

Beings, Heat and Cold

for a group of any size with sounding materials, instruments and voices

Prepared for the Co-Incidence Residency in Somerville (January, 2016)

There are four sections, which may be presented in any order (and with any omissions). Performances, if desired, may be spread throughout the program or played consecutively.

I. Inside

Sound out sources of heat and of cold, of warmth and of coolness.

Humans are warm heat sources.

Electricity is a cool heat source.

Open space is cold. But reverb is a warming agent.

Air tends to be cool (especially dry air). But humidity and sunlight are heating agents.

Fluorescent light is very cold and contact should be minimized.

Avoid fire.

Body stillness: cool. Slight movements are warm. Walking and moving are very warm. In general, try to keep the body cool enough to hear the warmth of the other sources.

Use single sounds of any length.

A stable tone from voice or instrument is periodic and directed, and therefore warm.

Noise is aperiodic and tends towards coolness.

Loud is very hot. Quiet is slightly cool.

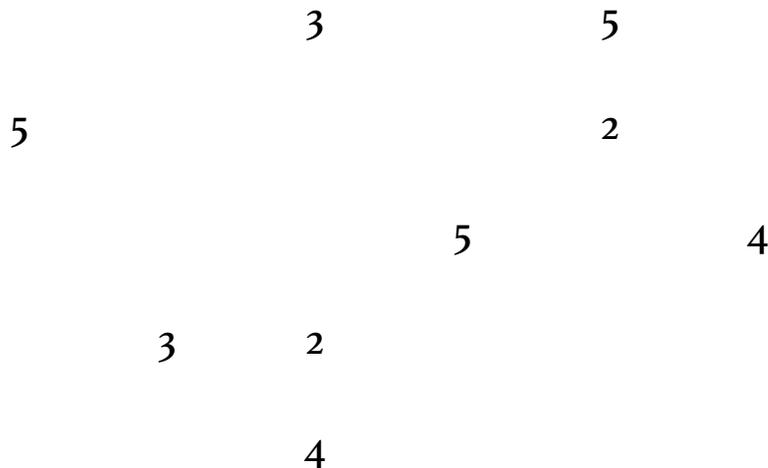
Silence, in alternation with sound, is *polarity*, and is the dominant mode.

A sustained group sound is *neutrality* and may occasionally break the dominance of silence.

Polarity is used to discover and neutrality to share.

An atmosphere of quiet probing should prevail.

To begin, use the chart to help arrange beings (that is, performers and/or objects) in space according to approximate position. The numbers indicate the maximum number of beings that may occupy that position.



As rehearsals develop positions may change.

The goal of the rehearsal process is to create one or more short pieces utilizing the knowledge gained from this procedure. The pieces are organized as presentations of the “findings.” The findings should be refined into repeatable structures.

II. Outside (either or both of these processes may be engaged)

a.) finding materials

Gather physical materials from anywhere outside the space – in the city or countryside that surrounds the performance area, in nearby buildings, dwellings etc. Each performer seeks out one material, something they are drawn to. It may be any kind of (non-hazardous) material, but *not* something with which the performer has worked with before.

Bring the material back to the performance space. The materials are placed in the space in some kind of group or installation layout. Any material may be made to sound or not. If sounded, this is done successively rather than simultaneously (though inadvertent simultaneities may occur).

b.) finding sounds

Members of a group leave the space and look for sounds in the environment or atmosphere from anywhere outside the space. Through prolonged and careful listening, find a tone (or tone/noise mixture) that harmonizes with this sound. Bring this harmonic response to the performance space and play/sing it as the others enter. One member stays behind in the space, using the performance room itself as the environment, finding a tone for that place.

The exposition of sounds may be considered finished when all of members have re-entered, but may also continue indefinitely.

III. Energy

Attach microphones to audible sources of energy in the space. This might be lighting, generators, appliances, air ducts, security systems, amplifiers – basically anything that may be turned on during a performance. The sound is routed to a mixer and speakers. An amplified mix of the sounds is played, lasting 5 minutes (or more).

IV. Darkness

Turn off all sources of energy and light (or as many as possible). A window may be opened in a distant room, but otherwise all other openings to the outside are closed.

Listen for 5 minutes (or more).

November–December, 2016