

feedback V
for any number of performers with small, sound-making objects
by Ted Moore

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for Pauline Oliveros

Performance notes:

The quietness of the very quiet, short sounds must be extreme. The clicking of a Bic pen, for example, is much too loud.

The more performers involved, the bigger your space will have to be, as there must be a point where performers can be far enough apart to not hear each others' very quiet, short sounds. Before performing in any given space, be sure to rehearse there to determine an appropriate number of performers. If you have a strict number of performers, you must find a space big enough.

A performance should be at least seven minutes. As part of a program of other works, it should not be more than ten minutes, but independently could go on as long as desired.

Steps should not be large or small, they should be the distance of a normal walking pace. The movements by performers should not be fast. They should be careful and deliberate, while focusing on listening.

If at some point during the performance you find yourself trapped in a corner or against a wall and cannot take a step away from a performer, don't take steps, but continue making your very quiet short sound at the same pace. That performer will move away from your sound, at which point, you will no longer be trapped.

It is unlikely that your beginning circle will be where the end of the piece is. Don't try to make that happen. Let the natural feedback system settle upon the location.

start
in a circle in a quiet space

make a very quiet, short sound with your unique
sound-making object

take one step away from another performer and make the sound again,
listen for very quiet, short sounds made by other performers

continue stepping away from other performers, followed by making your very
quiet, short sound, until you cannot hear the other performers' very quiet, short
sounds

then, when you cannot hear another performer's sound, your next step should be
towards another performer (still making your own sound after each step). when you can
hear another performer's sound, your next step should be away from that performer

continue taking your steps and making your very quiet, short sound for a predeter-
mined length of time, or until you are lost

then, upon hear another's very quiet, short sound, take a step towards that
performer. continue taking your steps (always alternating with making your
very quite, short sound) towards, instead of away from, performers that
you hear

once your are sure all the performers are in proximity
to hear the very quiet, short sounds of all the
other performers, it is the
end