

SHARE OUR BREATH

For 5+ players (if more than 5 double some voices)
Any instrumentation

INSTRUCTIONS

SILENT LANDSCAPE: single sounds surrounded by silences (pp-mp)

SMALL MACHINE: repetitive short pattern/sound (softly semi-mechanical). Duration: btw approx. 3"- 5" (the individual machines may not necessarily be of same duration).
The first SMALL MACHINE is the same after the fade down & up. Second MACHINE may be different. Second MACHINE may be exchanged with LAYERED PULSE.

ATTACK: single stroke/sound. very short and/or let ring (mp/mf)

DRONE: may oscillate between subtle variations in timbre, stability, dynamics etc.

LAYERED PULSE: repeated sound (short or broad or circular). Players choose different tempi. Individual subtle crescendo & diminuendo. Pulses can be grouped with rests in between groups. One player may start pulse section. The rest join individually.

FLOAT: a sound/cell (btw approx. 3"- 8") followed by silence of varying duration.
subtle variations in timbre, dynamics, attack and ending of the sound

SIGNAL: fast repeated sound/rhythm in groups with pauses in between individual element

DUO/TRIO & QUINTET/TUTTI: are spaces for free improvisation. DUO/TRIO = DUO or TRIO.

MACHINE, ATTACK, PULSE, SIGNAL: may be used as elements by the individual players in the duo/trio and tutti improvisation.

DYNAMICS: general dynamic spectrum btw pp and mp/mf

DURATIONS: durations of MODES and sections are open. all sections can basically be given a good amount of time, albeit SMALL MACHINE (tutti) and LAYERED PULSE may be relatively short (btw 30"-50") depending on the context and overall proportions.

TRANSITIONS: to be negotiated/worked out if/when not indicated

FURTHER NOTES

SOUND = pitch or sound

REFLECT = reflecting FLOAT in your way and time- fx gesture/texture followed by silence (not echoing or responding).

LESS = shorter sounds longer pauses (not necessarily softer)

FREEZE = freeze a sound in your pattern and sustain.

Elements as ATTACK, DRONE, the entry order of SMALL MACHINE etc can be moved to other voices.

In general, explore the possibilities in the score. the material should be flexible and personalized by the group/individual musicians. it's the sounding music that counts in the end.