

a few encounters

ROBERT BLATT

an assemblage of four text scores with consideration to a large, open space

each score occurs or does not, apart and/or together, for any number of
people/loudspeakers, and without any overt form of synchrony

a few encounters (i)

people with balloons

Inflate a balloon, pop it, and then walk to a different location. The same processes is repeated, again and again—offering some (large/open) space between each occurrence in relation to each other, time, and distance.

a few encounters (ii)

loudspeaker(s) with pure tones

Make a sound recording of a balloon being popped, analyze the result (FFT or similar), and select some of the prominent frequencies from the reverberation tail. In the same space, play these frequencies as pure tones from a loudspeaker: one tone at a time, each tone for some (not too) long duration of time, and with silence of comparable length between each tone, again and again. Apply the same process for any additional loudspeakers but with different locations for all elements.

a few encounters (iii)

people with portable recording and playback devices

Make a sound recording from one location for some (not too) long duration of time, and then play back the recording with a portable loudspeaker device while walking in some curving/elliptical path. When the recording has finished, stop walking, make a new recording from this new location, and then play back the new recording while walking in the same manner as before. The same process is repeated, again and again.

a few encounters (iv)

people listening

Listening and changing position/location in some slow/focused/quiet manner, again and again—simply an intention to audition the situation from various perspectives with some vague acknowledgment of doing so being part of the situation.

written for the *LARGE OPEN SPACE* festival, 30–31 August 2019, organized with Michael Winter,
Luke Wilkins, and Zina Vaessen at an abandoned railway workshop in Esslingen, Germany