

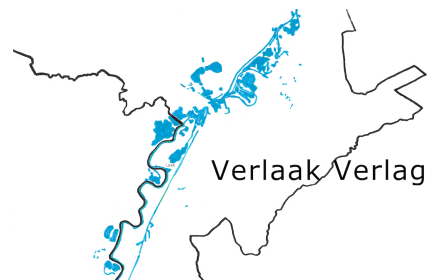
# Keep your radio warm

For 10 - 17 performers  
& Electronics  
Performing for radio broadcast

Written for  
Dirty Electronics (UK) at  
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## Concept

In a radio studio performers are separated from their audience, but their disembodied music enters people's homes. Thus, by playing live on the radio performers are personally disconnected from their audience, but at the same time they might be providing company for someone who is alone at home with the radio on. In this case their actions could, unknowingly, be comforting. Conversely, the music coming from a radio can be listened to as distraction: whilst cooking for instance. John Cage describes a hierarchy in music, where 'it is better to make a piece of music than to perform one, better to perform one than to listen to one, better to listen to one than to misuse it as a means of distraction [...]'.<sup>1</sup> I therefore decided that my radio work should try to communicate with the audience. The work will be giving affection, but will also be asking for affection in return. I achieve this by talking to the listener at home, and asking the listener to imagine the situation within the radio studio. Through this the listener has the potential to vicariously share our experience as performers.

The listener becomes the performer, with the music needing to be made at home and the sound from the radio being merely a score. I created instructions for the listener by focussing on the idea of using their ear as instrument. In these instructions the listener's ear can be moved to different positions in space by turning the head, or can be filtered or blocked. Another composer inspired by such ideas is Gerhard Stäbler (1949 - ): 'The listener is challenged to play an active part in the creation of his own experience [...]'<sup>2</sup> by tapping the ear, covering, uncovering [...] underlines the point that humans can not only make sound, but also obstruct it'. Further examples are David Helbich's (1973 - ) *Keine-Musik: earpieces* (2013) and Mauricio Kagel's *Privat* (1968) 'for lonely listener in domestic setting'. What all of these pieces have in common is that they create a small personal environment or space for the audience. Each performance of the piece is personalised by the performing audience. This is interesting because the audience isolates him/herself to fully commit to the piece and without this engagement the piece cannot exist.

The score is a set of text instructions to be read and conducted by one or two performers. The spoken text was originally written in English but can also be translated. It was for instance translated into Czech for the first performance.

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<sup>1</sup> Cage, J. (1973). *Silence*. Middletown, Connecticut: Wesleyan University Press, p.64.

<sup>2</sup> Gottschalk, J. (2017). *Experimental music since 1970*. New York [i pozostale]: Bloomsbury Academic, an imprint of Bloomsbury Publishing, p.165.

## 1. Performers & material

- 10 to 17 performers
- Any instrument, digital or analogue circuit to produce soft white noise

Build or find (approx. 8 to 15) circuits/instruments to produce broadband radio noise. Consider that the circuits need to be moved in the space, need to be turned off and on easily and need a volume control. If it does not have a volume control, consider covering the instrument with a (filtering) object, such as a tin can, to make the sound quieter.

Performers:

Conductor: Conducts the noise group.

Reader: Instructs the radio listener and noise group

Noise group (approx. 8-15 people): This large group is positioned in front of the *conductor* and *reader*. They create broadband noise sound on (self built) circuits/instruments.