

Door to Door

for percussion, solo or ensemble

Create a piece of music by walking between and then playing the doors of a performance space: opening them, closing them (firmly, plainly, with a whisper), fanning them rapidly open and shut, turning their knobs, rattling them in their frames, tapping them with fingers or knuckles, thumping them with the heels of the hands, etc. Approaches will vary based on the types of doors in the space, the material from which they're constructed, the size and resonance of the spaces on either side of each door, the distance of each door from the audience, the ambient sounds admitted by opening each door, the intention of the performer, etc.

While walking between doors, the performer creates two layers of additional performance: one with his/her footsteps, another with sound from a simple percussion instrument that itself complements the physical character of the performance space: wood for a woody room (claves, woodblock, etc.), stone or clay for a room with a marble floor, etc.

Each space will inform the character of the piece as played there. Performed in a space with older wooden doors and floors, the piece may be full of squeaks and woody knocks. Performed in a church or hall with marble or concrete floors and lofty ceilings, the piece may be cavernous, with door slams becoming thunder. Performed in a concert hall with well-muffled floors and doors, the piece may be dominated by the percussion and any ambient sounds admitted through opened doors.

Performed in a large hall with many doors, where the percussionist is frequently out of the audience's sight, the piece will be largely an auditory phenomenon. Performed in a small space with only two doors, the piece may be highly visual.

Begin the piece at a neutral site, not at a door.

The player may choose the means used to play a door, how much time is spent with each door, whether to play a door more than once in a performance, and the content of sound made with footsteps and instruments between doors; however, all playing should respect the aural character of the room in which the performance takes place.

Take care not to damage any doors.

The piece ends when the performer has explored the physical and acoustic space to his/her satisfaction.

All directions above apply equally to ensemble realizations. Ensemble performers should maintain an awareness of each others' playing but act independently.

**Matt Hannafin
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