

## PLAY

Before the performance begins, the ensemble members should blend in with the audience; walk around the performance space, talk, look around, and so on.

Play begins from wherever the musicians happen to find themselves at the agreed upon start time.

With entrances widely staggered throughout the first four or so minutes of play, each player should 'take up the call' of the melodic figure that repeats over and over again to begin the piece. Those not playing tonal instruments should take part in the laying down of an underlying carpet of sound (seen as a line of overlapping carpets in the score) rather than playing the melodic figure. If there are no instruments in the ensemble without the ability to render the melodic figure, 'sound-carpet' players should be chosen from the group.

One by one, and very gradually, the players should make their way to the main playing area while the melodic figure rolls around itself; here slightly slower, there slightly faster; here by a violin, there by a tin flute...

Players with stationary instruments might consider using an alternate, portable instrument to walk with for the opening and closing moments of the piece. Where this isn't possible, they should gradually make their way to their stationary instrument in the main playing space before taking up the call or participating in the underlying 'sound-carpet'.

The ensemble should then continue to follow the narrative described from left to right across the length of the score.

The conductor should do her best to affect the various entries, exits, transitions, interruptions, etc. described in the score using the time indexes provided. These indexes should always be adjusted in ways that suit the music.

The conduction techniques used are described here in the next section. Specific sound spaces are described in the section following.

The piece ends with the reversal of the process it began with: the ensemble members are selected, one-by-one, to take back up the melodic figure or sound-carpet and make their way, again very gradually, back out in to the larger space; hopefully inviting the audience to follow them, and then possibly to begin conversations akin to the ones that were interrupted by the music (maybe about the music and maybe not...).