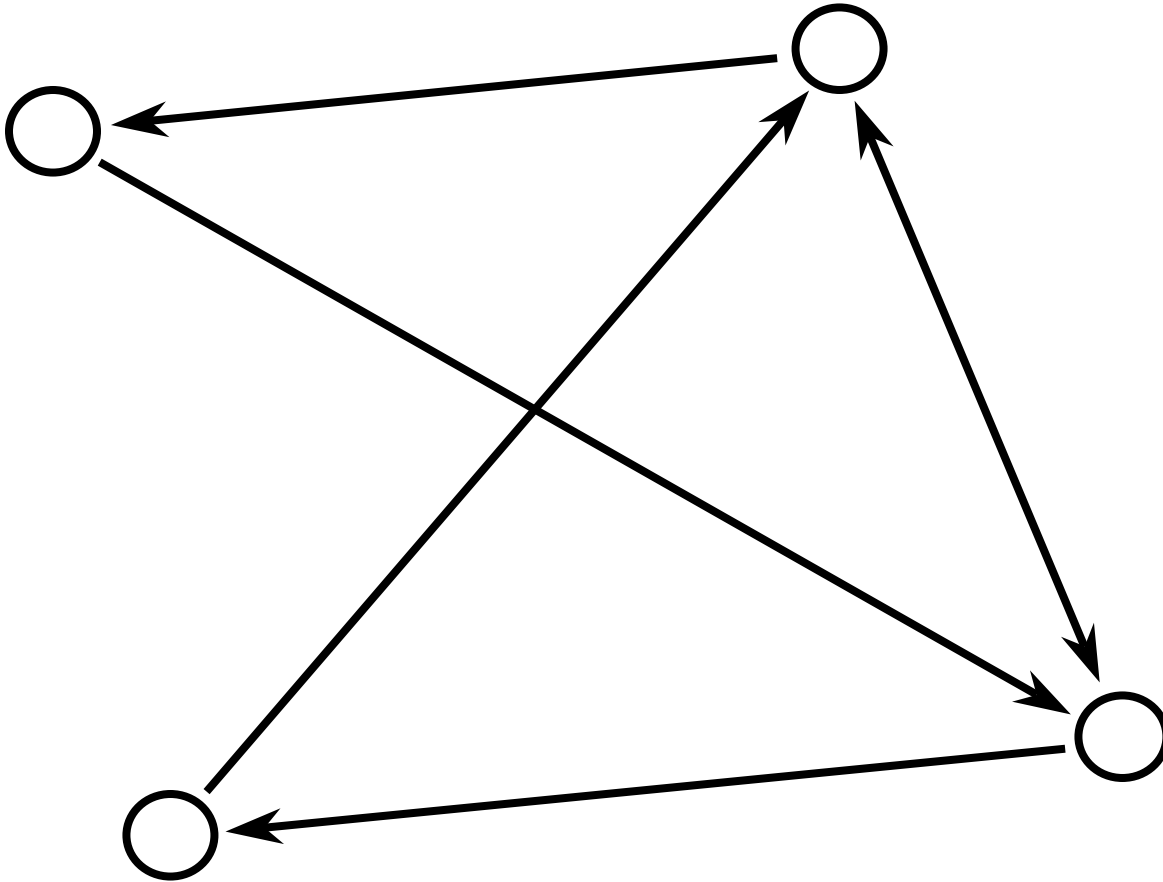
MOVE ON WHEN

the ensemble has split into factions

OR

you believe another performer has already done so

extend



TRANSITION WHEN

someone in the ensemble seems to have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

