

PRINCIPAL CONNECTIONS

for *connectingprinciples* www.ncl.ac.uk/connectingprinciple

October 2002, University of Newcastle

PERFORMANCE DETAILS

PRINCIPAL CONNECTIONS

a process-based acoustic event harnessing the voices of a large number of people moving through a building

Rehearsals should sufficiently familiarise participants with the techniques involved (WALK/CHANT and METHOD PHASES)

The FINISH POINT should be central to the building

The COORDINATOR should complete the details below and photocopy the entire score for all performers. Send one copy to Matthew Sansom at The Department of Music & Sound Recording, University of Surrey, Guildford GU2 7XH

THE TIME

Day..... Date..... START TIME.....

THE LOCATION

Building

Address

FINISH POINT

THE COORDINATOR

Name

Contact

DIRECTIONS

THE WALK

- stand upright
- be relaxed
- fix your eyes on the ground a metre or so ahead of you, and tilt your head forward slightly
- with one hand form a loose fist with fingers enclosing the thumb, at a comfortable point on your chest or stomach place the other hand around the fist
- be balanced and symmetrical
- using small steps WALK slowly and deliberately with attention and control
- gently inhale once with every four paces
- rest your breathing after delivering the CHANT (below) and before resuming the WALK with its slow inhalation

THE CHANT

- the CHANT is recited on a single pitch and with a sung tone
- it is composed of two words:
 1. depending on 2, select one sense descriptor:
hearing - smelling - feeling - seeing - tasting
 2. for each cycle of the CHANT and using a single word, select and describe something you can hear, smell, feel, see, or taste
- for each performance of PRINCIPAL CONNECTIONS select and keep to two declarative options (use what is comfortable for you):
 - a) pitch: high – low
 - b) volume: soft – loud
- the CHANT is sounded for the duration of a complete exhalation in stillness and after every four paces

RING-DOWN

- the RING-DOWN, sounded by the COORDINATOR, signals the beginning of the piece and the PHASES
- a woodblock is hit 7 times medium loud; 5 times soft; 3 times loud
- allow the RING-DOWN to finish completely before moving on to the next PHASE

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START POINT

- you must select a START POINT within the building
- unlike the central location of the FINISH POINT, your START POINT should be at the building's periphery

THE METHOD

FIRST PHASE

- have an accurate timepiece with you for the performance
- ensure you know the location of the FINISH POINT
- well in advance of the START TIME, determine a path from your START POINT to the FINISH POINT
- be at your START POINT five minutes before the START TIME
- steady and slow your breathing
- be visually expressionless throughout

SECOND PHASE

- at the START TIME (you may or may not hear the RING-DOWN) begin your WALK/CHANT to the FINISH POINT
- focus on your CHANT, be sure of your pitch and do not deviate once you are comfortable with it
- listen with great concentration as you move through the building
- upon arrival at the FINISH POINT form a tight group with the other players
- listening intently to your individual sound, keep the CHANT going
- maintain your individual rhythm, pitch and dynamic

THIRD PHASE

- at the end of the RING-DOWN fix and repeat the words of your last CHANT from the SECOND PHASE
- start to concentrate on other CHANTS
- very gradually and in your own time alter your pitch until all CHANTS share the same pitch (you may either alter your pitch as you CHANT or change it for each CHANT cycle)
- maintain your individual CHANT rhythm and dynamic
- listening intently to the group sound, keep the CHANT going

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FOURTH PHASE

- at the end of the RING-DOWN keep repeating your CHANT
- very gradually and in your own time alter your CHANT rhythm so that everybody begins together (even if you don't get to complete your CHANT fully, let the group dictate its beginning)
- once you are satisfied you have achieved this, start to imitate the words and dynamics of those around you and work towards developing a group CHANT
- listen intently for a group identity and a unison CHANT
- as best you can, contribute to a group CHANT

FIFTH PHASE

- precisely at the end of the RING-DOWN simply stop and walk away (as though coming out of a trance)

NOTES FOR COORDINATION

- RING-DOWNS are sounded from the FINISH POINT
- the first RING-DOWN signals and coincides with the START TIME
- the second RING-DOWN should be sounded when at your best estimate all players have arrived at the FINISH POINT and a tight group has been formed
- the final RING-DOWN, initiating the close of the piece, should be sounded at some point after all participants have begun to CHANT in unison
- ultimately (but working within the guidelines above), the COORDINATOR should sound RING-DOWNS according to her/his own sense of musical structure and coherence

NOTES FOR PLAYERS

- practice sufficiently so that you are confident and familiar with your individual WALK/CHANT
- using your own words, write out a simplified summary of the progression of the METHOD
- memorise the METHOD