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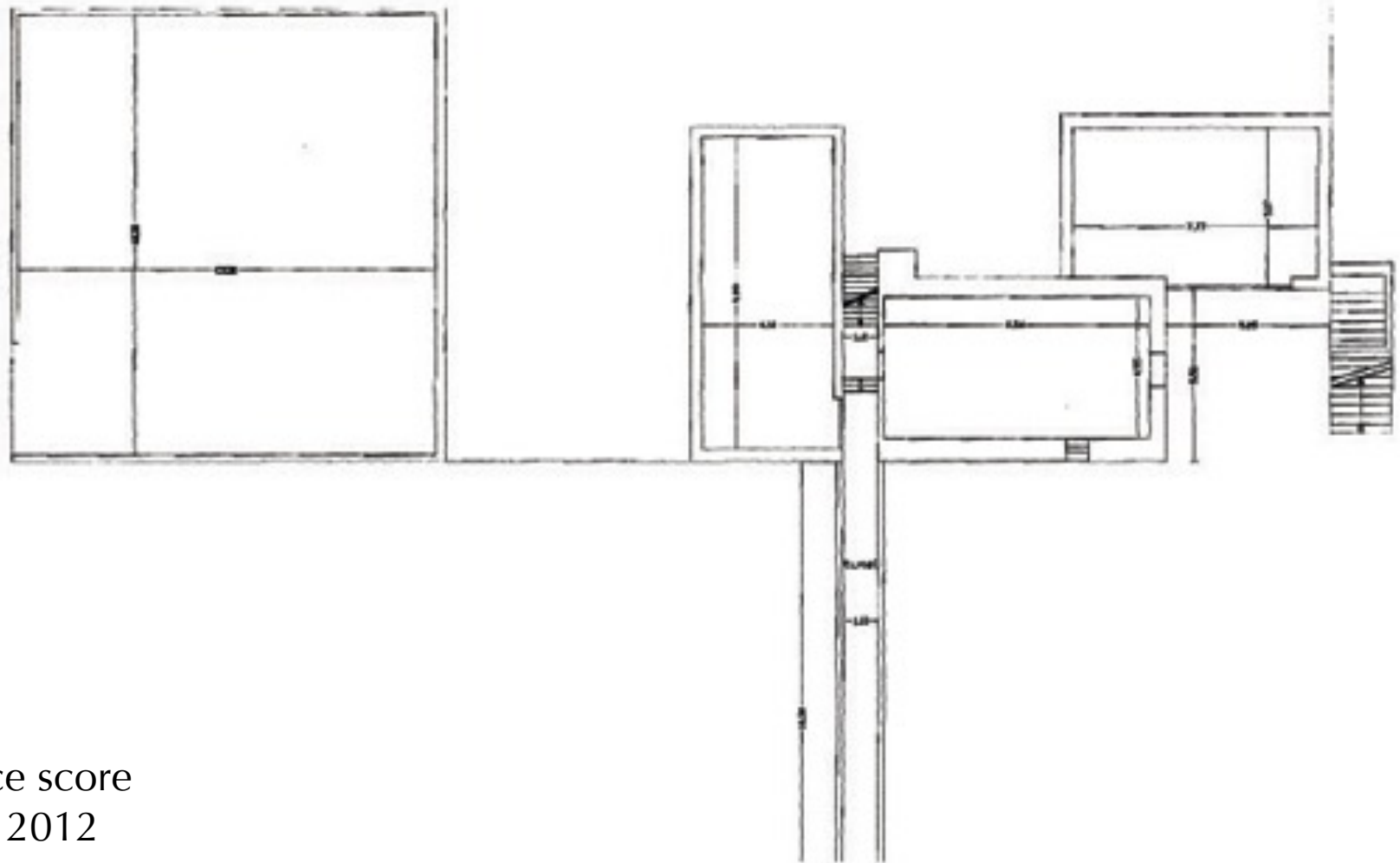
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Batroun Concrète (2.1 - 2.9)



Performance score
Seth Ayyaz 2012

Batroun Concrète (2.1 – 2.9)

Batroun Concrète (2.1, 2.3, 2.5, 2.7,2.9) emerged from Batroun Concrète 0.0, a fixed 2-channel electroacoustic piece.

This scores structures a nine-part site-specific composition which alternates sections for stereo loudspeaker, with four live performances.

Batroun Projects was a multidisciplinary residency arts space; a multi-story house on the beach in the north of Lebanon. It was a place of dereliction, a potential and oneiric space, an exercise in negative capability. It had been empty for 30 years.

The motivations and intentions that lay behind the construction of a house, currently known as the Batroun Project, on the outskirts of the town of Batroun in Lebanon are unclear. We are compelled to speculate. That it was never completed is certain. That it was built sometime in the mid-1980s, during the war, is certain. That it was shelled is clear.

The significance of its proximity to a Syrian checkpoint is conjectured upon. That no other structures in the area were targeted is the case. Perhaps the structure and fabric of the house contains certain clues. The large construction of concrete, with multiple rooms, in a typical flat roof style, is perhaps unremarkable. It gives the air of a thwarted seaside villa. It sits set down from a road, on the approach to the town, right by the sea. It was never finished, and abandoned (presumably after the rocket attack).