integrate



disintegrate

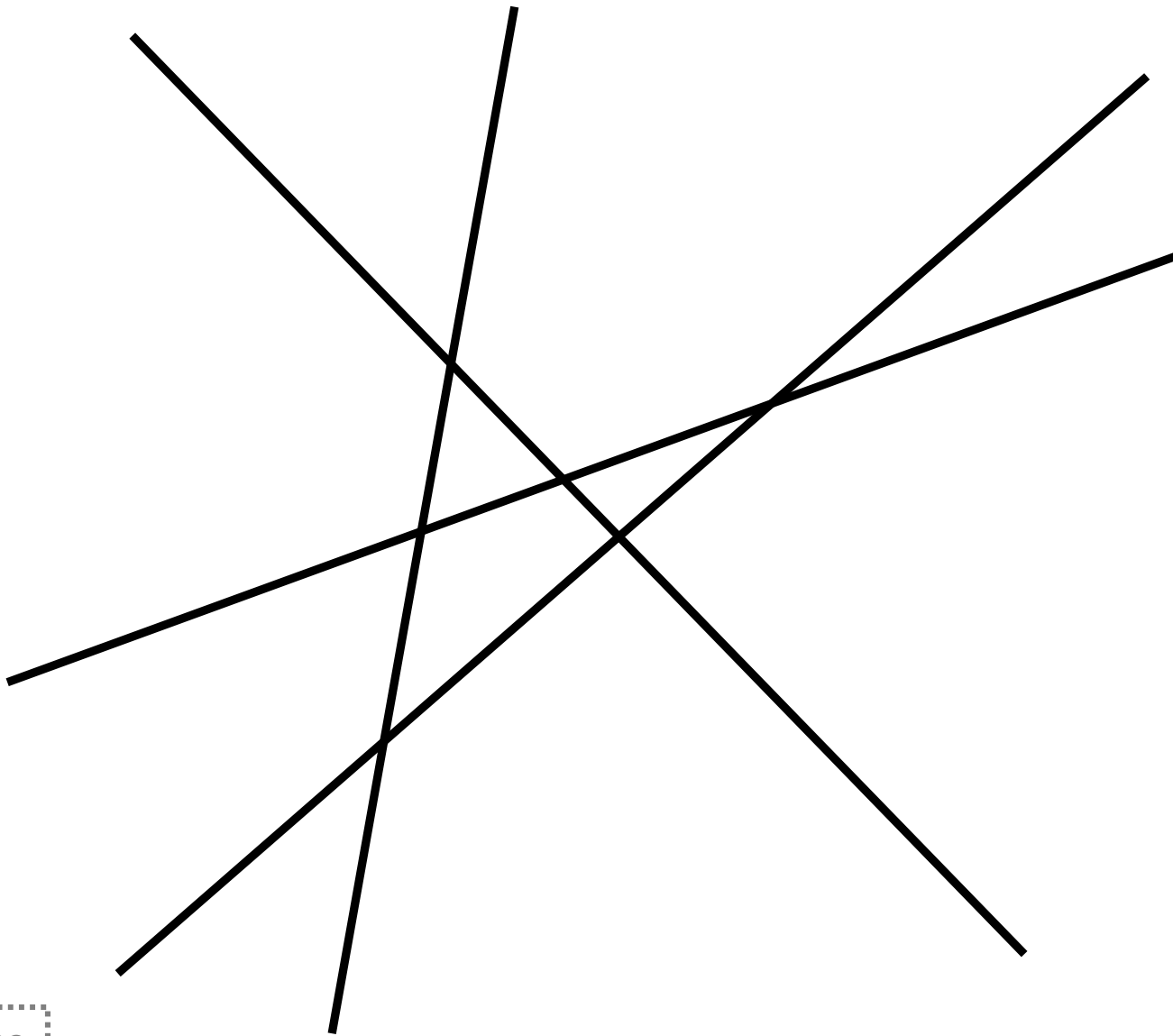
MOVE ON WHEN

something strangely familiar happens

OR

you believe another performer has already done so

counteract



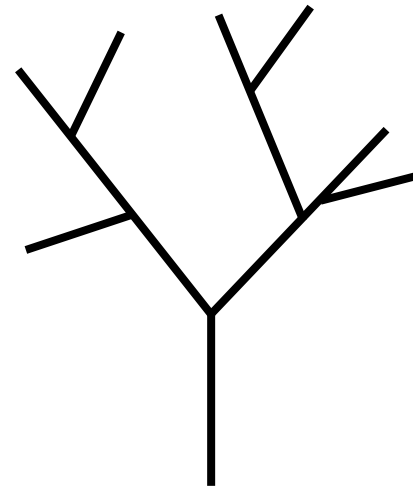
TRANSITION WHEN

you feel that you have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

