

schichtung

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2014

*They were things that scarcely were,  
on the confines of silence and dark,  
and soon ceased.*

Samuel Beckett – Malone Dies

*commissioned by the Zafraan Ensemble Berlin*

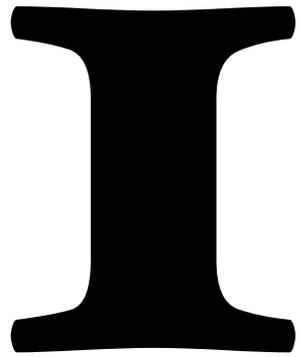
Premiered on May 22nd 2014

Münsterplatz Basel, CH

## instructions

this performance-installation must be performed with at least four performers. each action is a continuous loop and should be repeated between one and three minutes followed by about 30 seconds of silence. it is desired that the performers fall out of synch. unless there are other dynamical indications, every action should be so loud or quiet that the performer can barely hear it in the given environment. they are to be played in order. singing should always be done with a relaxed open »a« vowel.

every performer is concentrated, calm and has his or her eyes closed for as long possible. the actions are done more for the performers than for an audience. the overall atmosphere is very quiet and intimate.



breathe as quiet as possible

2

breathe in and hold your breath as long as possible

breathe out and hold your breath as long as possible

3

whistle the earliest tune you remember

4

hum as high as possible

5

sing as quiet and steady as possible and let your heartbeat modulate it

6

breathe in and out with a fast and regular pulse

7

open and close your glottis at the downbeat of a fast and ever changing meter

8

scream silently

9

sing and hold one falsetto note

**IO**

sing one note on the longest breath possible

lower the pitch with every new breath

**II**

sing one pitch with the exact same proportions between singing and resting

**I2**

hum the fastest possible regular pulse

**13**

hum one pitch alternating falsetto and normal voice at a regular pace

**I4**

hum the circle of fifths at a regular pace

**I5**

breathe in and out with ever changing durations

16

cut the air with one arm in single strokes

17

clap your hands as fast as possible

**18**

clap the offbeats of a fast and ever changing meter

**I 9**

breathe in as fast as possible

breathe out as slow as possible

20

hum the slowest possible glissando upwards

21

hum one note between pitch and air noise

22

whistle ever changing pitches with ever changing durations

23

rub your hands following subdivisions in fast uneven meters

24

rub your hands as slow and loud as possible

25

rub both hands individually with your fingers

creating an as even texture as possible

26

rub your face asymmetrically with two fingers of each hand

as slow and loud as possible

27

scratch your head with two hands in different ever changing proportions

28

breathe as shallow as possible

29

hum slowest possible glottal vibration

30

hum as low as possible

**31**

hum regularly alternating between two pitches

32

single combination of 4 notes at a regular pace

transpose at least one note per iteration into different octave

33

sing the same pitch with ever changing durations

34

sing one high pitch with ever changing proportions between singing and resting

35

sing regularly transitioning between air and pitch on a high note

36

sing as high as possible but without pitch

37

cover your face with both hands and rub it regularly in slow circles