There is a strange contradiction between its external and outward facing aspects and its internal spaces. Hidden within are a series of interstitial spaces, false floors, secret storage recesses, and in the basement a sealed, vast, inaccessible void containing water. A tunnel runs from the house down to the sea, not visible from the road.

Batroun Concrète (2.1 – 2.9)

Sounding in The Flesh: Basic-Level Cognitive Strategies

The nine movements each draw on different basic cognitive models, the metaphors of spatial-relations, which underpin thinking which is described in Lakoff & Johnson's influential *Philosophy in the Flesh* (1999). These authors describe the way in which our conceptual apparatus projects outwards from the basic conditions of being a body oriented in a world.

In the score these basic schemata are indicated in square brackets [].

[Container] schema deals with a bounded space within a defined region. It constructs an interior/exterior. It protect the containers contents, restricts their motion and renders the interior inaccessible to vision.

[Source-Path-Goal] schema constructs a trajectory, a movement from source location to a final destination.

[Orientation and Bodily Projection] schema deals with orientation and spatial position, the way in which our bodies shape conceptual structure.

“There is a relatively small collection of primitive image schemas that structure systems of spatial relations in the world's languages. Here are some examples...” (ibid: 35)

[Perimeter -> Centre] [Movements have trajectory] [Contact]
[Adjacency] [Container] [Iteration] [Cycle]
[Approach-Recession]

Lakoff, G. & Johnson, M. (1999) *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*. Basic Books.

Performance Notes for Batroun Concrète (2.1 – 2.9)

Method and Equipment:

1. The piece unfolds by alternating playback of precomposed, fixed duration media recordings (sections 2.1, 2.3, 2.5, 2.7 and 2.9, on computer or CD) with live performed parts (sections 2.2, 2.4, 2.6 and 2.8).
2. The live performances may involve any number of agents and be of any duration.
3. Two high quality loud speakers and a subwoofer are for stereo diffusion, to achieve immersive intensity, with loudness set to room.
4. One high quality stereo microphone (condenser preferred) or two mono microphones (in stereo cross-pair configuration) to amplify objects.
5. Microphone(s) connect to mixer where gain/EQ is adjusted. Mixer amplifies playback of fixed electroacoustic parts.
6. Microphone(s) are to be muted during playback of fixed electroacoustic parts to avoid feedback.

Global Constraints for Live Performances:

Constraint 01: Objects are defined as any materials found in and around the Batroun Project. Only these may be used, in conjunction with the architectural acoustics and recording / amplification equipment.

Constraint 02: In live performance, the agent(s) are free to couple themselves, in any way suitable, with the objects and the acoustical space, forming an assemblage system for generating sound enactively.

Constraint 03: The purpose of the live performance parts is to speculatively explore what that sonic assemblage can do, to find what might be possible.

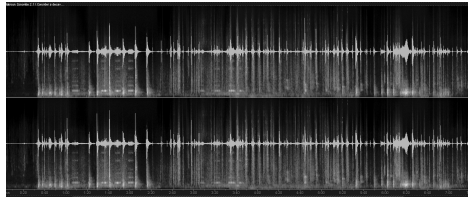
Constraint 04: The intention is to sonically preserve the unfolding enaction between performer body - objects - acoustic- ears. Once the sonic assemblage is sounding, sounds cannot be retrieved, only reconsidered, embellished, or abandoned.

Local Constraints:

- The score on the following pages sets out an overall schematic for the piece, and provides local constraints for each section (2.2, 2.4, 2.6 and 2.8).
- Each page consists of an image, fragments of text and additional notes which are to be freely interpreted while respecting the constraints (global and local).
- The performer-agents have complete latitude in interpreting these components.
- Each of the four live parts is intended to be sonically distinct. They do not imitate the recorded sections, but share the same constraints. They are to be congruent but distinct.
- This score does not specify the sounds themselves, nor their relations in time.
- The score offers a set of considerations to bear in mind, which set the parameters of each speculative performance, emphasising the central idea to be articulated in real-time performance.

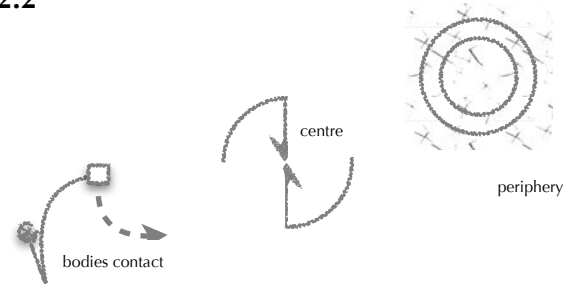
Batroun Concrète 2.1 - 2.9 Schematic

2.1



play stereo file 2.1: duration 7'24"

