Chimes System (study #1) for Yarn/Wire
for Tom Johnson
John Eagle, 2021

Performers: Russell, Clara, Laura, Karl
A: Russell
B: Clara
C: Laura
D: Karl

-4 people (persons *A, B, C, D*), person *A* or *B* with a small flathead screwdriver
-8 handles (1, 2, 3, 4, 5, 6, 7, 8)
-8 chimes, 6 pitches (2 are doubled)
-1 splice connector on loose end of handle 1

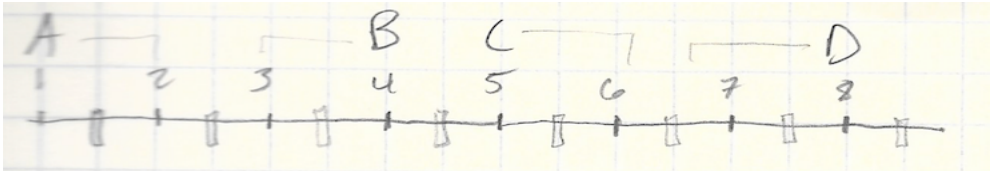
Handles 1-8 will be referred to in italics. Number pairs combining *1, 2, 3, 4, 5, 6, 7,* or *8* refer to the line connecting those two points (handles).
(*1,2* means the line between handles *1* and *2*)
Diagrams are drawn from an overhead perspective. Each point corresponds to the performers' hand positions when holding each handle. When the shape is fully formed, arms should be outstretched in order to form the largest version of the shape (rest when needed!).

This piece investigates the dynamics and forms of this system suspending 8 justly-tuned chimes on steel wire. Throughout the piece, take the time to investigate and experiment while following the basic instructions given below. Pay attention to the primary relationships of your hand/arm height and your immediate chimes. Pay attention to the secondary relationships and your fellow performers. Work together and play.

I. Section A—finding form

a. Establish a straight line on the floor. This might be an architectural feature or a piece of tape on the floor. This will establish a center line for your shape. Think of this as your x axis on a Cartesian plane. Your y axis unmarked but perpendicular to the line.

b. Carefully lay out chimes in a straight line on the floor (each handle is numbered).



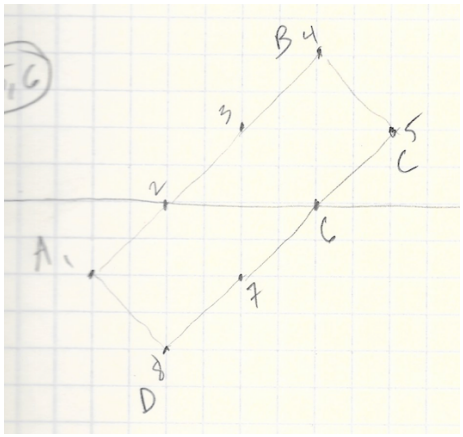
c. Find your places.
   i. *A* (Russell) take handless 1 and 2
   ii. *B* (Clara) take handles 3 and 4
   iii. *C* (Laura) take handles 5 and 6
   iv. *D* (Karl) take handles 7 and 8 (and take up slack and chime on end)

d. Carefully pick up line, trying to keep it taut and without chimes moving.

e. *Find balance. Starting with handle 1, slowly raise each handle, one at a time, allowing chimes to travel to the adjacent handle. Lower each hand after finishing. You may do this a few times travelling up and down the line (1 to 8, 8 to 1, etc.). Try and find a rhythm. Leave handles 2, 3, 4, and 7 before proceeding.*

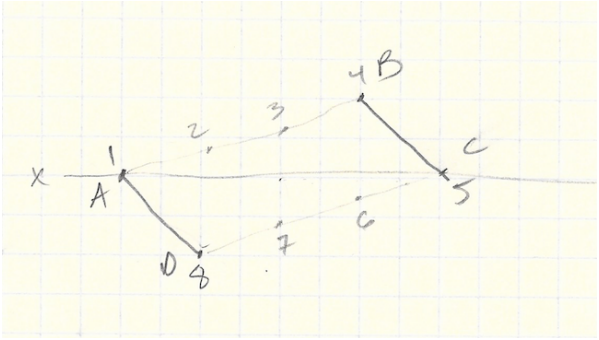
f. With *A* (Russell) leading, walk forward counterclockwise and form a closed shape so that *A* (Russell) and *D* (Karl) are next to each other. *A* (Russell) and *D* (Karl) join loose ends and tighten splice connector with screwdriver. *A* (Russell) and *D* (Karl) should be on one side of the center line, *B* (Clara) and *C* (Laura) on the other.

g. Adjust shape to form a tight rectangle so that the lines *1,8** and *4,5* are the short sides. All lines should be taut (comfortably—weight of chimes will create some slack). *A* (Russell) and *C* (Laura) should be equally distant from the center line (*B* (Clara) and *D* (Karl) as well, though further from the center).



h. *As in step 4, find your balance and experiment raising one handle at a time. There are 3 chimes on the long sides. Can you get all 3 moving together? Let someone else go first, or not. Change the order. Start slow but see if you can get chimes sliding smoothly. Come back to neutral before proceeding.*

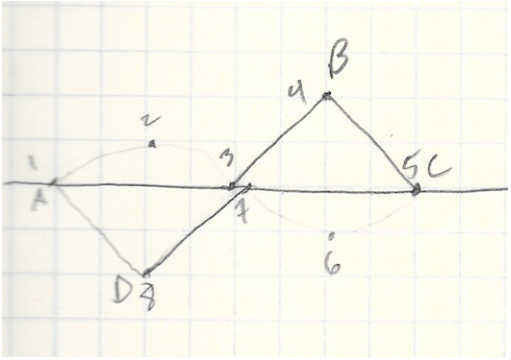
i. Maintaining your x position, walk towards the center line so that *A* (Russell) and *C* (Laura) are standing on top of it.



