

# ADJOURNED BRICKS

TO LUKE FOWLER & MARCUS SCHMICKLER

for 2 electronics players (A and B)

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## **BEFORE PLAYING :**

- Each player has to independently have access to the *Spat* of 4 speakers.
- Each musician has to choose a common frequency (whatever it can be) include in the hearable range (named "*F1*") ... Then each player has to propose 4 sounds (or process or ...) that have in common this frequency (subjectively as a main one, or fundamental, even if not obviously). It can be a sinus, it can be a recording, it can be any synthetic sounds, whatever... field recording in a spring reverb rerecorded in the desert and transposed up to around about 10000 Hz ... It's better if the two sounds are different for A & B even if very close (2 identic sine waves might be boring but 1 pure sine wave for A and a subtly harmonized one for B might be great ... anyway up to the players). Whatever they are, these 4 sounds are named "*A*", "*B*", "*C*" & "*D*" (*F1A*, *F1B*, *F1C*, *F1D*).
- Each player has to choose another frequency (any of them) and a sound that include it (as a main component). It can be close to the first one, not the same, but also very distant ... or randomly chosen. Whatever. This frequency is named "*2*".
- Each player has to propose a recording that he subjectively consider as a document ... (about something ?)
- Each player has to propose a *Pink Noise*.
- Each player has to propose a *White noise*.

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## **THE VOICE :**

The voice has to be understandable (even if nearly not).

It can be :

- yours
- a synthetic one
- a recording
- transformed, processed or not at all
- etc. (someone else invited ?)

- + It's better if the two voices are different
- + It's also better if the A is all through the piece the same voice
- + During the last part of Chap.5 the voice is not understandable.

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## **READING THE SCORE**

(See the annex.)

The durations are up to the players. The time that a given task take to be achieved is fully part of the piece.

The change of "spat" are synchronized as precisely as possible.

If the players need time between 2 cells, then some silence or fake silence can be add in between (only if technicaly needed).

Any "style" of sounds can be used. *Adjourned Bricks* can look like a *noise* piece aswell as a *reduced* and *minimal*, one or even a *conceptual*...

Also, the piece can be as short as possible (straightly the time that take the tasks) or nearly endless ...

The voice is very important, and will hugely influence the listening : its intonation, timbre, type and sort, cause (mechanic, robot, human, and of course its flow that can also influence the whole duration).

A fake silence is ... a fake silence !

## - CHAP. 1 -

### SOME BRICKS

see annex 1

Aphorism N°1

*"Entering the ass of my cranium, the terms block the hallway of the tongue by gluing on itself the rag of memory."*

Aphorism N°2

*"Into the realm of words, afix a board to the skin and dance on one's pain in order to animate the cupboards."*

## - CHAP. 2 -

### DOUBLE TASK

Both A&B are improvising being rather independant one from the other, and having idealy a task each to achieve during the Chapter.

While improvising some voices are saying :  
(The dialogue is divided in 28 parts of exchange between A & B).

1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	3	4	1	3	3	2	4	1	2	1	4	2	3
1	4	2	3	4	2	1	1	3	2	4	3	3	1

These 28 parts corresponds to the 28 ways to combine the 4 loud speakers between A & B.  
(see annex 4 below)

**1**

A**1** B**1**

A

- Made from incident, cause, place, divisibility, intention, interval, hierarchy, representation, image, fatigue, attention, conviction, persuasion, objects, violence, cluster of things, theatre, time, signature, background noise, idioms, authority, atmosphere, series ... some tools and instruments.

B

- You are right.

**2**

A**3** B**4**

A

- In summary, there is no material.

B

- Hum.

**3**

A**4** B**2**

A

- One can remain to writing about physical phenomena.

B

Nevertheless, I like bricks and all the thought they contain in their simple form and profusion.

**4** A**1** B**3**

A

- I also love bricks.

B

- But I'd like to know if the notion of material would impose, or not, amongst others, the model of the brick ?

**5** A**3** B**4**

A

- A complex material leans towards form. It would have an internal dynamic, which makes it tend toward some "X" ...

B

- Brick is often taken for the first material. For The Matter ... Materia Prima.

**6** A**3** B**2**

A

- The material, as you define it, is already a little bit musical. Why not ? Only a little ...

B

- That is a problem, one says "material", one ought to say "the first movement" or "the second movement".

**7** A**2** B**1**

A

- A huge plan of the causal relations should be made..

B

- And mapping the sounds after this plan ... would be a lot more perverse than expected.

**8** A**4** B**1**

A

- How words come with their own pronostic, their prophetic meaning. How they complicate the future in wishing to name it.

