



Hutchinson

Equanimity

Acquiescence

Connor

Acquiescence and Equanimity

by Connor Hutchinson

Program Notes

Acquiescence and Equanimity is a graphic score which contemplates and reflects upon the concepts of peace and acceptance. The resulting auditory experience opens the doors of the concert hall to the soundscape of the exterior world, *“Framing environmental and unintended sounds in a moment of attention in order to open the mind to the possibility that all sounds are in fact music, blurring the conventional boundaries between music, art and life.”* Kyle Gann Through the performance of this work, both the performer and the listener are encouraged to find peace and value in the smaller more beautiful moments of the present time.

The piece can be performed by any number of instrumentalists greater than one, with a single player performing live in the concert hall and the remaining players stationed in various external surrounding locations (such as the beach, city, gardens etc), who’s audio (both the sound of the instrumentalist and the surrounding environment) is to be live streamed, mixed and projected back into a darkened concert hall in order to create a purely sonic experience for the audience. The graphics used in this score are expressly chosen based on particular landscapes, textures and patterns, both natural and manmade, which aim to enact new and unheard sonic continuities. Traditional musical principles such as melody and harmony become of little importance, giving prominence to gestural features such as colour, timbre and texture, space and expansiveness, sustained tones and murmurs of the world around us.

The score is to be read in landscape orientation with either side up (so that either ‘Acquiescence’ or ‘Equanimity’ is at the top of the page), and starting from the clef in the centre of the score, can be read in either direction left or right following the blue line which represents time. Rather than scripting every single note on a page, this graphic composition accepts and utilises all sounds that arise within the performance, and so the role of the instrumentalist becomes no longer a mere performer. Instead, they are tasked to create music; to be physically and emotionally engaged within the performance, make active decisions independent of all other instrumentalists based on their own interpretation of the stimulus and the world that surrounds them, accepting whatever results regardless of the consequences.

Performance Directions

1. Each on-location performer (either by themselves or with the help of a tech assistant to assist in the operation of the Facebook livestreaming) moves to their location and the pianist awaits backstage in the concert hall ready for performance.
2. Approximately 5 minutes before the performance begins, a technological supervisor, who oversees the receiving end of all the Facebook livestreams through a central computer connected to the sound/speaker system of the concert hall, sends a Facebook group message to each performer (including the pianist who follows also follows all performance directions on their phone), saying **“begin livestream.”** This allows them sufficient time to establish secure connections to each live stream and test the connection.
3. Once all technological aspects are prepared and the pianist has moved onto the stage in the concert hall, the performance is set to begin, and the tech supervisor messages **“begin**

playing”, the cue for all performers to commence playing the graphic score, and gradually fades in the projected audio of the computer through the mixing desk.

4. Following approximately 4 minutes at the discretion of the tech supervisor, the tech supervisor messages **“finish playing”**, at which point each player begins to finish up regardless of their position in the score, and the tech supervisor fades out the projected audio for the successful completion of the performance.
5. Once all audio has been faded out, the pianist has finished playing and the audience is applauding, the tech supervisor messages **“finish livestream”**.

N.B. it is advised that appropriate measures are in place to suit environmental conditions, i.e. music stand lights and clips, wet weather plan etc.

Score Reading Hints

The black brackets indicate a “fill in the blank”, in which the performer listens for the pitches/rhythms/sounds around them in their environment and tries to imitate/repeat them. These instances are developed in the piece where marked with an **X**. The blue line represents *time*, and the piece concludes once all players have returned to the starting point in the middle of the score.

The instrumentalist is tasked to be as creative as possible in their own interpretation of the graphics/shapes/colours/textures/patterns/gestures of the score to create the music. For example, the performer may choose to play purple shapes at forte, dotted textures staccato, wavy lines with lots of vibrato, or even utilising the blue curve as the dynamic level of the piece. There a number of specified pitches scattered throughout, each of which can be played in isolation, or combined/developed with other ideas.

Technological Requirements

- A streaming device such as a mobile phone for each on-location performer, with access to the internet and their Facebook account ‘live stream’ service
- A computer with Facebook access to each of the on-location live streams, which is connected to the mixing desk of the concert hall to project the audio through the speaker system, as well as the ability to Facebook message each of the performers when to start and stop streaming and playing