

08 March 2012

Dear Anteroom and Friends

I've enclosed two pieces I've written, which can be performed back-to-back or as individual works. The first is entirely up to your interpretation. "A point" can be anything you like it to be. The piece can involve sound or not. Up to you!

The second piece is more of an improv structure involving vocal utterances. The "chart" is sort of an improv mandala which expands outwards from the center, providing more paths the further out you go. The structure could be expanded infinitely, but in this case I've kept it pretty simple. The sounds are derived from the first word of the first piece, "consider".

Do you know the Dutch sound artist Jaap Blunk? He does amazing vocal work, including Kurt Schwitters' "Ursonate" and recently visited UCSD. I got to improvise with him a bit, and he got me quite excited about vocal "speech-like" sounds, inspiring the second of these two pieces in particular. I suggest looking up his work if you don't know Jaap! (He's on ubu)...

Let me know if you have any questions... We should talk some time soon... Andrew, I'm performing your piece on April 9th to open my Masters' Recital, aka the "High Art Recital". Hope you're doing well and have fun with the pieces! By the way, it's not necessary to use the score for either of these...

ADAM
GOODWIN

NOTES

No.

DATE

The piece is two movements, I and II. The movements can be played together (sequentially) or separately. The piece may be any duration.

I. (no additional notes)

II. Begin in the middle and follow the arrows in any order, gradually transitioning from one figure into another.

Traditional musical symbols hold their common meaning. (a →)

() = whisper ∅ = uh, as in "dumb"

• = short (staccato) ↗ = gradual transition

! = ih, as in "disco"

Sounds may be articulated at any tempo, connected to each other or not, and recited at the performer's chosen dynamic.

Any number of performers may participate.

I.

consider

a point

approach it,

(pause)

enter

...detach

