

**an amplifier
a mirror
an explosion
an intention**

for Linda

by rodrigo constanzo

Performance Notes

Thinking about decisions in time

Decision making, in time, is separated into four streams. These all happen at once, with your active brain shifting between them. Throughout the piece you will be asked to privilege one kind of decision over the other.

There is an amount of overlap between these decision streams, which is intentional. The decision streams are not meant to be codified or exhaustive, but rather meant to draw emphasis to a certain area.

Material - Decisions dealing with manipulations of local material. This can come in the form of instrumental behaviours or general development, but is open to context and interpretation.

Formal - Decisions dealing with form and transitions.

Interface - Decisions dealing with instrument, ergonomics, technology, and performance modalities.

Interaction - Decisions dealing with how materials interact. This is primarily dealing with simultaneous materials (as opposed to *Formal* decisions), but is not exclusively so.

Some definitions

Privilege - To focus on a certain decision stream. This is not meant to be exclusive of all other decisions streams, but activating other decision streams should only happen to support activity in the privileged stream.

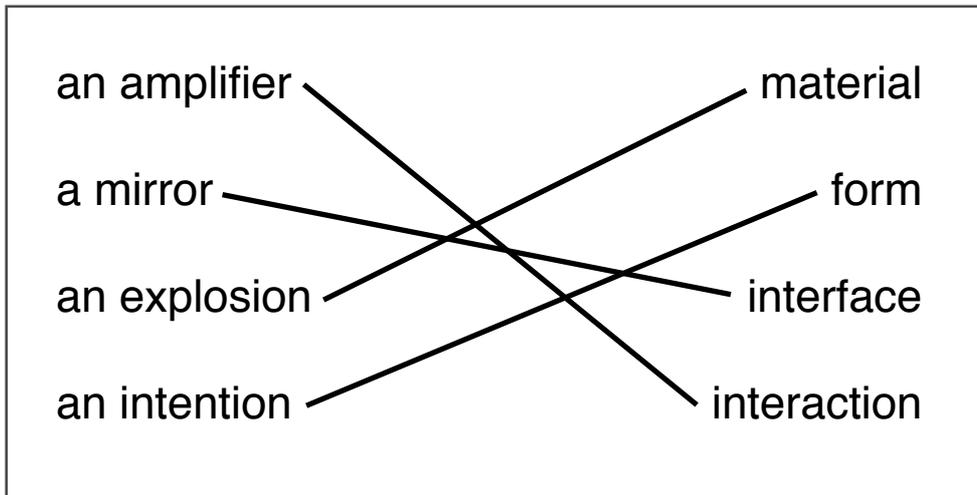
Time resonance - In a non-linear view of time, a resonance is a 'harmonic' of a moment in time. It is a re-manifestation of aspects of that 'time fundamental'. This can take the form of (literal) musical materials, emotional trajectories, interactions, essence, etc... Anything that exists as a resonance of the original fundamental experience.

The fundamental experience is of a moment relating to the title of the composition.

Overall form

The piece is divided into four sections, each relating to one aspect of the title. Each section is directly linked to a decision stream.

Each section can have a short pause before it.



Expiry

The composition ceases to exist, and is not to be performed anymore when it is no longer possible to access time resonances.

1. an amplifier

amplifier privileges interaction

The material for this section (and as such, the entire composition) comes exclusively from time resonances. As many as are accessible can be introduced, though all do not need to be included.

The resonances should only be accessed once the performance has started. As such, the piece will begin with silence while these are accessed.

The resonances should be explored and developed with regard to how they interact with each other.

2. a mirror

mirror privileges interface

Use your instrument to create symmetry with the resonances.

Create pairs and/or pairs of pairs using your instrument to transmute each resonance into a reflection of itself.

3. an explosion

explosion privileges material

Penetrate, expose, and explore *one* material resonance. Develop and exaggerate it to the point of failure.

4. an intention

intention privileges form

Assemble all material up to this point (resonances and their developments) into a formal order. Communicate and tell a story with their sequence.