

diaspora in synchro city

SCENARIO:

A modern Indian city is mapped onto the performance space. Travellers arrive by train and pass through 4 distinct locations (railway platform, station forecourt, marketplace and city square) before returning to the station and leaving again. G1–8 take on individual characters – This is not very strict, and roles do get distributed around, but in general, they are as follows:

G1 sopr1 AMBIENCE – railway platform announcements, bustle of the forecourt, marketplace ambience, some street music. G1 moves through these spaces helping to set the scene

G2 sopr2 STATION – strolling up and down the railway platform (beginning and end of piece) and around the market (middle section), providing ambience.

G3 alto1 RADIO – mainly hangs around the market and forecourt, tuning into random stations, also plays some figures on the flute.

G4 alto2 ONION – with a basket on his head or perhaps pushing a trolley, hawking various items . . . onions, newspapers, and religion (from 11.45)

G5 tenr1 HAWKER – with a basket on his head or perhaps pushing a trolley, selling various items . . . like G4, from 11.45 begins religious chant

G6 tenr2 HORN – train horns, car horns, rickshaw horns, and tannoys broadcasting political slogans from competing parties. A cause of commotion in the station forecourt.

G7 bass1 BBOY – throws down a beatboxing tune to G8 (from 09.30 to 11.30) in the city square. rest of the time provides ambient support – temple bells, public service announcements . . .

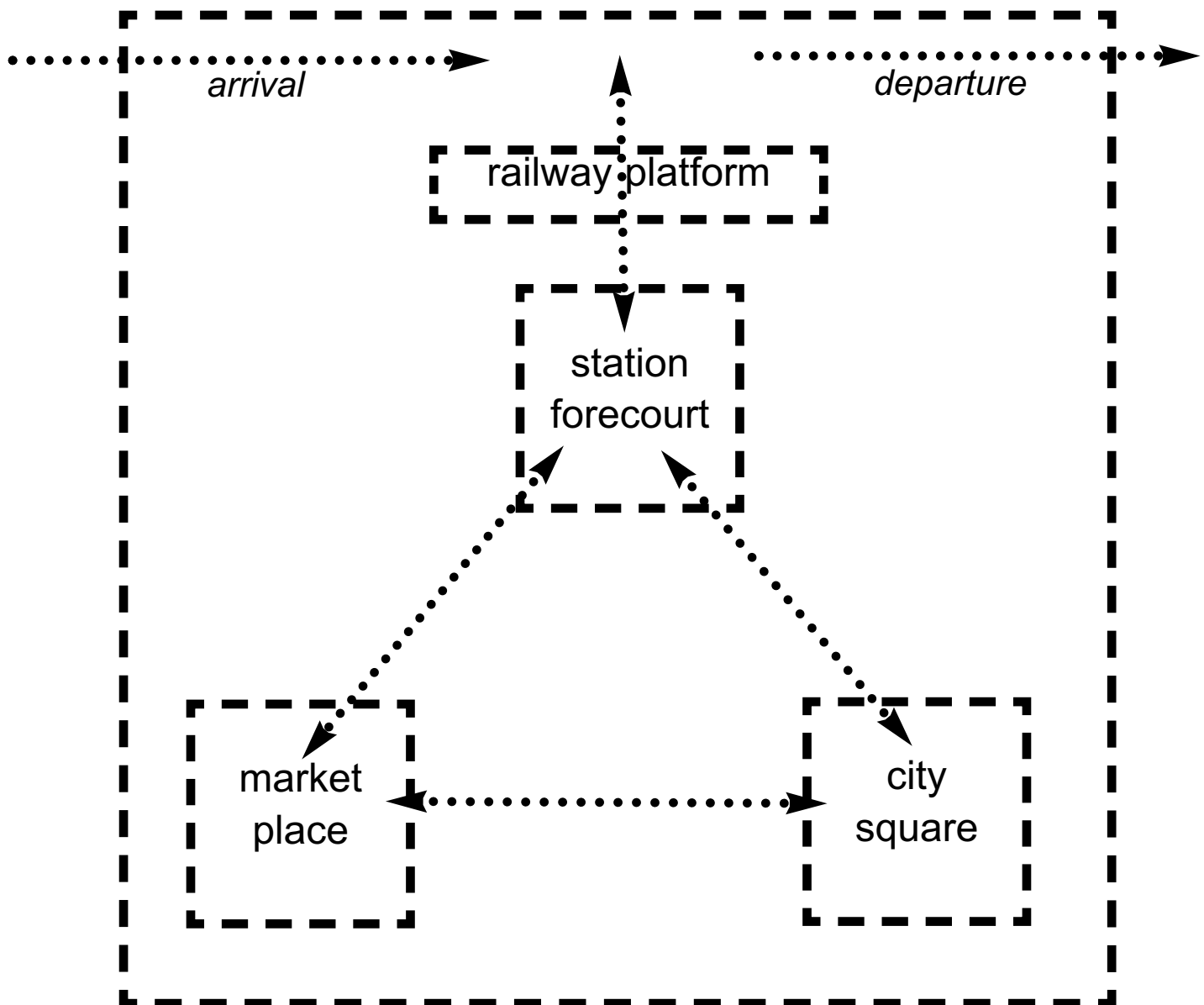
G8 bass2 TAXI – The sound of the metropolis. A small Fiat taxi or even a rickshaw with a serious sound system (the vehicle is festooned with old CD “coasters”, blue LEDs and a charm made from lemons and chillies that wards off accidents). The cab picks up the film song playing in the station forecourt kiosks and the twists it into an energetic dub techno remix. At a point there is a battle with G7 BBOY.

