RE: David (1995)
for David Manson
Gustavo Matamoros

SCORE:

1- Device a strategy for performance regarding when to start the tape. Choices are:

a- Start tape with the first trombone sound
b- Start tape anytime before or after the trombone has begun
NOTE: a stop watch will help in this process

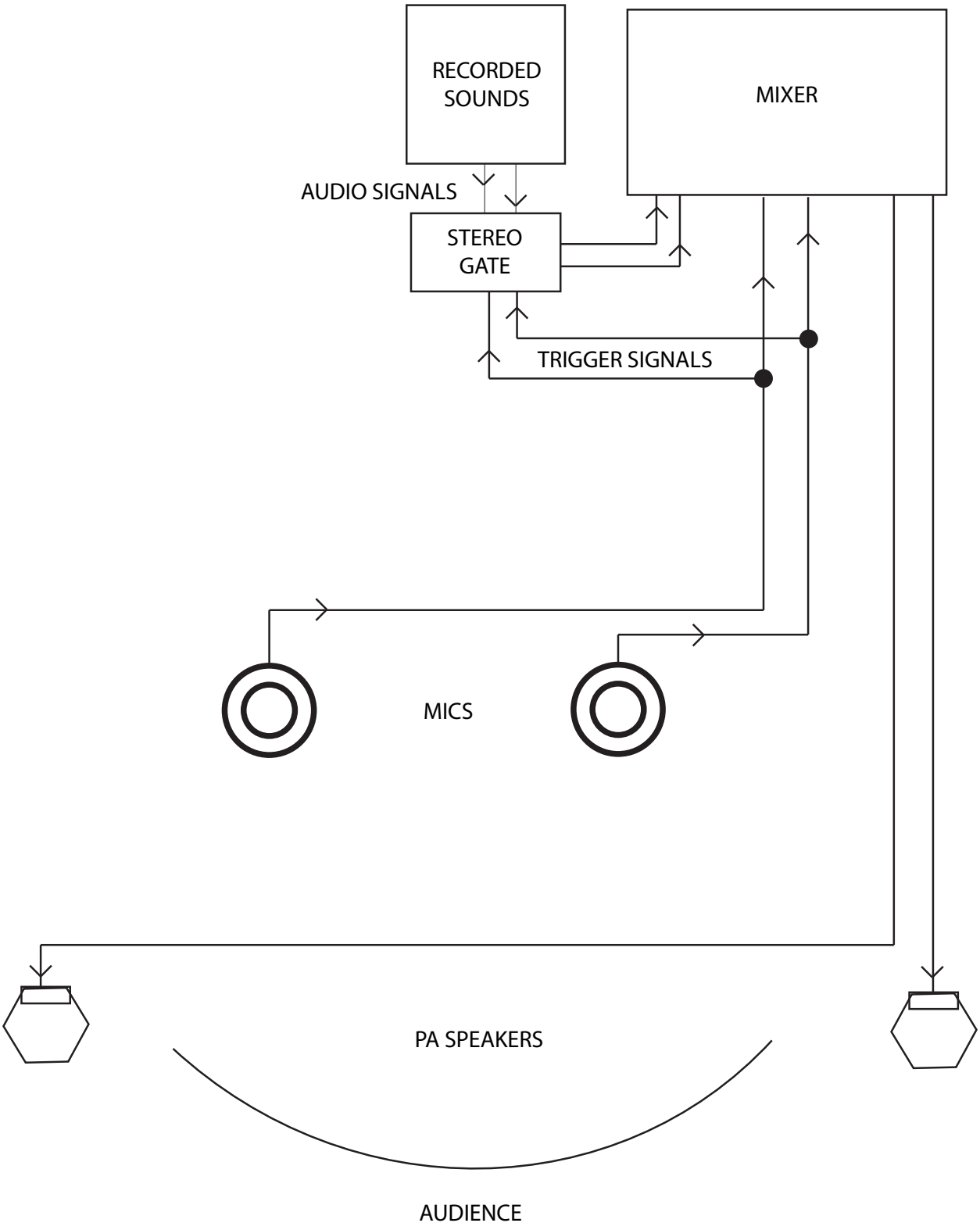
2- Play a sounds on the instrument until a gate opens, revealing a pre-recorded sound

3- Use that pre-recorded sound to decide your next move

4- The duration of the tape is 6' 30"

This piece was commissioned by David Manson

RE: DAVID
SETUP SCHEME



RE: DAVID is a “gated” piece. Its performance system involves the use of noise gates to hide pre-recorded sound from the audience—sound which is heard only as the performer triggers the gates open while paying a live sound.

The eye-brain connection can be physically interrupted by the eyelids, which, aside from their protective function, block the flow of external visual information to the brain. The ears are not equipped with such a device, and I think it is because of this that our brains have developed a sort of virtual ear-gate or window that identifies certain sounds as noise. The brain then blocks them out—creating a silence of sorts—in order to free itself to attend to other things. It is interesting that many people close their eyes in order to open their ears. In contrast, while performing "Music for Solo Performer" Alvin Lucier must close his eyes in order to produce sound at all.

Air conditioners are quite popular in places like Miami, where it can be hot and muggy any time of the year. Everyone claims the need for temperature control and, if not every home, certainly every car, business and public space has and operates air conditioners incessantly. But these machines run all day long and temperature control is not all there is to it. In my opinion, the popularity of the air conditioner is in its ability to define space and shield people from unwanted random noise and information. It provides silence or at least a quiet of sorts by rarefying the environment. It makes us feel protected. With air conditioning there is now less of a need for windows on the walls and its use has given birth to a new kind of window. One we can control in the same way we do a thermostat.

More and more we use TVs, telephones, radios and now computers as windows to the outside world. They strive to engage our full attention more actively than a regular window would, given that disconnection is only as far as the OFF button. These and other thoughts have been in my mind while developing these gated pieces.

RE: David and other GATED pieces are designed to give the performer an intuitive ON/OFF button—responsive to changes in amplitude—that controls the flow of information emanating from a tape. The performer improvises musical materials in response to that information and opens and closes the electronic *window* by the act of playing and stopping. These pieces are amorphous and their effectiveness is dictated by the quality of each moment.

RE: David was created for trombonist David Manson who commissioned the work. It was completed in the summer of 1995 and was premiered by Mr. Manson on April 20, 1996, during SEAMUS '96 at Birmingham Southern College, in Birmingham Alabama.