penetrate



extract

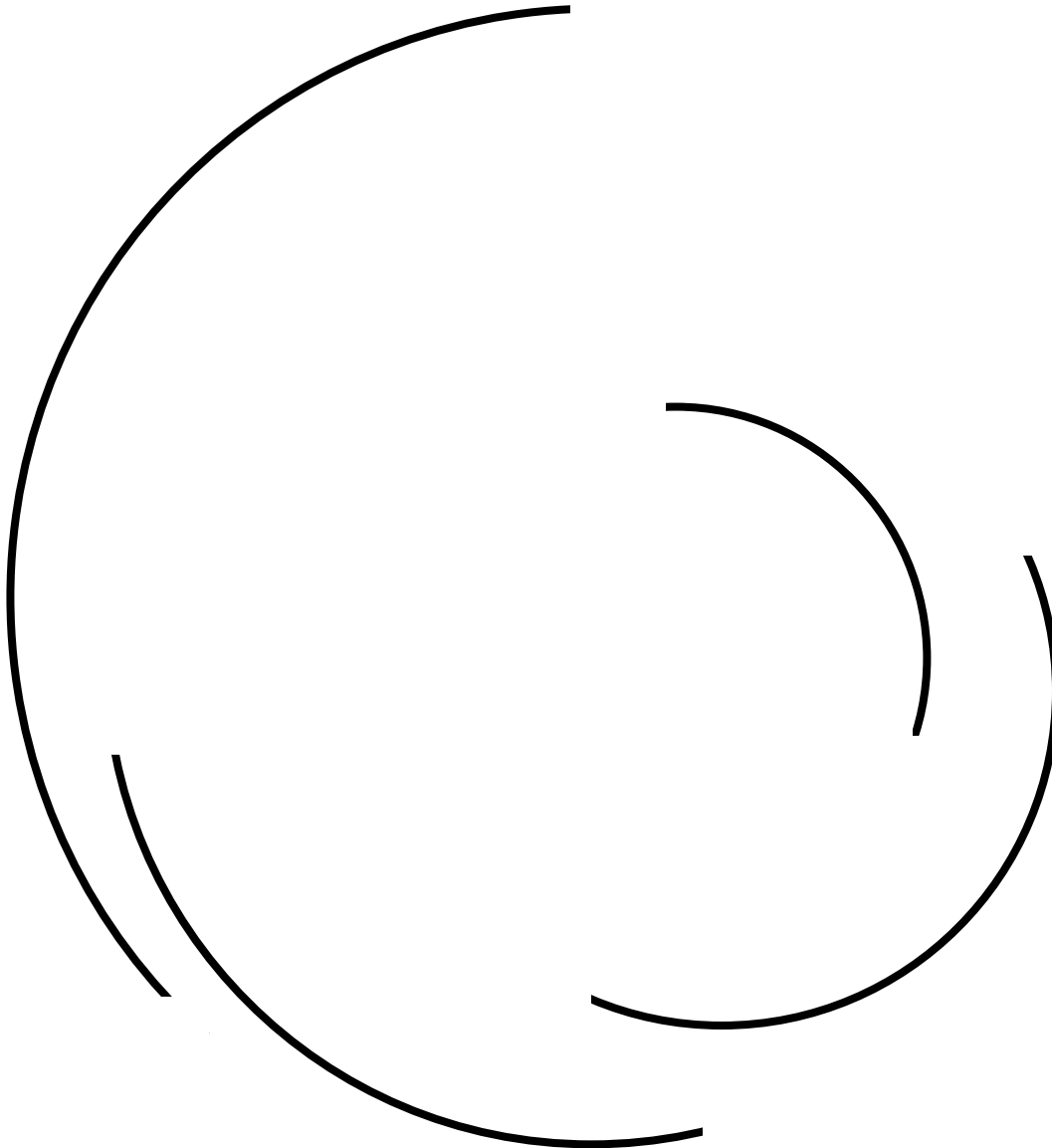
MOVE ON WHEN

moving on seems easier than not

OR

you believe another performer has already done so

imitate



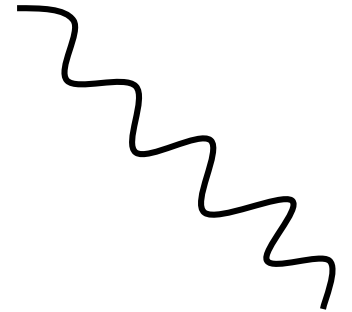
TRANSITION WHEN

someone in the ensemble seems to have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