2.2

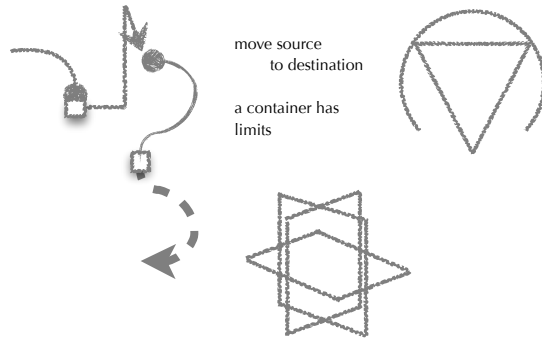


2.3

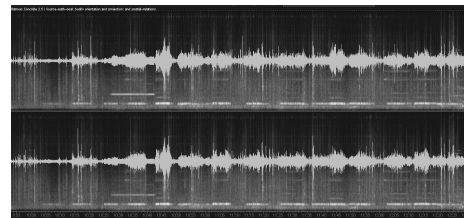


play stereo file 2.3: duration 2'12"

2.4

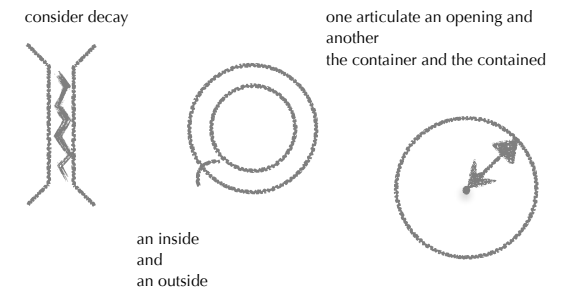


2.5

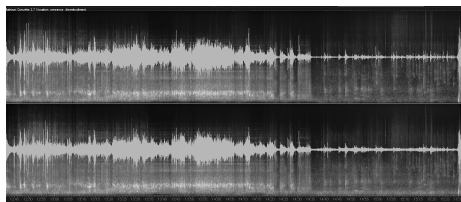


play stereo file 2.5: duration 2'43"

2.6

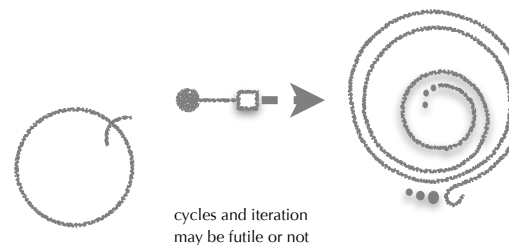


2.7

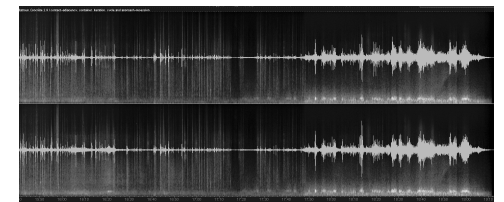


play stereo file 2.7: duration 2'54"

2.8



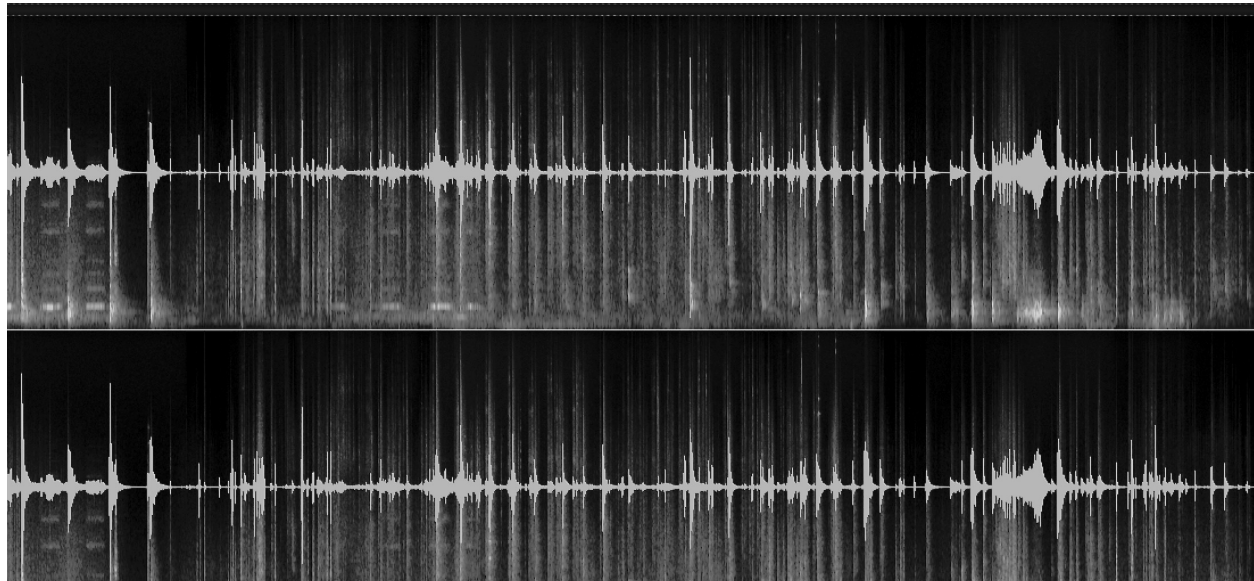
2.9



play stereo file 2.9: duration 3'33"

