

Short and Long piece: For two performers.

This piece can be performed vocally or with objects.

If the piece is to be performed vocally, the the performers should sit beside one another in chairs facing the audience.

If the piece is to be performed with objects, then each performer should be seated behind their own table, facing the audience, with the objects placed on the tables. The tables should be placed adjacent to each other.

Performers can also perform the piece first vocally, and then with objects.

Vocal: Performers are to select 5 consonant-sounds and 5 vowel-sounds. Vowel-sounds are to be held out (long), while consonant-sounds are to be articulated concisely (short). When indicated L (long) a performer makes a vowel sound, and when indicated S (short) the performer makes a consonant sound.

Objects: Performers are to select 10 objects, 5 of which produce short sounds (S), 5 of which produce long sounds (L). The objects can be played both with hands and mallets. One sound per object. When indicated L (long) a performer makes a sound with a "long-sound" object, and when indicated S (short) the performer makes a sound with a "short-sound" object.

The score (attached below) consists of combinations of "short and long" (S and L), where musicians play either short or long together and separately. At the same time, or at different times.

Example:

ONE:	S	S	(small pause)	S	(larger pause)
TWO:	L	S L	(small pause)	S	(larger pause)

Musicians can play any of the 5 short or long sounds that they choose for each designated leter. Musicians should repeat the sound about as often as they vary them (or even a little more), but with no regular pattern.

For example, for consecutive short (or long) sounds, a musician could play #1, #1, #1, #5, #2, #2, #5, #3, #4, #1, #1, #3.

There are 7 groupings of short and long.

The musicians can choose to play these in any order, and can play them as many times or often as they like.

KEY

Capitalized = *mf*
Lower case = *p*

Lines (—) show sustain.

Parentheses () indicate that something is to be spoken/played as an afterthought- spoken not to the audience, but to one's self, or performance partner.

Otherwise, rhythms (including pauses) are to be determined according to space between, and relative location of, the letters

Exact rhythms are to be decided by the performers themselves during the preparation period.

1.

One: S S L-S (s) L-S (s) S SL (s)

Two: S S L-S (s) L-S (s) L — SS

2.

One: S s S s s (s)

Two: L— L— (s)

3.

One:	L-s	(l-s)	L-s	s								
Two:	s	s	S	s	L-s	L-s	L-s	L-s	(l-s)	s	s	(s)

4.

One: s L-S L-S L-s

s L-S L-S L-s

s L-S L-S L-s s

Two: L-S L-S L-S L

L-S L-S L-S L

I-S L-S L-S L (s)

5.

One: L — s L ——— s s L ——— s Ls

Two: s s s s s

7.

One: s

s

s

(s)

Two:

L ———

s

During 8., a voice reading manuel abreu's A HEAD THAT IS ENTIRELY A BODY fades in while the performers fade out to silence. Long and short sounds correspond to the text's phrases every time:
"The L that is entirely an S."

8.

Neither: A light that is entirely a room. A lens that is entirely the seen. A curtain that is entirely the light. A pain that is entirely the screen. A game that is entirely the sad. An eye that is entirely the face. A nose that is entirely the smell. A rag that is entirely the mess. A flake that is entirely the storm.

One: L— s L— s

Two: L— s L— s

Neither: A room that is entirely the heart. A face that is entirely a snitch. A crotch that is eternally the hurt. A glaze that is entirely asleep. A skin that is entirely the touch. A nap that is entirely in pain.

One: L— s L— s L— s L— s L— s L— s

Two: L— s L— s L— s L— s L— s L— s

Neither: A hum that is entirely the spill. An end that is entirely the room. A wig that is entirely a head. A head that is entirely a body.

One: L— s L— s L— s

Two: L— s L— s L— s