I had initially planned to have one of the Gs recording the performance on cassette as he wandered through the space; I couldn't realize it in this version but perhaps sometime. . .

A city space is mapped onto the performance space. There are 4 distinct locations, and performers move between them. The conductor is best located in the centre (station forecourt). The performers parts are as follows:

- | | |
|--------------------|------------------|
| 1 (sopr1) AMBIENCE | 5 (tenr1) HAWKER |
| 2 (sopr2) STATION | 6 (tenr2) HORN |
| 3 (alto1) RADIO | 7 (bass1) BBOY |
| 4 (alto2) ONION | 8 (bass2) TAXI |

performance space



Score:

Conductor C need only give time cues; G1–8 are instructed regarding volume/tone, juggling of tracks, and movements through the space. C's copy of the score consists only of time cues, at intervals of 15s (or multiples of 15s), except the very last cue which comes at 15.05.

G's copies of the scores indicate the track number on the CD and particular playback instructions, together with choreographic directions.

These are start cues; Gs play the track until it ends or until they receive another start cue, or (if in an "improv" section) they decide to stop. Some of the tracks have a few moments of preceding silence for sync

Given the particular characteristics of the performance space, C may nevertheless agree with Gs to indicate p,m,f as necessary.

All rhythmic elements are at 100 bpm except for G7: BBOY's beatboxing piece at 09:30.

There is a stereo mixdown (no surround effects) of the 8 parts; I hope this helps you get a feel of the piece.

Choreography:

Gs should fix the 4 locations in the space. Most of the instructions involve movement between these locations, with interaction between Gs solely in the sonic realm, except for the interaction between G7 BBOY and G8 TAXI. The scenario is a b-boy duelling (duetting?) with the taxi sound system.

A little before 09.30, or just before, G7 can approach G8 and switch off G8 – or drown it out as he hits play on G7. There are two minutes of beatboxing, and G7 should lay down a serious challenge . . . and G8 responds at 11.00 . . . (I did once see someone at an Indian petrol station liquid dancing among the cabs . . .)

Also, in the last minute, various Gs have the short Mozart figure (taking from a station tannoy) – delicate, rotating steps would be appropriate, directed toward another performer or member of the audience.

Otherwise the interaction is not strictly choreographed; I urge the performers to get into character (a bit of theatre) – so G4 ONION (some of the time he's selling onions at Rs. 4 / kilo) and G5 HAWKER are basically both trying to sell their wares, vying for the audience's attention – so turn it up, hold the ghetto blaster high, get those customers! More details on individual score/choreo sheets.

G1 (sopr1) AMBIENCE

- 00.15 – tr.1 "squeals" (1.08)

part of the arriving train, following G8. slowing down to RP. Then move to FC NB the track has 9s of near silence at beginning then fades in.