2.1 Consider decay

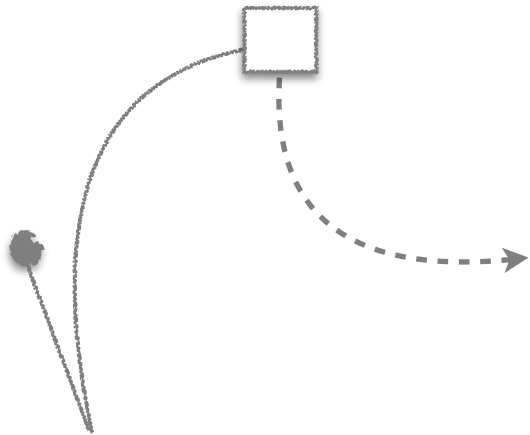
play stereo section 2.1
duration 7:24



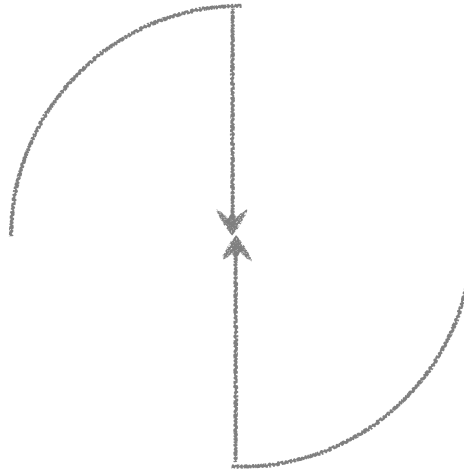
2.2 Live ...

Relates to 2.3 and 2.7

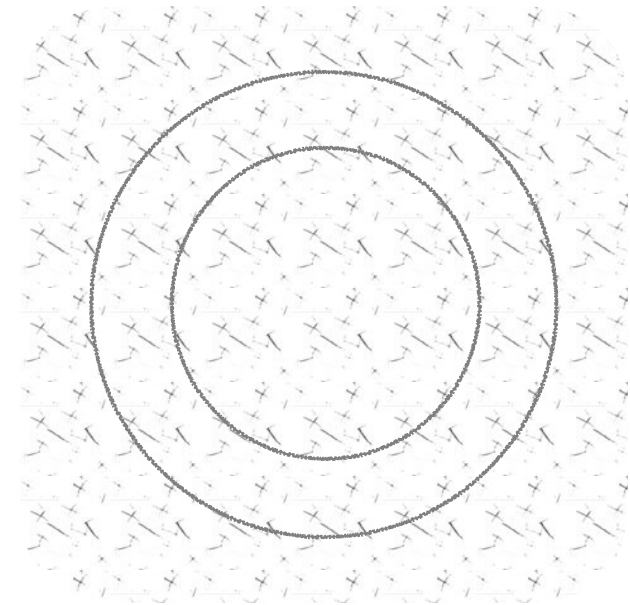
Bodies contact. They have a periphery and a centre



[Movements have trajectory]



[Perimeter -> Centre]



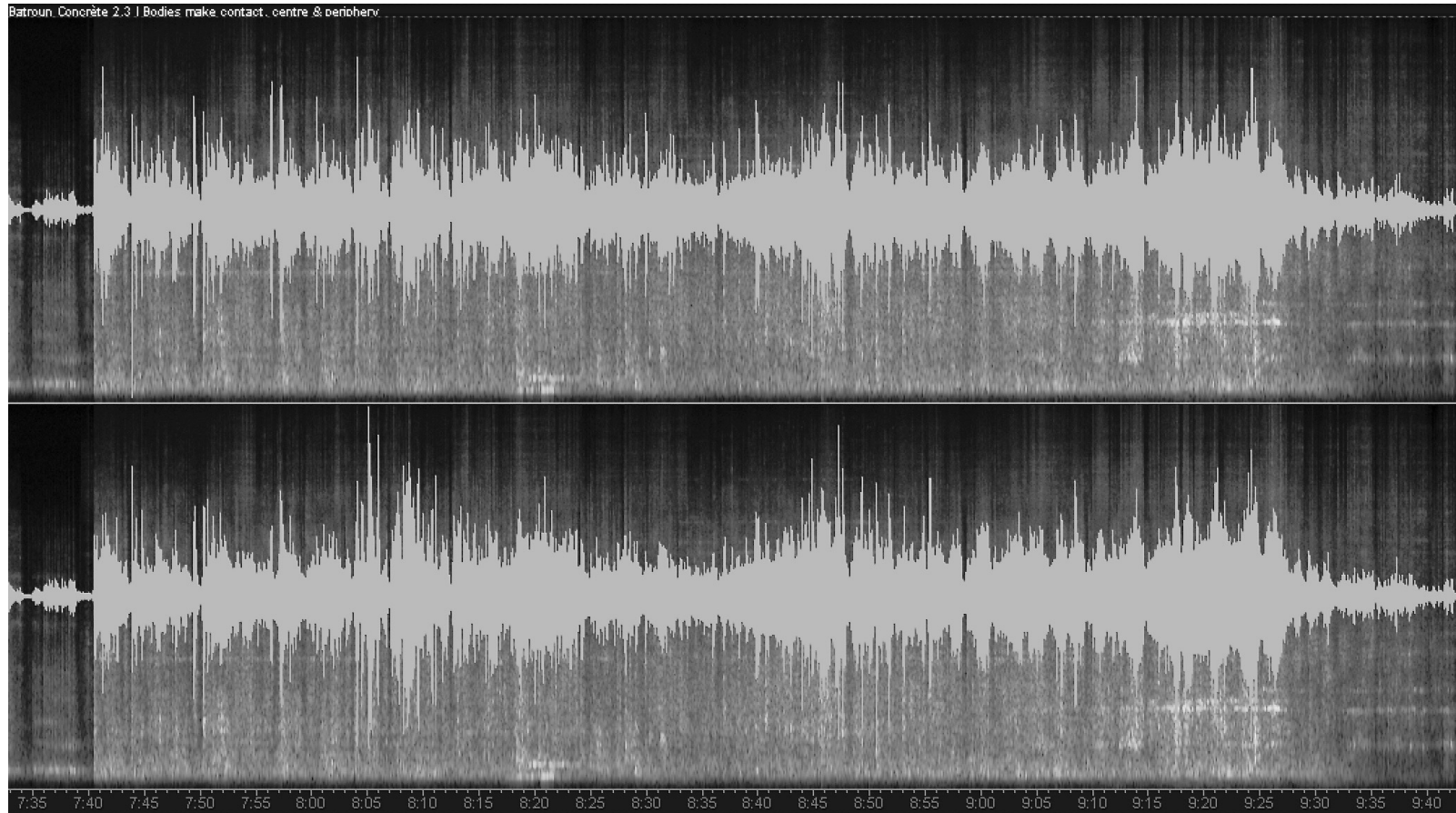
[Container] [Source-Path-Goal]

