space’ entities splitting’ the question of what is part and what is a whole is a space’ entities splitting’ the question of what is part and what is on the psychological level’ but also in part and what is

for Ensemble, Improvising trio, Movement and Electronics
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for Ensemble, Improvising trio, Movement and Electronics

Juan Manuel Jaramillo Lleras
2017

the names of the piece and its parts are taken from selected mesostics by John Cage
duration: approximately 40 minutes (but may drastically vary)
the score is at playing pitch
dedicated to Musgo
with special thanks to Julián Valdivieso

Instrumentation:

Ensemble
Flute/Bass flute
Clarinet in Bb/Bass clarinet
Tenor saxophone
Trumpet
Tuba
Violin
Double bass
Percussion
  1 Bass drum (gran cassa)
  1 Snare drum
  1 Gong
  2 Suspended cymbals
  1 Thunder sheet

Piano
Acoustic guitar

Improvising trio
Three indeterminate improvising performers; preferably but not necessarily as follows:
   Improviser 1: percussive instrument(s)
   Improviser 2: harmonic instrument(s)
   Improviser 3: melodic instrument(s)

Movement
Three movers; preferably but not necessarily performance artists with some training in dance/theater, or performers with physical and gestural training, such as percussionists.

Electronics
Fixed electronics consisting of prepared stereo soundfiles to be launched by an assistant or conductor at given moments throughout the performance of the piece.
All instruments should be slightly amplified and spatialised so as to make some sounds more perceptible and generate a more homogeneous and balanced sound between acoustic and electronic sounds. Amplification should be varied throughout the piece, considering dynamic and format.

Conductor
A conductor is required to perform both its traditional role, during metrically organized, strictly notated sections, and a more prompter-like role, by giving out cues and guiding the performance of the piece. The third part of the piece requires the use of a stopwatch and a large screen that all performs can see clearly.
**General performance notes**

The work consists of three parts that should be performed consecutively, pausing in between only to prepare instruments or stage for the next part. The stage setup should preferably be as follows:

- **M** = Mover
- **E.A** = Electronics assistant
- **C.** = Conductor
- **= Speaker

These are the initial and recurring positions of the three movers, who will also require a fairly large performing space to execute long trajectories and improvise on.

Alternative positioning of the audience, such as to the sides of the performing space, are also possible.

Performers should have an appropriate monitoring system providing them with the electronic sounds and a mix of the amplified instruments if necessary.

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**Flute/Bass flute**

- **Air sound:** produce a blowing or airy sound with as little pitch content as possible; may be accompanied by additional text specifying further instruction.
- **Pizzicato:** Tongue ram: the diamond-shaped note head represents finger position; the lower note represents the resulting sound, approximately a major seventh below fingered note.
- **Airy tongue ram:** passages requiring fast, consecutive tongue rams will result in individual tongue rams with a less defined sounding pitch and more air noise content.
- **Extreme high register:** depending on rhythmic notation and/or accompanying text, may be a single high-pitched attack or sustained, unstable playing in the high register.
- **Overblow:** quickly increase airstream velocity to produce high harmonics over a fingered position.

Freely improvised melodic material with the following characteristics: fast, rhythmically complex, chromatic; timbral variation is also welcome (fluttertongue, glissandi, microtonal pitches, etc.). May be accompanied by text specifying further instructions.

This text above a note or passage indicates that additionally to the resulting sounds of the instrument, the voice should be used to produce a more complex sound.

The ‘voice’ line above staff indicates a use of the voice as described above, but specifies register (the line represents approximate mid-range of voice) and gesture (glissando). In this case there is a simultaneous, undetermined rising glissando of both voice and instrumental sound.

Requires for a recorder headjoint to be used separately (not on the flute).

Requires for a trumpet mouthpiece to be inserted into the body of the instrument, instead of the flute headjoint.

