

Fields of Vision

in three sections, for found percussion
for **Bill Sallak**

The fields (scores) consist of a crosshatch, a maze (with one solution) and a pool of concentric circles. The choice of instruments should reflect angularity, humor and sweetness respectively, and each movement should use a different though overlapping battery of found percussion.

Preparation for all fields:

1. Use the blank field or one of the pattern-completed ones.
2. Use the blank field and apply a random, regular or mathematical pattern of objects, *or*
3. Use the pattern-completed fields to lend a consistency to each section.
4. For *Hatch* and *Pool*, grey flows may be applied to blank fields.

Hatch

Moderate and elusive.

Hatch should provide the most aleatoric and mysterious sound as the instruments speak back and forth to each other. Good, round sounds and a wide dynamic range are suggested.

In the pattern-completed crosshatch, the size of the dots may be the instruments played, dynamics or other parameters (such as forward or distant sound). Horizontal position in the crosshatch represents place in the time and soundfield.

Rule: Play left-right, right-left, top-bottom, bottom-top, or following the grey fields (light-dark or dark-light, start-end or end-start). When playing other than the grey fields, the score may be placed on any edge to assist the performer.

A complete performance would include either all four directions or all four grey field flows.

Maze

Fast and rhythmic.

Maze is energetic and ‘plonky’ as a percussive rat in a maze, with lots of ricocheting and reverse-order (mirror) rhythmic elements. Sharp, brittle sounds and a wide color range are suggested.

As with the crosshatch, the size of the dots may be the instruments played, dynamics or other parameters (such as forward or distant sound). Position along the maze path represents place in the time and soundfield.

Rule: Follow a pathway until an object is found. Play the object, then reverse direction and reverse rhythmic pattern *or* continue over it to the next object. For the former, use a single sound. For the latter, use a double strike and reverse. Where an object allows some white space, it may be played 'around' with a lightly sustained, curving sound (such as a rocked water glass).

There is no set of grey fields in *Maze* because it is only possible to follow the *Maze* pathways.

Pool

Slow.

Pool is as the name and design imply: rippling slowly outward and gently bouncing off boundaries. Long, resonant, overlapping and sustained sounds and colorful, pitched instruments are suggested.

As with the others, the size of the dots may be the instruments played, dynamics or other parameters (such as forward or distant sound). Horizontal position along the concentric lines represents place in the time and soundfield.

Rule: The piece is played from outside to inside. Repeat the lines a few times (at least twice). As the center of the circles is approached, repetition becomes faster and more frequent; by the time the center is reached, a quasi-minimalist sound is created. The piece can end suddenly or fade.

The grey segments this time represent 'covered' or muted sounds. When playing sustaining instruments such as brake drums or resonant panels, they should be stopped.

Pool is visually based on *Aurora Cagealis*, a commemorative composition from 1992 on the death of John Cage.

Dennis Bathory-Kitsz
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