continue



discontinue

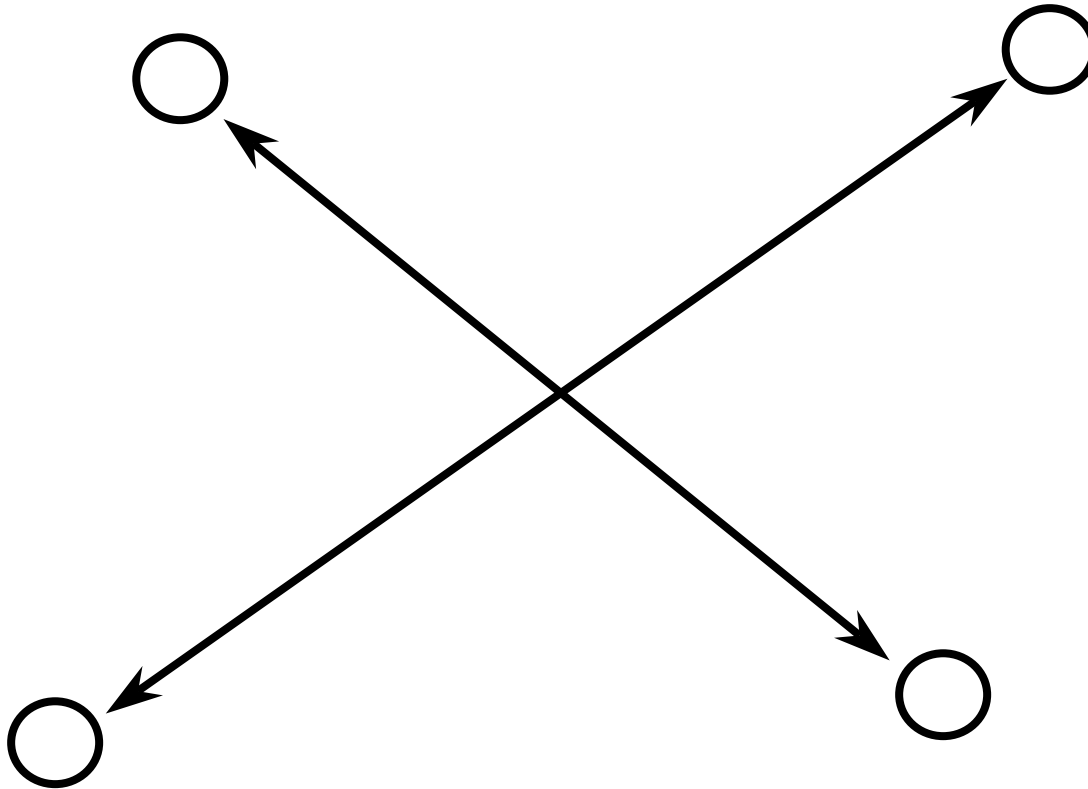
MOVE ON WHEN

something captivating happens

OR

you believe another performer has already done so

mutate



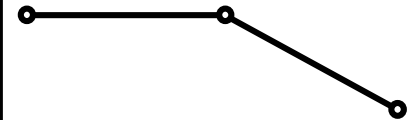
TRANSITION WHEN

you feel that you have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

conform



deform

MOVE ON WHEN

it seems like it is time

OR

you believe another performer has already done so

antagonize

TRANSITION WHEN

the page's essence has been thoroughly and exhaustively articulated by the ensemble

OR

you believe another performer has already begun to do so

expand

1001011010101011010100

contract

MOVE ON WHEN

you are bored

OR

you believe another performer has already done so

confuse

4

2

9 6

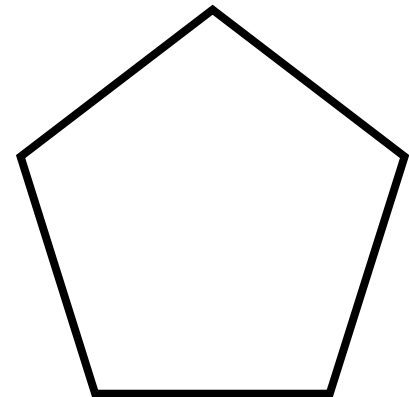
TRANSITION WHEN

the ensemble's interpretations are consistently incoherent and *a lot* of time has passed