When playing with a trumpet mouthpiece, an x note head indicates an extreme effort to produce sound, with little or wrong outcome, as if your embouchure was unable to properly produce sound, or the instrument was unresponsive. This should result in a complex combination of mouth, air and instrumental sounds.
Clarinet/Bass clarinet and Tenor saxophone

Air sound: produce a blowing or airy sound with as little pitch content as possible; may be accompanied by additional text specifying further instructions

Slap tongue

Make an extreme effort to produce sound, with little or wrong outcome, as if your embouchure was unable to properly produce sound, or the instrument was unresponsive. This should result in a complex and noisy combination of mouth, air and instrument sounds

Overblow: with fast airstream and loose embouchure, therefore producing a complex, multiphonic sound above the fingered note

Percussive, indeterminate clicking of instrument keys so as to produce sound coming from both the mechanism and the resulting tones

Freely improvised melodic material with the following characteristics: fast, rhythmically complex, chromatic; timbral variation is also welcome (fluttertongue, glissandi, microtonal pitches, etc.). May be accompanied by text specifying further instructions

This text above a note or passage indicates that additionally to the resulting sounds of the instrument, the voice should be used to produce a more complex sound

The 'voice' line above staff indicates a use of the voice as described above, but specifies register (the line represents approximate mid-range of voice) and gesture (glissando). In this case there is a simultaneous, undetermined rising glissando of both voice and instrumental sound

Indeterminate, continuous glissando; as wide as can possibly be played without playing a fingered glissando

Extreme high register: depending on rhythmic notation and/or accompanying text, may be a single high-pitched attack or sustained, unstable playing in the high register

Freely improvised melodic material with the following characteristics: fast, rhythmically complex, chromatic; timbral variation is also welcome (fluttertongue, glissandi, microtonal pitches, etc.). May be accompanied by text specifying further instructions

This text above a note or passage indicates that additionally to the resulting sounds of the instrument, the voice should be used to produce a more complex sound

Trumpet and Tuba

Air sound: produce a blowing or airy sound with as little pitch content as possible; may be accompanied by additional text specifying further instructions

Slap: with some previous airstream, forcefully strike the mouthpiece with the tongue, interrupting the airflow and resulting in a percussive sound

Make an extreme effort to produce sound, with little or wrong outcome, as if your embouchure was unable to properly produce sound, or the instrument was unresponsive. This should result in a complex and noisy combination of mouth, air and instrument sounds

Extreme high register: depending on rhythmic notation and/or accompanying text, may be a single high-pitched attack or sustained, unstable playing in the high register

Freely improvised melodic material with the following characteristics: fast, rhythmically complex, chromatic; timbral variation is also welcome (fluttertongue, glissandi, microtonal pitches, etc.). May be accompanied by text specifying further instructions

This text above a note or passage indicates that additionally to the resulting sounds of the instrument, the voice should be used to produce a more complex sound

The 'voice' line above staff indicates a use of the voice as described above, but specifies register (the line represents approximate mid-range of voice) and gesture (glissando). In this case there is a simultaneous, undetermined rising glissando of both voice and instrumental sound

Indeterminate, continuous glissando; as wide as can possibly be played without playing a fingered glissando

Air sound: produce a blowing or airy sound with as little pitch content as possible; may be accompanied by additional text specifying further instructions

Hyperembouchure

Intense passage of continuous fast breathing, producing sounds of intense inhalation and exhalation, both directly into the instrument and slightly separated from the lips so as to vary the quality of the air sound

Use aluminum foil to cover the bell of the instrument completely or partially, allowing for the foil to produce some noise when the instrument is blown into or played

Trumpet only

With a free hand, completely or partially, cover the bell of the instrument with a CD, resulting in a muffled sound and occasional vibration noise of the CD against the bell

For the performance of part 3, the trumpet player is required to pour small amounts of water into the mouthpiece of the instrument, and must later empty it to continue performance. For this, have a container with water (a bottle with a dispenser is recommended, since the required amount of liquid is very little), and an empty container where you can drain the instrument through the water key.
Violin and Double bass

The 'bridge clef' replaces the traditional clefs, and depicts the outer form of the instrument, as shown in the diagram. It is used to indicate where actions are to be performed, rather than specific pitches to be produced; notice that it always concerns bowing, and therefore, the performer’s right hand.

Percussion

Set up, position on staff and noteheads

The performer should have drumsticks, medium-soft mallets, brushes and a triangle beater.

Piano

Preparation

The only preparation required for the piano is placing some ‘Blu-Tack’ on the highest string of the piano (A7) so that when playing the keyboard, the percussive sound of the hammer striking the muted string should sound instead of the actual note and its pitch.

1. The ‘inside piano’ clef replaces traditional clefs, and depicts the inside of the grand piano, which is usually divided into four sections of strings: treble (1), mid-treble (2), mid-bass (3) and bass (4). It is used to indicate actions to be performed inside the piano, such as striking the strings with the hand, scratch one or various strings with fingernails, strumming or glissando of the strings, etc.; these specifics are described in accompanying texts.

