

*cotton & kudzu [for Jessica Wood]*

mark so

*2 sine tones*—sustaining; placed far apart; one tuned to 766.5 Hz and the other to 219 Hz, or in any case a carefully tuned interval of 7:2 in those approximate registers, not matching any equal-tempered frequencies too closely; capable of being played very soft

*several white noise sounds*—sustaining; distributed freely; each producing 'swells' lasting from 20" to 2' (variable), each fading in smoothly to a low peak level, then fading away

*field recording*—a public thoroughfare in the American south, on a summer day; stationary and generally uneventful; lasting around 30'

*12+ harpsichords and/or similar (plectrum action keyboard instruments)*—distributed freely; covers off, mutes off, playing single-string attacks

*several other sounds*—sustaining or decaying; distributed freely; perhaps mobile; capable of being played very soft

*in a large space, open to the outdoors*

*sine tones:*

—————sine tones slowly fade in together, sustain at a very low background level, then fade out when the harpsichords finish playing; maintaining balance throughout—————

*white noise sounds:*

with sine tones underway, white noise sounds gradually build in, playing intermittently, one at a time at first increasing in number and frequency until all are in play for a time around the middle of the piece, with at least a few continuously overlapping in some way then gradually subsiding to one at a time once more by the time the field recording fades away, leaving only the harpsichords and tones at the end

*field recording:*

as the white noise sounds build  
the field recording gradually fades in to a low sustaining level  
(about equal to the white noises and slightly more prominent than the tones)  
maintains this level until about its midpoint  
then gradually fades away over its second half

*harpsichords:*

once the field recording has come in, harpsichords enter  
each independently plays individual tones (any) very quietly, lasting a full decay; one at a time at first, widely spaced  
gradually increasing in number and frequency until about 3-4 instruments are playing at once continuously by the time the field recording fades away  
& the number of tones per instrument gradually increasing to 3 at a time (individual attacks, overlapping decays) by the end  
maintain this level of dense, quiet activity for a few more minutes then subside together fairly rapidly

*other sounds:*

as harpsichords build in  
other soft sustaining or decaying sounds may enter, playing in similar fashion to the harpsichords  
intermittently and in isolation at first, growing increasingly dense to the end and then subsiding together with the harpsichords  
occasionally standing out amid the harpsichords but generally subdued; perhaps changing location throughout

*always maintaining a low level amid the ambient surroundings, never becoming loud with increased density; obscured elements remaining more or less discernible*