OR

you believe another performer has already begun to do so

configure



reconfigure

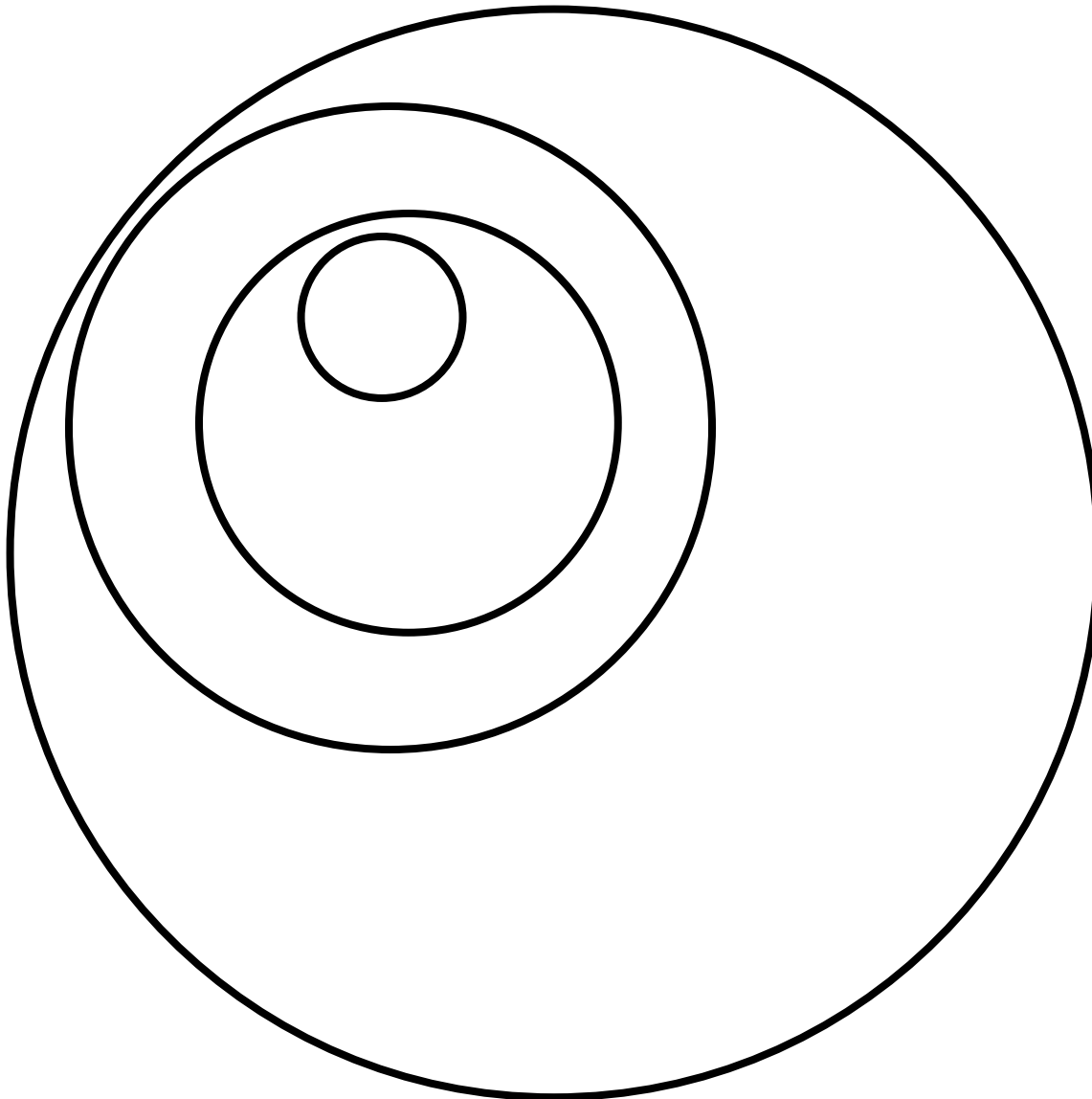
END WHEN

the ensemble has unraveled

OR

you believe another performer has already done so

proliferate



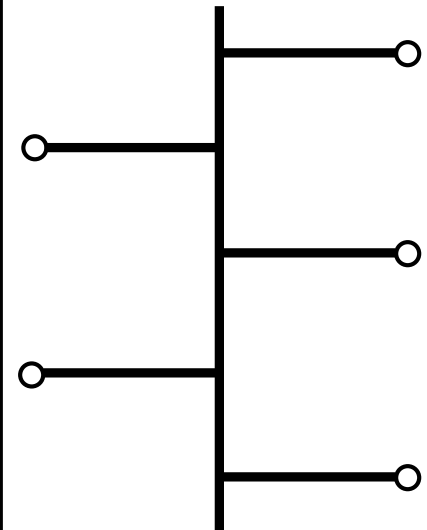
TRANSITION WHEN

you feel that you have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