There is contact between objects and bodies.
Fusion and enfolding into one another.
Figure-ground differentiation becomes indistinct.
Noise = Ganzfeld

2.3 Folding a periphery

play stereo
duration:

section 2.3
2:12

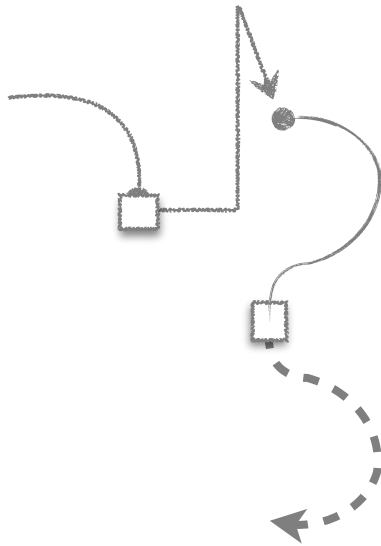


2.4 Live ...

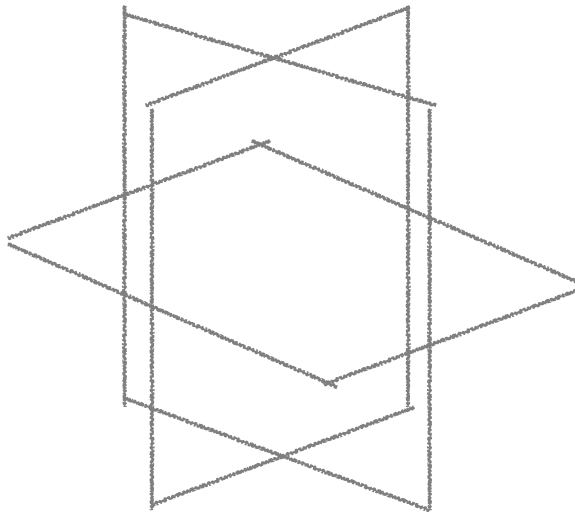
Relates to 2.5

**The source-path-goal constructs a trajectory, a movement from source location to a final destination.
The bodily projection schema deals with orientation and spatial position**

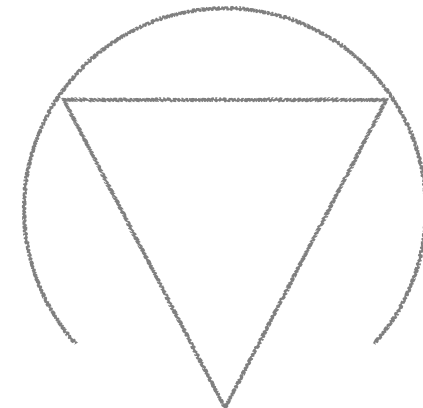
[Basic-Level Cognitive Models]



[Source-Path-Goal]



[Orientation and Bodily Projection —————]

