

Reiterate

For brass ensemble

To be performed within the exhibition space for “Rethinking Craftsmanship”, which includes video projections, printed panels and a small group of exhibits. Part of a sound installation will be playing constantly during the performance and audience members will be moving within the exhibition space and around the musicians as they play.

Brass players place themselves close to the four corners of the room or spread out to cover as much of the exhibition space as possible while still maintaining eye-contact with at least two other performers.

The notated part of this score includes a pitch series for improvisation. Performers are requested to improvise using this limited material so that their sounds match the tones produced by the sound installation.

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0:00-3:00 For the first 3 minutes of the performance, all performers remain silent and stand in the spots they have chosen to start the piece in. After minute 2:00 performers raise their instruments in preparation to play.

3:00-8:00 Start softly, performing the score in Largo and dynamics of piano. You can improvise a short melodic passage when you reach bar 43 and wait for your coplayers to meet you at the fermatas (bars 45 and 48). When you complete the piece take a short break of about 30 seconds then start performing it again. This time slightly louder and slightly faster. Repeat.

8:00-10:00 Building up speed and dynamics. Around minute 8 begin exchanging locations with a chosen partner (performer closest to you) in regular intervals. While exchanging spots, always walk in a straight line, avoiding obstacles where necessary. Dynamics should remain at a relatively soft level – up to mezzo forte at this point.

10:00-15:00 Build up dynamics eventually reaching a level of forte playing. Exchange positions with each other (now at least every minute) in increasing frequency. By minute 15:00 all performers must transition from exchanging places (walking and standing at a new spot) to constantly walking. Pace of walking should always be slow. Speed of improvisation (how often you change notes etc.) should reflect the speed of walking whenever possible.

15:00-20:00 Performers spread out into the foyer space and move back and forth between there and the “ReThinking Craftsmanship” exhibition space. As they are walking slightly faster, their improvisation can build up in speed and intensity. At this point they may also lose coordination between themselves as a group. If this happens they can carry on using the pitch series of the piece as improvisation material and return to group playing when possible. Performers take care to keep at least one member of their group within the “Rethinking Craftsmanship” exhibition space at all times, while the rest may wander in other spaces.

20:00-25:00 Building up in intensity, density, tempo and dynamics in improvisation. Performers may now also move into the “Identity Objects” exhibition space (where string players will be originally), the staircase, the museum on the first floor, and back into the foyer and “Rethinking Craftsmanship” exhibition space. Performers try to always walk in a straight line and change direction only when they meet an obstacle or a wall. At this point performers seek out improvising partners. These partners may come from another family of instruments (percussion, strings etc). Whenever they meet another performer (i.e. their trajectories in the space cross or overlap) they stop walking for a bit and improvise according to the sounds of their partner. They leave their partner after about a minute, moving in opposite directions.

25:00-30:00 Starting as before, performers eventually converge back into the “Rethinking Craftsmanship” exhibition space and slow down the pace of their walking. Their improvisation must also slow down until they eventually reach the point where only long held drones are produced by all players, combined into a random chord. The dynamics should remain around forte (TBC in rehearsal).

30:00 – Using pitches from the series as before, begin moving towards the courtyard of the BoCCF where the ending of the performance will take place. At this point you will follow instructions from a video score.

