

constant interchange of the most various kinds

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[for at least three players]

You each need the materials to make sounds in all of the six categories listed below. Everyone needs his or her own materials, and it's best if you assemble what you need individually so that there's some variety (so don't decide as a group, or with one person selecting materials for everybody).

1. field recording. This can be of any environment but should largely be static with no distinct events. Play it back through ear buds placed on the table so that the recording can only just be heard.
2. spoken text. Choose a text that refers to your field recording in some way. Read it back very quietly, as if reading to yourself, so that the words are indistinct and do not always sound.
3. objects on table. Assemble a small collection of objects which relate in some way to the field recording. Push or drag one object across the table very slowly. Make sure the sound of the table does not override the difference between the sounds of the different objects being moved.
4. breath noise. Using any unvoiced fricative consonant (s, f, th etc.) produce a sustained noise sound. Use an object (e.g. a surface, tube, resonator etc.) to modulate the sound by breathing onto or into it.
5. singing. Sing a very quiet pitch ('ah') high in the voice so that it only just sounds. You can sing any pitch, and it can be different each time.
6. whistle. Use a simple whistle (e.g. dog whistle, penny whistle etc.) to produce a sustained pitch that only just sounds.

All sounds should be sustained and on the border of sound and silence, such that they have a certain amount of instability and may start or stop unpredictably.

Any of you may begin any of your sounds at any time.

You may each make more than one sound at the same time where this is practicable (e.g. playing a field recording while singing and moving an object on the table).

Only one sound in each category may be present at any given time. If new sounds in the same category are introduced, one or more of the group of players playing these sounds (including the new player) must stop so that no more than one instance of the sound is present.

The piece ends by mutual agreement without discussion or explicit non-verbal communication as far as possible.