

ORACLES
Ten Environmental Stimulus Compositions

David Dunn
1974-75

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- One magnetic tape*
Two two accordions, two square-wave oscillators
Three four signal generators, four loudspeakers
Four magnetic tape
Five cassette recorders
Six three sine oscillators
Seven four instruments, two microphones
Eight numerous loudspeakers, four sine oscillators
Nine magnetic tape
Ten three instruments or voices, one microphone

ONE

Utilize the provided tape (15/16 ips) as a communication stimulus for plantlife. Playback is halftrack mono through one or more loudspeakers in appropriate placement for low intensity playback. Observe and document changes occurring in the environment during the length of this event.

TWO

Record the following process using two square-wave oscillators, two accordions, one omni-directional microphone, and appropriate recording and amplification equipment. Place the omni-directional microphone centrally in a large outdoor space. The output signals of both oscillators should be amplified with separate outputs through two loudspeakers separated approximately 50 to 75 yards and focused inward toward the microphone. The two accordionists are to start from approximately ten feet separation facing outward from each other on opposite sides of the microphone in a line intersecting the line of the loudspeakers at a 90 degree angle at the point of the microphone. Both players are to walk slowly in opposite directions continuing to play until both are out of the microphone's reception range.

oscillator 1 - 447 Hz

oscillator 2 - 449 Hz

accordion 1 - sustain single pitches G, A, and E flat in any octave for 4 and 6 seconds alternating and separated by equivalent durations of silence

accordion 2 - sustain single pitches B flat, C, and F sharp in any octave for 3 and 7 seconds alternating and separated by equivalent durations of silence

THREE

Performance of the following materials is to take place through four loudspeakers buried between 5 and 7 inches deep in open ground. Place all loudspeakers, with cones facing upward, approximately 6 feet at right angles from each other so as to create a rectangular configuration. Outputs from the following four signal generators are to occur in realtime. All signals should be allowed to drift from initial settings.

loudspeaker 1 - sine 451 Hz

loudspeaker 2 - square 449 Hz

loudspeaker 3 - square 269 Hz

loudspeaker 4 - white noise

FOUR

Utilize the provided tape (7 1/2 ips) as a communication stimulus to occur in the outdoor environment of canines such as wolves or coyotes. Playback is halftrack mono through one or more loudspeakers with high amplification. Play the tape for a duration of one minute followed by a one minute duration of silence. Continue to repeat this activity for an extended period of time recording and documenting changes in the environment.

FIVE

Select and in some way indicate the perimeter of a large outdoor space. Any number of performers (minimum of two) are to occupy the interior of this area during performance. Each performer is to be equipped with portable recording equipment capable of recording environmental sounds and playing them back through an internal monitor speaker. Begin individually by occupying some point within the space and recording the environment for a duration of between 10 and 20 seconds. After recording, walk slowly for the same duration of time as the preceding period of recording to another point within the space. Rewind the tape while walking and commence playback when arriving at a new destination. After playback, wait between 30 and 60 seconds before repeating this activity. Continue this process for the duration of the performance. Record the entire length of the performance through use of one omni-directional microphone placed centrally in the open space.

SIX

Performance of the following materials is to take place through any number of appropriate output transducers secured in ocean tidepools. Separate all transducers approximately fifteen feet from each other such that each is placed at a slightly different elevation. Outputs from the following three signal generators are to be routed to all transducers at equivalent amplitude.

sine 371.2 Hz

sine 396 Hz

sine 528 Hz

SEVEN

Any four instrumentalists may perform the following materials in an outdoor environment of low amplitude ambience. Each player is to occupy a point at least ten feet from each other in a symmetrical configuration. Begin individually by realizing the initial event listed and then proceed to realize all others in any sequence or combination desired but always keeping all events in mind. The amplitude of most sounds produced should not greatly exceed that of the environmental ambience except when otherwise indicated. Record this through use of two omni-directional microphones. Two individuals are to hold the microphones and encircle the instrumentalists keeping each player equidistant from the perimeter of the circle. Both microphones are to start at the same point and proceed slowly at the same rate in opposite directions around the players. The performance ends when both microphones return to their starting point. Each microphone should connect to a separate channel of a stereo recorder.

SUSTAIN A SOUND IN RESPONSE TO AND FOR THE DURATION OF ANY SOUND OCCURRING IN THE ENVIRONMENT

SUSTAIN A SINGLE PITCH IN RESPONSE TO ANY SUSTAINED SOUND OCCURRING IN THE ENVIRONMENT, SLOWLY INCREASING ITS AMPLITUDE UNTIL THE SOUND YOU ARE LISTENING TO IS NO LONGER AUDIBLE

RESPOND TO ANY RESONANCES OCCURRING IN THE ENVIRONMENT BY ATTEMPTING TO MATCH PITCHES HEARD

RESPOND TO ANY SUDDEN LOUD SOUNDS OF SHORT DURATION, INCLUDING THOSE OF OTHER PLAYERS, BY PRODUCING A SIMILAR SOUND

CHANGE THE CHARACTERISTICS OF ALL SOUNDS YOU PRODUCE IN RESPONSE TO ANY CHANGE IN THE CHARACTERISTICS OF THE ENVIRONMENT

EIGHT

Select two independent performance sites each at a relatively large distance from the other. Both should be in an outdoor environment of low amplitude ambient sound exhibiting different overall characteristics from each other. Realize the indicated electronic drone (mono) at site one through a multitude of small loudspeakers placed on the ground over a large surface area. Record this through use of an omni-directional microphone placed centrally. Playback of this recording should take place through a single large loudspeaker at site two where it is to be rerecorded and placed on channel one of a stereo tape. Realize and record the original drone at site two in the manner already described. Playback and rerecord this recording at site one placing the final recording on channel two of the stereo tape. The amplitude of all materials used should not exceed that of the environmental ambience in which it is heard.

sine 330 Hz, sine 412.5 Hz, sine 528 Hz, sine 643.6 Hz

NINE

Utilize the provided tape (7 1/2 ips) as a communication stimulus to occur in the ocean environment of various forms of sealife. Playback is halftrack mono through one or more appropriate output transducers placed underwater with high amplification. Record and document changes in the environment during the length of this event.

TEN

Any three instruments or voices (capable of sustaining for the indicated durations) may be used to perform the following materials in an outdoor environment of low amplitude ambience. Each performer is to be placed equidistant so as to form an equilateral triangle with sides approximately fifty feet in length. One individual using an omni-directional microphone is to record the instruments while attempting to continually move within the interior of the triangle to any location where there is the greatest density of sound.

player 1 - softly sustain single pitches E flat, F, and A flat in any octave for 4, 8, and 12 seconds in any order but separated by equivalent durations of silence

player 2 - softly sustain single pitches F, C sharp, and D in any octave for 5, 10, and 15 seconds in any order but separated by equivalent durations of silence

player 3 - softly sustain single pitches A flat, C sharp, and E in any octave for 6, 12, and 18 seconds in any order but separated by equivalent durations of silence