



July 2013. Danspace Project, St. Mark's Church, NYC
Photo: Zeena Parkins
Interior of the piano in the sanctuary
of St. Mark's Church.

The

other ear

— Zeena Parkins

[the other ear]
curves around the pillars
framing the room

in sound and in movement

- 1.rolling on wood: rrrrhrrrrrrr continuous
- 2.stacking chairs: sf punctuated hits
- 3.sitting on cushions: falling/rubbing/grabbing/a bit of a flop
- 4.xeroxing: mechanical repetition/reduction
5. floating: unplaceable

my phrases, ordinary phrases like your steps
my forms, fit gestures together like the chairs stacked in the corner
sometimes crooked.

i'm beginning to wonder why we need sound at all
the great equalizer: a passive network designed to modify response
our pitch: smoothed/squashed into unity gain

sound shifts into a shape of sorts
something body-like
sound declares an intimacy
it needs a place to be felt, considered

in st mark's
building as body
in defiance, facing true south

st mark's in celebration, a meeting point!
Irresistible convergence: dance, music, architecture.
the building itself, as instrument
a punctuated equilibrium.

today we are coming up with something else
but its not necessarily music
patterns we are calling opera
dashdashdash dotdashdashdot dot dotdashdot dotdash

morse code opera
letters/numbers/punctuation
characters/values/markings
the punctuation marks are giving me the pointttt.

meanwhile

our mirrored muses
in urgent meaningful conversation
a secret story
2 dimensional figures we don't hear
we don't understand
in reflective reverberation

our building animates
grabs the sound and throws it around
or gently tosses it in and out
until it tapppsss on our cochlear nerve

st mark's resonating, transmitting to the other ear
climbing inside the sound
revealing the sounds we never heard we never knew

a feedback loop emerges
vibration~movement~sound
to and from all bodies:
piano body
room body
sound body

