

## **BATH TRACKS & MOVEMENTS CONSOLATION**

*for Sergei Tcherepnin & Tbilisi 6*

3 Tracks of 14 from a Bath Mix by Sebastian Biskup with 9 Tutorial Diversion Movements

*(At least in the tub I can hear through different media.)*

*(At least in the tub I can just masturbate.)*

### **OVERVIEW**

There are 3 Tracks (Tracks 1, 3, and 10) & 2 Families of altogether 9 Movements (Left/Right Movements and Proximity Movements).

Each Track is made up of a sequence of Harmonies.

These Harmonies are articulated sequentially (within a given Track) via the Movements (1 Movement per Harmony).

Some Movements require a single Sound Source (anything – person[s], instrument[s], device[s]), some require 2. For Movements with 2 Sound Sources, take care that the Harmony is identifiably “the same” from both Sources.

All Movements require an Audience.

Almost all Movements require a Listener (someone positioned ideally in the Audience to assess & direct – verbally or nonverbally – the Movements).

All Tracks need not be played at every performance.

In a given performance, at least 1 Track should be played from beginning to end.

Tracks may be repeated in their entirety.

If more than one Track is played at a single performance, the given Tracks should be performed in order relative to the starting Track (Track 1 then 3 then 10, Track 3 then 10 then 1, Track 10 then 1 then 3, etc).

When performing a given Track, the Harmonies must be performed in sequential order.

The application of the specific Movements to individual Harmonies is left to the discretion of the performer(s) & in conscious relation to the performance space(s).

Various Movements may be used within a single Track.

With every 1 or at least 3 Harmonies from a single Movement Family (Left/Right & Proximity) the applied Movement may change. This means that after any given Harmony/Movement, one can choose any other for the next Harmony/Movement. However, if the same Movement or 2 Movements from the same Movement Family are used for 2 consecutive Harmonies, this Movement or Movement Family must also be used on at least 1 more consecutive Harmony.

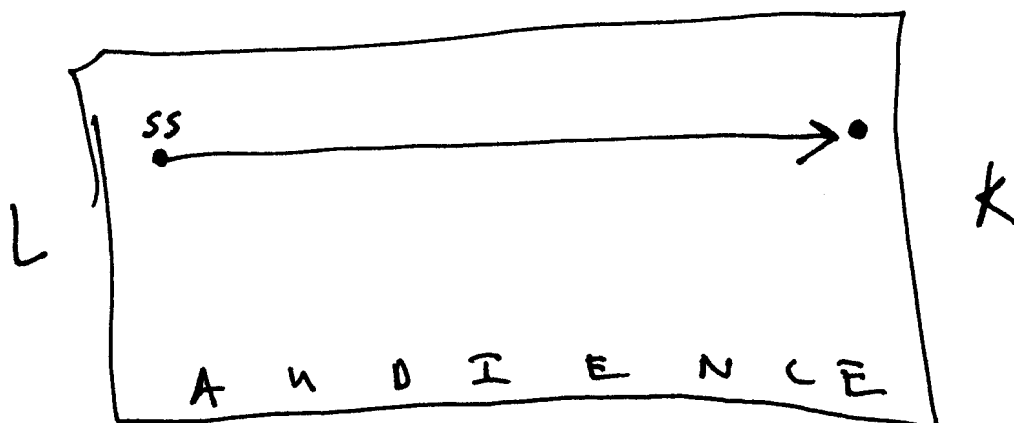
Individual Movements should not be used more than 5 times consecutively. There is no restriction on consecutive use of various Movements from a single Movement Family.

## LEFT/RIGHT MOVEMENTS

Best in a wide space.

All movements occur from Left to Right or from Right to Left in relation to the Audience/Listener.

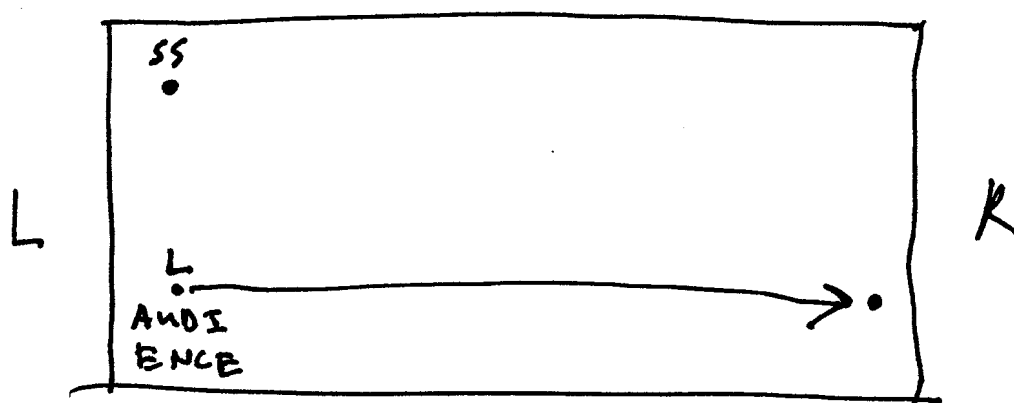
- *Single Sound Source*



A Sound Source moves (is moved) from Left to Right (or Right to Left) with no dynamic modulation.

