

Text Pieces 2010-2012

David Pocknee

Rope Piece

Tie every audience member's right foot together using a single rope.

Leave the performance area.

Psychogeography

for pianist

Start at the outskirts of a city.

Head towards the opposite side of the city.

Play the lowest key on the first piano you come across.

Keep walking in the direction of the other side of the city.

Play the next highest chromatic key on the next piano you come across.

Repeat the previous stanza until you have played all 88 keys, or you have reached the other side of the city.

A guitar arrangement of this piece is also possible. A melodica arrangement is not.

Wood Piece

for Ana Lemnaru

I

Take a large unsanded, unvarnished, splinter-filled piece of wood that is at least 1 metre in length.

II

Set up the wood so that the grain is directed upwards.

Wrap your hand around the top end of the wood,

grab tightly and run your hand down the wood in one single motion, against the grain.

III

Using a sterilized needle and tweezers, remove the splinters from your hand and place them one at a time into a long, cylindrical glass tube filled with water.

Matches

for between one performer and the same the number of performers as there are matches in the box of matches

Take a full box of matches.

Each performer should take one match out of the box and light the match.

While it is burning, whistle,

starting at your lowest possible pitch when the match has just been lit,

and reaching your highest possible pitch when the flame has reached the fingers that you are holding it with.

Once the flame has reached your fingers, drop the match into a bowl of water.

All whistling should be performed while both exhaling AND inhaling, to create an unbroken tone.

All performers move at their own pace

and should not be synchronized.

Repeat the last stanza until

the box of matches

is empty.

Affect

for pianist

Sit at a piano.

Start to cry.

4 October 2011

Get Night-Vision Goggles. Cause Chaos.

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for 2 - ∞ musicians

All performers should start simultaneously, playing sounds that they have never heard before.

A performer should stop when they play a sound that they have heard before, or hear another performer play the same sound as one previously played by themselves.

Sound and Space #1

for performer

The movement of sound in space is not profound.

Do a profound thing with sound and space:

Talk to Person A about how much you dislike Person B.

Do this in a room in which Person B is not present and would not be able to eavesdrop.

When you have finished, walk into another room in which Person B is present and Person A is not and pretend that you like Person B.

Sound and Space #2

for performer

The movement of sound in space is not profound.

Do a profound thing with sound and space:

Make a private conversation public.

Focus Group

Focus group an audience.

Play what they want.

8 October 2011 – For Manfred Werder (After Balzac)

“We have the feverish blood of lions in our veins
and an appetite for twenty foolish acts a day.”

from Old Goriot

5 October 2011

Attach an electric sander (or electric drill) to the top of your head.
Burrow through a table whilst standing on top of the table.

6 October 2011

Have a conversation with someone you find sexually attractive and make them talk about themselves for an extended period of time.

7 October 2011 –

for Joe Kudirka (After Bill Murray)

Tend a bar. Whenever anybody orders a drink, give them Jagermeister instead.

14/7/2011

Unexpectedly tear-gas an ensemble whilst they are playing your music.

Kidnap

Kidnap an Israeli.

Cascade #1

for choir

A large choir (SATB) of people (approx. 30) in light-coloured clothing piss themselves simultaneously.

Cascade #2.

for choir

A choir walks off stage using staggered mp3 click tracks.

Cascade #3

for Chamber Orchestra

The entire orchestra undergo strict individual diets for one week.

At the end of this week they stand on stage
and defecate simultaneously.

Their diets ensure that their faeces creates a spectrum of colour, starting with the darkest on the stage right, moving to the lightest on stage left.