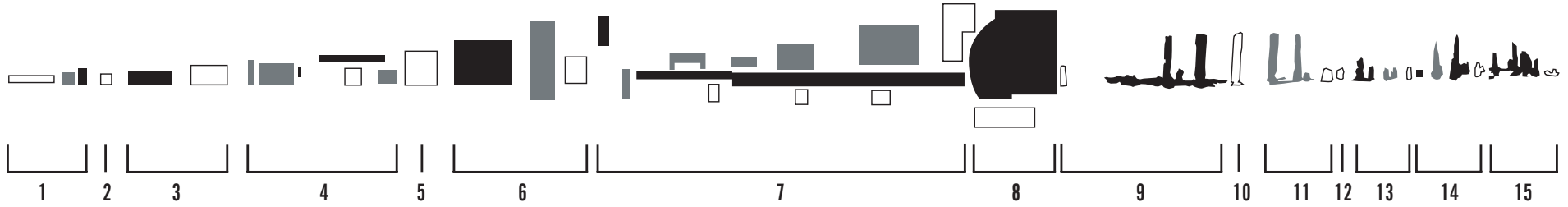


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For mp3s of excerpts from this installation, more information on this score
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www.johnkannenberg.com



Landscape 2: Horizons

A Graphic Score and Installation by john kannenberg

Landscape 2: Horizons is a graphic score that may be used as the basis for either live performance or sound installation. It is the second piece in a series of graphic scores that explore connections between landscape and its representation in visual and sonic art.

The score was created by applying methods of abstraction to a series of three photographs, taken by the artist, of landscapes in three different cities: South Beach, London and Chicago (the original photographs can be seen below). Each photograph emphasizes the landscape's horizon line. Shapes were drawn over these photographs to create the final score, creating shapes that begin on the left side of the score as rigid rectangles and squares, become more complex shapes in the center, and finally assume complex, organic qualities at the score's end.

The shapes in the score represent musical decisions to be made by the performers, with each color representing an aspect of the performed sound that should be affected by a corresponding musical decision:

White = Volume
Grey = Timbre
Black = Complexity

In a live performance context, the ideal number of performers would be three, corresponding to the three landscapes of the source material. For this installation, I have performed the score myself three times.

For the installation, I divided the final score into fifteen modules meant to be performed as separate pieces (see diagram above). Each of the modules in the score was performed three times using different instrumentation. The first performance used only manipulated field recordings I recorded in the three cities from the photographs. The second performance used percussion and electric bass, while the third performance utilized only software-based synthesizers.

The performances of the modules were recorded as separate tracks and burned onto three CDs, each containing the sounds generated by one of the three performances (one disc of field recordings, one of bass and percussion, one of synthesis). These CDs form the basis of the sound in the installation. The three CDs are meant to be played together on continuous random repeat, creating a never-ending generative sonic horizon stretched across a line of six speakers.

Due to space considerations, for the presentation of Landscape 2: Horizons at Soundwalk 2005 the installation has been paired down to a single set of speakers playing a CD containing six excerpts from a continuous set-up of the three randomly playing CDs. There are three excerpts of 15 minutes in length, while the other three are 7.5 minutes long, basing their lengths on the number 15 in accordance with the number of modules in the performed score.

Guidelines for Performance

The following guidelines were used when performing the score for the recordings in this installation. Notes are also included for live performances by multiple artists.

The score is to be read and performed left to right. Each performer should begin at the same time. Each decision should be made in turn. The performance ends when all performers have made their way through the entire score. Duration of the performance is up to the performers; when all are finished, the performance is over. However, the performers should be advised to play slowly and deliberately, producing a lengthy horizontal mass of sound that represents a landscape. Ideally, a performance of the score should last no less than 30 minutes.

The size, form and position of the shapes in the score should be interpreted in a manner comfortable for each performer. For example, the small, long white rectangle that begins the score on the left side could be interpreted as a lengthy yet minute change in volume; since it is the first instruction in the piece, it could merely mean that sound begins to be heard, fading in slowly over a prolonged period of time.

The larger the shape, the more "important" or "drastic" the decision should be; however, the means of interpreting this instruction is at the discretion of the performer.

Gaps between the shapes may either be interpreted as a sustain

or a stop per the discretion of the performer.

The shapes in the score move from simplistic and geometric to complex and organic; these changes in shape should be interpreted accordingly.

When multiple shapes appear in the same vertical area, each type of decision indicated should be made concurrently; for example, if there is a white shape on top of a black shape, this means that a decision effecting volume should be made at the same time as a decision effecting complexity, so the performer will need to make these changes simultaneously.

When the modular version of the score is used, each module is meant to represent a self-contained piece of sound. Decisions are to be applied to the sound for the duration of the module. Modules that consist of a single shape representing Volume should be regarded as a moment of silence.

Decisions of Volume may include raising or lowering the performer's volume. They may also be interpreted as an instruction to play or not play at that moment.

Decisions of Timbre may include changing the quality of the sound being produced (adding reverb, distortion or otherwise changing the tonal quality of the sound).

Decisions of Complexity may include adding notes or chords, changing or adding rhythms, or adding or subtracting sounds.

