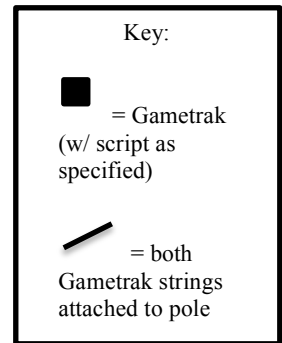


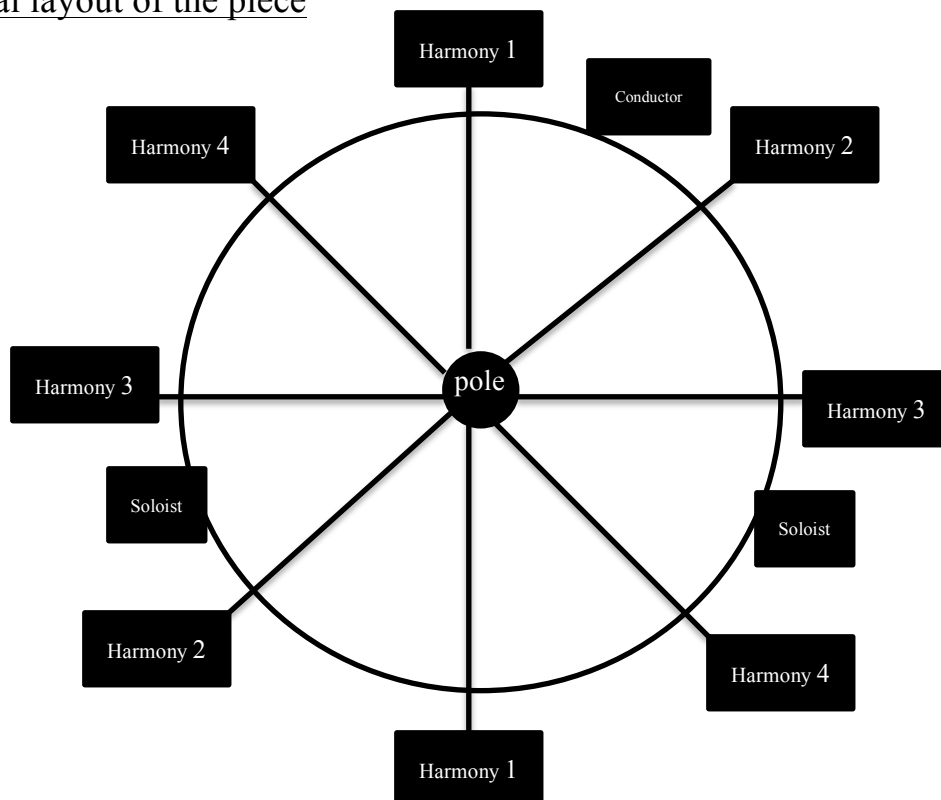
fidelity

Program note: *fidelity* is a commentary on the balance between order and chaos that is ever-present within groups. The three movements explore different states of this balance, and invites the audience to consider what roles are necessary within a society. Creating the soundscape by way of the central pole allows for a unique sense of cooperation in which conformity and autonomy will create markedly different results.

<i>Performer #</i>	<i>Role</i>
Performer 1	Conductor
Performer 2	Soloist 1
Performer 3	Soloist 2
Performer 4	Choreographer
Performer 5	
Performer 6	
Performer 7	
Performer 8	



Spatial layout of the piece



Compositional structure

The entire piece is based off of a 43-chord harmonic progression that is played over the course of each movement for a total of three times. A pedal press on any of the Gametraks will switch everyone's Gametraks to the note of the next chord. Pedal #44 cuts everyone's gains and the subsequent pedal will start back again from chord #1.

First Movement: Order

- The piece begins with improvised choreography as designated by the choreographer. Everyone will follow the actions of this person in real time, but should make an effort not to look at them or make it obvious who they are. Toward the end of the first movement, Soloist #1 will break off from the choreographer – unaware by anyone – and do their own movements. At the end of the movement the choreographer will lead everyone into crouched balls and pedal #44 will cut everyone's gains, allowing Soloist #1 to commence the first interlude.

First Solo Interlude

- This commences as Soloist #1 continues with the solo instrument from the first movement but with nobody else playing. Soloist #2 joins in with them on the solo instrument, and after they are done everyone else begins awaking from their balls.

