

# 200-buttons

## *Explanations:*

### **The sound-buttons**

The performance of this piece will be recorded live by 200 Sound-buttons. 5 assistants are needed to do the actual recording during the performance.

For the assistants:

To record, slide the switch on the back of the button to R (Record). By press the button, the device will record 10 seconds of sound. A red light will blink during the recording to let you know that it is working.

To save the recording, slide the switch immediately after recording to the P (Play).

Upon completion of the recording, please hand the buttons out to the first row of the public. Instruct the public that they should then slowly(!) pass the buttons back to the people behind them, and they to the next row, and so on and so forth. This should not be done in unison, but rather when one has completed a recording then go directly to the first row of the public. Please be sure to do this softly – wearing soft-souled shoes maybe a good idea.

The assistants should simply recorded each musician randomly.

For the musicians:

Every page will have a fixed amount of buttons assigned to it. ex. NR ...

Once all the buttons for a specific page have been recorded and handed out to the public, the musicians may then choose to go on to the next page.

Be sure to continue repeating material from the previous page even when moving to the next page. This will create the 'flow' that this piece requires to ensure that are no gaps or wholes in the music.

Follow this process for the entire piece.

The musicians determine the tempo of the piece collectively. The longer the group waits to continue to the next page, the longer the duration of the piece.

Instructions for the public (*The audience should be informed of their role before the piece begins, perhaps even before the concert begins.*):

By pressing on the sound button, the recorded material will play (for 10 seconds.) A light will turn on for the duration of the playback. One (the audience member) may choose to replay the button any number of times before passing it

on to another person, however the buttons should make their way to the back of the hall and then back again to the front. Therefore, do not hold on to any one button too long. If one receives a button from the front, pass it towards the back, and vice versa. If one already has a button and then receives another, simply pass the extra one immediately on to a neighbor.

The buttons will be given to the first row of the public by the on stage assistants. The first row will start the backward motion of the buttons. Once the buttons reach the last row of the audience, this row should then hand them back to the row in front of them and so on. The direction of the buttons is thus now reversed and headed back towards the stage.

At the end of the piece, the musicians will abruptly stop playing. If you are holding a button, do not press it again. The sound of all the buttons collectively will die out in roughly 10 seconds.

\*Alternative ending: When the musicians abruptly stop playing, the buttons should be placed in a pile on the front of the stage by the front row of the audience or by the assistants.

And finally, when playing the button, please hold it in the air. This will create a 200-speaker surround sound system!

## **Performance notes:**

First of all, the level of the musicians and that of the buttons (which are closer to the audiences' ears) need to interfere with each other. This balance will need to be made in the concert hall.

To determine the tempo (or tempi), a trial can be done during rehearsals using only 20 buttons.

Use the following indications to determine which series to play:

P1: Guitar

P2: Oboe

P3: Trumpet

\*If there is no indication, the players may choose ad lib. between the series. However, do not repeat a series continuously.

It is possible to lengthen the piece, or to accommodate a larger audience by doubling, quadrupling, etc., the amount of buttons.

Trumpet:

Please use the mutes as indicated.

Slide/Guitar:

Please use a Fuzz pedal and delay for the long notes.

During the quicker passages follow the contour of the series. As the piece continues, use more and more glissandi between the notes.  
Please use a pitch shifter (+1 octave) for the high notes.

**Set up and lighting:**

The musicians should be spread out on the stage. The musicians themselves can determine the specific positions.

Each musician should be isolated by a profile/spot light and lightly lighted from front, too. The audience should be dimly lighted.

\*In the case of the alternative ending, the pile of buttons should also be lighted by a profile/spot light.