oscillate



persist

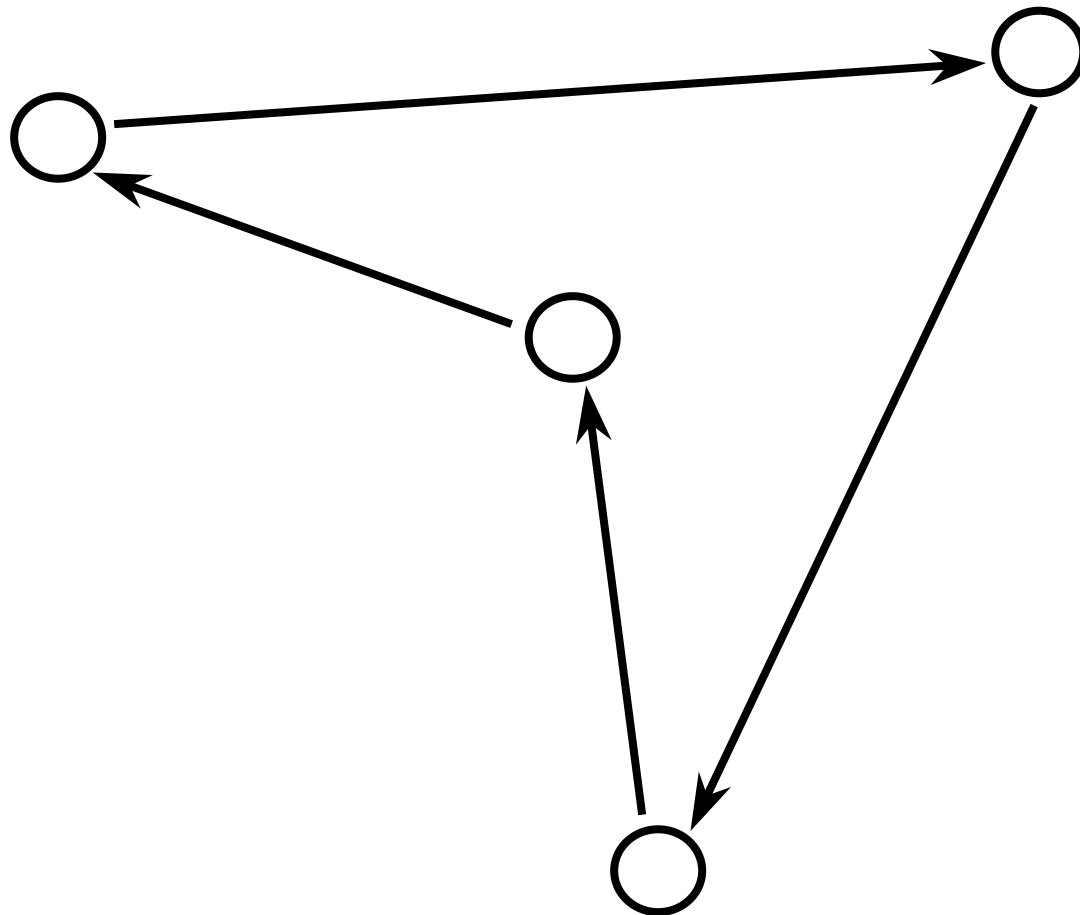
MOVE ON WHEN

disorientation has become commonplace

OR

you believe another performer has already done so

convert



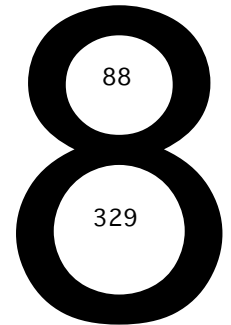
TRANSITION WHEN

the page's essence has been thoroughly and exhaustively articulated by the ensemble

