_alterations

*a scheme for 2 to many_*

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for 2 to many more performers of sustaining instruments

choose an approximate duration for the piece, any over 15 minutes

disperse through the performance area. Each performer should be able to
hear most of the others. Carry a stopwatch to synchronise

development between the below described situations is to be performed as one
continuous gesture changing only gradually over time

each performer plays a variable pattern alternating single sounds and rests,
no legato. Sounds are stable

if possible, erratically aim your instrument differently while playing

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choosing your sounds

start anywhere in the row and choose which direction to loop through it

5 3 2 4 1 7 1 3

the number represents the amount of reiterations of a sound before you choose a new one. A reiteration
of a sound implies a development of the last by means of changing either pitch, timbre, density.
All changes within a string are to be slight. If it suits the situation better, play unaltered

dynamics

an arch-form over the whole duration, between quiet and loud

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in the beginning

start in silence

play only noise based sounds, unpitched. quiet. Distinct, clearly distinguishable between instruments,
0.25 - 2.5 sec. Sounds quickly overlap between players and move within the space to create 'columns' of sound
events happening in phase. No silence within the column. Between columns, a (long) silence. Whenever somebody
starts a new sound, join immediately or not much later. When in columns, incidentally reiterate within the same column

*increasingly transform towards pitched sound, slowly building the presence of tone. Converge towards the
'sonority' demanded in the middle. Stretch columns, increasingly out of phase. First, incidentally play a sound that sticks out
because of its longer duration. Then, sounds become generally longer to create more overlap. Rests shorter*

in the middle

a bound & dense sonority is established (predefined if necessary) in which instruments are not clearly
distinguishable, loud. Within this space, find each other or wander freely but do not draw attention. Sounds are
mostly/roughly pitched, longer (> 6 sec), constantly overlapping, no silences. Mass beyond phase. Pass sounds
between each other, slowly developing. Do not end your sound unless you hear another player nearby

*increasingly 'deviate' from the sonority towards distinct individual tones, pitched, diverging.
Dissonant. Sounds become shorter and increasingly aligned. Columns start to form
again, increasingly in phase between players. Rests longer*

at the end

similar to the beginning, only now clearly pitched
sounds only. End the piece with a number
of sharply aligned columns, quiet

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_alterations, Martijn Tellinga