

Resonant Topographies: Listening-led Movement

Resonant frequencies are frequencies whose wavelengths are directly related to a given set of spatial configurations and dimensions. When they are played into a space, they energetically reinforce themselves, creating interference patterns that manifest as topographies: areas of high and low sound pressure. These topographies can be experienced only through auditory means.

In this piece, a sociality of listening forms around the perception of resonant topographies: both dancers and audience explore these landscapes through movement and listening.

The performance space has been acoustically measured. During the performance, resonant frequencies are played back into it in three combinations.

In the first section the dancers have their eyes closed, maintaining focus on their individual perceptions of the space. In the second, the dancers open their eyes and place their focus on each other: individual processes of listening become negotiations that are expressed through shared patterns of movement. In the final section, the audience are free to explore the space.

Audience Score
Before the piece begins, find a comfortable place to sit or stand

Section 1 10'
Remain static

Section 2 10'
Remain static

Section 3 10'
An invitation:
When the third combination of sounds is heard, you are welcome to explore the resonant topography in the space. Consider the movement patterns of the dancers in relation to what you are experiencing. Consider your own movement in relation to the nuances of the topography. Listen for edges, loud spots, quiet spots, size, orientation, pattern. Make movements which reflect what you are hearing in some way. Explore the whole space. Be led by your ears, but see the experience of others with your eyes. Create dialogues of movement with the dancers. Create dialogues of movement with other audience members. Do as much or as little of the above as you like.

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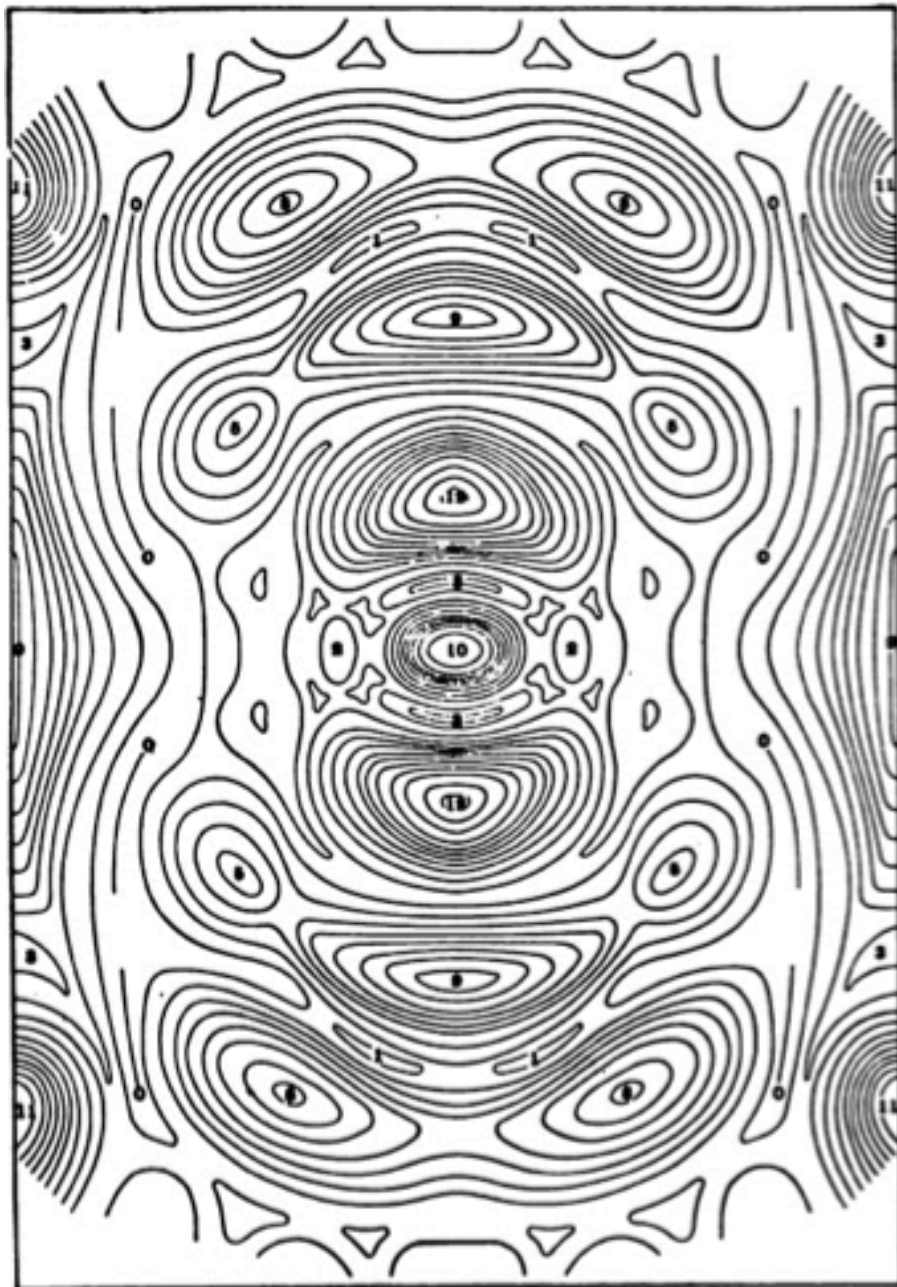


