

Yifeat Ziv

Fleeting & Ephemeral (2022)

for Musica Nova Ensemble

*“Writing about the possibility of sound is a constant effort to access the fleeting and ephemeral, that which is barely there and yet influences all there is.”*

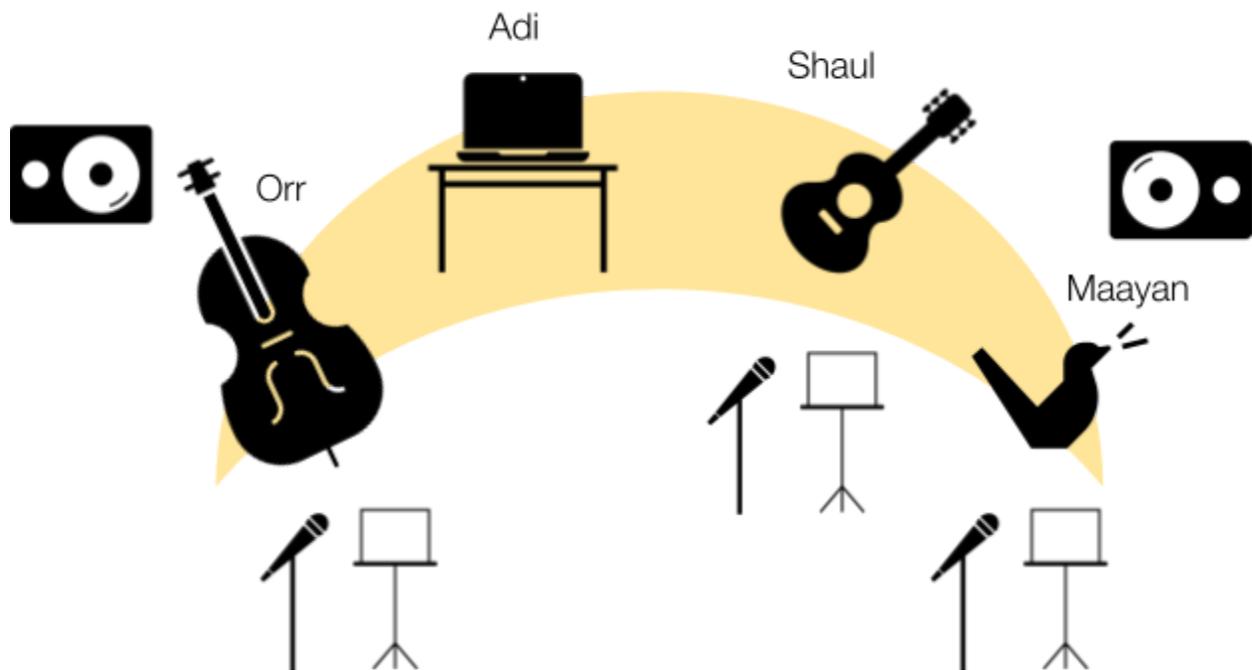
[Salomé Voegelin - Sonic Possible Worlds]

## Instrumentation, Equipment & Staging

3 instrument performers - each one with their individual instrument, a dynamic mic and a music stand with all three listening texts (that were written before the performance)

1 performer with a real-time sampling setup with inputs from dynamic mics and a set of samples from the field recordings that were pre-recorded by the instrument performers

2 speakers on the floor / low stands



## **Pre-Performance Score**

(to be performed individually by the instrument performers before the first rehearsal)

Equipment - a portable recording device, a notebook, a pen, headphones/speakers.

I - Outside (10 minutes)

Go outside - preferably to a place that you've ever been to before, or a place that you haven't visited for a long time.

Sit comfortably and place your recording device next to you.

Begin by listening to the sound of your own breath.

When you feel like you have a good sonic perception of your own body in the soundscape - shift your attention to the sounds that surround you.

Using your notebook and a pen - record your listening experience with words.

II - Inside (10 minutes)

At your home/studio - listen back to the recording you have made earlier and record that second listening experience with words, using your pen and notebook.

\* Aim to write 1-2 pages (or more)

## Performance Score

### I - Texts & Breaths (approx. 10 minutes)

The 3 instrument performers are seated in front of their dynamic mics. They begin by breathing and listening to the sound of their own breath, recalling the listening experience from the pre-performance score. After a while, they begin reading their listening texts - each performer reads their own personal text. The texts are read slowly, with long pauses for breathing. It can be read in any order, fully or partly, once or a few times.

The sampling performer is amplifying and looping excerpts (at least 10-sec long) from the spoken texts - all of the excerpts begins and ends with a soft fade. At first, the volume is low and only one speaker is amplified at a time, with silences between the excerpts so the audience can hear the non-amplified texture of multiple voices in between the amplified excerpts. By amplifying more and more excerpts and gradually increasing the volume, a sound collage of multilayered texture is slowly being created, becoming denser and denser.

The instrument performers continue to read/breathe until the sound collage in the speakers is dense enough so they can no longer hear their own voice separated from the other voices. Then, they softly finish reading their texts, grab their instruments and listen to the sound collage for a while.

After the instrument performers stopped speaking/breathing - the sampling performer continues to play the sound collage and keeps it for a while, then gradually reduces layers and lowers the volume into a complete fade-out.

\* The complete fade-out will only take place after the instrument performers have started to play (section II).

### II - Collective Imagination (approx. 10 minutes)

The 3 instrument performers begin to play when the sound texture is sparse enough, but before it fades-out completely. Each performer is using the two listening texts that were written by the other performers as a score for improvisation - they choose a few sentences or paragraphs that intrigues them (it will be good to highlight the selected parts before the performance so it will be easier to recognise). They use their own instruments to resonate and respond to the selected parts from the texts.

The sampling performer is joining after a few minutes, manipulating and looping selected samples from the field recordings.

All along, they all listen to each other.

After a few minutes of playing altogether, the instrument performers gradually finish playing, while the sampling performer keeps on playing for a while, then finds an ending and fades-out into a complete silence.