2. This notehead is used whenever the highest note of the piano (A7) should be played; since this string is prepared, the actual sound will always be a percussive striking of the hammer on the muted string.

3. Silently press down on all the keys between the specified interval; when one or more keys are played with the other hand, harmonics should resound.

4. Cluster: percussively strike with an open hand around the approximately notated pitches; it’s not important to play every single note inside the interval, focus on the percussive gesture of the cluster.

Whenever an action involving a specific pitch should be played inside the piano (longitudinal scratch of a specified string, muting a string with the fingers and playing its key with the other hand, etc.) the text “inside piano” is placed above the regular staff with treble or bass clef.
All electronic sounds are fixed and consist of prepared stereo soundfiles originating from processed recordings of the ensemble, the improvising trio and the movers. The files should be launched by an assistant at given moments during the piece; the Electronics part in the score include either rhythmic figures or cues that indicate when to launch a specific file. Soundfiles are divided into three groups, corresponding to the three parts of the piece, and numbered accordingly:

Part 1: 1 to 20
Part 2: 1 to 11
Part 3: 1 to 41

There are 72 soundfiles in total, which should be organized in Ableton Live or any other appropriate software that allows for this, and mapped to a MIDI keyboard or other hardware.

The soundfiles will be provided by the composer upon request.

Improvisers

The piece is scored for an improvising trio and has been composed so that any three instrumentalists can perform the piece; nevertheless, it was written for, and first performed by Musgo, a trio consisting of drum set, electric guitar and alto saxophone. For this reason, certain sections have been designed to work better if the parts for the three improvisers are performed as follows:

Improviser 1: percussive instrument(s)
Improviser 2: harmonic instrument(s)
Improviser 3: melodic instrument(s)

Sound recordings from Musgo were used as sources for the electronic parts, and is therefore a recurring sound in the piece; using a similar instrumentation might result in a more homogenous sound result, and the intentions of the piece would be better served; still, any possible format is welcome and should result in a special, particular sound.

Notation for the improvisers varies from the instruction “free improvisation”, to specific rhythmic figures, passing through written instructions, graphic notation and Labanotation. Further specifics will be discussed in the performance notes of each individual part of the piece, but it is important to understand the following general remarks:

1. Rhythmic figures are occasionally used for synchronization purposes, either amongst improvisers, or with the ensemble, but no further information is given; these rhythmic figures can be performed quite freely, and improvisers are free to decide on timbre, pitch, intention, etc.
2. The same goes for dynamics: these are occasionally used to maintain a balance with other musicians/movers and should be carefully handled.

These are the two elements of traditional notation that concern the improvisers (rhythm and dynamics); any other information is specifically avoided so as to allow for a highly creative, special result.
Movers

The piece is scored for three movers; that is, three performing artists with some training on the physical/mental aspects of performing. For this reason, the best choice would be performance artists trained in dance and/or theater, although the movement here composed is considered none of those. The three performers should also be improvisers, since it is called upon throughout the piece, and much of the notation used allows for improvisation and quick decision-making.

Given the lack of a highly developed, established notation system for movement, many notational models and strategies are used. These include literal descriptions of actions, graphic notation, “trajectory boxes” and Labanotation. Further specifics will be discussed in the performance notes of each individual part of the piece; however, the following general remarks apply for the whole work:

1. The notation used allows for the movement to be either choreographed in advance (some parts must be), improvised, or a combination of both, which is probably the best option. Although the score specifies certain aspects of the performance, many others are omitted, ignored, or impossible to specify; in that sense, the notation of Movement is much more similar to that of the improvising trio, in that certain structural, qualitative, synchronous and relational aspects of the work are specified, but many other aspects should be filled in by the performers' creativity.
2. The effort graph of Labanotation is recurrently used to specify the qualities of gestures, passages or improvisations; the performers should be, or should become, acquainted with the work of Rudolf Laban and Laban Movement Analysis, especially efforts and the effort graph.
3. Each mover has a starting position (which can be seen in the stage set up section of the general performance notes), which will be recurring throughout the piece. Passages which require the movers to see the conductor or the stopwatch should be performed in these positions; improvisations or passages that indicate so, can be performed in the performance space.

