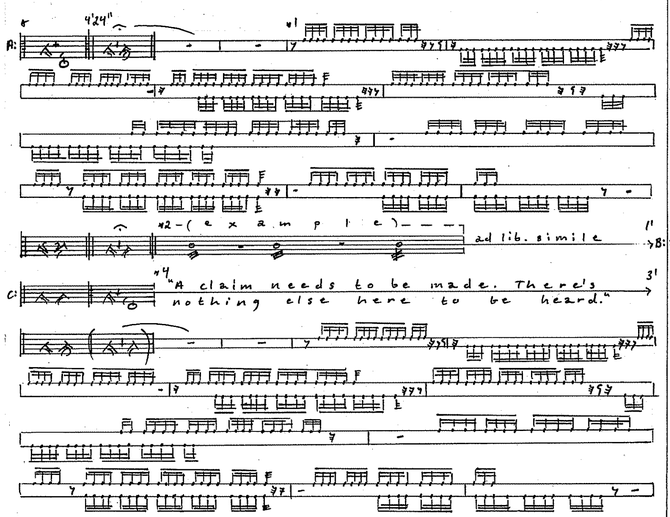


The score spatial disposition is seen from the audience (i.e. a front) perspective (whereas the Benesh - notation is to be read as from behind the performer).

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).

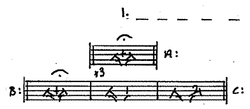
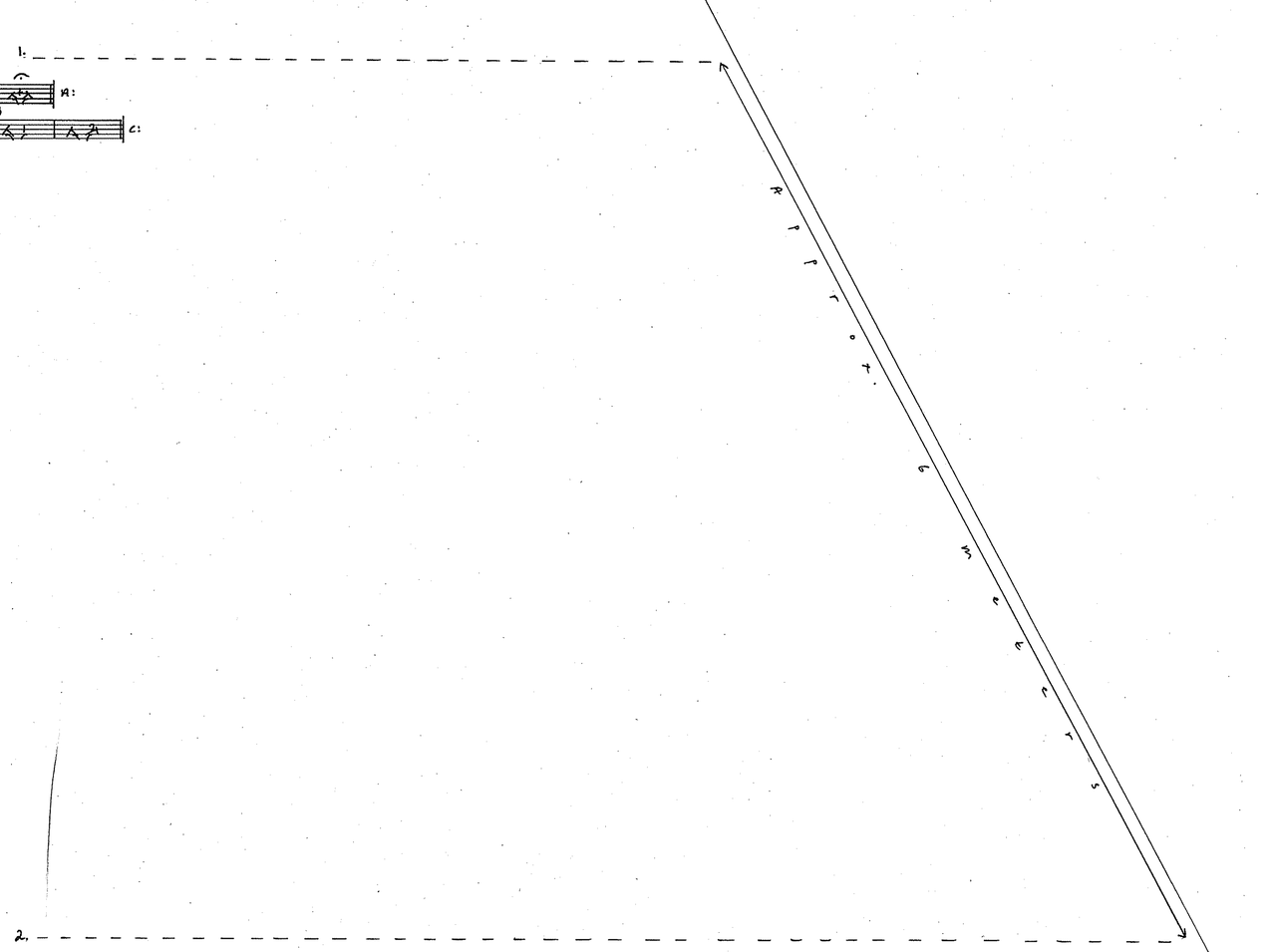
The audience is to be seated in a half circle very close to position 2., facing in the direction of position 1. and 2.

* 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).