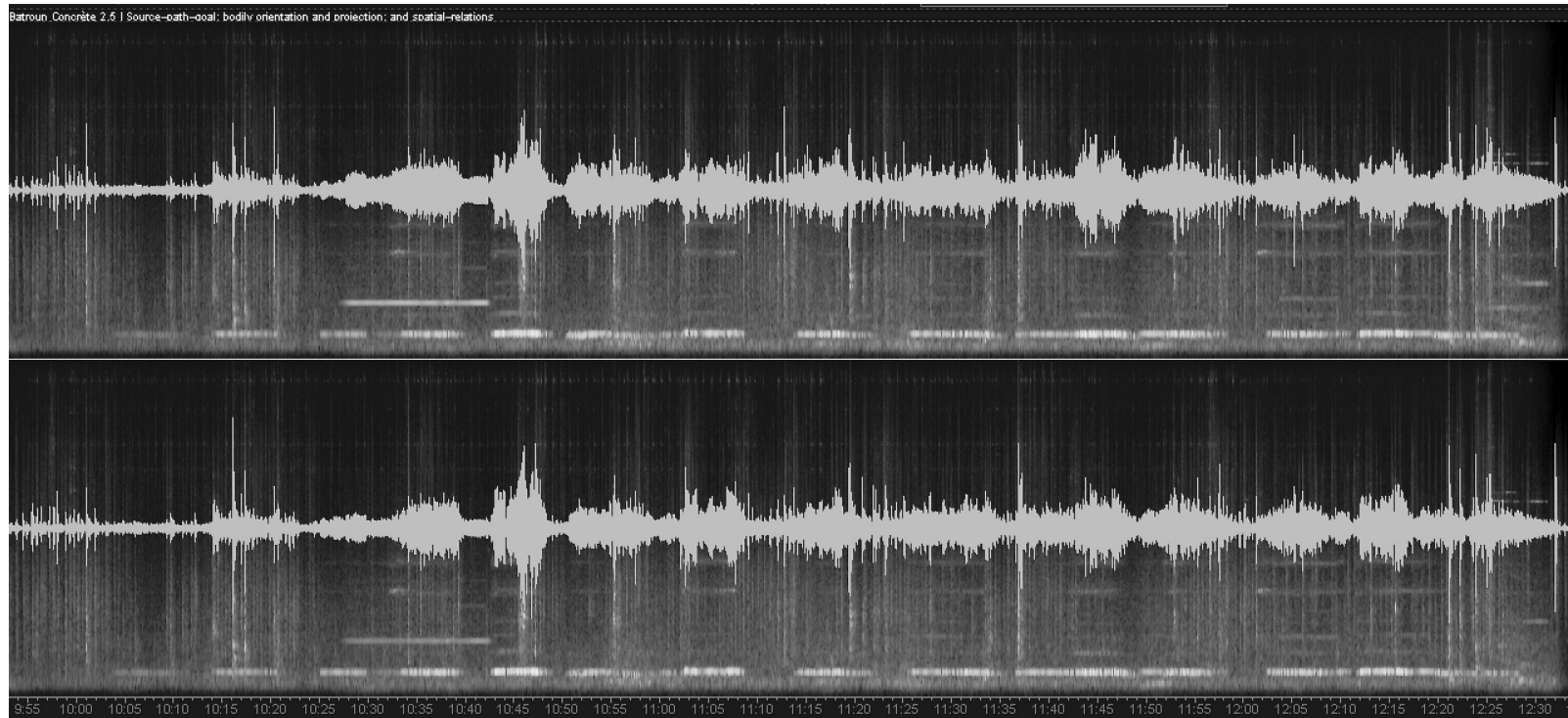


Organised pitch and breath
Rhythm
Pace
Ambulatory-ambulant
Oscillations
Gait as frame
The human form as reference

2.5 Contact a centre

play stereo
duration:

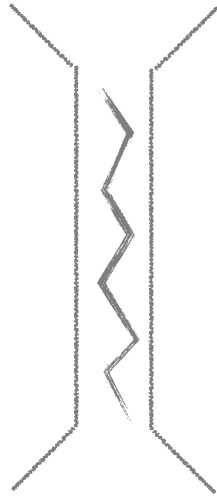
section 2.5
2:43



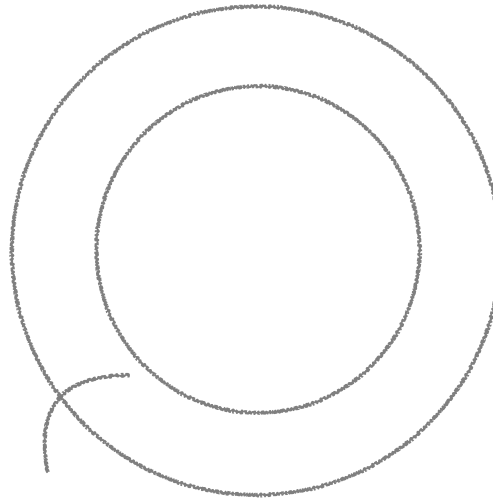
2.6 Live ...

Relates to 2.1 and 2.3

[Basic-Level Cognitive Models]

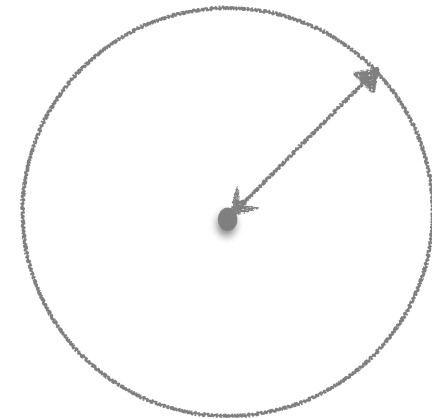


[Contact] [Adjacency]



[Centre-Periphery]

Consider a decay
An inside and outside
One space articulates an opening and another
The container and the contained



[Bodily Orientation]