B

- There is a reflection of a look out, of guardians, two modes happening. You can fight against both the windmills and the wind, leave the debat about material be, if that's a way.

**9** A**1** B**3**

A

- What will happen when the notion of material will leave ?

B

- I do not want to keep rambling on about this notion.

**10** A**2** B**2**

A

- Without asking why it is, what it is, and finally why it takes up, with such an authority.

B

- So much space in what I hear around me.

**11**                    A**1** B**4**

A

- Certain keywords, because once unpacked their schema, poses this genre of questions.

B

- How should we be able to think about disorder without ordering it ?

**12**                    A**4** B**3**

A

- It poses the question of the human as entirely poses in the persona, in reason, in the death of the subject, in emotion, of muscles, the body, all in the balance.

B

- How would one be able to say also to speak of disorder without having a disordered thought ?

**13**                    A**2** B**3**

A

- Material is far.

B

- No, it's not far : look at the logic that comes from the material of construction. The house that stands upright, sound is not a house, its not even a wall, it does not need to stand upright.

**14**                    A**3** B**1**

A

- Left to the benefit of doubt the sense of everything plumbs the possibility of a useless scale.

B

- There is a permanent lie.

## **- CHAP. 3 -**

### ***IMITATED EVENTS***

- A & B make both 3 events (= 6 events as a whole) and also imitate the 3 events of the other musician (= 12 events as a whole). Each one also have to redo (or "pre-do") 2 of her or his own 3 events but within a very very soft dynamic (= 16 events as a whole). The events are surrounded by silence *and* fake silences (silence and fake silences, aswell as all the "bricks" of the piece can be very long).

- A & B have to subjectively define what is an event.

- Imitation can be understood in a very loose sense

While all this is happening :

First A has to say :

"What is lasting in what lasts ? How will remain or not a so called X as a X ? How can it be identified over time as a X, and not a X' or a Y ?

How can it resist until Y will, at last, pick up the burden ?"

Then B has to say :

"How can X resist until Y will, at last, pick up the burden ?

However, the situation is always such that Y happens right in time, and X is always such that the situation lasts long enough for Y to happen in time."

The voices can happen when ever, even before the first event and / or after the last one. It can also happen during some part of the silence or some of the fake silences.

## - CHAP. 4 -

### DOUBLE TASK (ADJOURNED BRICKS)

*idem Chap 2*

15	16	17	18	19	20	21	22	23	24	25	26	27	28
4	2	2	1	3	2	4	4	3	1	2	3	1	4
2	3	1	4	3	4	1	3	2	2	4	1	2	4

**15**

A**4** B**2**

A

- The thickness of material is the lie, and there's no reason for it to be permanent.

B

- How to transpose the physical equilibrium into the domain of time ?

**16**

A**3** B**3**

A

- Why would we want to do so ?

B

- One would like sometimes to have this stringent criterion and absurd criterion, when it falls, that's when it no longer maintains itself.

**17**

A**2** B**1**

A

- One would like to have it in sound.

B

- One would love to have an equally as simple truth as this stupid saying, one would like to say that it holds...

**18**

A**1** B**4**

A

- ... Without having the impression of lying.

B

- And to see it fall from pedestal.

**19**

A**3** B**3**

A

- To have a soil, a grounding other than historical, other than the forever eternal reference, a grounding in pop culture.

B

- Let's go out.

**20**

A**2** B**4**

A

- Song of the past.

B

- Waste of songs.

**21**

A**4** B**1**

A

- See it ricochet from the walls of judgement.

B

- Little songs from the present time.

**22**

A**4** B**3**

A

- Soil of an emancipatory graffiti.

B

- Necessary to get the grounding to an outside.

**23**

A**3** B**2**

A

- Rather get ride of it !

B

- Let's adjourn the bricks.

**24**

A**1** B**2**

A

- Over digested by history.

B

- Indigestion.

**25**

A**2** B**4**

A

- One can...

B

- One can recount it.

**26**

A**3** B**1**

A

- How to pass from the past to what is passing.

B

- It's necessary to open the slopes of history to whatever.

**27**

A**1** B**2**

A

- Anything.

B

- Anyhow.

**28**

A**4** B**4**

A

- Anyhow.

B

- Anything.

## **- CHAP. 5 -**

### ***HALF OF A BRICK AND A BEAT***

*see annex 2*

About the last part of the Chap 5.

4 layers of events and sounds :

The main one is a beat of frequencies the musicians have to "build" on site. Around 40Hz. It has to be as deep as possible, and very loud ...

