Blindwriting

a complementary installation to

Each person contains a world

Rudiger Meyer

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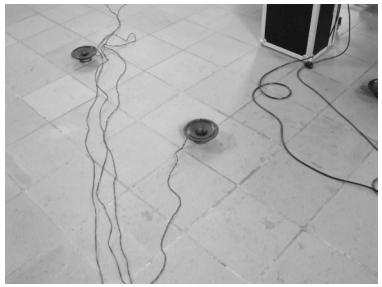
Blindwriting is intended as a complementary installation to the concert piece *Each person contains a world*. A before and after.
Both pieces build on transformations of braille into sound and grew partly out of a simple delight in the visual patterns of this form of writing and a curiosity as to where they could lead musically. *Blindwriting* is built entirely on a single (undisclosed) text which unfolds over 83 minutes in a wave of gradual tempo fluctuations.

On another level, working on these pieces led me to reflect on blindness as a psychic as well as physical condition: Eyes shut in fear or hate are also a form of blindness. One could however also see a positive side to not being able to see – a state that requires an attitude of openness and listening, both to the world around us and within us – of being able to discern an intuitive inner voice when we can't see the way ahead.

Composed with support from **THE DANISH ARTS FOUNDATION**







Blindwriting consists of 3 layers which gradually increase and decrease in intensity (following sine wave forms) in independent cycles over the 83 minute duration of the installation.

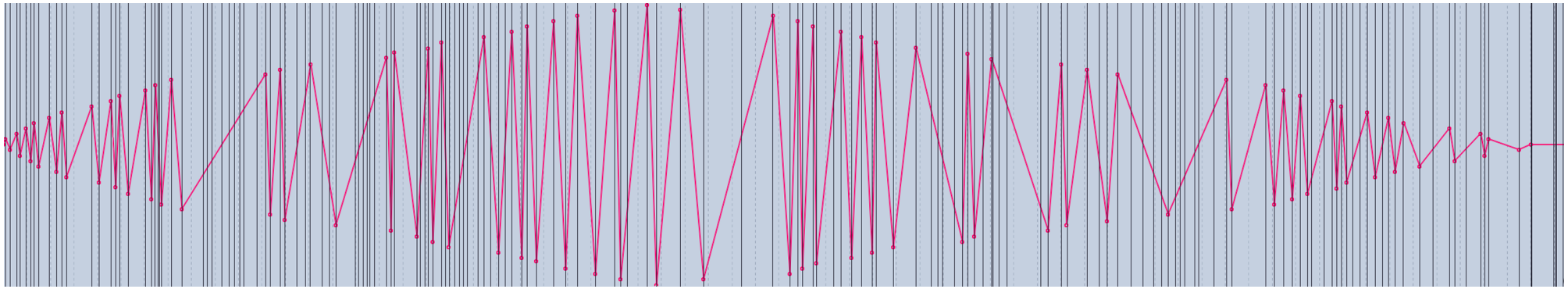
Layer 1: a cycle of 64 3/4 measures repeats 66 times
Layer 2: a cycle of 33 3/4 measures repeats 132 times
Layer 3: an inverted cycle of 62 3/4 measures repeats 68 times

The changes in focus that result are further intensified by walking around the space and moving closer to or farther away from the loudspeakers. The piano that is later to be used in the concert itself has presence as an object, related to the piano sounds coming from the loudspeakers but not yet producing those sounds itself.

The entire installation also undergoes a series of tempo changes, starting at ♩ note = 176 and shifting by the addition or subtraction of 6 BPM for each sentence of the text. The highest tempo reached is 332 BPM and the lowest is 20.

For the installation in the Sebastiankapelle, Baden, Switzerland, 8 small loudspeakers were also placed on the floor and a single one at the center of the room in addition to the main loudspeakers placed in each corner – a small scale acousmonium (or in this case Sebastionium) specifically set up by Gary Berger for one of the pieces on the concert program that followed - but also used for *Blindwriting* itself.

