Sean Regan. 385"

April 14, 2021

Score.

1. This piece consists of three stereo loops of exactly prime number lengths.

2. The loops can be any three prime numbers in length, and the numbers chosen will determine the length of the realization.

3. The source material for the loops are derived by feeding back a speaker with a moving microphone, through different pieces of metal resting on the upturned speaker cone (eg, cymbal, metal tray, etc.)

4. The feedback recordings can be edited to length, or comped from various takes. They should include variations in pitch, timbre, and volume. Left and right channels are to be made from different, but related, recordings.

5. Each loop will be repeated until all three end begin and end at the same points. Because they are prime numbers, the length of the realization can be determined by multiplying them together. The beginning and end will be the only places where the loops are so synchronized.

6. Each set of loops will have its volume altered during the course of the realization. Left and right channels both have the same number of volume dips, but at different times during the piece.

7. The first pair of loops has one valley, one channel in the first half of the piece, the second in the other. The second pair has two valleys. The third, three.

8. A minimum of post processing is needed, but is allowed.

9. The title of each realization is its length in seconds.

The realization presented here used loops of 5", 7", and 11". Spring reverb, EQ, and compression were added to the final mix.

This piece was inspired by Stockhausen's 1973 London lecture on Mikrophonie I, as well as Tudor's Rainforest works, and process pieces such as Reich's Pendulum Music and Eno's Music for Airports.