Re-iterate

A. Papapetrou

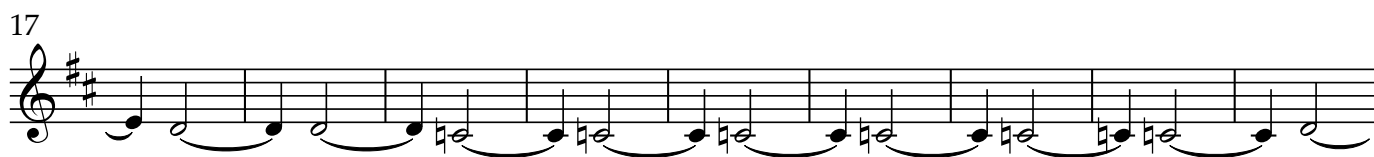
Trumpet in B \flat



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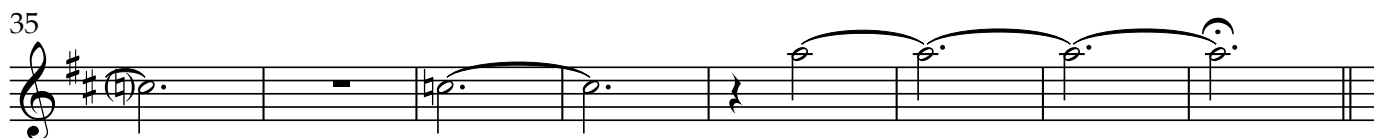
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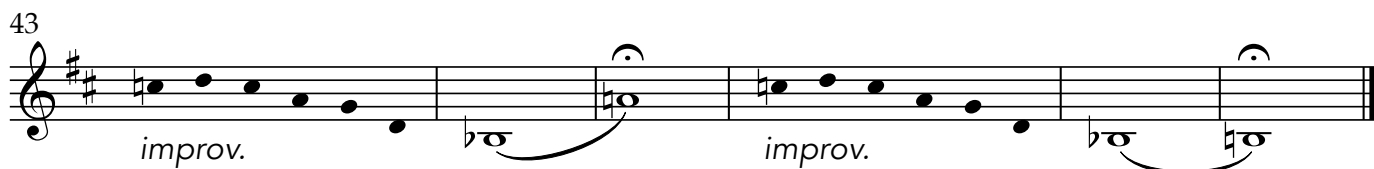


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43

improv.



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A. Papapetrou

Horn in F



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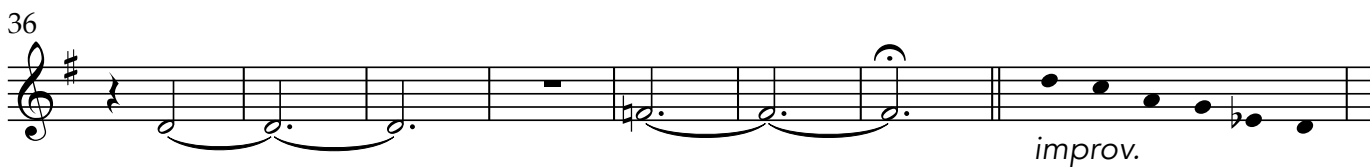
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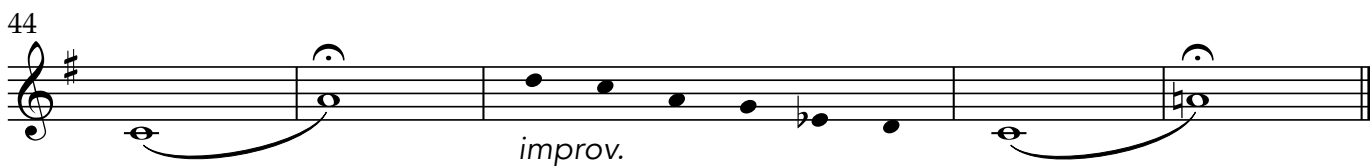
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Re-iterate

A. Papapetrou


Horn in F



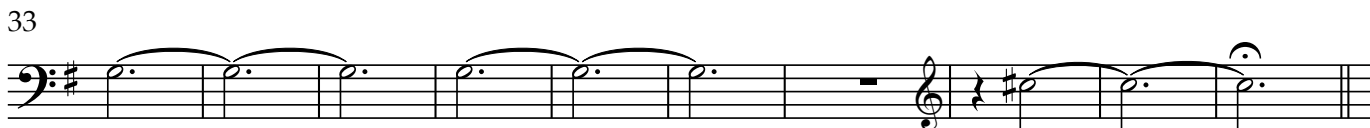
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