

## **INFILTRATIONEN (MEMORY SPACE #4)**

For electric guitar-quartet and live-electronics (2009).

In *Not I*, for electric-guitar and live-electronics (2007), I constructed a dynamical musical environment in which the gesticulations of the guitarplayer are being “distorted” in several gradations by the live-electronics. When, two years after *Not I*, the exciting new e-guitarquartet “Zwerm” asked me to write a new piece for them, I wanted to take this deconstruction yet one step further. In *Infiltrationen* the guitar is considered as a horizontal open circuit of 6 strings, an acoustical work-bench on which the guitarists can perform their actions using all kinds of objects. This “tradition” of “table-top-guitarism” has gained importance since such musicians as Keith Rowe and Fred Frith started their guitar-experiments in the seventies, and it served as a starting point for this composition.

In *Infiltrationen* there are three layers of musical material that infiltrate each other continuously: the actions performed by the guitarists, the prerecorded 4-channel tape (generated using analogue mixing-table feedback-techniques in which several signals infiltrate each other) and a live-electronics part performed on a homemade digital instrument by a fifth musician.

“Infiltrations” are even more present on another level: the infiltrations of technology and technology-based decisionmaking on human (inter)action and vice versa – a subject that is very important to me, not only in a musical context. In *Infiltrationen* the “score” is being generated in real-time on computerscreens – every performer has a laptop in front of him. Whenever a performer wants a new playing-instruction he hits the spacebar of his laptop, and since the computers are connected to each other through a network, the change made on one computer immediately has consequences for the playing instructions on all the other computers. Although a clear musical evolution has been preprogrammed on a macro-temporal level in these playing-instructions, the performers (almost) never know in advance which will be the next instruction. This makes the musicians masters and servants of the technology at the same time.

*Infiltrationen (Memory Space #4)* is warmly dedicated to my dear friends of *Zwerm* and to Jacques Tati.

Stefan Prins, November 2009.