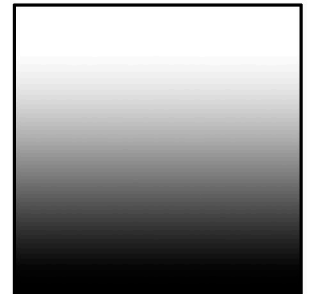# SURFACES

For three+ performers (any instrument)
One to Six Movements.
Duration per Movement: @ 70-80 seconds (per surface)

Jon Bellona

* Use the walls of the room. (for variation, pick an object). Each surface is a movement.

* Each performer should read the same surface together, and should seat themselves facing this surface.

* Begin and end together. (conductor may help, but is not necessary)

* The surface is the score. Read the object, as seated, from left to right.

* Each performer should use his/her eyes to trace a line across the surface of the object. Use the notes below to sonify this line. Focus on the sound of your line and its *descriptive* mapping. Together, you are reconstructing the surface.

* The location of one's eyes upon the surface will determine the sound's pitch, tone, and amplitude. (see notes below)

* Listen to others mainly to stagger breaths, so that the sound is continuous.

* The line may curve up and down, but the line should be continous (from left to right).

* The eye may tend to jump. Smooth out any jumps to keep the line continuous.

* Shift position (the object and the performers) and surfaces (the score) after each movement. There should be no more than six movements (one per surface). For variation, you may have all performers play different surfaces. If this choice is made, the single surface should be positioned so that both the performers and the audience are able to view the surface together.

* The notes below are relative to each performer, and relative for the entire work. Do not reset between movements.

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pitch

As light is continuous, pitch should be continuous. Frequency changes should move by glissando, if possible. Articulate each breath to support this idea. As light continually flickers, pitches should contain vibrato.

The chart shows the frequency range of the instrument in relation to brightness. The lowest frequecy is black, where as the highest frequency is white. Variation: choose a limited frequency range, if desired, to help facilitate choice.

the shading of the surface
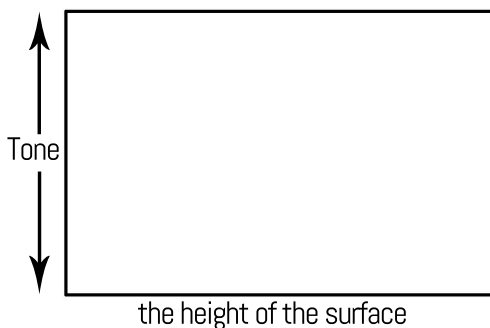
tone

The tone of the sound should follow the height of the surface. The midpoint of the surface (height/2) should have a consistent tone, where fluctuations above and below should cause fluctuations in tonal quality. Instrumentalists should choose tones that express the color of their instrument. Should a surface be extremely tall, one should articulate any extreme with a wide range in tonal color.

Tone

the height of the surface

the depth of the surface

amplitude

The maximum dynamic range of the instrument fits the depth of the space. Objects may block each surface. Consider them as part of the reading. Furthest point of all surfaces should have a dynamic of ppp. Closest point of all surfaces should have a dynamic range of fff. Dynamics changes should be gradual and never be punctuated, unless a sharp depth change occurs. Concave surfaces should be quieter, where as protuding surfaces should be louder. For instruments that need breaths, phrase your breath with crescendo / descrescendo.