

Quadlibet
A piece for the Dirty Electronics Ensemble
Leigh Landy (2014)

To start: The *title* is taken from the genre dating from the renaissance, quodlibet, in which different known melodies were combined in a single piece. (Ironically, it also means a philosophical or theological point proposed for disputation, which serves the presentation of the work quite well.) The slight change of spelling is to do with the fact that this piece is inspired by Samuel Beckett's 1986 work, *Quad*.

Space: A square allowing several paces from the performer's starting point to the point opposite it in the square. The entire square will be lit; it will either be covered in one colour or its border made clear. Performers ideally are able to disappear, at least behind a curtain, near the appearance points along the square when not performing.

Movement: The main first part will have a reasonably quick tempo for steps and body movements; the shorter second part is to be performed at a slower tempo suggesting slow motion. A system of trajectories and movements for each performer will form the structure of the piece in versions for four, eight or twelve performers (see following page).

This piece is more choreographed in the sense of its not being confined to walking, as was the case in 'Quad'. Movements also involve turning the body along a trajectory and moving into other postures in order to serve the sound diffusion and, of course, the piece's visual aspect. The structure calls for the number of such postural gestures to increase through accumulation and then decrease back to just pacing.

Sound: The point of departure is that all sounds are vocal ones that are processed, ideally sampled and reused, in real time. Whilst moving, performers will produce quiet (never loud) vocal sounds/utterances reflecting their movements including changing postures and the like. Each individual will devise his or her own vocal basic sound and movement sound collections and the groups will co-ordinate their distribution. The dirty electronics includes DIY voice samplers/synthesizers and forms of diffusion/portable loudspeakers that can all reach the same dynamic. The loudspeakers will be projected at particular angles as determined by the choreography. Therefore, unlike *Quad*, the sound diffusion will be by no means static. Ideally the performers' steps should be as silent as possible – perhaps by wearing slippers (all the same if visible) or bare feet.

Light: There will be four (or eight or twelve if feasible) colours, one for the players who start at individual corners. Colours are to be illuminated when the corresponding performer is on stage. At the beginning of each of the two parts, lights are faded in and faded out between part 1 and 2 and at the end of the piece.

Costumes: Costumes should hide all technology, eventually with the exception of worn loudspeakers. Reflecting *Quad*'s call for floor-length friar-like costumes, something more contemporary is proposed, such as hoodies, ideally a unique light or bright colour for each performer (or four colours, one for 1, 5 and 9; the second for 2, 6 and 10 and so on). The costume will have long arms and extended hoods to hide the technology + the slippers.

Structure and the score

The basic structure is similar to Beckett's. An inconsistency in that 'score' has been changed and the original 4th series is now to be used in Part 2. There are four sequences: the first for number 1 as well as 5 and 9 where relevant; the second for number 2 as well as 6 and 10 where relevant; the third is for number 3 as well as 7 and 11 where relevant; and the fourth is for number 4 as well as 8 and 12 where relevant.

If there are only four performers, they will perform throughout. In the case of 8 or 12 performers participating, the group can decide about the distribution of players' participation although some examples are given below.

The square is defined as follows: A top left, B top right, C bottom left and D bottom right. The number of paces for the length should be the same for all performers (6) and, by implication, the number for the diagonal the same as well (9: 3 to the mini-roundabout, 3 within the roundabout and 3 to the corner – see note just below).

Sequence for performers 1, 5, and 9: AC, CB, BA, AD, DB, BC, CD, DA

Sequence for performers 2, 6 and 10: BA, AD, DB, BC, CD, DA, AC, CB

Sequence for performers 3, 7 and 11: CD, DA, AC, CB, BA, AD, DB, BC

Sequence for performers 4, 8 and 12: DB, BC, CD, DA, AC, CB, BA, AD

Note, when more than one performer is crossing the diagonal there could be a traffic jam. To remedy this, performers will walk directly towards the centre point, but imagine that there is a mini-roundabout around the middle point. Walk to this roundabout, turn and continue 180 degrees around it and then head for the corner to which you need to walk. In this way, all performers crossing will reach the roundabout, turn and leave it at the same time with the exception of series when people will arrive at the roundabout at different times, but should still use it as described. Note performer 10 = A, 11 = B and 12 = C below.

Part 1

Series 1: 1, 14, 143, 1432, 432, 32

Tempo = ca. 120 steps (beats) per minute

This means that player 1 performs the sequence and, on the next beat, players 1 and 4 perform theirs, etc. until players 3 and 2 are left. They complete their sequence and, on the next beat, series 2 will commence. In this series performers pace and vocalise through their sequence only.

