



Landscape 3: Aerial Perspective

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*a graphic score for live improvised sonic performance
completed October 2009*

Duration: 20 minutes.

Players: Four or more including one Timekeeper.

Accompaniment: Field Recording (available at http://www.johnkannenberg.com/visuals/graphicscores/aerial_perspective.html)

Landscape 3: Aerial Perspective is one of a series of graphic scores investigating the relationship between two dimensional visual representations of landscape and sonic performance, graphically providing a loose set of parameters for sonic improvisation.

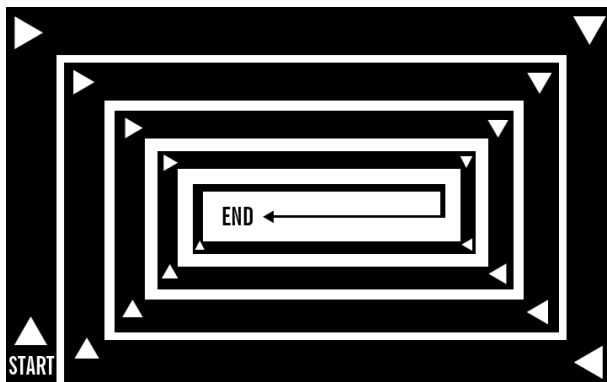


Figure 1. Flow pattern for reading the score

The Players

The ensemble should consist of at least four performers, including one performer designated as the Timekeeper. The Timekeeper marks off each of the twenty minutes of the performance by ringing a bell at the start of each minute (this bell should be struck softer as the twenty minutes progress). The Timekeeper is also responsible for two technical portions of the performance:

1. The Timekeeper will gradually fade any amplified sound for the performance as it commences, until finally fading to silence at the end of the performance, and
2. The Timekeeper will gradually increase artificial reverb, which is to be applied to all amplified instruments, increasing steadily as the performance progresses, and
3. The Timekeeper will begin playing the Field Recording at the start of the performance. The Field Recording is also twenty minutes long. It should be faded gradually to silence along with the rest of the performers by the Timekeeper.

The other three or more performers' instrumentation is variable, to be determined by the ensemble. The players should be seated such that any non-amplified acoustic instruments are as far away from the audience (or microphones in the case of a studio recording scenario) as possible. The Timekeeper should sit facing the other performers so that eye contact can be maintained.

Interpreting the Score

Each of the twenty rectangles represents one minute of performance time. Rectangles are to be read starting at the bottom left-hand corner and moving clockwise in a spiral towards the center (see Figure 1). Size, darkness and blur of the rectangles represents the progression away from sonic density: the performance should begin immediately with the maximum amount of sonic density agreed upon amongst the players, gradually decreasing and becoming more and more sparse as the piece moves toward its end point.

The orientation of the rectangles in the score indicates the type of activity the performer should concentrate on for the duration of that minute. During vertical minutes, the performers should concentrate on the complexity of what they are playing (increase/decrease, change configurations/patterns, etc.) while during horizontal minutes they should focus their attention on manipulating the timbre of their output.

While the Timekeeper will be responsible for gradually fading the volume of the amplified performers throughout the performance, those using acoustic instrumentation must be responsible for decreasing their own volume.