

AURA[L] STUDIES

Adam Overton, March 2006

For Christine Tivolacci and Michael Pisaro
Special thanks to Cassia Streb

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Subtly...

*For one or more motionless performers,
lying on the floor, or sitting upright,
perhaps with large shiny wind instruments.
Together but separate: All, some or [n]one.*

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I

From where you are, whether sitting or lying,
and with eyes closed,
find a resonance within yourself
and then a sound to match.
Resonate, and/or be resonated by, your surroundings
and explore, and/or be explored...

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II

From where you are, whether sitting or lying,
notice the part of you that extends beyond your flesh.
Allow it to tingle, to resonate, and to expand.
Motionlessly, and with eyes closed,
locate another present being, and expand to meet them
with the hope that they might notice your presence meeting theirs.
Create a sound if that helps, or don't.
Continue to explore your surroundings, meeting with multiple presences in the room.

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III

From where you are, whether sitting or lying,
meet someone's eyes
and whisper into them
something of importance
for the first time and/or the last.
With one, with some, or with many.

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IV

Make eye contact. Or don't.
Scream silently. And/Or resoundingly.
With one, with some, or with many.

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V

From where you are, whether sitting or lying,
with eyes closed, or while meeting someone's eyes,
breathe in another's breath.
Sound your instrument with that breath.
With one, with some, or with many.

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VI

From where you are, whether sitting or lying,
wrap a warm sound comfortably around those who are present,
one-at-a-time and/or all together.