always 1 crotchet (quarter-note) beat in length at the given tempo. As such, all of the pieces are based on a strict crotchet pulse.

A central idea of all the pieces is playing with the relationship between the respective entities of the performer and the musician. For instance, the performer's "A" may occur simultaneously with the musician's "A", but it also may occur displaced with the musician's "B". Entities of either the performer or musician may also occur alone - the symbol "**+**" indicates a crotchet rest (i.e. do nothing).

An entity may be a single visual action/sound, or a complex of actions/sounds perceived as a gestalt. Each entity should be clearly distinct and recognisable from all other entities. Unless instructed otherwise, entities must be performed exactly the same way each time (without variation).

Should there be a connection between the entities of the performer and musician?

There are two opposing answers to this question and both solutions are valid.

(1) The performer and musician integrate each of their entities so that the relationship between visual and sound is matching and logical. For example:

Visual A: performer motions to blow a whistle
Sonic "A"   musician mimics a whistle sound, or even literally blows a whistle

A less explicit and mimetic example of the same idea: the musician matches the "rhythm" of the performer's actions.

(2) There may also be a non-relationship. That is, the performer and the musician may each invent their entities independently of one another - each with their own self-contained rationale – and bring them together.

There are also solutions between these two extremes. For instance, the relationship between the two could be less concrete (more abstract), or some entities could be matched whilst others are left independent,

Speaking

In some pieces there are passages where players replace their actions with speaking (e.g. reciting letter names or country names), whilst always maintaining the strict crotchet pulse. In general, I think the speaking should be quite loud, firm and monotone, although if the performers have a different attitude - perhaps relating to a concept they have developed for the enactment of that piece - that is fine.

Musical terminology

The pieces use some basic musical terminology:

Ritardando (rit)	Gradually slow down
Accelerando (accel)	Gradually speed up
Molto	"Very" (*molto rit*= slow down greatly)
A Tempo	Return to original tempo
Subito	"Suddenly" (*subito a tempo*= sudden return to original tempo)
II: :II	"Repeat sign": successively perform the actions enclosed within by the symbols by the number specified, e.g. x3.
Λ	"Pause" (only applied to rests): hold the rest for a longer duration (outside the strictures of the pulse)

Miscellaneous points

- Props, costumes etc. may be used.

- There should be no breaks between sections.

- If possible, players should memorize their part.

- May the performer incorporate sounds into their entities? Yes.

- May the musician incorporate visual actions into their entities? Maybe, with care.

- Can more than one person be involved in the enactment of each part? Yes, so long as the gestalt of each entity is maintained.

Matthew Shlomowitz - Australia, Bolton, Clinton, Dachshund and Echinacea

For solo performer and solo musician
Composed: July 2007
Duration: 4 minutes
Written for Shila Anaraki and Tomma Wessel and first performed by them on 4 March 2008 at Rational Rec (London).
Commissioned by Arts Council England for Rational Rec.

PERFORMANCE DIRECTIONS

Below are specific notes about "Australia, Bolton"; for further performance information refer to the general notes about the "Letter Pieces".

- Both performers each create their own catalogue of 5 entities (physical and sonic respectively) that are labeled A, B, C, D & E.

- Each entity is always 1 crotchet beat long at the tempo of crotchet=84 (each entity is 5/7 of a second in duration).

- The symbol **+** indicates a crotchet rest. Space does not indicate a rest, but rather has been inserted to make it easier to read and to show the metric groupings - e.g. the first section should have the feeling of being "in 3".

Unlike other "Letter Pieces", where all entities are performed exactly the same way each time (without variation), in "Australia" each entity has two forms: "big" & "little". The big form is indicated by the entity being highlighted in yellow. The two forms of a given entity should be clearly connected. The big form should have more weight & emphasis by mean appropriate to the entity. For example, for the big form the performer could enact the entities in a flamboyant & physical manner, whereas be more inward & discreet for the small form; likewise the musician could simply perform the big form loudly & the small form softly. Other solutions, however, can also be found. For instance: the performer uses their entire body for the big form and only their head for the small form; the musician could think of big as "stable" and small as "unstable" (and for example use noise, or unstable pitch in the latter).

[1] *Crotchet = 84*

||: x2   :||

D:	A	+	+		A	+	+		A	+	+		A	+	+
M:	A	+	+		A	+	+		+	A	A		+	A	A

D:	A	+	+		A	+	+		+	A	A		+	A	A		+	+	A
M:	A	+	+		A	+	+		A	+	+		A	+	+		+	+	A

[2] ||: x2   :||

D:	B	+	+	A		B	+	+	A		+	B	+	A		B	+	+	B
M:	B	+	+	A		B	+	+			+	B	+	B	A		B	+	+	B

||: x3   :|| ||: x3   :|| ||: x3   :||

D:	+	B	+	B		B	+	+	+		+	B		A	A	A	A
M:	B	+	+	+		+	B	+	B		B	+	B	+		A	A	A	A

[3] ||: x2   :|| ||: x2   :||

D:	C	C	C	C	C		A	A	B	+	+		B	C	C	+	+
M:	C	C	C	C	C		A	B	B	+	+		B	B	C	+	+

(A Tempo)   *Rit ....*

||: x2   :||

D:	A	A	B	A	+		B	B	C	A	B		C	C	C	C	C
M:	A	B	A	B	+		B	B	B	C	A		B	C	C	C	C

[4] *A Tempo*

||: x2   :||

D: D + + D + +   D + D + D +

M: + + + + + +   + + + + + +

||: x2   :||

D: D + + D + +   D + D + D +

M: + B B + B B   + C + B + C

[5] ||: x3   :|| ||: x2   :||

D: A B C D E + E   + + + + E +

M: + + + + + E +   A B C D E + E

[6]

D: E D E D C D E D C B C D E C B A B C

M: + E D E D C D E D C B C D E D C B A B

D: D E D C B C D E D C D E D E

M: C D E D C B C D E D C D E D

D: A B C D E + + B C D E + + C D E + + D

M: A B C D E + + B C D E + + C D E + + D

[1] **x2**   *Crotchet = 84*
||: A   +   +   A   +   +   A   +   +   A   +   +   :||

A   +   +   A   +   +   +   A   A   +   A   A   +   +   A

[2] **||: x2**   :||
B   +   +   A   B   +   +   A   +   B   +   A   B   +   +   B

||: x3   :|| **||: x3**   :|| **||: x3**   :||
+   B   +   B   B   +   +   +   B   +   B   A   A   A   A

[3] **||: x2**   :|| **||: x2**   :||
C   C   C   C   C   A   A   B   +   +   B   C   C   +   +

||:   x2 *(A Tempo)*   *Rit* .... :||
A   A   B   A   +   B   B   C   A   B   C   C   C   C   C

[4] **||:   x4** *(A Tempo)*   :||
D   +   +   D   +   +   D   +   D   +   D

[5] **x3**   **x2**
||:   A   B   C   D   E   +   E   :||:   +   +   +   +   +   D   +   :||

[6] E   D   E   D   C   D   E   D   C   B   C   D   E   D   C   B   A

B   C   D   E   D   C   B   C   D   E   D   C   D   E   D   E

A   B   C   D   E   +   +   B   C   D   E   +   +   C   D   E   +   +   D