Performance notes for individual parts

1. 
   Thing ' as standing
   shape ' is not a color ' aspects and movable aspects
   amount to different kinds of space '
   the idea of background and background
   something '

Sections A through C require no explanation.

Section D consists of a free improvisation by the improvising trio, which is joined by the three movers to create an improvised episode; over this episode, the conductor should, by his/her own choice, cue ensemble player to perform the numbered events. It is important that the conductor communicates the numbered events by using his fingers.

Section E consists of individual or group events with durations that are very much up to the performers. Certain cues indicate the performers on how to proceed: the conductor should not conduct this section, but rather guide performers through the sections as they occur in time, leaving the result up to the performers. There are two types of materials: (1) improvised melodic material, starting with bass clarinet and electronics, which are joined by flute, tenor saxophone, improviser 3 and mover 3, in creating a polyphonic texture; and (2) numbered events which consist of either rhythmically indeterminate, highly gestural material constructed by various instruments (piano, guitar, percussion, improvisers 1 and 2) and, or conducted events consisting of more sustained, long sounds (trumpet, tuba, violin, double bass). The numbered events are superposed over the polyphonic texture; when an event is taking place, the polyphonic texture should decrease extremely in dynamics but not in intensity. Dotted-lined arrows are used as cues to indicate when the next event can start, or when two events coincide.

Section F consists of individual, short gestures that quickly follow each other consecutively without establishing a regular pulse. Each gesture is numbered from 1 to 10; the conductor should, once again, not conduct the gestures, but communicate with his/her fingers once the gesture has occurred, allowing for performers to know when their individual turn is coming up.

Section G requires no explanation.

2. 
   visual but
   and in '
   thing occurs
   in which we're
   edge of the '

Part 2 is largely scored for the improvising trio, the three movers and electronics. The ensemble only re-enters by the end of the part.

Notation for the movers depends largely on “trajectory boxes” that consist of squares, which represent the performance space; a small black dot, which represents the starting position; trajectories to be performed throughout the performance space, represented by black lines that vary in thickness; and specific actions/gestures, marked as letters. The thickness of the trajectory line represents speed of displacement: a thin line represents very slow movement, a thick line represents very fast movement, and a change in thickness, a change in speed.
The actions/gestures are the same for all three movers and are as follows:

A = jump
B = fall to the floor
C = stand from the floor
D = hit the floor with any part of the body

All trajectories or gestures/actions performed after a letter B and before a letter C should be performed on the floor.

These four gestures/actions should be performed with the following effort qualities:

Dotted-line arrows serve as cues, depending on its arrowhead direction:

```
X   X   X
  .

Y   Y   Y
  .
```

after event Y is finished, event X can take start
after event X is finished, event Y can take start
event X and event Y start simultaneously

Notation for the improvising trio includes some Labanotation, with which performers should be familiar with before performing the piece. What looks like the movers' trajectory boxes are included as notation for the improvisers, nonetheless, they are not expected to move in space; improvisers should interpret these boxes a graphic notation: whether they are quite explicit and imitate the movers' trajectories is up to them.

After section F is over, the conductor should cue ensemble members to enter according to the numbered entrances on the score.

3.

**Splitting ' the idea of**

**the real thing i liKe what i see**

**and the idea of air in breathing in and oUt '**

Time signatures that use the number 6 as a denominator are used instead of changing the quarter-note tempo back and forth. The denominator in that case is a quarter-note triplet; so a 2/6 measure, lasts two quarter-note triplets (in relation to the original tempo's quarter note).

Sections A through C require no explanation.

Section D is an ensemble passage written in graphic notation. A stopwatch is required for this performance; the conductor should activate it at the moment specified in the score. No information other than time and the graphics themselves are given; performers should try to be as creative as possible, and may use all kinds of preparations, techniques and even auxiliary instruments for the performance of this section.

Section E consists of on cue short gestures/actions, similarly to rehearsal number F of part 1, but less hurried and more based on simultaneity rather than individuality. Cuing should be decided between performers; whichever option facilitates the simultaneous execution of these very short gestures/actions. The gestures of the movers include lettering from A to I. This is because each gesture should be memorized: every A, performed by any mover, must be the same gesture, and must reappear as identical as possible whenever called upon. Tied notes for movers imply freezing and holding the previous gesture. Some gesture require certain descriptions:

A – Individual short gesture
B – Individual short gesture
C – Individual short gesture
D – Individual long gesture
E – Individual short gestures that bring together three movers, creating a group figure
F – Short group gesture
G – Short group gesture
H – Short group gesture
I – Individual long gesture that separate movers from one another

