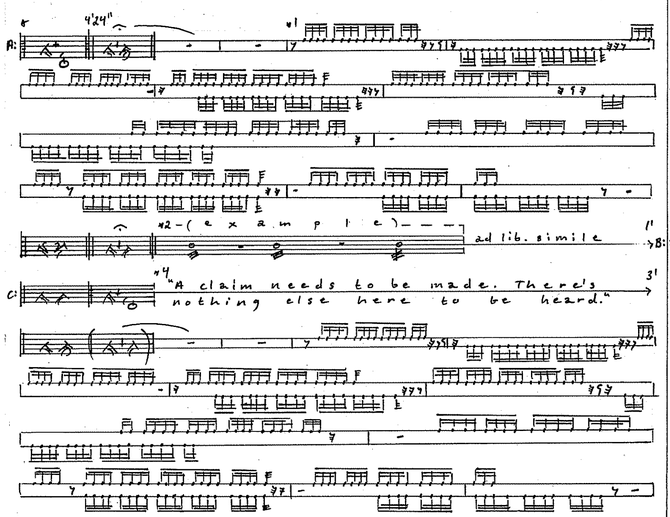


The score spatial disposition is seen from the audience (i.e. a front) perspective (whereas the Benesh - notation is to be read as from behind the performer).

The piece is to be performed once at position 1. and once at position 2.

Whatever music is replayed right before or after the performance of the piece (if any) is to be chosen by the musician (Jennifer Torrence).

The printed text is a tool at the hand of the musician to share with the audience if desirable, in any form (as printed matter, spoken, digitally, etc.) and at any point in time in relation to the performance of the piece (during the concert occasion, before or after).

The audience is to be seated in a half circle very close to position 2., facing in the direction of position 1. and 2.

* This score holds no tempo indications, rather tempo is regarded body time. As such all time indication is approximate. Neither does the score hold any clear indications of dynamics or phrasing, rather that is seen as something at the hand of the musician. No compensation for dynamics in regard to the spatial conditions of position 1. and 2. is allowed. In addition A 440 (hummed) can be superimposed on any material.

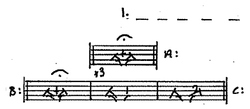
#1 Flick nails on teeth.

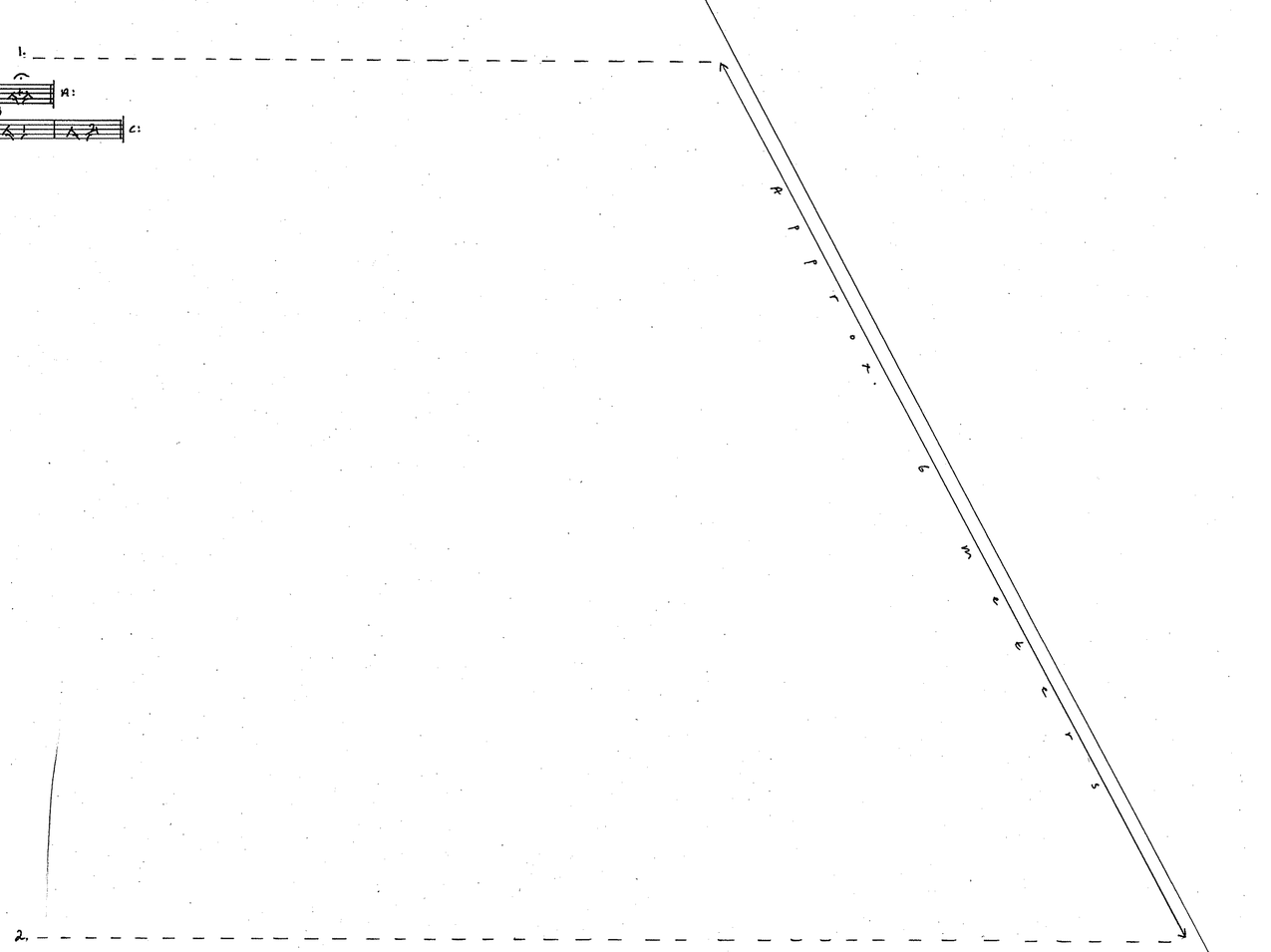
#2 Flutter tongue on upper lip.

#3 Point to the (floor) distance between musician and audience.

#4 spoken without projection

#5 snap fingers (either aiming for a pop or rub sound).





hand on dirty ground / dirt on the palm of the hand / circles around 86 / cupped hand with the thumb creating the cup / no plan as to where the air gets out / the hand without a plan of where the sound or air comes from / playing around with this / opening the hand from the index finger to the pinky finger as an investigation / when the hand is open there's a fascination with middle register sound / attention is brought to a pain in the legs and breath / there's a recognition that the high register noise comes from the back of the palm of the hand in line with the pinky finger / an active choice to move the listening to the finger tips (the same high frequency) / the attention moves back to the pain in the legs and the squeaking shoes / an attempt to return to the hand / stop