

|: This Piece :|

Mark Vaughn

This piece is for a minimum of six performers with cellphones and a copy of the program notes for the concert on which the piece will be performed. The performance may include more performers, but there must be an even number of performers. The piece should be programmed on the concert no earlier than third and no later than seventh. The decision of when to program the piece should depend on the amount of text preceding the program notes for this piece. There should be enough text read so that the audience may observe the process, but not so much that the process becomes tedious.

Directions for Performance

[For the purposes of explanation, these directions are written for six performers, but they can be adapted for more performers. Creative arrangement is encouraged.]

Three performers sit in the audience, one in the center of the hall, one on the far house right, and one on the far house left. They should sit as far away from the stage as possible and should try not to be identified as performers prior to the start of the piece. They should dress as typical audience members.

The other three performers should enter with a bow and take their seats in chairs positioned across the stage; left, right, and center. They should be dressed as if playing in a concert. There should be a small table or laptop stand in front of each chair for the three performers to put their phone on.

When the stage-performers have taken their seats, the center-house-performer should call the center-stage-performer. The center-stage-performer should allow the phone to ring at least three times before answering. An audible ringtone must be used, but the ringtones used are at the discretion of the performers. After the first or second ring the center-house performer should switch to speakerphone. When the center-stage-performer answers they should answer using speakerphone.

When the center-stage-performer answers, the center-house-performer should read the first sentence of the program notes for the first piece on the concert, including the title. Once the first sentence has been read, the center-stage-performer should read the second sentence. They should alternate until all the notes for the first piece have been read and then continue through the rest of the program notes until they reach the notes for this piece.

As the first pair of performers is concluding the first set of notes, the other two stage-performers should call their respective house-performer. The house-performers should let their phones ring at least three times before answering. When the house-performers answer, the stage-performers should read the first sentence of the program notes for the second piece on the concert. The performers should alternate sentences of the remaining program notes until they reach the program notes written for this piece.

[The arrangement of who calls who and when they call can be structured in different ways depending on the preferences of the performers, the placement of the piece in the concert order, and the desire for variety.]

When a pair of performers reaches the program notes for this piece, the performers should begin repeating the title of this piece. When every performer has begun repeating the title, all performers should begin reading the program notes for this piece, observing the repeat signs. At this point, the house-performers should rise from their seat and walk toward the stage slowly as they recite the notes.

When the house-performers reach their respective performers on stage, they should place their phones next to the stage-performers phone causing them to feedback. Once the phones are feeding back, the performers should finish reading through the program notes for this piece and they should allow the phones to feedback for twenty to thirty seconds. Following this pause, the center-stage performer should step to the front of the stage and face the other performers. The center-stage performer should then lead the rest of the performers in the final repeat of the piece, speaking the first line and letting the rest of the performers repeat each line in turn. Following the recitation of the last line by the performers, the center-stage performer should cue the performers to turn off the phones in unison, while feedback is still occurring.

A Note on the Performance

In all sections of the piece, except for the led recitation, where the performers should speak in unison, the performers should keep the pacing of reading conversational and should make no effort to synchronize with the other pairs of performers. Each performer should try to adjust their speaking level so that both their original voices and their voices through the phones on stage can be heard.

Program Notes/Score for Performance of the Piece

|: This Piece :|

|: This piece represents :|: This piece is a product of :| my intentions, my explorations, and my experiences |: This piece involves :|: This piece uses :| processes and techniques | developed through my intentions, my explorations, and my experiences:||