

Charlie Sdraulig

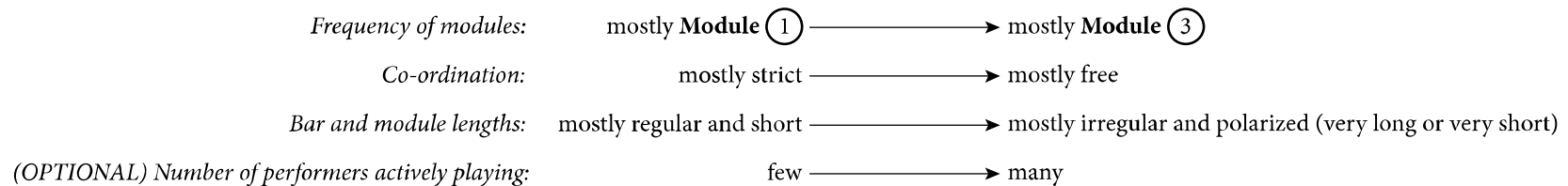
apart and alike

for two unequal groups, and a moderator

2017

Set-up and moderator's role

- The piece requires at least 7 performers on instruments that can both play continuous sounds, and continuously transform them (e.g. strings, winds, voices etc.)
- Divide the performers into two unequal mixed groups. Each group should contain some instruments particular and exclusive to it, as well as some instruments or instrumental families in common with the other group. Arrange the groups of performers antiphonally. The audience should be as close as possible to the performers, ideally encircling them.
- The performers may use any means available on their instrument to imitate, translate or emulate the sounds they hear, as accurately as possible. For this purpose, encourage the performers to explore a wide array of sounds (noises) on their instruments. If the sound being imitated is a complex of diverse sonorities, encourage each individual player to take responsibility for those parts of the sound that suits their instrument best. Irreducible differences, or gaps in translation or emulation, are expected and encouraged—‘identical’ will more often than not equal a best fit, thanks in part to the unequal nature of the groups, the way individual players’ attention and preferences shape the collective sound, as well as the affordances/limitations of players’ instruments. These gaps should be sought out and celebrated, and should lead to the emergence of a closely negotiated, telephone-like game.
- The overall length of a realization is open and variable.
- As the moderator, you are responsible for cuing:
 - *Which module the performers play* (i.e. 1, 2 or 3; performers will repeat an indicated module until a new cue is given)
 - *Whether the module is coordinated* (i.e. you cue the beginnings and endings of bars within modules, as well as the speed of continuous change in modules 2 and 3; you may change coordinated modules at the places marked ↓) *or uncoordinated* (i.e. the performers play through the module freely, at their own individual speed, or for variety’s sake, you may suggest an array of speeds to individuals or groups of players; repetitions of uncoordinated modules may flexibly overlap, and you may cue a new module or mode of coordination at any point)
 - (OPTIONAL) *The numbers of performers actively playing in each group*
- Devise a series of discrete and continuous gestures to non-verbally communicate these directions to the groups (e.g. holding up 1, 2 or 3 fingers etc.).
- Here are the general formal trajectories of a complete realization, which should guide your cuing:



- At beginning of a realization, the bar length for group II in Module 1 might be ca. 3”; the overall range of module length by the end of the piece might be between ca. 10” to 2-3’.
- Your cuing should flexibly respond in real time to the character and quality of the sounds and interactions produced by the performers: highlight, savor, subvert, contrast etc.
- At its core, the piece is a simple, repetitive process where each group attempts to ‘tune’ to either a fixed or moving reference point provided by the other group. Your role is to guide, intervene, or abstain from participating in the soft, shifting consensus that develops from each group’s interactions with one another.
- Uncoordinated modules, as well as module 3 in general, will likely result in larger changes in the core sound of a realization. By contrast, longer bar lengths will allow players more time to ‘tune’ their ‘identical’ sounds, and will likely result in more subtle changes to the core sound of a realization etc.
- Rehearse each module separately—encourage exploration of a diverse range of ‘different’ sounds, before you start to string modules together.

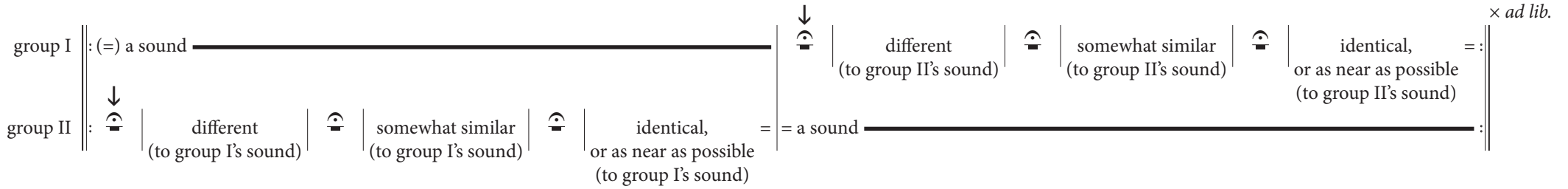
For the players:

- Immediately follow the moderator's cues on which module to play, entries, exits, and co-ordination.
- Always play extremely softly—this should allow every player to be (barely) heard, and for diverse sounds to blend.
- Play continuously within each bar (but take breaths, change bows etc. as necessary). Each of your sounds should last for a whole bar's length.
- Choose every 'different' sound freely (every 'different' sound should be different from every other 'different' sound). If you wish, you may individually prepare a repertoire of sounds beforehand.
- Somewhat similar' should be a hybrid sound, somewhere between your previous 'different' sound and the other group's sound.
- Choose the very first sound in a given performance freely—a telephone-like game should result thereafter.
- Don't worry if you can't individually or collectively play identically to the other group. Listen intently, and try to get as near as you possibly can to one or many elements in the other group's sound, given your instrument (sometimes your target will be continuously changing, and you should capture this quality in your attempt to sound identically!)
- Irreducible differences, or gaps in translation or emulation, are expected and encouraged.
- Continue to repeat the module you are playing, unless otherwise indicated by the moderator (changes will likely occur at the places marked ↓).

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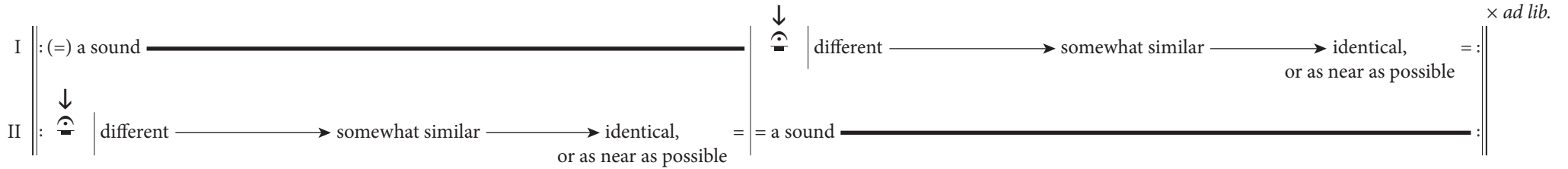
Module

① one group at a time making discrete steps towards a fixed point; within in each bar, play one continuous sound, without any conscious variation.



Module

② one group at a time continuously changing towards a fixed point



Module

③ both groups continuously changing towards a moving point, together

