

# With you - Restating De Staat

For large ensemble & audience interaction

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**Concept:** “With you - Restating De Staat” gives, in opposition to De Staat, also a voice to the audience. The audience directs the discourse and development of the music. Each audience member receives a little whistle, similar to what is used during street demonstrations. The audience is given a signal to make a cloud of sound with the whistles and the loudness of the sound conducts the musicians. The score/instructions for the musicians consists of a tension line, building towards and away from Plato’s ambitions. How softer the audience is, how closer the music transforms to Plato’s ideals. The loudness is not measured in an exact manner but by feeling/ear. This means that also the musicians have to listen to each other to find out what the majority of musicians has chosen.

Plato  
Soft audience  
Dorian melody



Anti-Plato  
Loud audience  
Lydian melody

**The score:** For 6 to 60 musicians - Open instrumentation  
The length of the piece is free but the entire score should be explored before ending it. All musicians carry in addition to their usual instrument, the same (audience) whistles. The musicians can trigger the audience to start whistling. The whistles can also be handed out by other performers while the performance has already started, this can build up a first tension arc.

The musicians individually listen to the sound of the audience and continuously analyse the loudness of the audience. They divide the loudness of the audience in 8 levels and follow the score. Everyone should always play strictly in the written tempi but follow, in relation to the loudness of the audience, an individual route through the score. It is fine if some musicians have chosen another line to play. A possible development/time structure can be build up by asking all musicians to increasingly follow their own path, analyzing the loudness of the audience in an increasingly individualistic way.

\* Written in concert pitch  
\* The last note of a line is not played when the same line is repeated.

**Audience is louder** (upward arrow)

148 Ancient Greek Lydian mode (natural) - small interval melody  
*ff* Play as individual  
2 notes in the space of 1 beat and very occasionally  
1 note in 1 beat.

144 Ancient Greek Lydian mode (transposed) - small interval melody  
*f* Play as individual but a tiny bit more connected to the others  
3 notes in the space of 1 beat and very occasionally  
1 note in 1 beat.

146 Ancient Greek Lydian mode (natural) - perfect interval melody  
*mf* Play as individual but a little bit more connected to the others  
2 notes in the space of 1 beat and very occasionally  
1 note in 1 beat.

142 Ancient Greek Lydian mode (transposed) - perfect interval melody  
*mp* Play as individual but a bit more connected to the others  
3 notes in the space of 1 beat and very occasionally  
1 note in 1 beat.

**Audience is softer** (downward arrow)

146 Ancient Greek Dorian mode (transposed) - small interval melody  
*mp* Play as individual but connected to the others  
2 notes in the space of 1 beat and very occasionally  
1 note in 1 beat.

142 Ancient Greek Dorian mode (natural) - small interval melody  
*mp* Play less as individual and be connected to the others  
3 notes in the space of 1 beat and very occasionally  
1 note in 1 beat.

148 Ancient Greek Dorian mode (transposed) - perfect interval melody  
*mf* Play not as individual but be part of a group sound  
2 notes in the space of 1 beat and very occasionally  
1 note in 1 beat.

150 Ancient Greek Dorian mode (natural) - perfect interval melody  
*f* There are no individuals, the group sound is one  
1 note in the space of 1 beat.