

## Section Two

- Within this section, **prioritize adding sonic/gestural techniques** (clicks, creaks, flicks, rubs, scrapes, taps, and thuds—perceived as largely one-off or **aperiodic events**), as well as **interacting with the audient** (and occasionally the ambient environment) via **reciprocation** (translating, imitating, mirroring) and **compensation** (see **global modifiers**).
- Keep your hands within the aforementioned range under the microphones (except when you are reciprocally translating (e.g., the perceived distance of an ambient environmental sound) or compensating (e.g., moving your left hand closer to the audient to reengage their attention)).
  1. Choose two white keys which produce **compelling overpressure sounds** (or scrapes/rubs along the keys' lips)
    - Fingers 1 and 2 of both hands play overpressure and key lip scrapes/rubs, as well as fingernail scrapes along the wood of keys exposed when adjacent keys are depressed (i.e., on the side of white keys and lower front of black keys). In this section, these techniques should create a sort of **intermittent drone**.
    - Fingers 3, 4 & 5 of both hands play various clicks, creaks, flicks, taps, and thuds *ad lib.* (see **techniques**) as well as lightly scraping asynchronously along the tops of black keys (or fronts or upper right/left edges). In this section, these techniques should alternately blend with (e.g., timbrally tuning sounds together when reciprocating heightened audient attention) and punctuate the above drone (e.g., with rare flurries of flicks, taps, and thuds—quasi-hocket—when compensating).
  2. Once you have settled into this section's **techniques**, start making inferences based on your sense of the audient's baseline—**reciprocating** and **compensating** as their engagement undulates (see **global modifiers**) i.e., primarily **focus on building a dynamic, non-verbal rapport with the audient**. From here until the end of the performance, you may translate (imitate) any audient and ambient environmental sounds with any of the **techniques**, singly or in combination. Equally, you may translate (imitate, mirror) any audient non-verbal behaviours aligned with your **goals**.
    - However, given a choice, focus on translating aperiodic sonic and behavioural events (one-off events, or event with low rhythmic coherence or predictability)—in other words, sounds that resemble the predominating techniques in this section.
  3. After a time, very slowly and **gradually depress two pedals** (it should take ca. 2' before either pedal is fully depressed), testing and discovering creaks and other idiosyncratic sounds that may emerge from the pedal mechanisms.
  4. When the pedals are about halfway depressed, fade out all other techniques to begin a **solo for the pedals alone**. Move your hands a little away from the keyboard. Then bring your hands together so they are gently touching one another. Very slowly depress and raise the pedals *ad lib.*
  5. After a couple of minutes, when cued by an audient behaviour, **approach the keyboard with your hands again**, and reintroduce all the previous techniques outlined in step 1. Gradually return the pedals to their resting position.
    - By this point in the performance, the **audient should be beginning to adjust to your behaviours, as you are adjusting to them**. If this interdependent interaction is infrequent and inconsistent, remember to take your time, do less, gently provoke, and/or wait for changes in audient behaviours, try out different strategies, etc.
  6. **Compensate**, when you sense the audient's engagement waning, by momentarily playing some fingernail scrapes a little faster (as if beginning to take on, or foreshadow, the character of a breath or brush sound). **Move on** to the next section **when you have compensated a few times** in this manner, or when you feel you have explored most of the sound possible in this section.
- N.B. The notated model for this section gives an example of a realization from step 1 to the beginning of step 4 only.

# Two

0" 60" 120" 180"

vox.

r.h.

l.h.

Pedals

(etc.)

The score is divided into four measures: 0", 60", 120", and 180".

- 0" measure:** The vocal line (vox.) has a blue 'x' above it. The right hand (r.h.) starts with a half note E (finger 1) and a half note G (finger 2). The left hand (l.h.) starts with a half note E (finger 1) and a half note G (finger 2).
- 60" measure:** The vocal line has a blue 'x' above it. The r.h. has a half note E (finger 2) and a half note G (finger 2). The l.h. has a half note E (finger 3) and a half note G (finger 2).
- 120" measure:** The vocal line has a blue 'x' above it. The r.h. has a half note E (finger 4) and a half note G (finger 3). The l.h. has a half note E (finger 4) and a half note G (finger 4).
- 180" measure:** The vocal line has a blue 'x' above it. The r.h. has a half note E (finger 5) and a half note G (finger 2). The l.h. has a half note E (finger 5) and a half note G (finger 3). The pedals section is marked with a dotted line and the note G<sup>ba</sup>.

A hand diagram on the right shows the fingers in a specific position, labeled "(etc.)".