- 02.00 – tr.2 "forecourt" (1.28)

traffic ambience for FC. can repeat fragments. slowly wander away towards market place

- 04.00 – tr. 3 "market" (3.17)

at MP. begins with hawker but mixes into ambient sounds recorded wandering round an evening market – so please wander around . . .

- 07.30 –

improvise with tr.4 "puppet" (0.14) and trs. 5–12 "flute1–8" (total 0.42) circle around MP

- 09.30 – tr. 13 "hornout" (03.15)

move to SQ, then at around 12.00 move to FC and through to RP

- 13.00 – tr.14 "bom cen" (1.11)

wander up and down RP

- 14.15 – juggle tr.15 "bom tannoy" (0.25) and tr.16 "mozart" (0.04)

railway platform announcement and a short figure from mozart symphony 40. try to play against other Gs. wander up and down RP, delicate movement when mozart, determined when tannoy.

- 15.05 – tr.17 "om" (0.09)

stop.

G2 (sopr2) STATION

- 0.00 – tr.1 "platform" (3.39)
on RP, wander up and down length of the platform. afterwards, stroll down through FC to marketplace
- 06.30 – tr.2 "market" (1.03)
wander around MP
- 07.45 – tr.3 "moreket" (1.37)
circle around marketplace. afterwards move to city square SQ
- 10.30 – tr.4 "onion echo" (2.04)
starting from SQ, move through FC to RP
(echoing the onion seller)
- 12.30 – tr. 5 "boarding" (2.17)
wander up and down RP as train gets ready to depart.
- 14.45 – ~~tr.~~ 6 "announcer" (0.20)
stay on RP
- 15.05 – tr.7 "hariom" (0.10)
stop.

G3 (alto1) RADIO

- 01.00 – tr.1 "ambience" (2.31)
slowly wandering from platform to FC
- 04.00 – tr. 2 "shehnai" (0.10) followed by improvisations with trs. 3–10
"flute1–8" (total 0.42) until 07.00
NB trs.3–10 are cut up from tr.11
moving slowly from FC to MP
- 07.00 – tr.11 "full flute" (0.40)
in the MP
- 08.00 – tr. 12 "repair" (0.37)
selling in the MP
then move to FC
- 09.15 – tr.13 "cineblitz" (0.47)
follow by tr. 14 "radiocity" (0.11) and tr. 15 "radioschool" (0.39)
FC
radios blaring across the station forecourt
- 11.15 – trs. 16–18 "static" (0.03), "radioarabia" (0.31), "radionoise" (0.15)
juggle around with these at FC
- 12.30 – trs. 19–21 "static" (0.03), "radioindia" (0.10), "radiocity" (0.11)
still at FC
juggle around, then by 14.00 arrive at RP
- 14.00 – tr. 22 "departure" (0.47)
depart from RP
- 15.05 – tr.23 "hariom" (0.09)
stop.

G4 (alto2) ONIONS

•00.15 – tr.1 "chugging" (0.54)

follow G8 train into platform

•02.30 – tr.2 "forecourt" (1.03)

move to FC, stutter / repeat fragments, move to marketplace

•04.00 – tr.3 "plantain" (0.29)

marketplace: street hawker. you're competing with G5, turn it up and try to get the attention of passers-by

may repeat this track

•05.45 – tr. 4 "onions" (0.06)

more street hawking – repeat as you feel necessary

•06.30 – tr. 5 "puppet echo" (1.32)

swirl around marketplace

•08.00 – tr.6 "pepo" (0.28)

repeat, wandering around MP

•10.15 – tr.7 "spring onions" (1.22)

MP, move to SQ at 11.00

•11.45 – tr.8 "hariom" (3.23)

circle around SQ, head back to MP by 13.00, to FC by 14.00, at RP for end at 15.00

G5 (tenr1) HAWKER

•00.30 – tr.1 "arrival" (00.51)

following G8 to arrive at RP by 2.00

•03.45 – tr. 2–5 "uncle" (0.19), "daily" (0.10), "news" (0.14), "paper" (0.21)
starting from FC

repeat as desired, moving to MP by 07.00

•07.00 – tr. 6 "watermilk" (1.02)

move around MP then move to SQ by 09.00

can repeat/stutter this track

•09.45 – tr. 7 "horn echo" (1.46)

circle around SQ and then move to MP by 11.00

•11.45 – tr.8 "om" (3.23)

circle around SQ, head back to MP by 13.00, to FC by 14.00, at RP for end at 15.00

G6 (tenr2) HORNS

•00.15 – tr.1 "train horn" (0.24)

follow in train behind G8, can repeat horn.

