

## 15 maps for becoming a concept

Ido Govrin  
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'15 maps for becoming a concept' is a piece for varying number of performers which was written as an artistic response to the philosophy of Gilles Deleuze and Felix Guattari. It may consist of acoustic or electronic instruments as well as no musical instruments at all (i.e. performers of any artistic practice). The duration of the piece is not (and should not be) predetermined; the piece should come to an end while playing, as a self/social artistic decision. If more than a single performer is playing, a common musical key can be agreed on but this is not obliged.

The piece is made out of 15 maps (size A3) containing structures, lines of flight and dwelling places as of the performance instructions as detailed below. Each performer can choose to perform neither, few or all of the maps during the course of the performance; following that, each map can be seen as an independent piece within 'the' piece. The duration of performing each map is player dependent.

In order to internalize the score on a deeper level, the following drill is suggested prior to usual rehearsals: each participant holds an arbitrary map in front of him, approximately 20cm away from his eyes and meditates on the map as if he/she is now playing the piece. Play the maps in your head, switch maps, experience it physically, dwell and escape it then become a concept.

Relief/Outline: Structure #1 – Structural sounds. Structure here means producing and controlling the various elements of sound you produce such as tone, amplitude, compression, timbre, duration, color, development, physical tension on the instrument (and so on) in a structural fashion (or in a traditional way or obvious one to a specific case). The player can choose which of the various elements he or she produces as for the momentary structural gesture. This obviously can be changed during the map/s. The performer should perform the element according to his understanding of the term 'structure'. The performer should follow the relief/outline freely in all direction, starting at an arbitrary point. This following, though, has an effect on the various elements being carried out in any way the performer wishes as well as enabling him to travel across the map to different areas.

Beige background: Structure #2 – Popular tune of any kind (that can relatively be recognized by the audience).

Continuous black/white line: line of flight – Produce noise/tone/sound (or a sequence) that escapes the current structure or dwelling place being played, extremely contradict the later. Follow the line at any speed you wish and metaphorically use it as a modulator for the sound being produced. Draw a diagonal line that can not be placed on the harmonious vertical line or on the melodious horizontal line, a diagonal line that drags sonic mass towards variable uniqueness, though at the same time breaks it within the given time-space that determines its density and movements over the current map being played.

Blue territory: Dwelling place #1 – Sustain tone of any duration. Tone is very clear. Any evolvment or change in tone is geometrical dependent and characterized by nothing else. Evolvment, if any, should carry out very slowly.

Green territory: Dwelling place #2 – Silence of any duration. Any evolvment or change in silence is geometrical dependent and characterized by nothing else. Evolvment, if any, should carry out very slowly.

Concept; come into being, becoming. It refers to other concepts on the same plateau, splits into other concepts, which being assemble differently, but constitute regions of the same plateau; the concept extends to infinite.

Concept; can be assembled, hence, a multiplicity. Rescued from chaos by defining borders of a universe that explains it, therefore, contain an irregular outline which characterized by the combination of its parts [finite number of parts (with consistency)]. A fragmented whole, broken assemblage



