

*whatever it is, wherever you are*  
*[to Michael Pisaro]*

mark so

*...a kind of purring occurs, like the wind sneaking around the baseboards of a room: not the infamous "still, small voice" but an ancillary speech that is parallel to the slithering of our own doubt-fleshed imaginings, a visible soundtrack of the way we sound as we move from encouragement to despair to exasperation and back again...*

—John Ashbery, "Whatever It Is, Wherever You Are"

—for 1 recording of the same environment and similar conditions as the performance; very long  
& 1 simple, sustaining sound

*—in an environment with some ambient sound, perhaps outdoors, or open to the outdoors—*

recording and sustaining sound alternate, each playing in isolation, widely spaced, never overlapping  
the recording begins and ends the piece

*—a few times each (determined beforehand), as follows—*

*recording*—plays a series of shallow, symmetrical "swells" (entering imperceptibly, getting louder until peaking at a low level, then fading away), for a short time (perhaps less than 1') and peaking at an extremely low level (barely audible) at first, getting longer and peaking at a slightly louder level each time (attaining a moderately soft level and lasting perhaps 10' or more the last time playing)

*sustaining sound*—plays at a consistent, extremely low level (barely audible) each time, for a long time (perhaps 10' or more) at first, getting shorter each time (perhaps less than 1' the last time playing)

generally, the shorter the playing duration, the longer the pause preceding and following it

*—for a very long time (perhaps an hour or more)—*

26 march 2007

taos, nm