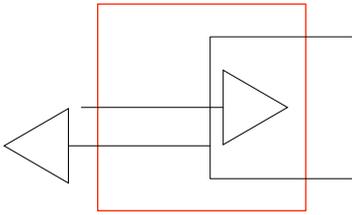


_truth,

exercise for a listener_



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in order to perform this exercise, it is strongly preferable to do it at a site that has sections (semi closed and still connected by means of hallways, staircases, open windows, etc.). Sound should be audible between sections. Also, the site or at least parts of it, has ample acoustical workings (reverbs, resonances, flutters, amplification, etc.). Finally, it needs to allow outside sounds to become inside sounds

in general, the site should have enough size or structure for performers to actively work with distance and separation, in order to be inquisitive; discover, tune in to and distinguish soundtypes and behaviors. To 'measure' and work with sounds and acoustics of certain sections of the site, to change angle on a known sound, etc.

ideally, seating is created in acoustically strong sections of the site, or the audience is invited to roam the space freely during a performance

when with audience, start the exercise without announcement

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the score contains four parts that can be played for any duration that a performer feels is appropriate. Each part contains a number of instructions related to a certain mode of listening and processing of material. The order of parts is free. Parts can be omitted. Parts of parts can be omitted. Where, when and how to use which instruction in a part is left completely to the integrity of the performer

performers are soloists. More performances can happen simultaneously though. Performers may or may not plot a sequence between them. Sounds of another performer are to be considered part of the acoustical map of the site

one of the parts prescribes an active correspondence with the sounds of another performer, without the other performer necessarily knowing

one of the parts prescribe an active correspondence with the sounds of another performer, at a moment known to both performers

when recording the exercise, only use a handheld device. The person recording approaches his task similarly to those playing an instrument; researching the sounds and acoustics of the site

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although the instructions are at times soft or ambiguous, approach the exercise analytically and shape your playing based on observations you make. The score is not meant to instigate an improvisation with the material following impulses or impressions, but to instruct a framework of listening and process

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choose 4 distinct but malleable sounds/techniques as your basic material. You are free to use and shape any one of those for any instruction in any part. Instructions within a part can be freely musicalised and bend into form. Except for PART IV, instructions per part can be played in any order, repeated, omitted, overlapped, integrated. Instructions between parts should not be mixed though. Include breaks if you need to orientate to be able to progress further

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PART I self

listening inwards; analyse your choices, course of action and the moment.
Respond following a number of simple algorithmic rules. Any aspect outside of the rules can be determined at will

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PART II space

a musical study of your surroundings by means of actions engaging the presence of the performance site (acoustical workings, environmental sound, physical structure)

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PART III method

distinct actions happening under unpredictable circumstances: your own orientation of sounds is derived from the orientation of another performer, 1 per action. Feel free to order actions, or respond instantaneous with the given material

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PART IV system

coming from two arbitrary points, two performers are to work towards a fully integrated sound image. The instructions have to be played in the given order by both performers simultaneously over an agreed duration

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I

self

hear your own playing, extend it following logic and memory

. start and repeat an incremental sequence of events (1 _ 1 2 _ 1 2 3 _ 1 2 3 4 _ etc.). These can be of any kind (single, chord, short, long, simple, complex, static, developing, a small figure or pattern -counted as 1 in the sequence-).

. while expanding the sequence, aim to follow these rules, or a selection, as closely as you can:

> shorter sounds are louder than the surrounding sounds, and increasingly dissonant <

> sustained sounds differ only in one way (other than their length) from the preceding sound <

> when repeating a sound within the same sequence, extend it with your voice or by any other means <

> the maximum length of a single sustaining sound is determined by a limitation of either your instrument or yourself <

> rhythmical sounds, patterns or a string of a small number of connected sounds, are generally faster <

> rests are as approximately as long as the sound preceding it <

> lower sounds are changing <

> higher sounds are stable <

. once established, you are free to stretch the characteristics of an event and vary the tempo of the sequence, as long as the sequence as such remains recognisable

