

ALONE TOGETHER

or

BETWEEN YOU AND ME

Adam Overton, August 2006

For Kraig Grady and Maile Colbert

.

*In three sections performed simultaneously
Plus an optional Epilogue*

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I.

ALONE TOGETHER RHYTHM SECTION

barely noticed, un[able-to-be]spoken, that which moves

For Raven Chacon

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For two or more players on rhythm instruments (guitar, piano or organ)

Chords

Counting your blinks

Counting up to a Significant Digit (N) somewhere between 20 and 40

For every Nth blink, playing and holding the next chord in the chart for *Alone Together*

For instruments with durational, decaying sounds (like guitar or piano)

Play entrances anywhere within the range of *not-so-soft* to *loud* (*mp* to *f*)

Allow the sound to ring out and decay naturally

For instruments of unending duration (like organs)

Sustain each chord within a range of *very-soft* to *medium-soft* (*pp* to *mp*)

Change note-by-note to next chord (no break in sound) with the appropriate Blink

Repeat the entire tune as many times as necessary until the movement has ended

Fidgeting Sounds

Staring at the other rhythm section player(s) [when possible]

Noticing every time they fidget or shift their weight, in response making a slight, soft, muted, non-tonal sound

a) on your instrument,

b) with your voice,

and / or

c) with non-voiced breath or mouth sounds

(possibly in combination, and / or variable from fidget to fidget)

II.

BETWEEN YOU AND ME

from here to you, seeing (and / is) believing, "weathering the great unknown"

.

For several simultaneous pairs

Standing eye to eye, holding hands, an inflated balloon (possibly amplified) between you
Silently breathing, staring, noticing

Perform the following sonic actions whenever you notice something about your partner:

Movement of Hands or Posture

Choose a short phrase, word, or sound fragment from the jazz standard, *Alone Together*
Whenever you notice your partner shifting weight, fidgeting, or adjusting their hands in yours, briefly sing or state this phrase or fragment to them at a medium volume

Eye Movement

Notice your partner's eyes and how they move while staring at you
Whenever you notice them moving, audibly inhale or exhale through your nose

Blinks

Whenever you notice your partner blinking, audibly cough through your nose: "MMmhhh !"
and,
Whenever you both blink in unison, briefly rejoice by singing your song fragments together

III.

SIGHT FOR SORE EYES

touch symphony for solo performer(s)

for Carol McDowell

Staring into the audience, watching for movement, or for acknowledgment via eye contact
Standing, squatting, sitting or lying in place, unable to change location, though able to shift, bend, rotate and change position

Armed with one or two contact microphones

Vacillating between states of *Extroversion* and *Introversion*

Extroversion - basing sound and movement on your observations of and contact with Others:

Eye Contact

Attempt to make eye contact with spectators. When contact is achieved, extend your appreciation by whispering [a nearly inaudible] thanks to that person from where you are. Repeat your quiet thanks for as long as that person maintains eye contact with you - as soon as contact is broken, even for a split second, return to slowly scanning the audience for eyes and bodily movement.

Movement and Fidgeting

Notice movement in the audience - turning heads, yawns, morphing facial expressions, restless feet, fidgeting, etc. For each noticed movement, allow yourself to move in place, meanwhile maybe scraping the contact mic somewhere along your surface. Improvise sound and movement based on what you notice. For instance you might mirror the spectator, or scrape in the location on your body where you notice movement on theirs, etc.

Sound is quiet and unmusical / arhythmic / unaesthetic, and simply the result of movement.

Introversion - your sound and movement is self-determined.

Enter into *Introversion* at will, whenever desired, or perhaps after someone has discontinued eye contact with you. While remaining in place, feel free to explore several modes:

Silence / Stillness

Simply notice and dwell in your current state of existence

Mapping

Assess and reassess your physical boundaries, scraping the contact mic along your surface in whatever way you deem *necessary*.

Mapping (extended)

Scrape the contact mic along the edges of your aura, or any other places where you believe [or hope] You extend beyond your physical boundaries

Poetry

Doing, moving, saying whatever is necessary in your moment, perhaps intuitively

At the end of any period of *Introversion* return to *Extroversion*

IV.

EPILOGUE

Alone Together's Together
(Optional)

for Schwartz & Dietz

Once Sections 1 thru 3 have completed (or as a cue that 1 thru 3 should end), play several versions of the classic jazz standard, *Alone Together*, simultaneously at a low to medium-low volume.

Duration: 1:30 to 2 minutes

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APPENDIX.

ALONE TOGETHER

Schwartz / Dietz

Alone together, beyond the crowd,
Above the world, we're not too proud
To cling together, we're strong
As long as we're together.
Alone together, the blinding rain,
The starless nights,
Were not in vain;
For we're together
And what is there to fear together?
Our love is as deep as the sea,
Our love is as great as a love can be.
And we can weather the great unknown,
If we're alone together.