Second Movement: Chaos

- As people begin awaking from their balls, the pedal is pressed to begin the second movement and people start playing their harmony instruments again. This time, however, they each make their own movements in a chaotic fashion, feeling empowered to use the chaos instrument or grab other people's strings. At the end of the second movement – as the chaos is at its peak – the conductor cuts everyone's gains and they freeze in place.

Second Solo Interlude

- With the existing soundscape created from everyone frozen in place, the conductor has the opportunity to solo by playing with the dynamics of the soundscape via the conductor instrument. The second solo interlude ends when the choreographer chooses, and as they begin to motion everyone back to the harmony instruments the pedal press will commence the third movement.

Third Movement: Order Restored

- The third movement operates exactly as the first movement, except this time there is no “defector” who plays the solo instrument and the conductor is also welcome to continue shaping the soundscape as they choose. The piece ends as the choreographer motions everyone into balls once more, where people let go of their strings and the piece concludes.

Role-by-Role Instructions

1. Choreographer

- Throughout Movements 1 and 3, you will move your Gametrak strings in an improvised physical manner and everyone else will follow along with you unless instructed not to. Keep it slow and meticulous, so people can stay in sync with you (the goal is for the audience not to know who the choreographer is).

2. Soloist 1

- Toward the end of Movement 1, you will realize you do not need to listen to the choreographer and break off from what they are doing. Your new actions should contrast distinctly with those of everyone else so the audience realizes the divide. When you feel the time is appropriate, you will let go of your pole strings and operate the solo instrument as you wish. As everyone else retreats into their balls, you will remain standing, and operate the solo instrument as the first solo interlude. Soloist 2 will join you shortly, and you are welcome to continue using the solo instrument throughout Movement 2, although you should switch back to the pole strings before the end of Movement 2.

3. Soloist 2

- When you go into your ball, as everyone else has their head down and is in a sleep-like state you will be clearly peeking out and watching Soloist 1. After Soloist 1 has had sufficient time for their individual solo as part of Movement 1, you will get up from your ball before everyone else and complement Soloist 1 by playing the solo instrument as well. Like Soloist 1, you are welcome to continue using the solo instrument throughout Movement 2, but you should switch back to the pole strings before the end of Movement 2.

4. Conductor

- The Conductor sits through Movement 1 and Interlude 1 as everyone else, but does not arise from their ball for Movement 2. At the end of Movement 2 as the chaos seems to reach its pinnacle, the conductor arises from their ball, pulls the strings of the conductor instrument, and cuts everyone's gains (causing them to freeze in place). Then Interlude 2 commences, wherein the conductor alters the soundscape with their instrument. Throughout Movement 3, the conductor can continue to use their instrument, and the conductor retreats into a ball alongside everyone else at the end of the piece.

5. No Special Role? (Everyone should read this one)

- Great! You're still crucial! During Movement 1, simply stay synchronized with the actions of the choreographer and end crouched in a ball. At the end of the first solo interlude (at your discretion – both Soloist 1 & 2 should have had ample time to perform their solo) look up surprised from the ball to see what is happening and join in on the chaos. This means playing the harmony instrument with harsh, animated physical movements that contrast with everyone else. You can also switch to the chaos instrument at any time by holding the pedal down for three seconds and switch back the same way (as you should before the end of Movement 2). At the end of Movement 2, freeze as the conductor rises up and cuts your gains. Follow the choreographer again for Movement 3 and end once again in a ball.

Gametrak Instrument Parameters

1. **Harmony Instruments:**
 - X: “Vowel” (Clanginess)
 - Y: “LFODepth” (Vibrato)
 - Z: Gain (Low → High)
2. **Solo Instruments:**
 - X/Y: Divided into 8 quadrants that change the note. Farther out from the center increases the gain.
 - Z: Above roughly chest height = “vowel inflection,” below roughly chest height = vibrato
 - Deadzone within the middle circle directly above the gametrak (~diameter = 6 inches) so if you pull it straight up (X&Y=0) you can choose your initial Z-value without making noise
3. **Chaos Instruments:** unknown/unimportant – just move it around and it sounds cool/chaotic
 - Hold down pedal for three seconds to switch it on or off
4. **Conductor Instrument:**
 - X: Nothing
 - Y: 0 to 1 = Chorus Effect, 0 to -1 = Reverb Effect
 - Z: Gain (Regular → High → Low)