

gniklaw
walking

2004

a found opera

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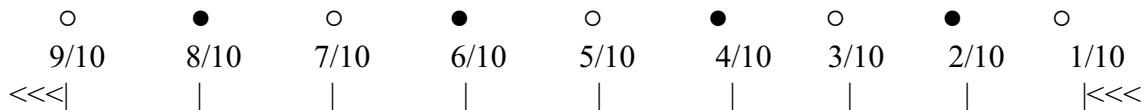
The predominance of people conversing on cell phones in public places serves as the basis for *Walking*. Passing people walking in the opposite direction and catching fragments of conversations, is a voyeuristic experience of people's individual mini-dramas. In attempting to compose this, the staging of the performance becomes significant. The voyeuristic experience is not easily transferred onto a stage, with choreography. *Walking* therefore exists as a found operatic installation, barely discernable from normal proceedings. The audience could possibly walk through the middle of the performance and not even realize it. In this way, the piece maintains the intimate nature of two people passing each other, even though the libretto is preconceived and intended for the eavesdropping audience. By thinking that the speech fragments have meaning within the context of an ongoing conversation, and constructing associations between these fragments, the audience actively gives the piece its meaning, even if they are ignorant of its existence.

One cycle:

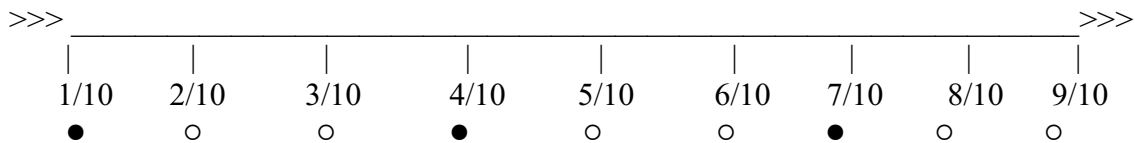
● = text impulse

○ = rest

10/10 = 180 degree left turn



○ 10/10 10/10 ●



Restrictions:

1. This score is for N performers traveling in opposing lines, talking on cell-phones. “10/10” represents a “turn-around” point at which performers switch lines and thereby change direction.
2. Should be performed in a public pedestrian space, or in front of the entrance to a building. For large environments, the step intervals (fractions) may be multiplied to accommodate the space, but the resulting polyrhythm should always be maintained.
3. Performers may enter at any point along the continuum, but may only exit at the “turn-around” points and they may only exit after having traveled at least one full period.
4. The text impulses should be created by listening to walking pedestrians as they pass. A random collection of these text “samples” should then be culled and organized to form a progression of text samples. Wherever performers enter on the continuum they must start at the beginning of the text progression. Multiple text progressions maybe used, perhaps denoting characters.
5. The tempo, or the speed of walking, can vary both between and within performances to create desired dynamics.

Sample Text Progression

Impulse #	Text sample
1	that night my dog died was just the worst
2	oh my god, he called and
3	you pick that up for them
4	yeah, its gonna be so much fun when
5	I hope he doesn't think
6	ah man, it's all good
7	and what was the purpose of that
8	I put marginal revenue was 5, right?