The notation on the following two pages shows the opening and closing of the piano material for the installation, the first and last pages of what would make up a 150



Score

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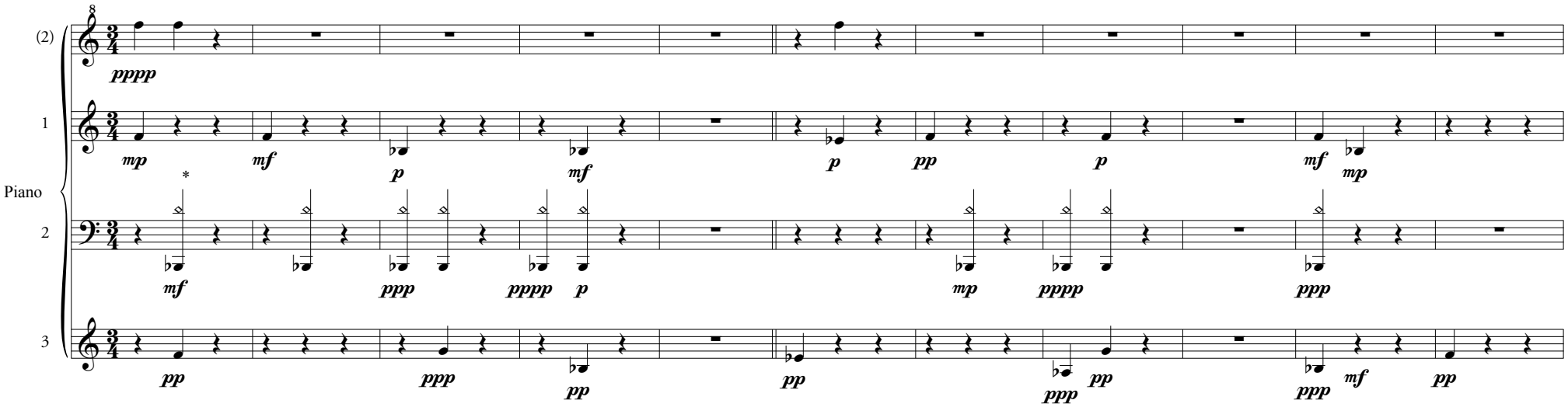