j. *B* (Clara) and *D* (Karl) carefully put down handles (maintaining their positions**).

   i. *D* (Karl) picks up handle 7 and takes it to the midpoint of *1,5*

   ii. *B* (Clara) picks up handle 3 and takes it to the midpoint of *1, 5*



k. *C* (Laura) and *D* (Karl) be ready to take handles and adjust body positions

i. *C* (Laura) holds handle 5 in left hand maintaining its position and adjusts body to take handle 7 from *D* (Karl) using right hand (at the *1,5* midpoint). *C* (Laura) should be standing with hands outstretched in line with *1,5*.

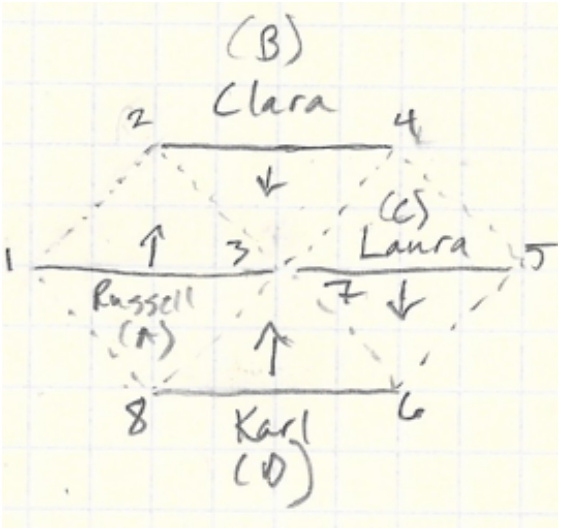
ii. *A* (Russell) holds handle 1 in left hand maintaining its position and adjust body to take handle 3 from *B* (Clara) using right hand (at the *1,5* midpoint). *A* (Russell) should be standing with hands outstretched in line with *1,5* and nearly touching hands with *C* (Laura) in the middle.

iii. *D* (Karl) picks up handle 6 with right hand and handle 8 with the left hand (not changing the position of handle 8). Facing toward *C* (Laura), move right side of body back to form an offset, parallel line (*6,8*) with *1,5*

iv. *B* (Clara) picks up handle 2 with right hand and handle 4 with left hand (not changing the position of handle 2). Facing toward *A* (Russell), move right side of body back to form an offset, parallel line (*2,4*) with *1,5*.

v. Once you have solidified the shape, plant your feet and try not to move them throughout the next section. Relax your arms when needed but maintain your foot position.

This is the shape that should now be formed:



2. Section 2—Discover dynamics

    ****at any point in these movements, you may vary the action by *pausing* (stopping the chime in the middle of the wire), *rewinding* (moving in the opposite direction), and *resuming* (back in the original direction)

    a. Passing the baton

        i. Beginning with *A* (Russell), handle 1, lower arm slowly until chimes meet your handle, then raise arm slowly until they slide to the other ends.

        ii. Repeating this process (lowering handle first so that chimes start at the handle then raising until they slide to the other end), "pass" movement from one side of the shape to the other (beginning your movement once you have received a chime from someone else's movement). Only move once—wait until 5 has received its chimes.

            The order should be this: 1, 2 and 8, 3 and 7, 4 and 6, 5

        iii. Repeat this entire process in reverse (5, 4 and 6, 3 and 7, 2 and 8, 1). Try to have the chimes arrive at the same time. Repeat the entire process a few times until you feel comfortable.

    b. Passing and balancing

        i. Repeat step a again of passing the chime movement, but after your pass, move synchronously with the next movements so that your handle's chimes don't move (only 2 chimes should ever be moving simultaneously). So after 1 moves, 1 moves with 2 and 8. 1, 2, and 8 move with 3 and 7. 1, 2, 8, 3, and 7 all move with 4 and 6. Then reverse starting with 5 as before.

        ii. Starting with 1 again, raise handle to pass chime, but only send one chime to 2. To achieve this, every other handle (except 2) must be raised synchronously. All chimes should not move except 2's. Then lower all handles together. Take your time. Always aim for a slow, even chime movement.

        iii. Repeat this process in a similar manner as before, moving around the shape, but starting with handle 2 and only moving through the even numbers (2, 4, 6, 8 and looping a few times).

        iv. Now operate as pairs (2 and 4, 6 and 8) so that one entire side of the shape moves simultaneously. 1, 3, 5, 7 may raise/lower in opposite direction to facilitate movement. Alternate going back and forth.

v. Now change the pairs (2 and 8, 4 and 6)

vi. Now rotate the pairs (2 and 8, then 2 and 4, then 4 and 6, then 6 and 8). Odd handles should not move.

vii. Repeat the prior step but move odd handles as before in opposing motion. However, when (2 and 4) and (6 and 8) are not moving together, they will have to move in opposing motion as well.

3. Section 3: Leaving the shape (we'll try these and choose the one that seems best)

    a. Starting with *B* (Clara) and *D* (Karl), walk toward the center of the shape (handles 3 and 7), and place handles in the center. *A* (Russell) and *C* (Laura) will need to relax their arms and adjust to give enough slack in the lines. Let the wire form a loop extending from the center with the chimes in the center of each loop pointing away from the center. *A* (Russell) and *C* (Laura) do the same. The final shape should be an 8-pointed star.
    b. OR: reverse Section 1 with or without the pauses for sliding the chimes.