

Vocal forces

Music Based on a Story Based on a True Story is a piece for two mixed choirs. The first choir, (the ‘inside Choir’) must include at least 3 singers per voice in addition to the 4 required soloists. The second choir, (the ‘outside Choir’) must include at least one singer per voice.

In total a minimum of 21 singers are therefore required: 5 sopranos, 5 altos, 5 tenors and 6 basses.

The piece can be realized by a single professional choir split in two parts, or by using a professional choir for the ‘inside Choir’ and an amateur choir for the ‘outside Choir’ (the part of the ‘outside choir’ being technically less demanding). Any other combination is of course possible, as long as the minimum number of singers outline above is respected. The ‘inside choir’ needs to be conducted by a director. Singers of the ‘outside choir’ interact individually with the ‘inside choir’ however, and therefore do not need to be conducted.

Spatialization

Music Based on a Story Based on a True Story requires the singers to purposefully position themselves within the performance space. The piece is not however written for a specific hall, but rather proposes a concept, a spatial logic that fits into any space where the work is to be performed.

‘*Inside Choir*’: The singers of the ‘inside Choir’ are to position themselves where the musicians would usually place themselves for a concert.

In a concert hall setting, this would obviously be the stage. In the case of a space not originally intended for a concert (such as public spaces or outdoors), try to always place the singers in front of the audience. In the case of a more “openspace” concert (for example, the stage is in the middle of a space through which the audience freely can walk), the frontal positioning between the audience and the musicians can be ignored. The only essential condition is that the audience should quickly grasp that these are the musicians that they have come to hear.

‘*Outside Choir*’: The singers of this choir must be dispersed individually at places which represent for the audience the “outside” of the space into to which they have entered. In the case of a typical concert hall, the singers can for example be hidden behind all the doors which the audience has just gone through in order to enter the hall. These doors represent the audience’s

physical passage between the inside and the outside the space. The doors can stay lightly opened, so that the ‘outside choir’ can hear what is going on inside the room.

Ideally, the ‘outside Choir’ should remain relatively hidden from the audience and therefore create a surprise effect: they should place themselves in spaces where the audience would not expect for musicians to be. If the location has only a single door for example, the ‘outside Choir’ can be placed along the walls surrounding the surrounding audience, physically manifesting in the acoustic space the border between the inside and the outside of a hall. If the concert is open-air, they can simply place themselves behind the audience thus creating an “imaginary” outside of the performance space.

The realization of the spatialization concept is open to all suggestions, innovations or adaptations.