

Annesley Black: ROOMS

Rooms is also the title of a piece by Gertrude Stein, in which she investigates words, and the objects they represent, and the impact a context or location (including the position in a paragraph or a page) can have on these objects.

Rooms explores the effect a temporal, situational or spatial environment has on a musical object. Samples of the musical material from the piece have been recorded by the members of the ensemble in various commonplace environments, and these samples are processed and played back throughout the piece and combined with the sounds of the musicians in the concert hall. Loudspeakers are placed in different resonating chambers, including the instruments and the mouths of the musicians.

I have chosen to treat rooms and their sounds as independent - although it is impossible to “hear” a space without an sonic exciter, or a sound without any air enclosed in a space that can carry it, the theoretical separation of the temporal and spatial resonating container and the sound instigator places an emphasis on the object and it's holder until we can *imagine* that they are autonomously sounding beings.

I am challenging the absolute, objective nature of the musical object and its surrounding, transforming the sounds by relocating them in time and space, and witnessing how they behave in response to the new situation and vice-versa. This result is no longer a variation or development, but micro-variations that leave an irreversable mark on an object's identity. By exploring the ability of a material to “react” to a new situation I attempt to transform the musical objects into musical subjects, making the role of the musician comparable to that of a master puppeteer.

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