A photograph of a wooden plank path leading through a field of tall grass and trees. The path is made of light-colored wooden planks and leads from the foreground towards the background. The surrounding area is filled with tall, dry grass and some trees, including a large, leafless tree on the left and several evergreen trees in the distance. The overall scene is a natural, outdoor setting.

Deniz Aslan

RE:CONNECT

**Within the Scope of Bilkent Music Faculty
RE:SYNC Project**

written for Ensemble Qualia

PROGRAM NOTES/PROJECT MANIFEST

Re-Connect is designed as a musical performance based on and inspired by the doctrines of the World Soundscape Project. The aim of the project is to Re-Connect the listener with their natural surroundings in a very particular manner: by forcing them to listen. By placing the performers distanced apart around the lake, the sonic attributes of the terrain are amplified since not only the reflection of the lake is at play, but the distance between the performers and the listener makes it inevitable for the sounds to be perceived as themselves. What the listener listens to, then, is the lake itself; the music is the medium.

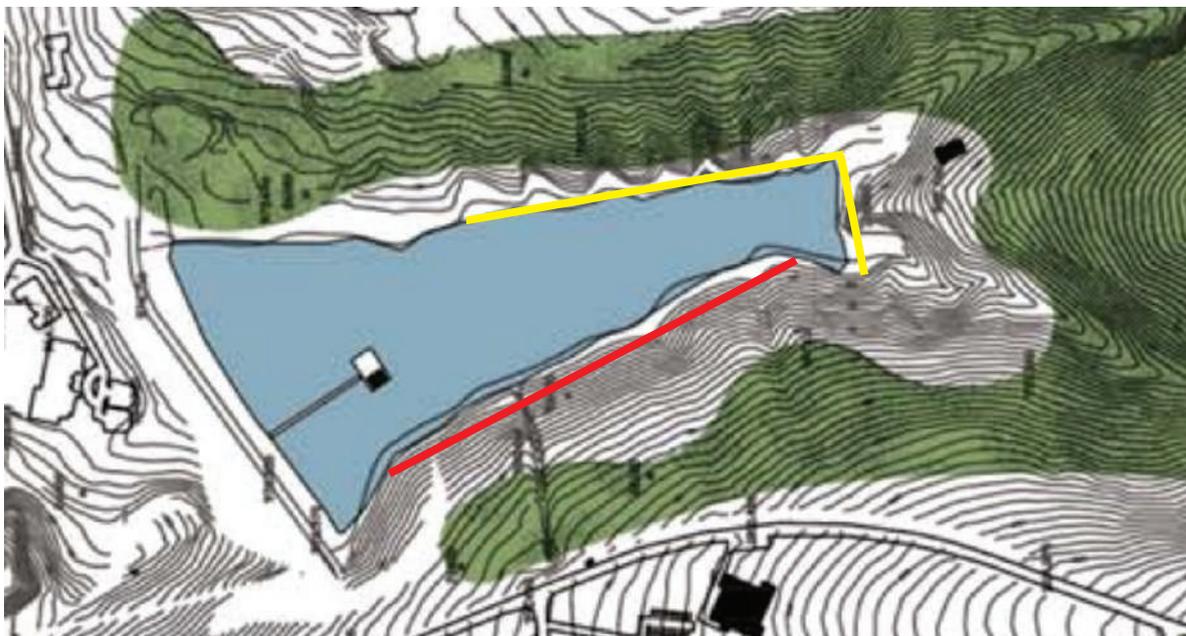
Duration: ca. 60'

INSTRUMENTATION

Any number of players is suitable. Performers does not have to be playing any particular instruments. They might use any kind of objects that make sound and use any number of different objects per individual.

PLACEMENTS/SETUP

Performers are to position around the lake except for the main campus side within more or less equal distances to one another. The main campus side of the lake should be empty in order to maintain a homogenous soundscape for the listeners. Although listeners are free to walk to the other side of the lake. Performers should be as close to the water as possible in order to use the reflection of the lake to its full potential.



- = Listening area (optional)
- = Performer's areas

TIMING

The timings are not precise. Performers may follow the time using their individual clocks. The starting time is to be decided beforehand and the approximate minute marks on the timeline are to be followed. Considering the nature of improvisation (combined with the the goal of connecting with the soundscape), the beginning and the ending is not precise but to be felt by the performers.

RECOMMENDED SPOTS



PERFORMANCE INSTRUCTIONS

0'

Meditate. Listen to the environment and feel yourself as an extension of your surroundings. As an extension of the ground you are standing on and the wind you separate into two. The sound you make is the sound the lake inhales. Your thoughts are what you are not and your body is what you are. You can start when you feel you want to.

~5'

Blend into the spectrum of the soundscape. Whatever the gesture is that you are making, it does not stick out; it is a little bit of a yellow paint in the sun.

pp-p

~10'

A little drizzle of sounds. Imitate a light rain with your gestures. What you play do not have to be pointilistic; it can be anything that you conceptually connect in your head with rain.

p-mp

~17'

A little break. Reconnect with the soundscape.

~20'

Now is a dialogue with the lake. The lake speaks, you respond. You might agree or not. You might get angry or frustrated. It is your personal dialogue with the lake. The other musicians are obsolete.

p-mf

~24'

Try to connect your individual dialogue with that of others. Now the lake is merely a moderator. What you say might resonate with it or not.

mp-mf

~28'

The discussion is heated little by little. It turns into a climax little by little. Take your time and listen to the others through the lake.

mf-ff

~32'

The climax. Imitate a storm. A storm which is uncanny but deadly. Fabricated but genuine. Really try to imitate the storm onomatopoeiatically.

f-fff

~35'

Very sudden switch to noise. Keep the gestures but only with noise.

f-ff

~38'

Piano subito but hold the tension. It is almost as if the resonance continues.

p-mp

~42'

Long and sustained sounds emerging from the noise. These can be noises or pitches, or anything in-between. Pick a sound and play only that. Very subtle but confident. Leave space between the sounds.

p-mf

~48'

Put bigger and bigger gaps between the sounds. After a while little 'sound gaps' should remain between long silences.

pp-mf

~55'

Gradual morendo. Believe that the sounds keeps resonating with the lake. You just stopped playing.

pp-p

SCORE

0'
Meditate.

~5'
Spectrum of the soundscape.

pp-p

~10'
Imitate a light rain.

p-mp

~17'
A little break.

~20'
Personal dialogue with the lake.

p-mf

~24'
Connect with others.

mp-mf

~28'
Discussion. Towards Climax.

mf-ff

~32'
The climax. Storm.

f-fff

~35'
Sudden switch to noise. Keep the gestures.

f-ff

~38'
Piano subito but hold the tension.

p-mp

~42'
Long and sustained sounds.. Leave space between the sounds.

p-mf

~48'
Bigger and bigger gaps between the sounds.

pp-mf

~55'
Gradual morendo.

pp-p