

_sur face

for approaching instruments

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for 1 or more players of mobile and sustaining instruments

find a surface or surroundings that produce(s) distinct sound reflections.
Ideally, try to find a place producing strong echoes

when with more performers, try to find such a place holding a number of surfaces or a larger one
that can be used by more performers

preferably, the area around or between is somewhat spacious in order for the performer(s) to
be able to move towards the surface(s) while playing

the area should not be so noisy for sound reflections to become muffled,
though the presence of environmental sound is all the better

decide on a total duration for the piece

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take distance from the surface and face
it. When with more performers, vary with distances.
Aim your instrument towards the surface, perpendicularly

when between surfaces, position at the surface opposing the one you
are aiming at. With more performers, aim in different directions and vary with distances
towards the surfaces. Ideally, performers are not to near for sounds to remain somewhat separated

while playing, step at regular intervals towards the surface, reaching it just before completing the total duration

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individually choose a basic sound rich with reflections. Work only with and within the parameters of that
sound, shaping it over time by means of the given material below

each performer plays a (slow) pattern alternating a single sound and silence, no legato

when with more performers, play rhythmically independent;
do not deliberately synchronise your patterns

prepare your part incorporating, somehow, the following;

[a fundamental]

[the evolution between pulse and duration]

[crescendo of and between]

[glissando of and between]

[varying range]

[changing content, fixed time]

[fixed content, changing time]

while performing, specific actions/material should always
be given enough time to be explored in relation to the acoustics of the site.

Methodically traverse the ranges of your actions to extend their resonance *-measurement-*.
Work through your actions stagewise, where, ideally, one evolves from the last. If needed, one cut between stages

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when recording the piece, focus on capturing reflected sound over direct instrumental sound

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make compositional decisions beforehand.
Do not improvise while performing