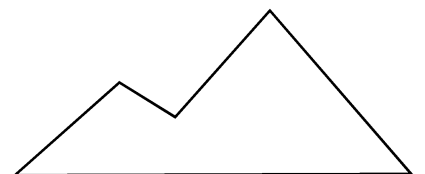


Prose Collection

Christian Wolff



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Stones

Make sounds with stones, draw sounds out of stones, using a number of sizes and kinds (and colors); for the most part discretely; sometimes in rapid sequences. For the most part striking stones with stones, but also stones on other surfaces (inside the open head of a drum, for instance) or other than struck (bowed, for instance, or amplified). Do not break anything.

Sticks

Make sounds with sticks of various kinds, one stick alone, several together, on other instruments, sustained as well as short. Don't mutilate trees or shrubbery; don't break anything other than the sticks; avoid outright fires unless they serve a practical purpose.

You can begin when you have not heard a sound from a stick for a while; two or three can begin together. You may end when your sticks or one of them are broken small enough that a handful of the pieces in your hands cupped over each other are not, if shaken and unamplified, audible beyond your immediate vicinity. Or hum continuously on a low note; having started proceed with other sounds simultaneously (but not necessarily continuously); when you can hum no longer, continue with other sounds, then stop. With several players either only one should do this or two or two pairs together (on different notes) and any number individually.

You can also do without sticks but play the sounds and feelings you imagine a performance with sticks would have.

Groundspace or Large Groundspace

1. Make single sounds, occasionally very long: very soft to mf. Play melodies or flourishes of about 4 notes or changes of sound (or changes of aspects of a sound), of about 3, 8, 25 notes or changes. Allow spaces between playing, at least so that you may every now and again get a sense of the space in which you are playing, and at least once so that there is a point when no one appears to be playing.
2. Instruments or sound sources that carry well start in a middle distance of the space and then move off and away.
3. Instruments or sound sources that must be immobile can also use amplification and loudspeakers apart from themselves and possibly movable.
4. Instruments or sound sources that do not carry far start in the middle distance and approach potential listeners.
5. At some time a player may seek out another player and play a duet with him.

(Examples of (2): brass instruments, motors (at no more than medium loudness; if greater loudness inevitable, start at a remoter place and move still further away); of (3): piano, if there is no vehicle to move it or the terrain is bad; of (4): doublebass, electrically powered sound source with a weak battery.)

For various instruments and sound sources one will have to determine how well, in the circumstances, they carry, at no more than medium loudness. Borderline cases could move in directions other than those indicated for (2) and (4), e.g. on the pattern of a fan, for the most part away from the center (several centers are possible).

Movement and making sounds may coincide but neither should make the other obviously awkward or difficult, except very occasionally.

Each player should take the limits of the space to be wherever she is sometimes audible, at whatever loudness, to one other person and where he can sometimes hear one other person. If these limits are passed, she may consider the piece finished.

X for Peace Marches

Any number can take part, for as long as it takes, thinking not so much of filling the space and time as indicating a purposeful presence (consider ways of conveying presence sometimes by doing less, even nothing, while maintaining alertness), whistling (a) and clapping hands (b): (a) with exactly two pitches (repeatable); one; four; five; three, not exactly in that order only, (b) with exactly two sounds (claps); three; five; four; one, not necessarily in that order only, any of the above collaboratively or cumulatively, that is, shared out (one pitch yours, the other two—if working with three—another's; one of you whistling, another clapping, etc.), or adding up or on (to another's playing, say, of five, you add two, for a new playing of seven; or play three with another's three; whistling and clapping at the same time by one or more persons, etc.), including, as possible or suitable, material relating to the title of this piece (posters, leaflets, information, slides, videos, etc.), and consider movement, for instance, to, from or between high, very high for a while, soft, low, very low, strong, and so on.