

Scores: *Artists Play with Time*

Speculative Time-Fiction

Take the clock(s) and listen to time.

Choose one or more clocks and listen for as long as you need.

Listen to the rhythm. Play with it.

Listen to time.

Connect the clock(s) to a year: past or future.

Listen to time.

Connect the clock(s) to a location: real or imagined.

Listen to time.

Write or draw the sounds you imagine this place would make in that chosen year.

Offer the notes/drawing to someone else to perform it.

Catch the time.

Perform with time.

Perform Collectively.

One person begins.

After 10 seconds, the second person begins.

After 10 more seconds, the third person begins.

Pick up another clock. Set a time for the alarm -

Every performer decides on the time.

While the clock is ticking, perform an action:

create sound using your voice, body or objects around you as instruments.

When the alarm rings, take a breath/ sigh and leave the performance space.

The performance ends at the last alarm, with a last breath/ sigh.

-

Improvise on performing the objects while listening to each other.

The chosen instruments need to be selected from the room that you are in.

Dissolving Time

Choose a room. Go there and perform with Alvin Lucier.

But instead of using a text, use one or more of the clocks as they would become the storytellers. The first *reading* of the clocks should take 1:17 sec.

Score inspired by: *I am sitting in a room* (1969) by Alvin Lucier

Erase the time

Take a tape recorder.

Take a tape loop.

Record the clock until there is no time left.

Clock Piece

To be performed in a group.

Each performer takes one clock.

Procedure:

A general signal from one person begins the piece.

Within the next 30 seconds, performers enter at will.

The piece ends when there is no time left.

Clock is Performed (RHYTHM)

- **TAP**

Tap the clock on the glass, following its rhythm.

- **TAP #02**

Tap the clock's rhythm using two objects, like a metronome.

- **READ**

Read the time aloud (that is shown on the clock), following the clock's rhythm. The language is up to the performer.

- **BREATH**

Breathe in sync with the clock's rhythm.

Clock is Performed

- Ring the clock.
- While the ringing fades, gradually dissolve the sense of time.

Notes:

Dynamics are improvised within the natural boundaries of approximate time and action.

Each performer pre-selects and arranges materials and sequences of events.

The arrangement may reflect your own perception of time.

Score inspired by: *Paper Piece* (1960) by Ben Patterson

Stretch the time

Record 3 clocks.

Stretch the sound in any sound software in different timings.

Play it together, at the same time.

Visualise it by scanning the clocks while moving them horizontally on the scanner.

Feedback in time - Dialogue

Take one clock and one speaker.

The clock will be amplified on the same speaker in real time. The clock is facing the speaker. Let it perform until the audience is leaving the room.

Feedback in time - Dialogue #02

Take two clocks and two speakers. Each performer will be assigned one clock as an instrument and one speaker. The performers will be at a distance of each other.

Each clock is amplified and the signal goes into the speaker of the other performer.

One performer is playing with one clock and the other performer is responding, until you reach the same rhythm of time.

What time is it?

Imagine a time that does not exist.

How does it sound?

There is no clock around to tell

Enjoy the day without checking the time.

Enjoy the week without checking the time.

Enjoy the month without checking the time.

Enjoy the year without checking the time.

....and so on....

Just stop checking the time.

Or as Yoko told us before: steal all the clocks and watches in the world. Destroy time!