

# Song for CoMA Manchester

Ellen Sargen

for 4-10 remote and rehearsing players

This piece is assembled by an editor at the end of two stages: the remote stage and the rehearsal stage. All players participate in both stages.

The editor will take audio and video footage from each stage and assemble it into a new 'Song for CoMA'.

**STAGE 1: REMOTE STAGE** - each player records one or more clip(s) of each of the following 4 behaviours on any instrument or object.

**EXCITE!** Play a sound or phrase\* that excites you!

**GET IT OVER WITH.** Play a sound or phrase\*\* that does not excite you, or that you have a bad relationship with. Exaggerate this as far as possible.

**MOVEMENT!** Play a phrase\*\* using gestures that either make your body change position rapidly or make you feel like your body is changing position rapidly.

**MEDITATION.** Play a familiar gesture that you might make if trying not to be heard by anyone.

\* The same gesture should not be heard consecutively

\*\* Use the same gesture consecutively as many times as you like (or don't like!)

## FAQs

1. *How long should each clip be?* This is completely up to you - what feels like a phrase to you? Perhaps your sound has a natural time to it, ie. governed by a breath. Perhaps your sound will stretch on a very long time, and this is what you'll send to the editor. Be playful and have fun with it.
2. *Can I use different instruments/ objects for each clip?* Yes!
3. *Can I send loads of different clips interpreting the behaviours in different ways?* Yes!
4. *How should I record my sound?* Any recording device/s are acceptable. If you can and want to record audio and visuals separately to enhance the sound quality that is wonderful but not necessary.

When recording your clips, be playful with the camera angle. Perhaps we see your whole body or perhaps we see an extreme close up. Does this effect what you play? Different angles for each clip are welcome but not necessary.

**STAGE 2: REHEARSAL STAGE** - for all players together in a digital or physical rehearsal space. The ensemble can use a mix of instruments and sound making objects, but always in the ratio instruments > objects. The whole rehearsal is recorded, and the ensemble uses the board overleaf to create a series of materials.

**Instructions:** There are 12 squares on the board, each with 4 behaviour instructions in them. Players choose 1 square per round, and the conductor gives 4 cues for players to execute their 4 behaviours as a sound or phrase (moving clockwise). The resultant sound is a mixture of behaviours on each cue. Players can use a variety of interpretations for any given behaviour. Players move from the top left side of the board to the bottom right over multiple rounds (determined by the ensemble before beginning.) This gives a trajectory of excitable to meditative sounds. Question marks can either be played as sustained tones or rests. Pitches variable. Tempos at the discretion of conductor.

