CANONANDONANDONANDON

For at least six humans
(by Sean Hayward)

Divide the performers into two groups.
Take your time. Keep the pulse.

Section I.
All performers should enter one at a time, using the rhythmic cycle notated below. There is no fixed entry point for anyone. All performers should begin by playing or singing a “C” in the most comfortable range possible. At their leisure, each performer in group 1 should move to progressively lower notes, choosing only notes from the C-major7 chord. Each performer in group 2 should move to progressively higher notes, also using only notes from the C-major7 chord. All performers should only change notes at the beginning of their individual rhythmic cycle, and should perform a crescendo from very quiet to very loud during this first section. When it seems that all performers have reached the highest or lowest C-major7 note in their range, one performer should indicate a synchronized pause. The same performer should indicate the beginning of Section II shortly thereafter.

Section II.
The performers should begin simultaneously, singing or playing a pitch in the F-major7 chord (this pitch should be as close as possible to their final pitch in Section I). Each should sing or play very loudly and pick up where they left off in the rhythmic cycle. Performers in group 1 should move to progressively higher pitches in this chord, performers in group 2 should move down to progressively lower pitches in this chord. Perform a decrescendo in this section. All performers should arrive at the same comfortable “C” which they originally started on, and should be very quiet. When it seems that all performers have reached this pitch, each should stop playing but allow the sustain of their instrument or voice to reach its natural conclusion. When all is silent, wait. One performer should play a “B” as high as possible and very very quiet and let it die until it’s dead and dead and silent. Wait. Wait. It’s over.