OR

you believe another performer has already begun to do so

smooth



roughen

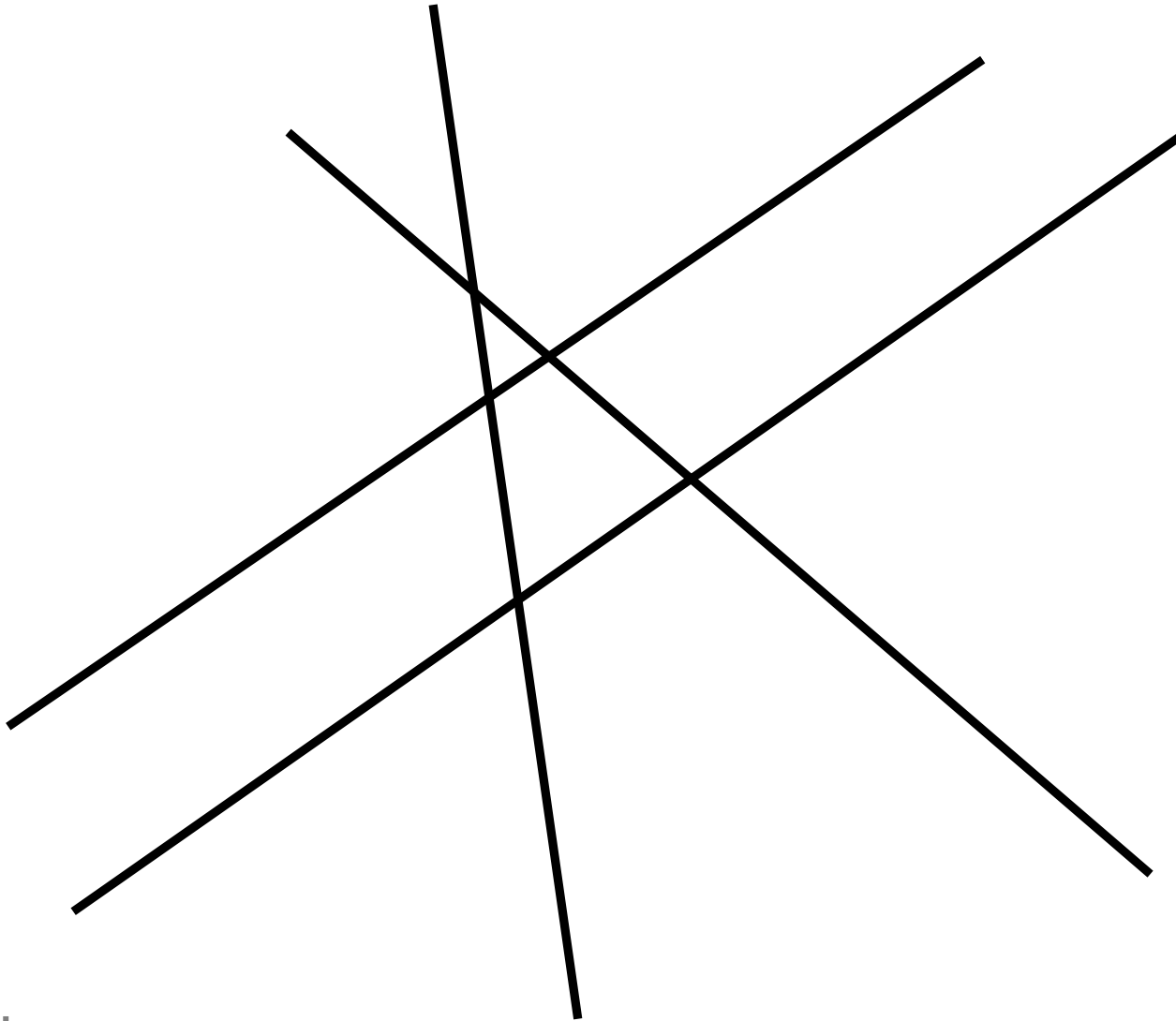
MOVE ON WHEN

you feel isolated

OR

you believe another performer has already done so

negate



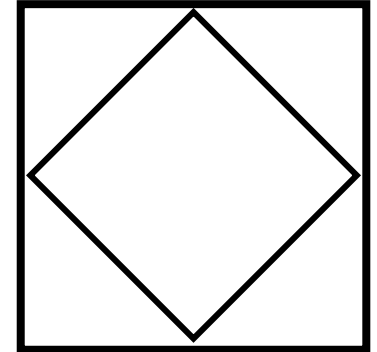
TRANSITION WHEN

the ensemble's interpretations are consistently incoherent and *a lot* of time has passed

OR

you believe another performer has already begun to do so

centralize



decentralize

MOVE ON WHEN

the ensemble has become self-referential

OR

you believe another performer has already done so

ambiguate

5

6

3

8

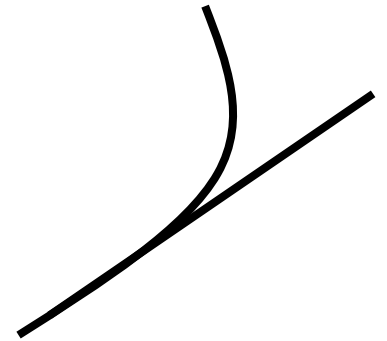
TRANSITION WHEN

someone in the ensemble seems to have deviated too much from the page's essence

OR

you believe another performer has already begun to do so

move



stop

END WHEN

something expected happens

OR

you believe another performer has already done so