Section F requires once again a stopwatch, which should be reset to 0:00 and activated simultaneously with electronic soundfile number 41, which is a continuous soundfile which will last to the end of the piece. Performers should execute their notated actions at the times required and during the specified time (if specified).
1. Thing ' as standing shape ' is not a color ' aspects and movable aspects amount to different kinds of space ' the idea of Background and background something

Juan M. Jaramillo Lleras, 2017
Introduce a single short movement with the specified qualities at any moment during the duration of the event between piano and tuba short sounds; after completing the movement, freeze and hold position.
introduce a single short movement with the specified qualities at any moment during the duration of this event (between flute and piano attacks); after completing the movement, freeze and hold position.
introduce a single short movement with the specified qualities at any moment during the duration of this event; after completing the movement, freeze and hold position

introduce a single short movement with the specified qualities at any moment during the duration of this event; after completing the movement, freeze and hold position

introduce a single short movement with the specified qualities at any moment during the duration of this event; after completing the movement, freeze and hold position
Free improvisation
Improviser trio free improvisation
indeterminate duration
free improvisation
indeterminate duration
execute on cue

start a continuous displacement away from the musicians at an extremely slow but constant speed; eventually return, by section F, you should be back at your initial position.

perform at approximate tempo, independent of any group synchronicity; play freely but expressing the phrases’ rhythmic irregularities.

should be interrupted by soundfile 9 before it is finished.
Enter at any time after clarinet; play melodic voice in instruments and electronics, as if the movement were an independent, polyphonic texture with other players, movers and electronics.
After clarinet stops, reduce activity or intensity of performance; when event 1 is finished, increase dynamics, remain there for about 8" and reduce once again to cue event 2.

During event 1, reduce dynamics but not activity or intensity of performance. When event 1 is finished, return to previous instruction.

During event 1, reduce dynamics but not activity or intensity of performance. When event 1 is finished, return to previous instruction.

During event 1, reduce dynamics but not activity or intensity of performance.

During event 1, reduce dynamics but not activity or intensity of performance.

During event 1, reduce dynamics but not activity or intensity of performance.

During event 1, reduce dynamics but not activity or intensity of performance.
after flute, saxophone and improviser 3 have reduced dynamics, perform event 2 between guitar and piano, as if separate limbs of a single performer, avoid expressing a sense of regular beat; perform rhythmically free, approximately following the spatial notation and the gestural groupings; don't take more than 15" to perform event 2. 

Shortly after event 2 is finished, quickly increase dynamics, remain for about 6" at high dynamics and quickly reduce until tacet to cue event 3.

shortly after event 2 is finished, quickly enter with complex material resulting from fast irregular movement of the valves and embouchure; remain for about 6" at high dynamics and quickly reduce until tacet to cue event 3.

shortly after event 2 is finished, quickly increase dynamics, remain there for about 6" and reduce once again to cue event 3.

shortly after event 2 is finished, quickly increase dynamics, remain for about 6" at high dynamics and quickly reduce until tacet to cue event 3.

During event 2, volume increases due to a delay or transition of performers; when event 2 is finished, return to previous instruction.

during event 2, reduce volume; when event 1 is finished, increase volume to initial volume.

During event 2, reduce dynamics, but not activity or intensity of performance; when event 2 is finished, return to previous instruction.

During event 2, reduce volume and amount of displacement but not intensity of performance; when event 2 is finished, return to previous instruction.

During event 2, reduce volume and amount of displacement but not intensity of performance; when event 2 is finished, return to previous instruction.

During event 2, reduce volume and amount of displacement but not intensity of performance; when event 2 is finished, return to previous instruction.

During event 2, reduce volume and amount of displacement but not intensity of performance; when event 2 is finished, return to previous instruction.

During event 2, reduce volume and amount of displacement but not intensity of performance; when event 2 is finished, return to previous instruction.

During event 2, reduce volume and amount of displacement but not intensity of performance; when event 2 is finished, return to previous instruction.

During event 2, reduce volume and amount of displacement but not intensity of performance; when event 2 is finished, return to previous instruction.
Tuba

Vln.

Db.

El.

Perc.

Pno.

Ac. Gtr.

