

STAND

[part I of the ongoing **TASK** series]

Ryan Carraher (2020)

- Any number of performers may take part in a performance. Participants need not be professional musicians.
- This piece can last for any duration. The entire piece is an attempt to complete a task. Ideally, the piece would end if/when the task is completed. Due to the nature of this task, you may end the performance as desired.
- Requirements
 - Chairs (the “louder”, “creakier” the better [i.e. a wicker chair, rocking chair, unstable folding chair, a rolling desk chair...]: one chair per performer)
 - An amplified space
 - Each performer needs to be close-miked (minute movements, rustle of clothings, sounds from the chair etc. need to be picked up)
 - (Optional variation or addition) attach contact microphones to various areas on each (or a subset) of the performer’s chairs
 - A mixer/speakers
 - (Only necessary for version two) an “apparatus” [or “apparatuses” (see below)] of objects, and blindfolds (one per performer)
- Instructions
 - Begin by solemnly entering the performance area in a disordered yet lethargic swarm (like zombies coming out of the brush); do not acknowledge the audience
 - Take your seat
 - Attempt to complete the following task:
 - Attempt to stand up out of your chair as normally as possible while remaining absolutely silent. You must complete this **without making a single sound** (purposeful or accidental)
 - If sound occurs (i.e. the rustle of clothing, the chair creaks, your footfall is audible, the microphones pick up the shifting of your weight, you hit an object in the apparatus...) you must stop your attempt and re-take your seat (as quietly as possible)
 - Repeat until you have assumed an upright position without making a single sound.
 - It is important to remember that your standing must be **as normal as possible**. Attempt to find the razor’s edge between normal habitual process, and micro-adjustments to maintain silence.
 - If you are ending the work before this goal is achieved, each performer simply walks off when they feel inclined and the work ends when there are no more performers on stage.
- Version two modifications
 - Version two follows the same instructions as above with the following additions:
 - After the performer’s take their seat, they put on their respective blindfolds
 - Stage hands then bring out the “apparatuses” (not all performers need to have an apparatus. A subset can be identified)
 - Proceed in the same manner as version one (above)

- Apparatus
 - These apparatuses are homemade “mobiles” of objects. It is important that the arrangement and identity of the objects remain unknown to the performer that will be interacting with said apparatus. They can be constructed by an outside party or the performers can construct them for each other.
 - The identity and arrangement of constituent objects should be different each performance.
 - The idea is that the apparatus is a mobile-like structure which suspends objects on strings inside the performer’s space. It functions as an obstacle, something that makes the production of sound more likely.
 - As they attempt the standing task, the performers will now have to navigate an unknown space of sonic objects and increase the likelihood of the task being failed.
 - An example apparatus could be an array of boom microphone stands with found objects (cartons of milk filled with buckshot, bells, wind-chimes, beads, rattles, etc.) suspended at varying heights and distances, relative to the performer, with string or fishing wire.

- Documentation/Naming
 - Document each performance as a video
 - Every performance is assigned an “attempt number”
 - The premiere of this work is entitled *STAND [attempt #1]*
 - Each subsequent performance is assigned the next number (check my website or email me to get this information)
 - ryan@ryancarraher.com
 - If more conceptual context is desired please visit my website