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Towards the open outcome record: a portfolio of works exploring strategies of freeing the record from fixity

Original Citation

Jansch, Adam (2011) Towards the open outcome record: a portfolio of works exploring strategies of freeing the record from fixity. Doctoral thesis, University of Huddersfield.

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Hello there. I'm **Quentin T. Bandmember** and this is the instruction manual for **Adam Jansch's One Man Band x n**.

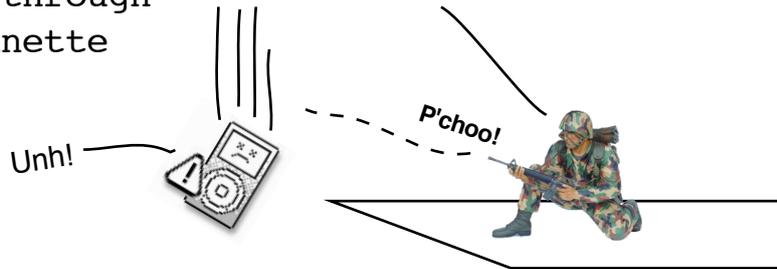
x n

(where *n* should be substituted for the number of performers in your performance)

So, if I were to head out and ask Pat Allison, Johnny Herbert and James Williamson (for sake of example) to perform with me **Adam Jansch's One man band x n** it would in fact be called *One man band x 4*. Fascinating.

"**n** of him? Won't that sound like an exploding steam train crashing through a hall of mirrors?" - Leo Fontanette

To answer that, it's not *n* of this chap in particular, but it may have a similar sonic outcome. Let me explain...



In *One man band x n* the MP3 player, current king of personal music reproduction, is pressed into service as leader of a band where the performers' separate individualities are used to reflect on the MP3 player and its effects within society and on the way we experience music.

One man band x n sees a group of instrumental players individually don headphones connected to their own MP3 players, loaded with a playlist of their favourite tunes. In synchronisation they all set their MP3 players to play on shuffle and play away...

There is no restriction on the size of group, the instruments that may take part and the music played to. The main requirement is for the performers to give it their all, to really make the music their own.

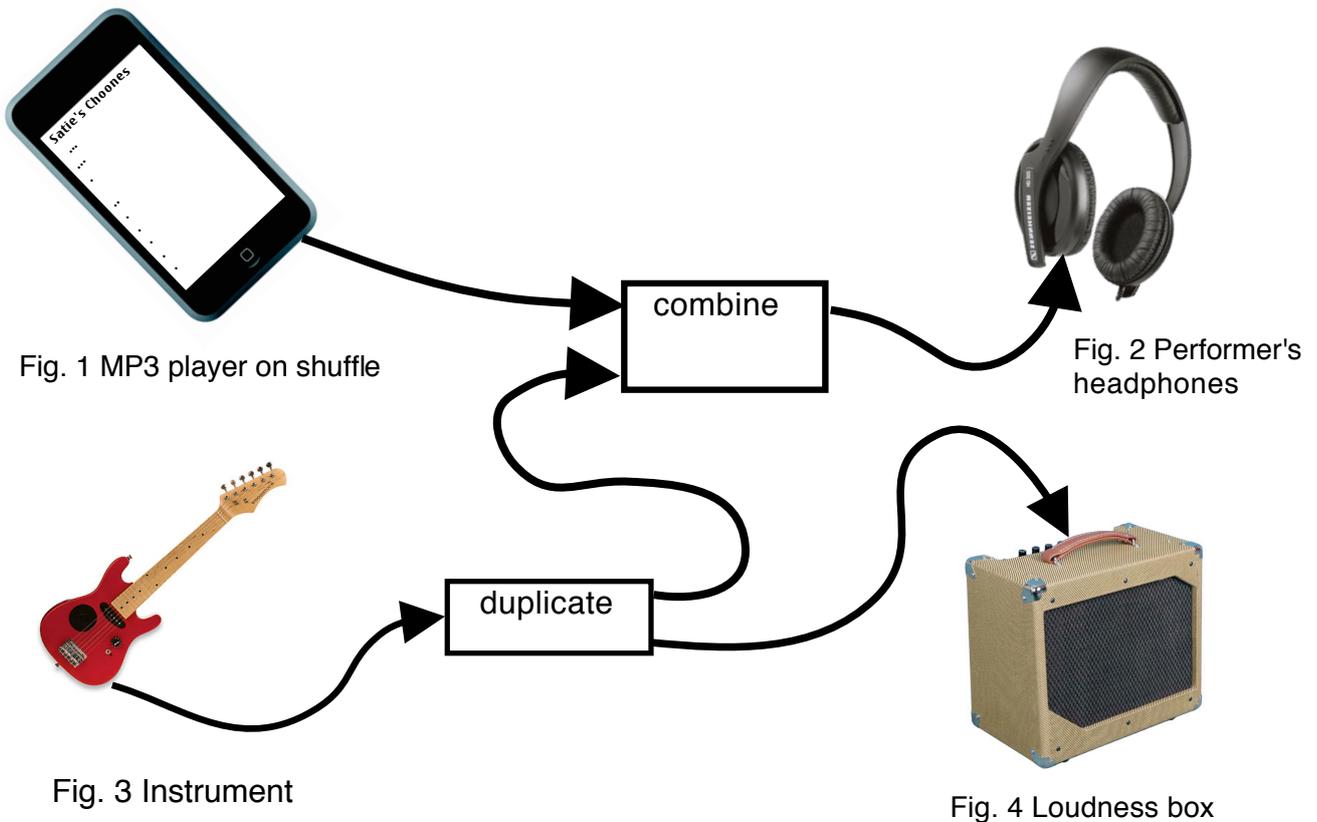
Now the boring bit...

The MP3 player allows considerable access to one's entire music collection, and affords substantial flexibility in the music's deployment to the listener.

By tapping this functionality *One man band x n* attempts to draw attention to the private experience of personal listening in the middle of a wider society, while at the same time using the performers to generate individual interpretations of their favourite music.

Example technical set up for one performer

This should be duplicated for each performer, though the exact configuration is instrument-specific. The key is that the audience hear only the instrument, and no MP3 player.



But is that all? Anything but.

You see it's not quite as simple as saying 'here you go, get on with it', because you may upset people, on both sides of the fence. So, there are guidelines.

Use **individual amplifiers** for those performers requiring amplification. No routing through the PA please...

MP3 players should be in **shuffle mode**. If not available then the linear path through the playlist should be followed.

No jumping between tunes on the playlist. Just leave it, Mr. Interventionism.

Performers must pick tunes they **enjoy playing along to**, and should be sure to give it some when they play them. No sense in playing along to tunes you hate whilst looking like daggers at a flower arranging competition, that would be silly.

Maximum single performance time is just **five minutes**. No need to go on you see. But this doesn't rule out 'sandwiching' (colloquial term for whacking some other act in between multiple performances of the above). If sandwiching occurs then MP3 players should be paused and resumed from where they were.

Stop **dead** on five minutes. No pansying around finishing the phrase, the bar, the line or whatever. Silence them notes sharpish!