1830

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NOTES

1830 is an open work for 5 players:

> 1 stringed instrument
> 1 wind instrument
> 1 percussion instrument
> 1 electronic instrument
> 1 indeterminate instrument

Each player is given the same set of materials: 60 cards, each possessing a number and a cue.

A performance of the work may range from 60 seconds to approximately 30'30.

The group should decide how long they would like a version to be.

Each player then chooses cards that add up to this agreed upon total duration.

Each player begins with one of the 4 cards labelled BEGINNING in the upper right corner.

After this, the choice of cards and the order needed to make up the total duration is free for each person: each plays her or his unique order of cards continuously, without a pause between cards.
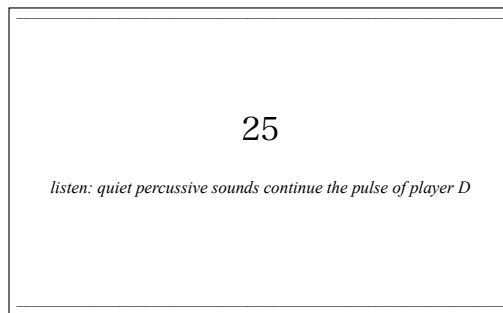
ANATOMY OF A CARD

Each card contains a number and a cue:

The number shows the duration of the event
in seconds.

The cue indicates the context and
kinds of sounds that occur during the event

Letters ID's refer to a player's proximity to you:
B is the player closest to you, E the furthest.

> 25
>
> *listen: quiet percussive sounds continue the pulse of player D*

KINDS OF SOUNDS
The score employs 6 basic types of sounds:

Covered sounds	Dynamic sounds (sounds with unstable energy)
Noise sounds	Perforated sounds (sounds whose sustain is irregular, uneven)
Sustained sounds	Noisy sounds (hybrid sounds comprised of noise and pitch)

These categories are not mutually exclusive.

KINDS OF CUES

tacet   asks the performer not make any sounds, but call for some silent activity to occur.

silence   asks the performer not make any sounds or carry out any activity other than listening.

listen   asks the performer to create sounds in a specific relation to sounds heard. These listening
assessments are made as quickly as possible, so that a minimal silence precedes the new sounds.

make   asks the performer to act independently, creating sounds freely, based on the given cue.

recall   asks the performer to remember and recreate a sound(s) heard or made during the piece.

record   asks the performer to capture a sound: this may be done in advance or during the
performance, and may involve technology or may be done "manually" using memorization.
In either case, the performer is effectively tacet during these cues. Later cues (make or
recall) may provide the opportunity to play these recorded sounds. Recorded sounds may be saved
and included as a possible repertory of sounds for future iterations of 1830.

MOVING THROUGH THE CUES

Once the number of cards is known, each performer will be able to prepare her or his sequence. This will need to be done in advance, since there are several kinds of cards, some which can only be fully realized when listening to the others performing the piece, but some which ask for material to be prepared in advance. Preparing the pacing and arrangement of the separate cards into an easily visible continuity will allow the performer more attention to listen and react during a performance so that they as they are able to move immediately – without a pause – to the next card.

REHEARSING AND PERFORMING 1830

The given timings are specifically notated, and rehearsing individually with a chronometer in order to understand the pacing of one's part is crucial. However, since the goal of a group performance is collective listening and interaction between the performers– not mechanical accuracy – no chronometers should be employed for public performances. Instead, each player should attempt to be as mindful as possible of the durational windows while listening to the others and reacting to the cues.

REGARDING THE IMPOSSIBLE

Occasionally, seemingly impossible situations may occur (e.g., the cue asks you to listen and react to player B, who is silent). If this happens, performers are encouraged:

to carefully consider if performing the given cue is truly impossible (can listening to player B's silence inform your next sound as much as a sound would?)

OR

to wait for the requested conditions to occur (effectively inserting a brief silence until the specified conditions exist – these should never be longer than necessary)

OR

to remain tacet for the indicated duration and move on to the next cue in time.

1

make a dynamic* sound

* *dynamic* indicates a sound with unstable energy

30

make a noisy* sound

* *noisy* indicates a hybrid sound: comprised of both noise and pitch

31

make a perforated* sound

* *perforated* indicates a sound that is sustained but irregular, uneven

60

make a sustained sound

2

silence

4

listen: make a complex sound that gives way

to sounds played by D

5

listen: make a complex sound that grows

from other sounds you hear

7

recall a complex sound you heard during the piece;

re-sound it

8

record a complex sound

55

make complex sounds gradually grow louder

59

tacet: if possible,

play any sounds you have recorded during the piece

16

silence

19

listen: noise sounds approximate the pulse

of other sounds you hear

21

recall a noise sound you heard during the piece;

re-sound and transform it

22

record noise sounds

41

make: repeat and transform the first sound you made

43

listen: noise sounds begin as sounds played by E end

45

tacet: if possible,

change your orientation to the audience

9

silence

11

listen: relate a sustained sound to player B

13

make: sustained sounds articulate an irregular pulse

14

recall a sustained sound you made during the piece:

re-sound it, increasing or decreasing its complexity

46

record sustained sounds

49

listen: thicken sustained sounds

when you hear changes in other sounds

52

tacet: if possible,
record the sounds that are happening

24

tacet: if possible,

play any sounds you have recorded during the piece

26

listen: perforated sounds transform with other sounds you

hear

27

make: begin perforated sounds

independently of other sounds that you hear

32

record a perforated sound

33

recall a perforated sound you heard during the piece:

recreate it, repeating each time with a slight change

36

listen: perforated sounds share pulse with player B

37

silence

23

silence

25

listen: quiet percussive sounds continue the pulse of player D

28

recall a percussive sound you made during the piece:

recreate it, re-sounding it with a slow pulse

29

record pulsed sounds

35

listen: change percussive sounds with other sounds you hear

38

tacet: if possible,

record the sounds that are happening

39

listen: make percussive sounds disappear into the other sounds

17

silence

18

listen: dynamic sounds begin in unison with activity of player C

20

make: continue the previous sound you made,

changing it gradually

39

record dynamic sounds

40

recall a dynamic sound you made during the piece;

re-sound and transform it

42

listen: dynamic sounds share the pulse

of other sounds you hear

44

tacet: change your orientation to the other players

3

silence

6

listen: make a covered sound that

fades into other sounds you hear

53

record covered sounds

54

recall a covered sound you made during the piece:

re-sound it, repeating it with an irregular pulse

56

listen: allow covered sounds to wax and wane

57

make covered sounds that communicate a pulse

to player E

58

tacet: if possible,

record the sounds that are happening

10

silence

12

listen: a noisy sound fades

when you hear other sounds occur

15

record noisy sounds

47

recall a dynamic sound you made during the piece;

re-sound and transform it

48

make noisy sounds that gradually form a pulse

50

listen: noisy sounds support player C

51

tacet: listen for a noisy sound and remember it;

incorporate it into the sound you play after this silence