

Performance Times:

May 26, 2018 Sat 15:00, 18:00

May 27, 2018 Sun 15:00

Booklet Text:

“A playing field divided by four, in each corner an instrumentalist. The scene is set for a peculiar hunt for prey. Two players - both blindfolded - share the stage in the center of this musical magic circle in a performative crossover between blind man’s bluff and tag. The player who is prey orientates in the space according to the musical background layer, while the player who is hunter listens closely for one musician soloing, reading an acoustic hint at the prey’s position. Once hunter is successful, they themselves become prey for a new hunter - and the musical circle starts over.”

Rules of Play - Game Jam version:*a) Setup*

A square on the floor (around 10x10m) demarcated with tape and divided into four equally big fields; a circle in the middle with ca. 2m diameter that does not belong to any of the fields. In each corner one instrumentalist who belongs to the adjacent field. On each side of the playfield one *Helper* with a cowbell. Players line up in a queue in the middle of one side of the playfield (but outside, with enough distance not to disturb the game). The first *Hunter* stands in the middle of the circle, wearing a high-visibility vest with her eyes closed.

b) Participants

- 1 Hunter
- 1 Prey
- 4 Instrumentalists
- 4 Helpers
- A number of waiting players

c) Material

- 4 cowbells
- 1 high-visibility vest
- thick tape
- 4 distinct instruments
- background composition
- end composition
- Prey’s Song

d) *Play*

1. The instrumentalists begin playing the *Prey's Song*.
2. A new player enters the field and finds a starting position.
3. The new player stops, closes her eyes and raises her arm. She is now *Prey*.
4. The instrumentalist adjacent to the field the *Prey* is currently in plays their *solo composition*, all others keep on playing the *background composition*. When the *Prey* switches fields, the instrumentalist adjacent to the old field joins in on the *background composition*, the instrumentalist adjacent to the new field improvises a solo. The *Hunter* orientates via the solo playing and attempts to catch the *Prey*. The *Prey* orientates via the played music in the space and attempts to evade the *Hunter*. Should either of them come too close to one of the playfield's sideline, the respective *Helper* rings her cowbell.
5. When the *Hunter* catches the *Prey*, all instrumentalists play the *end composition* and the *Prey* dramatically drops to the floor. The instrumentalist adjacent to the field where the *Prey* was caught receives 1 point. Both *Hunter* and *Prey* open their eyes and the *Hunter* hands the high-visibility vest to the *Prey*. The *Hunter* leaves the playfield and the former *Prey* is now the new *Hunter* and assumes the starting position in the middle of the circle and closes her eyes.
6. All instrumentalists begin again with playing the *background composition* (if *Hunter* and *Prey* take too long for the switchover, they can already begin again earlier) and a new *Prey* enters the fields to start over at 1.

Paul Schmidt, Game Designer

Hiding in Music

Yongbom Lee

Background Music

Accompaniment I

Solo I

♩ = ca. 60

Flute

①② *tr* vib. air *tr* *tr* tone vib. ad lib.

p < > *p* < > *mf* < > *p* < > *p* < > *mf* < >

Harmon mute with stem (for bass trombone)

Horn in F

air *tr* *tr* tone Hand trem. *o//+* (slow/irreg.) air tone Hand trem. *o//+* (slow/irreg.) ad lib.

mp < > *p* *p* < > *mf* < >

Harmon mute with stem

Hand trem. *o//+* (slow/irreg.) air *tr* *tr* tone Hand trem. *o//+* (slow/irreg.) ad lib.

Trumpet in C

p < > < > *p* *p* < > *mf* < >

ad lib.

Violoncello

circular bowing ad lib.

II m.s.p → m.s.t → m.s.p

ad lib.

ord. I II

p < > < > < > < >

gliss. slow and irregular, stay mostly in the high register

ad lib. atonal lyrical melody line with frequent interval springs, using full register

ad lib. voice

ad lib.

Accompaniment II

length of each notes ad lib.
senza vib.
ca. 4 sec. ca. 3 sec. ad lib.

Fl. *n* < *mp* > *n* < *p* > sim. ad lib.

length of each notes ad lib.
ca. 5 sec. ca. 3 sec. sim. ad lib.

Hn. *n* < *mp* > *n* < *p* > sim. ad lib.

ad lib. using these notes



n = ca. 120
con sord. *mp* secco e misurato *mp* ad lib.

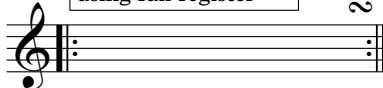
n = ca. 102
pizz. *mf* secco e misurato

C Tpt.

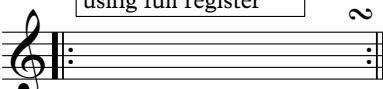
Vc.

Solo II

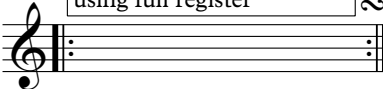
virtuose melody line,
using full register



virtuose melody line,
using full register



slow and lyric melody line,
using full register



lyric melody line in medium tempo,
using mostly low register

arco