Image reference: Wallace Sabine, Collected Papers on Acoustics
(Boston, Mass.: Harvard University Press, 1922), p.233

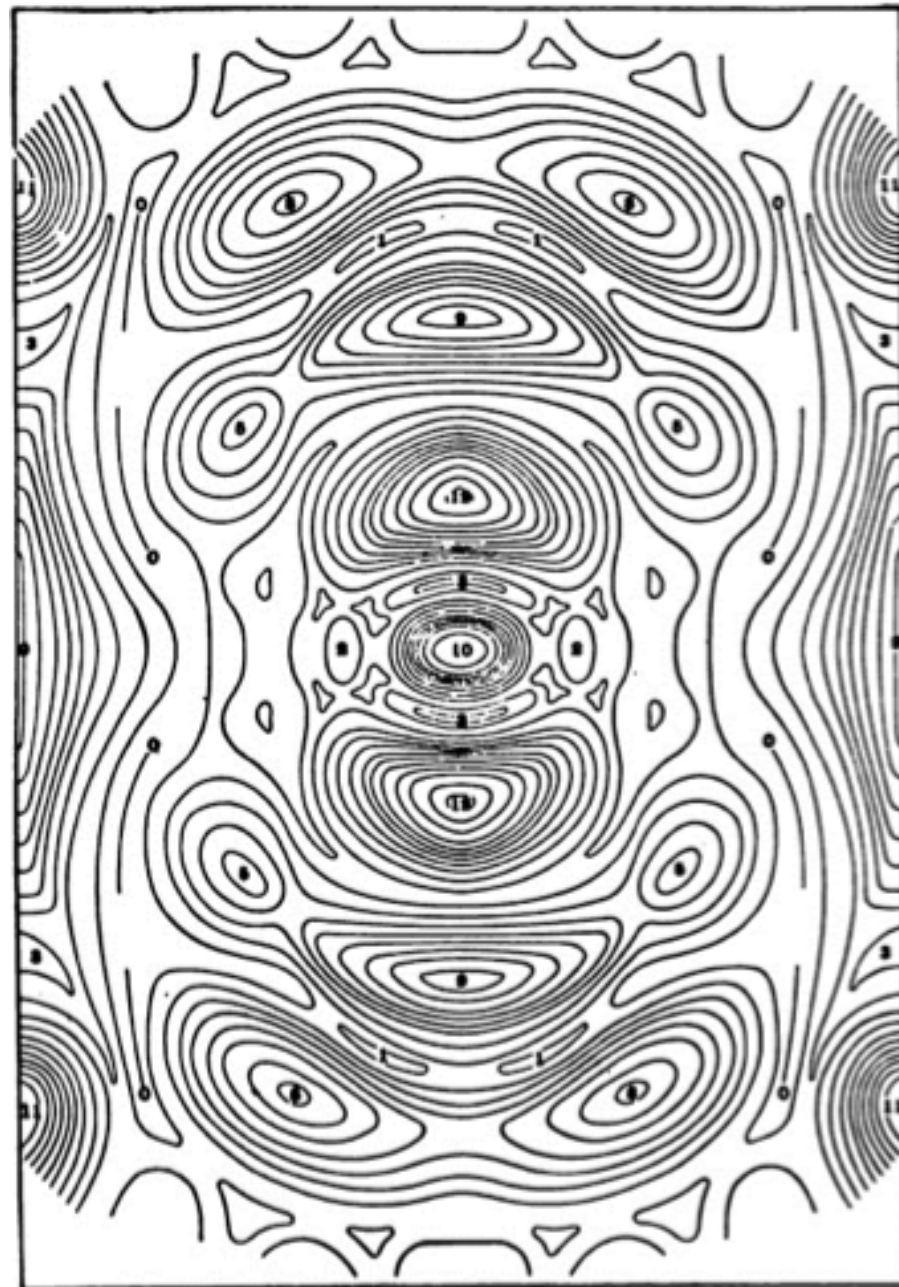


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