•02.00 – move to station forecourt and for the next 3 minutes improvise with the following sounds:

tr.2 "train muff" (0.25)

tr.3 "chetak muff" (0.09)

tr.4 "bajaj" (0.06)

tr.5 "fiat" (0.03)

tr.6 "ambassador" (0.10)

tr.7 "tempo" (0.05)

(play around with tr.2, 3 first; as time goes by use more of the later tracks)

•05.00 –

move to marketplace MP, then onto city square SQ by 08.30. improv with the following files:

tr.5 "fiat" (0.03)

tr.6 "ambassador" (0.10)

tr.7 "tempo" (0.05)

tr.8 "rickshaw" (0.01)

tr.9 "drama" (0.04)

tr.10 "reichshaw" (0.03) (loop around with this)

make like traffic!

•09.00 – tr.11 "horn delay" (2.47)

circle around SQ; at 11.00 move to FC.

•12.00 – □

political rallies competing in the FC

play around with these tracks for the next 2 minutes:

tr. 12 "congress" (0.19), tr.13 "party" (0.08), tr.14 "fight" (0.04)

tr.15 "politricks" (0.22)

moving to RP by 14.00

•14.15 – tr. 16 'mozart extended' (0.18)

on RP. slow movements.

can stutter / repeat first few seconds until . . .

•14.45 tr. 17 "depart horn" (0.31)

leave RP in train led by G7

G7 (bass1) BBOY

•01.00 – tr.1 "slow down" (1.10)

following others in train (G8, G6, G5, G4, G1) to platform from “offstage” into perf. space and halt at railway platform (RP)

•03.00 – tr.2 'ambience" (1.44)

distant train sounds. stay on RP

when track ends play tr.3 "forecourt" (2.30) and move to forecourt (FC)

•08.00 – tr. 4 "qloop" (0.25)

play 3 times, moving to arrive at city square (SQ) in time for next cue:

09.30 – tr.5 "beatbox" (1.55)

at 0.930 hit stop on G8's machine, put yours down on the ground too and cue tr.5. throw down to the taxi driver!

11.30 – tr.6 "bells" (1.18)

temple bells. as G8 begins his response, cue tr.6 and wander over slowly to the market place (MP). As bells fade, move to FC

13.00 – tr. 7 "mozart" (0.05) and tr.8 "qloop" (0.26)

juggle the two tracks around, repeat the 1st few seconds of tr.8 . . . play them off against each other. you have 1 minute. as you do this move from FC to RP

14.00 – tr. 9 "depart" (0.45)

slowly lead the train away from RP

15.05 – tr.10 "om" (0.09)

stop.

G8 (bass2) TAXI

•00.00 – track 1 "staccato horn" (0.46)

forte, can repeat once a little quieter.

from 0.00 you will lead the train of 5 others from “offstage” into performance space and halt at railway platform (RP) by 02.00

•02.30 – tr. 2 "kiosk sounds" (1.28)

make your way to the forecourt area (FC) by 4.00.

•04.00 – tr.3 "ride out" (5.34)

taxi ride begins. leave forecourt and drive around performance space, to arrive at city square (SQ) by 09.00. lots of heavy bass in the beginning, like a car with sound system hear from the street. at city square stop and put down the GB.

•09.30 – G7 *will cue beatbox track and throw down a challenge*

•11.00 – tr.4 "response" (2.58)

your GB still on the ground. your response to G7. throw down a few moves?

you may freestyle here until 13.00 then drive back through FC to arrive at RP at 14.00

14.00 – tr.5 "mozart" (0.04)

short figure from mozart symphony 40, a railway platform announcement. repeat 6 times, listen for others playing it, try to play against them. delicate movement along RP.

14.30 – tr.6 "depart" (0.45)

train departs . . . slowly follow G3 and G7 as they leave RP and exit space