Stationary Audience.

- *Single Sound Source Inverse – with Audience*

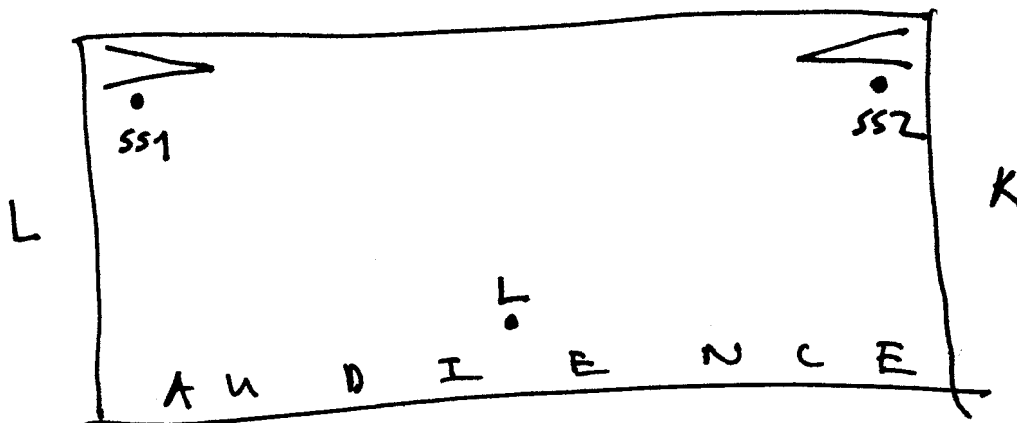


Audience moves from Left to Right (or Right to Left).

Sound Source stationary, no dynamic modulation.

Listener directs Audience in time.

- 2 Sound Sources & Listener



In the same Period & with the same Harmony, stationary Sound Source 1 fades out to silence while stationary Sound Source 2 fades in from silence & up to the initial level of Sound Source 1.

(Cross-fade: Harmony is perceived to move from Left to Right or Right to Left)  
Stationary Audience.

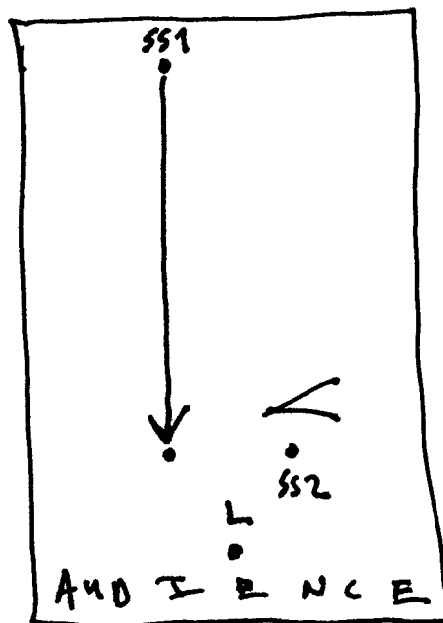
Listener balances fades & beginning/ending levels.

## PROXIMITY MOVEMENTS

Best in a long space.

All movements approach or recede away in relation to the Audience/Listener.

- *Approaching - 2 Sound Sources & Listener*



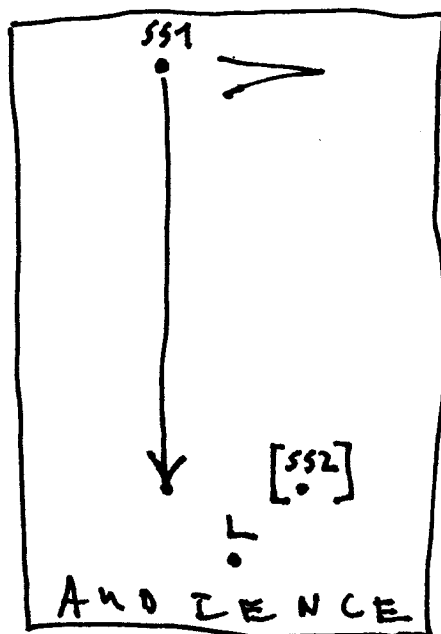
Sound Source 1 moves toward the Audience/Listener from a distance without dynamic modulation (thus perceptually getting louder as it approaches).

Sound Source 2 is stationary near the Audience/Listener & matches the perceived change of loudness of Sound Source 1 (thus actually getting louder as Sound Source 1 approaches).

At the end of the Movement, the two Sound Sources should be next to each other. Stationary Audience.

Listener balances Sound Source 2's level in relation to Sound Source 1's proximity.