Static, rotation of surfaces at a centre (rather than periphery in 2.3)

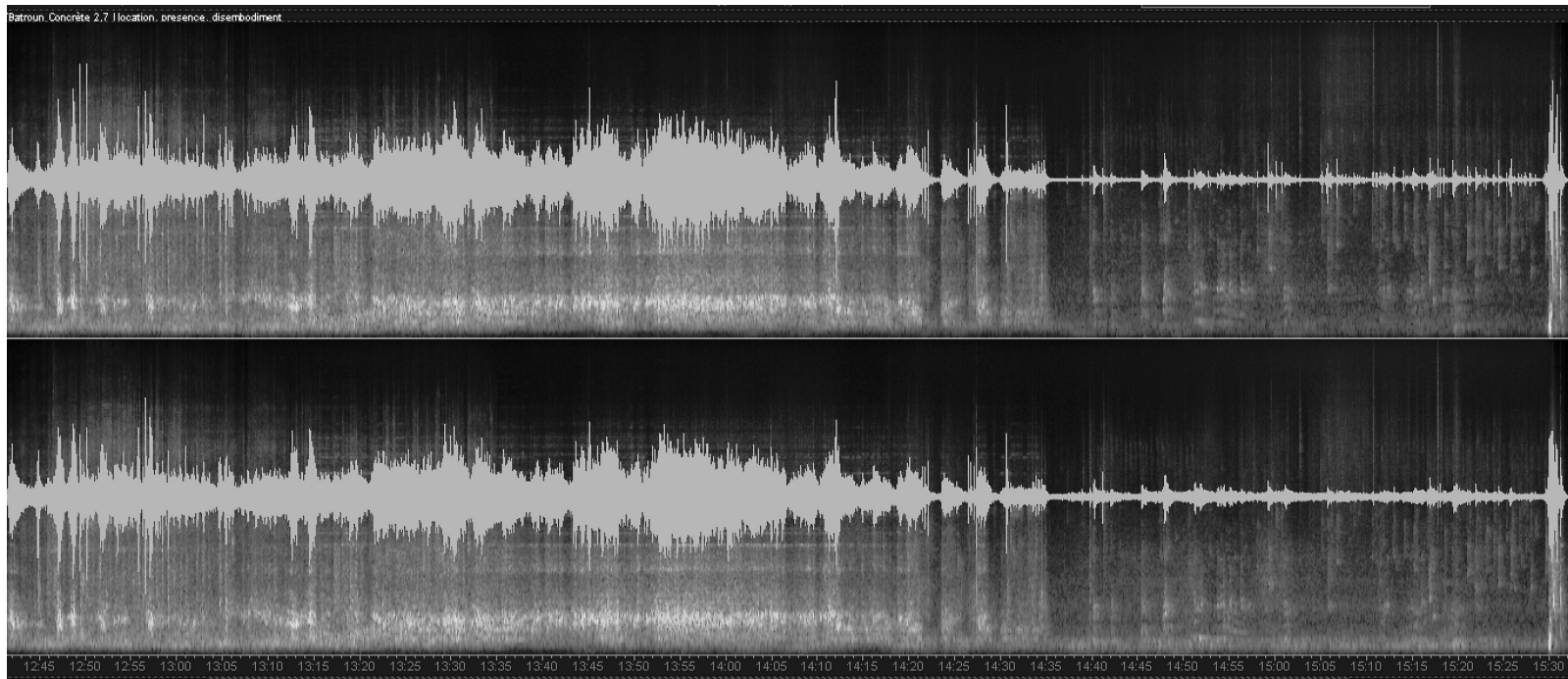
Contact - surfaces against one another

Emergence of one space, into another, into another

Where are you? (Location, presence, telepresence, identity - one is heard close by, another is absent)

2.7 Are you where?

play stereo section 2.7
duration: 2:54



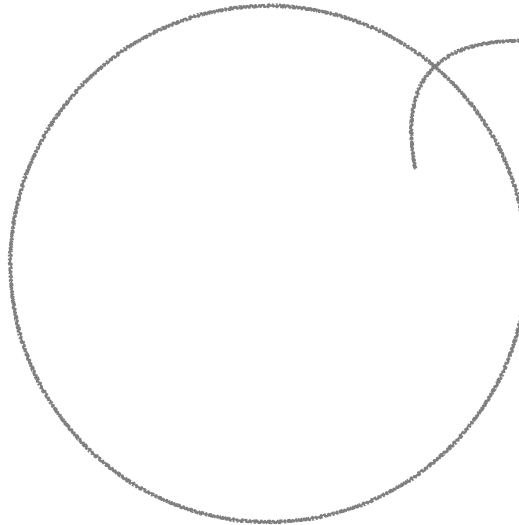
2.8 Live ...

