

**Breathing, Beating, Blinking for Large Ensemble -- Piano**  
**Adam Overton**

**Movement # 1**

**Loud (fff) and Violent**  
(Approx. 1:30 - 2:30)

(♩ = Pulse)

**Piano** - Forearm on Piano [Pulse, Blinks]

Mentally split the piano into three equally sized registers. Repeat each of the following rhythms in sync with your Pulse and in the indicated register of the piano. Move back and forth between each of them (left-to-right, then right-to-left) whenever you Blink.

Use your right forearm to attack the piano in order to hit as many keys as possible.

||: 1/2 Notes :||: 1/4 Notes :||: 1/4 Note Triplets :||: 1/4 Notes :||: 1/2 Notes :||

Half-Notes = Lowest Register  
Quarter-Notes = Middle Register  
Quarter-Note-Triplets = Highest Register

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**Movement # 2**

**Sparse, As Softly As Possible (ppp)**  
(Approx. 3-4:00)

(♩ = Pulse)

**Everyone** - [Breath, Blinks, Pulse]

Get into pairs with a performer that is near you and check their pulse either on the neck or the wrist, whichever is most comfortable (note that the neck may be more visually interesting, though more tiring to maintain). If there is an odd number of players, then the Conductor should check his or her own Pulse.

Choose a Number of Significance between 60 and 80.

Count your partner's Pulse up to that significant number, always resetting back to 1 once you've reached the top.

*Monkey Mind Action:* If you lose track of what count you're on while checking your partner's Pulse, make a short, staccato coughing sound, and then resume counting where you think you may have left off.

Stare into your partner's eyes for the duration of the movement, and alternate between the following instructions whenever your partner Blinks:

- Inhale quickly and audibly through the nose
- Exhale quickly and audibly through the mouth

(Try not to breath on your partner)

*Do not* make these breathing sounds while you are in the middle of executing your Tone of Significance (see below).

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**Individual Instruction**

**Piano** - Holding pedal down [Pulse]

Choose a Tone of Significance that is playable while checking your pulse.

On each Pulse Count of 1, lightly play your Significant Tone. Repeat this until the conductor cues you to stop.

### Movement # 3

#### Softly (p) and Evenly

(Approx. 3-4:00)

(♩ = Pulse)

**Everyone** - Stop checking your partner's pulse, and instead look across the way to stare into the eyes of a different performer, watching for each other's Blinking. If there is an odd number of players, then the Conductor should observe his or her own Blinks.

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#### Individual Instructions

**Piano** - Holding pedal down [Breath, Blinks]

Choose a Tone of Significance that feels neither too high nor too low.

Whenever your partner Blinks:

- while you are neither Inhaling or Exhaling, then lightly play your Significant Tone
- while you are Inhaling, then simultaneously play your Significant Tone AND a tone a minor or major 2nd above it
- while you are Exhaling, then simultaneously play your Significant Tone AND a tone a minor or major 2nd below it

Repeat this until the conductor indicates for you to stop with the bass drum.

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### Movement # 4

#### In 3, Build

(Approx. 3-4:00)

(♩ = Pulse)

**Everyone** - Stop watching your partner and resume observing your own bodily processes. Watch for the conductor's cue to begin or halt your part. You may have to do this repeatedly. If your part directs you to choose a Tone of Significance, you may change this Tone of Significance each time you are turned off and then back on, though it is not necessary to change. All parts are to played at a dynamic level of around **mf** to **f**.

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#### Individual Instructions

**Piano** - Chords [Pulse]

ONLY ON CUE FROM THE CONDUCTOR - BE PREPARED TO STOP AND START

Choose a Tetrad of Significance to begin with and play it.

Observe your Pulse. Every 6th beat, move one of your fingers a half-step in either direction, and re-articulate this new chord. Move around the keyboard however you wish in this manner.

Repeat this until the conductor indicates for you to stop.