- *Not Approaching - Single Sound Source & Listener [or with 2 Sound Sources]*



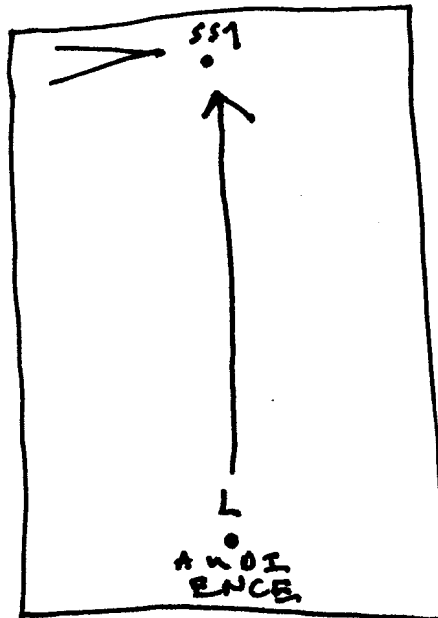
Sound Source 1 moves toward the Audience/Listener from a distance while reducing its volume (its perceived loudness should remain constant for the Audience/Listener throughout the Movement).

Stationary Audience.

Listener directs Sound Source 1's level so that it remains perceptually constant.

**[Note: If desired, a stationary 2<sup>nd</sup> Sound Source might simultaneously sound throughout without dynamic modulation as a static reference point for the Listener/Audience. The constant level of the 2<sup>nd</sup> Sound Source would be that of the initial perceived loudness of the Sound Source 1 from the Audience/Listener.]**

- *Not Approaching Inverse - Single Sound Source & Listener – with Audience*



Audience approaches the stationary Sound Source in the distance.

The Sound Source reduces its volume throughout such that its perceived loudness is constant throughout for the Audience/Listener.

Listener directs the Sound Source so that it remains perceptually constant.

- *Receding*
  - *Not Receding*
  - &
  - *Not Receding Inverse*
- all function identically as *Approaching*, *Not Approaching*, & *Not Approaching Inverse*, but reversed.
- Thus, in *Receding*, Sound Source 1 begins near the Audience and moves farther away while Sound Source 2 matches the perceived decrease in loudness caused by Sound Source 1's increasing distance; in *Not Receding*, the Sound Source begins near the Audience & moves away while simultaneously raising its volume, thus maintaining a perceptually constant loudness; and in *Not Receding Inverse* the Audience begins next to the Sound Source and moves away while the Sound Source itself remains stationary & raises its volume, thus, again, maintaining a perceptually constant loudness.

**3 TRACKS****- First Track**

○ Harmony 1:	<b><u>D Minor</u></b>	<b><u>4'00.445''</u></b>
○ Harmony 2:	<b><u>C Major</u></b>	<b><u>3'16.997''</u></b>
○ Harmony 3:	<b><u>F Major</u></b>	<b><u>0'51.119''</u></b>
○ Harmony 4:	<b><u>G Major</u></b>	<b><u>1'01.491''</u></b>

[9'13.371'' Total]

**- Third Track**

○ Harmony 1:	<b><u>G Minor</u></b>	<b><u>0'19.937''</u></b>
○ Harmony 2:	<b><u>F Major</u></b>	<b><u>0'12.966''</u></b>
○ Harmony 3:	<b><u>C Minor 7</u></b>	<b><u>0'52.617''</u></b>
○ Harmony 4:	<b><u>D Minor 7</u></b>	<b><u>0'39.289''</u></b>
○ Harmony 5:	<b><u>G Major</u></b>	<b><u>0'22.614''</u></b>
○ Harmony 6:	<b><u>E Minor</u></b>	<b><u>0'31.453''</u></b>
○ Harmony 7:	<b><u>B Minor</u></b>	<b><u>0'22.948''</u></b>
○ Harmony 8:	<b><u>B Minor 7</u></b>	<b><u>0'03.318''</u></b>
○ Harmony 9:	<b><u>C-Sharp Diminished</u></b>	<b><u>0'05.744''</u></b>
○ Harmony 10:	<b><u>E Minor 7</u></b>	<b><u>0'06.664''</u></b>

[3'37.581'' Total]

**- Tenth Track**

○ Harmony 1:	<b><u>D Minor</u></b>	<b><u>1'55.821''</u></b>
○ Harmony 2:	<b><u>B-Flat Major</u></b>	<b><u>0'30.711''</u></b>
○ Harmony 3:	<b><u>A Minor</u></b>	<b><u>0'04.666''</u></b>
○ Harmony 4:	<b><u>G Minor</u></b>	<b><u>0'29.969''</u></b>
○ Harmony 5:	<b><u>G Minor 7</u></b>	<b><u>0'27.731''</u></b>
○ Harmony 6:	<b><u>C Major 9</u></b>	<b><u>0'20.889''</u></b>
○ Harmony 7:	<b><u>C Major 7</u></b>	<b><u>0'01.801''</u></b>
○ Harmony 8:	<b><u>C Major</u></b>	<b><u>0'02.963''</u></b>

[3'51.550'' Total]