[Basic-Level Cognitive Models]

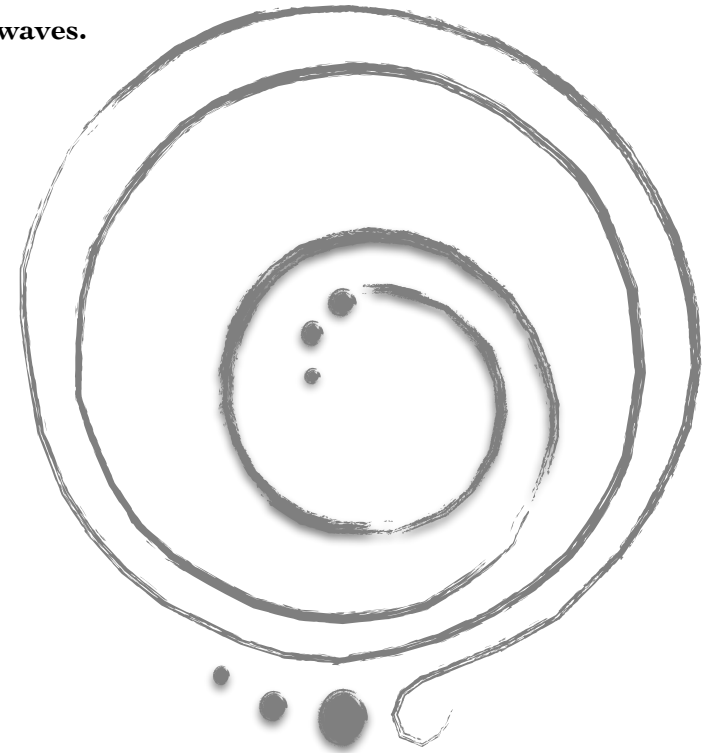


[Contact] [Adjacency]

Cycles and iteration.
Repetition may be futile or not.
Elements approach and recede. There may be waves.



[Container] [Iteration]

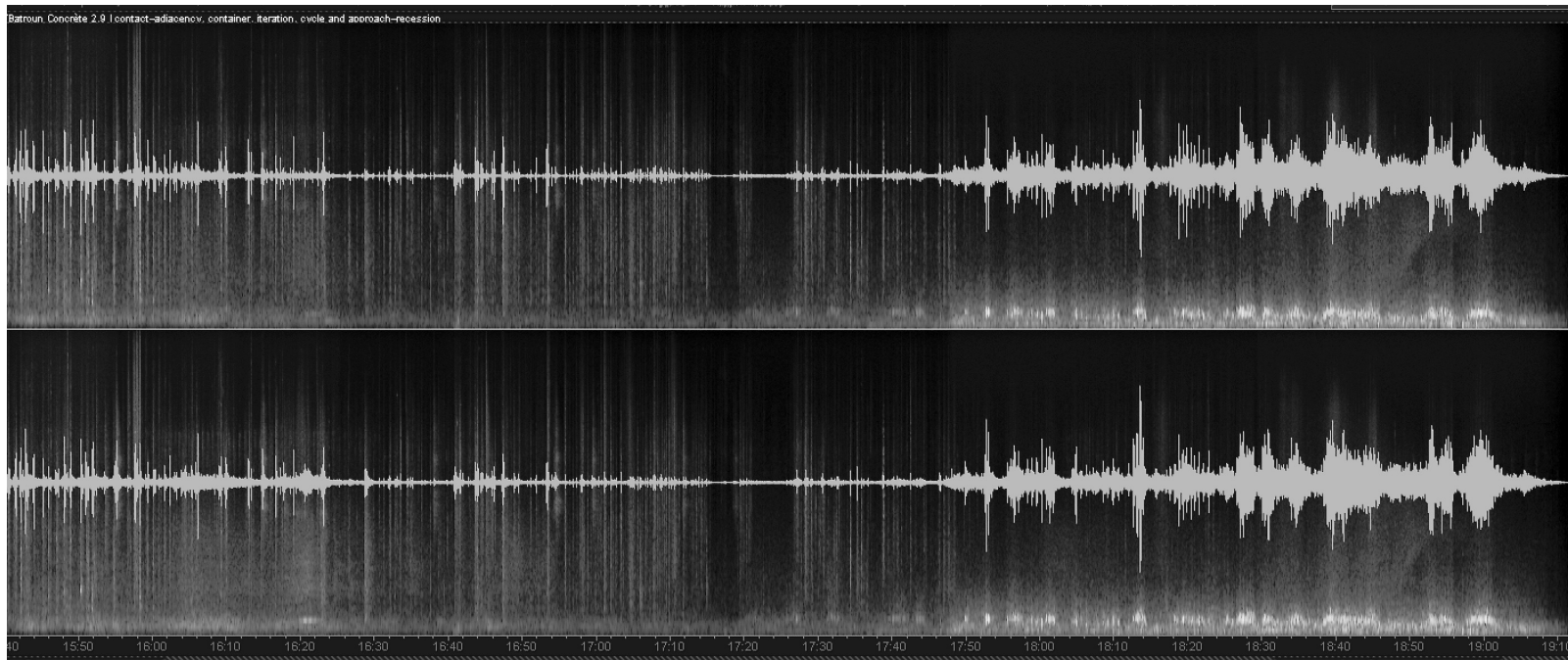


[Cycle] [Approach-Recession]

Earth		Air
	Aether	
Fire		Water

2.9 Elements and aether

play stereo section 2.9
duration: 3:33



Batroun Concrète 2.1 - 2.9

Performance Score for the Batroun Art Space, Batroun, Lebanon