Series 2 (4 performers): 2, 21, 214, 2143, 143, 43

Series 2 (8 or 12 performers): 6, 65, 658, 6587, 587, 87

Tempo = ca. 120 steps (beats) per minute

Here single movements are added to the material from series 1. Each trajectory, despite the new movement material, continues to be of the same length for everyone in the square for each of these movements is to last 3 beats at a chosen point within the given trajectory (except when strictly notated). For movement material, see below – the sequence is valid for both options above.

Series 3 (4 performers): 3, 32, 321, 3214, 214, 14
Series 3 (8 performers): 3, 32, 721, 7614, 654, 58
Series 3 (12 performers): 3, B2, BA1, 7A94, 69C, 58

Tempo = ca. 90-100 steps (beats) per minute

It is conceivable that from this sequence onwards, two grids are used but this is by no means necessary. Movement materials can be duplicated by performers but in a random as opposed to an organised manner; alternatively new, similar movement material can be added for a greater number of performers.

In this, the longest series, movements are accumulating; therefore, arrivals and departures (other than the first one) will not necessarily be synchronous. Where performers stay in one position they are to move from one to the other position over the 3 beats. None of these stationary positions should take place within the mini-roundabout, as they will cause collisions. Therefore, it is suggested that i) is after 1 step in any trajectory, ii) 2 steps, iii) 4 steps on the straight lines and 7 on the diagonals and iv) 5 steps on the straight lines and 8 on the diagonals. In other words, the three steps around the mini-roundabout do not count. If, due to the unequal lengths of the sequences, two performers end up at the same point, just pass them as in a car. For movement material, see below. The sequence is valid for all three options above.

Part 2 Tempo = ca. 90 steps (beats) per minute

Tempo = ca. 72-80 steps (beats) per minute

Series 4 (4 performers): 4, 43, 432, 4321, 321, 21
Series 4 (8 performers): 8, 87, 476, 4365, 325, 21
Series 4 (12 performers): C, CB, CBA, CBA9, BA9, A9

Here, regardless of the modest increase of movement throughout the series, the trajectories are all to start and end synchronously. As in all series, the movements are all to last 3 beats. For movement material, see below. The sequence is valid for all three options above.

The score obviously needs to be memorised and the movement material made as sharp as possible. If an individual finds a particular move challenging, a less challenging one should replace it.

Movement Material Key

Turning/Facing $-\frac{1}{4}$ Right, $\frac{1}{4}$ Left, $\frac{1}{2}$ Right, $\frac{1}{2}$ Left

Upper body $-\frac{1}{4}$ Bent down, $\frac{1}{2}$ Bent down

Knees bent – Down (bent as far as possible)

Head – Right, Left, Up, Down

Arms – Right, Left, Both & Front, Right, Left, Up, Crossed

Legs – Right, Left & extended: Forward, Side, Back

-> means gradually move from one to the next one.

Series 2 – 4: Movement Scores

Trajectory movements for all performers follow below using the key. Given the order of three or four trajectories for each series per performer, the moves within the trajectories are in chronological order. In Series 3 and 4: If there are ii sections, this

means 4 lines (of the 8/circuit) each; if iii, then 3 + 3 + 2 lines; if iv then 2 lines four times.

Series 2 (all 1 position) 2, 21, 214, 2143, 143, 43 (and the option)
Performer 1 (or equivalent): 1) after 3 steps $T^{-1/2} L$; 2) after 3 steps $T^{-1/4} R U^{-1/4} B A-B/F$; 3) after 4 steps $T^{-1/2} R U^{-1/4} B A-B/F$; 4) after 2 steps $T^{-1/2} L U^{-1/2} B H-R$
Performer 2 (or equivalent): 1) after 3 steps $U^{-1/2} B$; 2) after 3 steps $T^{-1/4} R$; 3) after 3 steps $A-B/R$; 4) after 3 steps $T^{-1/2} L K-D H-L A-B/C$
Performer 3 (or equivalent): 1) after 4 steps $K-D H-R A-R/R$; 2) after 3 steps $T^{-1/4} L H-L A-R/U \& L/L$; 3) after 5 steps $T^{-1/4} R U^{-1/2} B A-B/R$
Performer 4 (or equivalent): 1) after 3 steps $H-U$; 2) after 3 steps $T^{-1/2} R U^{-1/2} B L-L/B$; 3) after 4 steps $T^{-1/4} R U^{-1/2} B H-L$; 4) after 2 steps $K-D A-B/L$