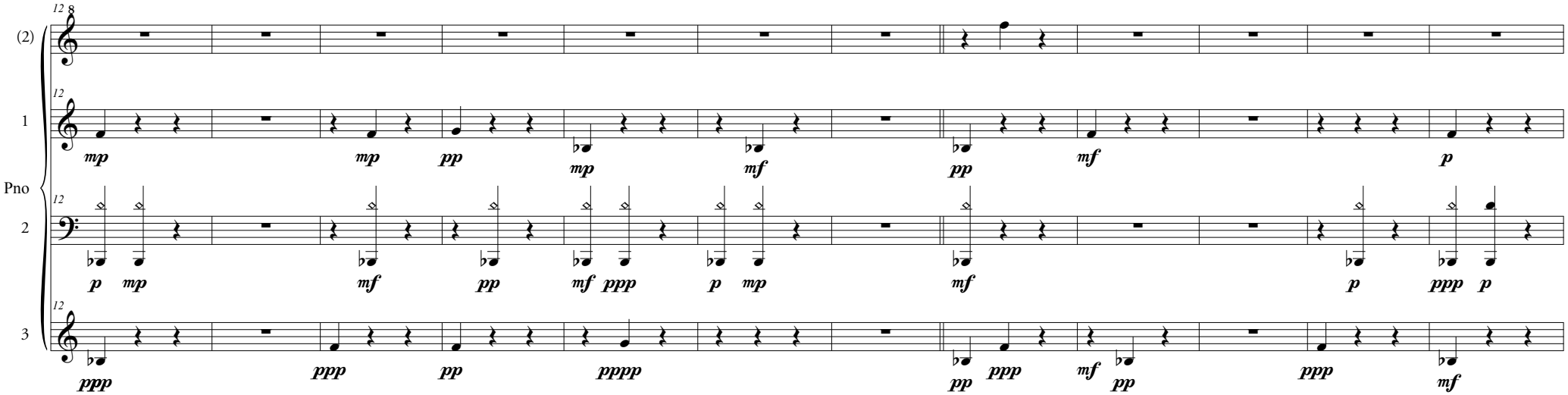
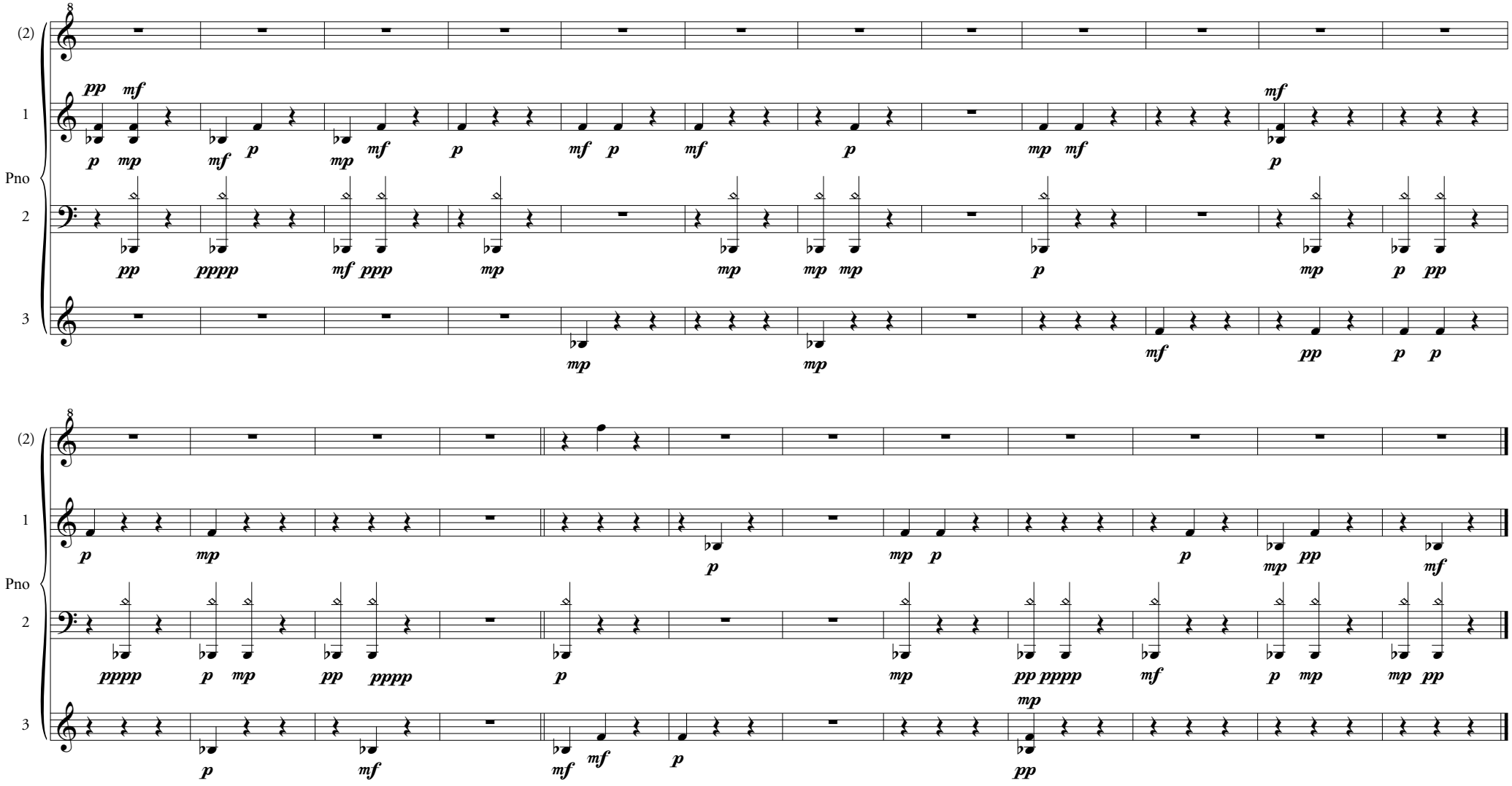


* The D ♮ harmonics are not actually played or stopped, merely strongly present in the overtone structure of the low B ♭




(2)
1
Pno
2
3
(2)
1
Pno
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3