Impr. 1

Impr. 2

Impr. 3

Mov. 1

Mov. 2

Mov. 3

During event 3 reduce volume; when event 3 is finished, increase volume to initial value.
pause displacement and, during this section of event 3, execute three gestures with the specified qualities; after this section of event 3 is finished, continue with previous instruction.
perform individual gestures in a fast, consecutive manner, following the numeration and notated disposition; execute fast enough to create a sense of group gesture, as if each individual player were a separate limb of a single performer; but avoid establishing a regular pulse; tied notes are to be sustained throughout the duration of the tie.
2. visual but and in thing occurs to different kinds of space in which we're edge of The
Mov. 1

Stand up and walk around performance space moving in any direction but at a constant, normal-walking speed. Avoid running into other movers.

Mov. 2

Walk around performance space moving in any direction but at a constant, normal-walking speed. Avoid running into other movers.

Mov. 3

Stop wherever you are.

Continue walking more towards next starting point (on next trajectory box) and stop when reached.

Stop wherever you are.
Continue running but sparingly introduce short, interruptive actions into your trajectory, such as, but not limited to actions A, B, C, and D (movements with the specified qualities). Stop running but continue executing strong-direct-bound-sudden actions; there may be displacement in space as a result of these actions but continuous trajectory ceases.

Continue running but sparingly introduce short, interruptive actions into your trajectory, such as, but not limited to actions A, B, C, and D (movements with the specified qualities). Stop running but continue executing strong-direct-bound-sudden actions; there may be displacement in space as a result of these actions but continuous trajectory ceases.

Continue running but sparingly introduce short, interruptive actions into your trajectory, such as, but not limited to actions A, B, C, and D (movements with the specified qualities). Stop running but continue executing strong-direct-bound-sudden actions; there may be displacement in space as a result of these actions but continuous trajectory ceases.

Stop running but continue executing strong-direct-bound-sudden actions; there may be displacement in space as a result of these actions but continuous trajectory ceases.

(Granulated running sounds) [34"] should be interrupted by soundfile 3 granulated instrumental sounds + granulated running sounds (greater density)

[1'50"] should be interrupted by soundfile 2 granulated running sounds

Stop running but continue executing strong-direct-bound-sudden actions; there may be displacement in space as a result of these actions but continuous trajectory ceases.

Stop running but continue executing strong-direct-bound-sudden actions; there may be displacement in space as a result of these actions but continuous trajectory ceases.

Run around performance space at a more or less constant (fast) speed.
Improvization: gradually introduce short sounds with the specified qualities and dynamics.

Rhythmic unison with Imp. 1

Unison with Mov. 2

Improvization: small movements with the specified qualities; avoid displacement

Prepare to reach next position (on next trajectory box)

Improvization: small movements with the specified qualities; avoid displacement

Improvization: gradually introduce short sounds with the specified qualities and dynamics

Improvization: gradually introduce short sounds with the specified qualities and dynamics

Improvization: gradually introduce short sounds with the specified qualities and dynamics

Unison with Mov. 2

Improvization: gradually introduce short sounds with the specified qualities and dynamics

Improvization: small movements with the specified qualities; avoid displacement

(R)
Prepare to reach next position (on next trajectory box)

Prepare to reach next position (on next trajectory box)

Prepare to reach next position (on next trajectory box)
Unison with improvisers and movers

Unison with piano

Unison with piano and percussion
Continue with group regular beat; choose whatever timbre, pitch (if any), dynamic or other qualities of sound. May introduce silence as part of the combination of sounds used.
Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with circular motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with continuous rubbing/touching motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with continuous rubbing/touching motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with continuous rubbing/touching motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with continuous rubbing/touching motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with continuous rubbing/touching motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with continuous rubbing/touching motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with continuous rubbing/touching motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with continuous rubbing/touching motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with continuous rubbing/touching motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with continuous rubbing/touching motion; experiment with your instrument and its surfaces, apply different amounts of pressure, use different parts of the hand, move at different speeds.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

Let go of group pulse but continue with breath/air sounds; experiment with your instrument and your breath, press keys, change your mouth cavity, apply different amount of pressure to the embouchure.

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Splitting ' the idea of
the real thing i liKe what i see
and the idea of air in breathing in and oUt '
Ped. die away until tacet tacet
Start at an extremely low dynamic and very gradually increase; express the regular beat but don’t limit yourself to playing the rhythmic figures; use constant beat as a basis for improvisation.
Slap instrument body with a flat hand
Col legno battuto (on fingerboard)
Col legno battuto (on fingerboard)
recorder headjoint

cover headjoint window with hand; when blowing, a high-pitched, unstable whistle sound should result

- When playing recorder, the breath should be directed towards the mouthpiece, creating a clear tone.