Series 3 (not synchronous) 3, 32, 321, 3214, 214, 14 (and the two options)
Performer 1 (or equivalent): 1) [8 lines] 1 step to $U^{-1/2} B A-B/C$; 2) i) [4 lines] 1 step to $U^{-1/2} B A-B/C$ gradually in the same place (changes only, the rest remains the same in all accumulations) $\rightarrow H-U A-R/R \& L/L$ ii) [4 lines] 1 step to $T^{-1/4} L K-B H-L$; 3) i) [3 lines] 1 step to $U^{-1/2} B A-B/C \rightarrow H-U A-R/R \& L/L \rightarrow T^{-1/4} R H-D A-B/F$; ii) [3 lines] 1 step to $T^{-1/4} L K-B H-L \rightarrow H-R A-R/F \& L/L$; iii) [2 lines] 2/5 steps to $T^{-1/2} L H-D A-B/L L-R/R$; 4) i) [2 lines] 1 step to $U^{-1/2} B A-B/C \rightarrow H-U A-R/R \& L/L \rightarrow T^{-1/4} R H-D A-B/F \rightarrow U^{-1/2} B A-B/F$; ii) [2 lines] 1 step to $T^{-1/4} L K-B H-L \rightarrow H-R A-R/F \& L/L \rightarrow U^{-1/4} B A-B/C$; iii) [2 lines] 2/5 steps to $T^{-1/2} L H-D A-B/L L-R/R \rightarrow T^{-1/4} R K-B$ (foot back on the floor) $A-B/C$; iv) [2 lines] 1/4 steps to $K-B H-D A-B/C$
Performer 2 (or equivalent): 1) [8 lines] 1 step to $T^{-1/4} R H-U A-R/F \& L-L/S$; 2) i) [4 lines] 1 step to $T^{-1/4} R H-U A-R/F \& L-L/S$ gradually in the same place (changes only, the rest remains the same in all accumulations) $\rightarrow H-D A-B/L L-L/B$ ii) [4 lines] 1 step to $T^{-1/4} L U^{-1/2} B H-D$; 3) i) [3 lines] 1 step to $T^{-1/4} R H-U A-R/F \& L-L/S \rightarrow H-D A-B/L L-L/B \rightarrow T^{-1/2} R$ (turn again) $H-L L-F$ ii) [3 lines] 1 step to $T^{-1/4} L U^{-1/2} B H-D \rightarrow T^{-1/4} L H-L A-B/C$ iii) [2 lines] 2/5 steps to $T^{-1/2} L K-B A-B/F$; 4) i) [2 lines] 1 step to $T^{-1/4} R H-U A-R/F \& L/L \rightarrow H-D A-B/L L-L/B \rightarrow T^{-1/2} R H-L L-R/F \rightarrow K-B$ (foot back on the floor) $H-D A-B/C$ ii) [2 lines] 1 step to $T^{-1/4} L U^{-1/2} B H-D \rightarrow T^{-1/4} L H-L A-B/C \rightarrow$ stand back up $K-B H-L$ iii) [2 lines] 2/5 steps to $T^{-1/2} L K-B A-B/F \rightarrow$ stand back up $H-U A-B/U$; iv) [2 lines] 1/4 steps to $U^{-1/2} B$
Performer 3 (or equivalent): 1) [8 lines] 1 step to $T^{-1/2} L U^{-1/2} B H-R A-B/C$; 2) i) [4 lines] 1 step to $T^{-1/2} L U^{-1/2} B H-R A-B/C$ gradually in the same place (changes only, the rest remains the same in all accumulations) $\rightarrow H-L A-R/R \& L/L$ ii) [4 lines] 1 step to $T^{-1/4} R H-D A-R/L$; 3) i) [3 lines] 1 step to $T^{-1/2} L U^{-1/2} B H-R A-B/C \rightarrow H-L A-R/R \& L/L \rightarrow H-U K-B A-B/F$ ii) [3 lines] 1 step to $T^{-1/4} R H-D A-R/L \rightarrow T^{-1/4} L$ (turn again) $K-B H-R A-B/C$ iii) [2 lines] 2/5 steps to $H-D L-R/S$; 4) i) [2 lines] 1 step to $T^{-1/2} L U^{-1/2} B H-R A-B/C \rightarrow H-L A-R/R \& L/L \rightarrow H-U K-B A-B/F \rightarrow T^{-1/4} R A-B/C$ ii) [2 lines] 1 step to $T^{-1/4} R H-D A-R/L \rightarrow T^{-1/4} L K-B H-R A-B/C \rightarrow U^{-1/4} B H-D$ iii) [2 lines] 2/5 steps to $H-D L-R/S \rightarrow U^{-1/2} B$ iv) [2 lines] 1/4 steps to $H-D$
Performer 4 (or equivalent): 1) [8 lines] 1 step to $T^{-1/4} L H-U A-B/F L-R/F$; 2) i) [4 lines] 1 step to $T^{-1/4} L H-U A-B/F L-R/F$ gradually in the same place (changes only, the rest remains the same in all accumulations) $\rightarrow T^{-1/2} L$ (turn again) $H-L A-B/L L-R/F$ ii) [4 lines] 1 step to $T^{-1/2} R U^{-1/2} B H-R A-R/L$; 3) i) [3 lines] 1 step to $T^{-1/4} L H-U A-B/F L-R/F \rightarrow T^{-1/2} L H-L A-B/L L-R/F \rightarrow K-B$ (foot back on the floor)

