

2 Pieces for 2 performers & Music through Public Space

- [a] sound
- 2 performers
- 1 performer acoustically repeats this sound as it sounded

(- from / through its source, from / through space, from / through the ears, experience, memory)

- the other performer acoustically repeats this (repeat) sound as it sounded (from / through, etc)

- & the 1st performer acoustically repeats this repeat (from / through, etc. also)

& so on

[until the sound is irreconcilable w/ the 1st]

- 2 performers separated in a public space (any - for example, across a street, through [ent] a concert, during an art opening, in a bank of elevators) (or, see "Specific Locations") such that each can hear a moderately loud/soft sound of the other, and positioned so that they can't see each other
 - the performers share a single sound; this sound is either repeated back & forth between performers w/ or w/o a duration of silence between iterations, or as a constant simultaneously sounding sound
 - the performance begins unannounced
 - the sound (any - perhaps chosen in relation to the given space/situation - or not) is played at an absolute minimum level of audibility (varying as the general loudness of the site does) such that: 1) each performer can alone hear itself, and/or when possible (when possible, always), 2) such that the other performer can hear it
 - if the sound is repeated back & forth, the period of its iteration should not be strictly periodic - should also vary or may vary w/ the changing spatial/situational dynamic
 - if the site's loudness becomes such that the performers cannot hear each other, each may continue the sound alone at their own varying threshold of audibility (thus mirroring the loudness of the 'local' site), or may become silent - either action continuing until the 2nd performer again becomes audible via the next instruction, or the dynamic of the situation alone
 - in any period when the sonic situation has become static (a generalized loudness or silence) (etc), the performers may: 1) cease listening for each other's audibility & continue on their own (focusing on their local dynamics), 2) become silent & wait for the situation to change itself, 3) engage a change in the environment by: a) an attention getting sound (loud, unexpected, etc), b) direct intervention in the situation (asking bystanders for musical requests, engaging an ambient sound, etc), & c) something else - in any case, both performers always returning to the initial sound when the sonic situation again permits/suggests
 - the performance ends when stopped
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