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Any

for any number of performers

v3.1.1
Duration: variable (somewhere btwn. 2′ - 27′)

Performance Instructions

Each performer is tasked with selecting a set of 8 distinct and unique *acoustic events*[1], which should be *as distinguishable as possible* from the other 7 events in their set, and from those chosen by other performers. Events can be derived from any imaginable sources, such as musical instruments, everyday objects, electronic gadgets etc. Additionally, each event should possess a high level of noise and not contain much recognizable pitch. Furthermore, each event may be composite, meaning that it can itself consist of a combination of multiple other events (i.e. as a chord). When searching for an acoustic event, it's important to ensure that it doesn't get overshadowed by other events in the mix in terms of dynamic range[2]. In addition to triggering events with their hands, performers can also use their feet/mouth to activate/generate the events.

The performer assigns each of their 8 selected events to one of the following letters, using their own discretion:

A, B, C, D, E, F, G, H

Each letter in the score hence serves as a symbolic notation for one specific event.
Along with the 8 letters, the score also incorporates the asterisk (*****) to represent a note from the following select group of notes[3]:

A, B, C, D, E, F, G, H

Each performer is free to choose a note from the set at their own discretion[4]. When selecting their notes, players should strive to choose notes that are at least one octave apart whenever feasible. The players can choose which notes they want to play, but it is important that all notes are utilized and that no two players perform the same note (in the same octave) *as far as possible*.

The score is organized as a table composed of a maximum duration value and words that are generated from the 8 letters listed above (and, towards the end, the asterisk). Each event is to be triggered for a random duration between 0.1 second and the maximum value indicated in the corresponding row in the table.
A caesura of a random duration between 0.1 and the maximum value follows each event.
Each word is to be repeated *between 4 and 8 times* (with the exception of the 26th line; read the part below on starting and ending the piece) before moving on to the next word[5].

As an example, consider the first row in the table:

1 I prefer the term *acoustic event* over *sound* since it covers all actions that produce sound.
2 General rule of thumb for dynamics: louder is better!
3 The note names used follow the German convention, where the note “B” refers to the pitch of B-flat, while “H” refers to the natural B note.
4 In accordance with the rules stated earlier, it is also allowed to pick multiple notes out of the set to build a chord.
5 Henceforth, I refer to each thorough execution of a word as a "cycle", with a full cycle being a passage from the first to the last event of a word.

1	**E A C H**

This should be read as follows:

1. Trigger the event “E” for a duration randomly chosen between 0.1 and **1** second, followed by a pause of a duration chosen from the same range.
2. Trigger the event "A" with *another* randomly chosen duration from the same range, followed by a caesura of a length selected from the range.
3. Continue this process for the remaining events "C" and “H”.
4. Jump back to the event "E" at the beginning and repeat the entire process as many times as you have decided for the word "EACH" before proceeding to the next word.

The overall rhythm of each cycle must be clearly distinguishable from as many of the past cycles as possible. The durations for individual events and rests can be any positive, non-zero real number within the indicated range.

The start and end of the performance does not need to be precisely synchronized between members of the ensemble. To begin and end a performance, one member takes on the role of conductor. Once the conductor begins, the other members start playing their parts. If any non-conductor members reach their final 26th cycle before the conductor, they continue repeating their parts until the conductor has also reached their final cycle. After that, the conductor plays their final cycle btwn. 4 and 8 times before stopping, and then the other performers also stop playing. The conductor should wait for all other performers to reach their final 26th cycles before ending the performance.

The start and finish of the piece should happen in an unstressed manner!

	Max. Duration in Seconds	Acoustic Event Sequence
1	0.5	E A C H
2	0.5	A C H E
3	0.5	A C E
4	0.5	D A C E
5	0.5	F A C E
6	0.5	D E F A C E
7	0.5	F A D E
8	1	H A D E
9	1	H E A D
10	1	D E A F
11	1	D E C A F
12	1	C A F E
13	1	C H A F E
14	1	C H A D *
15	2	C A D G E
16	2	C A B B A G E
17	1	C A G E
18	1	G A G E *
19	1	E D G E
20	1	A G E D
21	1	F E E * D
22	1	F E E
23	0.5	B E * E *
24	0.5	B E * G
25	0.5	B * E *
26	0.5	*