H-R ii) [3 lines] 1 step to **T- $\frac{1}{2}$ R U- $\frac{1}{2}$ B H-R A-R/L** → **T- $\frac{1}{4}$ R H-U A-L/L**; iii) [2 lines] 2/5 steps to **U- $\frac{1}{2}$ B K-B H-D A-B/C**

Series 4 (0, 1, 1, 2, 3, 0) 4, 43, 432, 4321, 321, 21 (and the two options)

Performer 1 (or equivalent): 1) i) [4 lines] 2 steps to **T- $\frac{1}{4}$ R H-D A-B/R L-L/S** ii) [4 lines] 1 step to **T- $\frac{1}{2}$ L U- $\frac{1}{2}$ B A-B/L L-R/B**; 2) i) [3 lines] 2 steps to **T- $\frac{1}{4}$ L K-B H-L A-L/U** ii) [3 lines] 2 steps to **K-B H-R A-B/F** iii) [2 lines] 2 steps to **T- $\frac{1}{4}$ R H-R A-R/R&L/F L-L/F** 3) [8 lines] No movement, just walk.

Performer 2 (or equivalent): 1) [8 lines] 4 steps to **T- $\frac{1}{2}$ R U- $\frac{1}{2}$ B H-L A-R/F&L/L**; 2) i) [4 lines] 3 steps to **K-D H-R A-B/L** ii) [4 lines] 2 steps to **T- $\frac{1}{4}$ L U- $\frac{1}{2}$ B H-R A-B/F L-L/B** 3) i) [3 lines] 1 step to **K-B H-U A-R/R&L/F** ii) [3 lines] 2 steps to **T- $\frac{1}{4}$ R K-B H-L A-B/C** iii) [2 lines] 2 steps to **T- $\frac{1}{2}$ L H-U A-R/U&L/F L-R/R** 4) [8 lines] No movement, just walk.

Performer 3 (or equivalent): 1) [8 lines] 5 steps to **T- $\frac{1}{2}$ L H-U A-R/U&L/R L-L/F**; 2) [8 lines] 4 steps to **T- $\frac{1}{4}$ R K-D H-U A-R/R&L/L**; 3) i) [4 lines] 1 step to **T- $\frac{1}{4}$ L U- $\frac{1}{2}$ B H-R A-R/L L-R/S** ii) [4 lines] 3 steps to **U- $\frac{1}{2}$ B H-L A-B/C L-R/B**; 4) i) [3 lines] 3 steps to **T- $\frac{1}{2}$ R K-B H-D** ii) [3 lines] 2 steps to **T- $\frac{1}{2}$ L K-B H-U** iii) [2 lines] 1 step to **U- $\frac{1}{2}$ B H-D A-B/C**

Performer 4 (or equivalent): 1) [8 lines] No movement, just walk; 2) [8 lines] 4 steps to **U- $\frac{1}{2}$ B H-R A-R/F&L/L L-R/B**; 3) [8 lines] 2 steps to **T- $\frac{1}{4}$ L K-D H-D A-B/C**; 4) i) [4 lines] 2 steps to **T- $\frac{1}{2}$ R U- $\frac{1}{4}$ B H-L A-L/U L-L/B** ii) [4 lines] 3 steps to **T- $\frac{1}{4}$ R H-U A-L/L L-L/S**