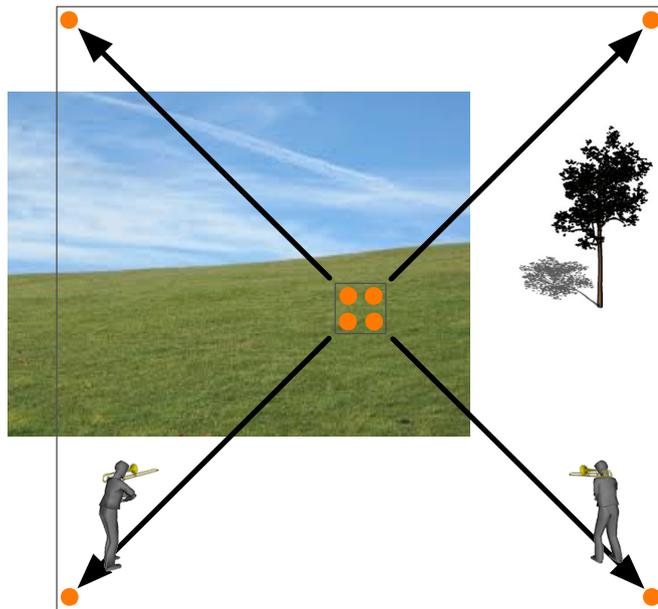


*\_echoes from a common source,*

*for four retreating instruments\_*



•

four or more performers of mobile and identical brass instruments position themselves in the middle of a large open area -preferably outdoors-, facing each other forming a square, pentagon, etc.

the area can be of any kind as long as each performer is able to move backwards a long way and there are no sound blocking objects within the perimeter of the four performers. It should also not be so noisy that the performers can't hear each other over distance, though normal environmental sound is all the better

•

the below described development of sections is to be performed over a long duration -20 minutes or more- as one continuous gesture changing only very gradually over time

while playing performers step backwards every 30 seconds or so. This is done -as much as possible- in a synchronised manner. Intend to traverse an as large as possible possible.

progressing into the piece, performers can freely explore timbres, intonation, etc.  
In the first sections sporadically, increasing, structurally eventually

•

## 1;

all performers start playing the lowest in a range of 5 adjacent notes they collectively chose beforehand, synchronized and with a steady pulse (appr. 60 bpm). Sounds have very short durations though should be pitched. Over the course of this section, one by one performers slowly and increasingly deviate from the pulse until all four are playing irregularly, though keeping a 'general sense of pulse'. While deviating also slowly increase the amount of tones (keeping pitch and duration). Once all play fully irregularly, this is maintained for some time, bouncing the tones between them and exploring juxtaposing rhythms

## 2;

irregularly but increasingly start to make sounds longer (keeping pitch) by small increments, creating a more dense sound field still but keeping up tempo. From a certain point into this section, do not return to shorter durations. Throughout this section a 'field' is emerging, where individual rests are increasingly overlapped by the sounds of other performers

*Increasing the amount/duration of sounds is ongoing for most of the piece and so gradual that only at the end of section 3 your playing has become as gapless as possible. Throughout this process, the initial pulse dissolves and tones become sound-based and out of meter, eventually growing very long and effectively 'slowing down' the piece*

## 3;

continuing the process started in section 2, slowly open the pitch range. Besides playing the lowest note, freely introduce (micro)tones from a slowly opening pitchrange, eventually having available the total range of the 5 adjacent notes.

When reaching the end of this section, your playing should be continuous, including only the necessary rests and actively using the full pitch range. This is maintained for some time

## 4;

each performer now sticks to a certain individual tone creating a 'chord' between them. When this has been sustained for an extended period of time -as loud as possible and gradually exploring its timbral aspects-, one by one performers irregularly cut back to the 60 bpm pulse that started the piece. Once all performers have and after 4 collective reiterations the piece ends, synchronised

•