. when disorientated or when you feel this has been sounding long enough, rest, stay or move to a different position, and start a new sequence

observe, follow and feed back into the space you are in

build up
a **crescendo**,
slowly and in parts (each allowed to ring),
end it,
but
pick up before it dies out completely with a new,
dissonant and long sound
that dissolves into the space
without reverberance

listen
to
the space
and
learn.
Listen
at different places

play a sound
and let it ring out almost completely.
Repeat,
in a pattern with
steady durations but slowly changing content and dynamics,
as many times
as you feel are needed to hear the different responses that the space can
give

play a sound
a number of times with different dynamics,
and actively try to shape its timbral resonances.
Repeat
the same action but at a different position, as
many times
as you feel are needed to hear the different responses that the
space can
give

memorize a relation of 2,3,4 environmental sounds.
Repeat incidentally as a figure

play a **sequence**
of sounds & silences that take their
entries and
durations
from the appearance and/
or disappearance (or the 2nd, 3rd, 4th) of
environmental sounds, including tiny ones.
Sounds are
part of or just above 'roomnoise'.
Return to the same sequence
later

start and **sustain**
a sound that over the course of its long duration
explores the **balance** between direct and
reflected
sound

when a noticable **transformation**
occurs in the space, change
your performance
accordingly. Open/shut a
door/window

I II method

**shape your own playing following cues derived
from a 2nd
performer's coordination**

◁ immediately following a 2nd, play a **contrast**, in any way, **regular** and for any duration

○ start during a silence and sustain. The moment you are aware of a 2nd, develop gradually **towards a point** derived from the 2nd, by means of **addition** or **extension**. End any time after the 2nd ▷

▷ start a **high**, in some respect, closely with an apparent low 2nd. **Irregular**. Sustain for any time after the 2nd and **end quietly** ▷

◁ for a limited duration, play a **string** of sounds, legato, changing sounds at entries/exits of 2nds or visual cues from a 2nd. Each sound is a **development** of the previous, in some respect. Repeat **once**, different sound, not much later ▷

◁ immediately following an apparent high 2nd, play **low**, in some respect, and **descending or a high, ascending**. End with the next 2nd. Follow with an equally long **silence** ▷²

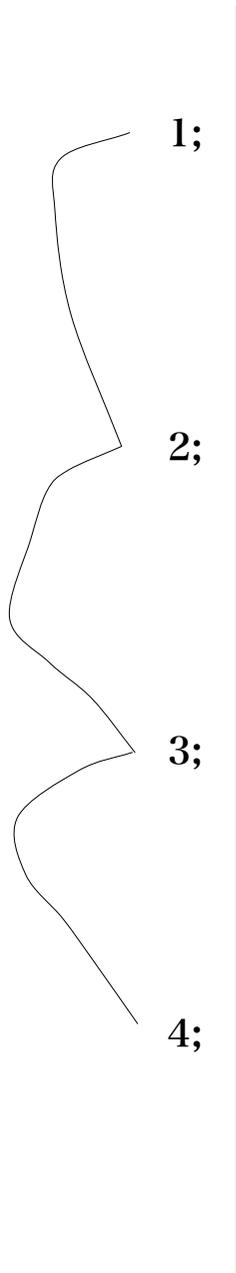
○ ▷ respond to a long 2nd with an **irregular** sound. To a short 2nd with a **sustained dense** sound. To a rhythmical 2nd with a **slower/faster pattern**. Start somewhere during or near the 2nd you are responding to, keep rests as short as possible

▷ start a **consonant**, closely with a 2nd, **diverge** and end it during the next 2nd ○²

play a **sequence** of sounds and silences. Always ends a sound with a 2nd. Before, develop as **dissonant** as possible. Silences are roughly the same length as preceding sounds ▷

IV system

tune your playing with a second performer



1;
both performers keep position, in sound and place. They start repeating statically where they ended their previous part, loud enough for the other performer to hear it well. Two separated constants emerge.
Keep these for some time.

2;
slowly start developing these two towards each other.
Start your sounds whenever you want but do not let go until you hear the other performer, creating a continuum overlapping the rests of the other performer. Start speeding up, overlapping more and more

3;
when nearing a meetingpoint , start to pass this sound back and forth between each other slowly developing its characteristics.
Still, start your sound whenever you feel is appropriate but do not let go until you hear the other performer take over.
Make the overlapping between players increasingly longer still but not constant yet > Density

4;
progress further into a full continuum of both players playing constantly and develop towards a prolonged unison; the same pitch, similar dynamics and complementary timbres.
After some time slightly detune to introduce beatingpatterns and explore their behaviour over time