The three others are very soft and some times under the surface of the beat (like a cork on or under the surface of the see).

1 is a very high frequency that change its spatialization 7 time during this part (one per musician).

2 is a recorded document diffused on the 4 speakers (one per musician)

3 is the "XY" small paragraph said and or processed so that it's not understandable (one time by A, another time by B, possibly at the same time) whenever in this last part of chap.5

## ANNEX 4

### TEXT AND ITS SPATIALIZATION OF CHAP. 2 & 4

#### THE SPATIALIZATION OF CHAP.2&4 :

The dialogue is divided in 28 parts of exchange between A & B (see below).

These 28 parts corresponds to the 28 ways to combine the 4 loud speakers (LS) between A & B as follow :

first part :           A on LS1

                          B on LS1

second part :        A on LS3

                          B on LS4

and so on ...

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
1	3	4	1	3	3	2	4	1	2	1	4	2	3	4	2	2	1	3	2	4	4	3	1	2	3	1	4
1	4	2	3	4	2	1	1	3	2	4	3	3	1	2	3	1	4	3	4	1	3	2	2	4	1	2	4

#### THE TEXT :

"A" corresponds to what "A" has to say or diffused.

"B" corresponds to what "B" has to say or diffused.

A

- Made from incident, cause, place, divisibility, intention, interval, hierarchy, representation, image, fatigue, attention, conviction, persuasion, objects, violence, cluster of things, theatre, time, signature, background noise, idioms, authority, atmosphere, series ... some tools and instruments.

B

- You are right.

A

- In summary, there is no material.

B

- Hum.

A

- One can remain to writing about physical phenomena.

B

Nevertheless, I like bricks and all the thought they contain in their simple form and profusion.

A

- I also love bricks.

B

- But I'd like to know if the notion of material would impose, or not, amongst others, the model of the brick ?

A

- A complex material leans towards form. It would have an internal dynamic, which makes it tend toward some "X" ...

B



- Brick is often taken for the first material. For The Matter ... Materia Prima.

A

- The material, as you define it, is already a little bit musical. Why not ? Only a little ...

B

- That is a problem, one says "material", one ought to say "the first movement" or "the second movement".

A

- A huge plan of the causal relations should be made..

B

- And mapping the sounds after this plan ... would be a lot more perverse than expected.

A

- How words come with their own pronostic, their prophetic meaning. How they complicate the future in wishing to name it.

B

- There is a reflection of a look out, of guardians, two modes happening. You can fight against both the windmills and the wind, leave the debat about material be, if that's a way.

A

- What will happen when the notion of material will leave ?

B

- I do not want to keep rambling on about this notion.

A

- Without asking why it is, what it is, and finally why it takes up, with such an authority.

B

- So much space in what I hear around me.

A

- Certain keywords, because once unpacked their schema, poses this genre of questions.

B

- How should we be able to think about disorder without ordering it ?

A

- It poses the question of the human as entirely poses in the persona, in reason, in the death of the subject, in emotion, of muscles, the body, all in the balance.

B

- How would one be able to say also to speak of disorder without having a disordered thought ?

A

- Material is far.

B

- No, it's not far : look at the logic that comes from the material of construction. The house that stands upright, sound is not a house, its not even a wall, it does not need to stand upright.

A

- Left to the benefit of doubt the sense of everything plumbs the possibility of a useless scale.

B

- There is a permanent lie.

A

- The thickness of material is the lie, and there's no reason for it to be permanent.

B

- How to transpose the physical equilibrium into the domain of time ?

A

- Why would we want to do so ?

B

- One would like sometimes to have this stringent criterion and absurd criterion, when it falls, that's when it no longer maintains itself.

A

- One would like to have it in sound.

B

- One would love to have an equally as simple truth as this stupid saying, one would like to say that it holds...

A

- ... Without having the impression of lying.

B

- And to see it fall from pedestal.

A

- To have a soil, a grounding other than historical, other than the forever eternal reference, a grounding in pop culture.

B

- Let's go out.

A

- Song of the past.

B

- Waste of songs.

A

- See it ricochet from the walls of judgement.

B

- Little songs from the present time.

A

- Soil of an emancipatory graffitti.

B

- Necessary to get the grounding to an outside.

A

- Rather get ride of it !

B

- Let's adjourn the bricks.

A

- Over digested by history.

B

- Indigestion.

A

- One can...

B

- One can recount it.

A

- How to pass from the past to what is passing.

B

- It's necessary to open the slopes of history to whatever.

A

- Anything.

B

- Anyhow.

A

- Anyhow.

B

- Anything.