

CONTACT STUDIES

For performers with amplified contact microphones

Adam Overton, June 2006

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For two or more, together

In one or many movements

Without musical or rhythmic intention

For any duration, patiently and attentively

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A group of people (2 or more) are armed with amplified contact mics.

Sound is produced by rubbing, scraping, scrubbing, wiping, ... the mics along one another's bare surfaces. (One should only do it to others, but not to one's own self.)

Studies might include exploration of

- the hands, face, lips, ears, head, genitals, entire body . . .
- the silhouette, shadowed areas, creases, wrinkles, freckles, scars . . .
- areas of input, output, tension, musculature . . .
- mirroring, automatic writing . . .
- and so on . . .

The group might decide to determine beforehand *all, some or none* of the following parameters:

- the structure of the piece (i.e. one or many movements?)
- the scope and/or method of the piece (see above)
- the group's level of concertedness; some possibilities might include
 - i) a narrowly-defined study (or series of studies),
 - ii) independently-defined zones of study (i.e. do whatever you want),
 - iii) somewhere in between i & ii
- the group's state of [un]dress (which could, if desired, vary over the course of the piece)
- the group's method of interaction, for instance
 - i) grouping into pairs, or linking together in a completed chain/circle (no one should ever not have a partner of some sort)
 - ii) one contact mic per person, or two?
 - iii) blindfolded?

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