- Percussion instruments should be played with a variety of techniques, including strikes and rolls.

- The thickness of the line represents performance speed. Soundfile 2 should be played as granulated sounds.

- Avant-garde performance space: executing a straight trajectory towards another exit, the thickness of the line represents performance speed.
use a constant airflow and gradually produce a pedal note; this should result in an unstable airflow with occasional, unpredictable bursts of a vibrating low sound; continue until a granular, constant, yet unstable pedal note is produced.
Fl.
Bb Cl.
T. Sx.
Bb Tpt.
Tuba
Vln.
D.B.
El.
Perc.
Pno.
Ac. Gtr.
Impr. 1
Impr. 2
Impr. 3
Mov. 1
Mov. 2
Mov. 3

Flute
Bass Clarinet
Tenor Saxophone
Baritone Tuba
Violin
Double Bass
Electric Guitar
Piano
Acoustic Guitar

Exhale
Inhale
Exhale
Inhale

Pour some more water through trumpet mouthpiece; be careful not to overflow.

Ped

Three finger mute

Mute string by placing with

Piano attack granular delay + granulated sound

Pour more water through trumpet

File

Finger the note to avoid harmonics.

Pan attack granular delay + granulated sound
Fl.
B. Cl.
T. Sx.
B. Tpt.
Taba
Vln.
D. B.
El.
Perc.
Pno.
Ac. Gtr.

Mov. 1
Mov. 2
Mov. 3

start stopwatch approximately on third quarter note of last bar
reach exit point
reach exit point
reach exit point

slow
very slow
very fast
very fast

1 23 45 6
perform aligned gestures/actions simultaneously on cue; quarter notes represent short gestures, half notes represent longer gestures; rests have an indeterminate duration; rhythmic figures indicate groupings of gestures into phrases, rather than rhythmic values and therefore, a regular pulse should not be established.

re-enter performance space at normal walking speed and assume initial positions; remain neutral.

re-enter performance space at normal walking speed and assume initial positions; remain neutral.

re-enter performance space at normal walking speed and assume initial positions; remain neutral.

after movers have reached their positions.
at the specified times, play short outbursts of intense activity lasting about half a second
at the specified times, execute short outbursts of intense upper-body activity without displacing from position in space.
continue introducing individual short outburst of intense activity gradually growing in proximity (increasing textural density)

0:57 1:07 1:12

continue introducing individual short outburst of intense activity gradually growing in proximity (increasing textural density)

0:55 1:00 1:09

continue introducing individual short outburst of intense activity gradually growing in proximity (increasing textural density)
start a continuous displacement away from the musicians at an extremely slow, but constant speed; choose a target destination to reach; when target is reached, freeze; displacement must last at least 1' 30", but can last longer than this

start a continuous displacement away from the musicians at an extremely slow, but constant speed; choose a target destination to reach; when target is reached, freeze; displacement must last at least 1' 30", but can last longer than this

start a continuous displacement away from the musicians at an extremely slow, but constant speed; choose a target destination to reach; when target is reached, freeze; displacement must last at least 1' 30", but can last longer than this
Choose any of the following short gestures; play them in any order, leaving enough space between them to maintain their individual identities; leave a fair amount of space between gestures and gradually increase density.

\[\text{gesture 1} \quad \text{gesture 2} \quad \text{gesture 3}\]

Choose any of the following short gestures; play them in any order, leaving enough space between them to maintain their individual identities; leave a fair amount of space between gestures and gradually increase density.

\[\text{gesture 1} \quad \text{gesture 2} \quad \text{gesture 3}\]

Choose any of the following short gestures; play them in any order, leaving enough space between them to maintain their individual identities; leave a fair amount of space between gestures and gradually increase density.

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\[\text{gesture 1} \quad \text{gesture 2} \quad \text{gesture 3}\]

Choose any of the following short gestures; play them in any order, leaving enough space between them to maintain their individual identities; leave a fair amount of space between gestures and gradually increase density.

\[\text{gesture 1} \quad \text{gesture 2} \quad \text{gesture 3}\]
when you reach your target, freeze in a neutral position; when all movers have reached their target, the piece is over