



Creating an exchange between the structure and the player

The structure influences how the instrument is played

The body of the performer influences how the structure is built

There is objects

These objects are activated by the player

The player is placing its body and instrument on and in the objects

The Score is beside the structure for the player to read and play

The objects are forcing the player

The position of the body and the instrument makes it difficult to play

Therefore the sound is distorted

Player changes position

Moving from one object to the next

The score is written to be a loop

The rotation can go on forever or until the player is excused

Set up. 5 stations are situated in a certain space, numbered 1 - 5. On each station, there should be a board with notation for 3 instrumentalists. Notation-board 1 should be on station 1 etc.

The instrumentation should be Trumpet 1, Trumpet 2 and Trombone. Trumpet 1 starts on station 1. Trumpet 2 starts on station 3 and trombone starts on station 5. Every instrumentalist gets his own route to follow between stations. This route is repeated through the whole piece. Route for Trumpet 1 (T1): 1 - 2 - 3 - 4 - 5. Route for Trumpet 2 (T2) : 3 - 1 - 5 - 2 - 4. Route for Trombone (TR): 5 - 4 - 1 - 3 - 2.

Pitch: Every player gets a certain note to start on. T1: c''/C5. T2: a'/A4. TR: e'/E4. From that note the instrumentalists follow a step-notation that is found on every notation board.

The notation: When an instrumentalist encounters, on his current notation board, a full circle and an arrow pointing down next to it, that means that the instrumentalist should change his current note to the note whole tone lower. If an instrumentalist encounters a half circle and an arrow pointing down, the instrumentalist should change his current note to the note half tone lower. If a full circle, with an arrow pointing down, is followed by three small dots and then a half circle, with an arrow pointing down, then the instrumentalist should change his current note to the note whole tone lower, pulsate that note and then continue to the note half note lower and sustain that note. If the arrow next to the whole / half circle is pointing upwards, it means that the instrumentalist should change his current note to the one whole / half note higher. When an instrumentalist encounters an arrow pointing to the right, it means: move to the next station. When a whole / half circle with an arrow pointing up / down is followed by a sign resembling to the number 8, that means play the new note octave higher.

Time: The time of the piece is controlled by the instrumentalists. They cue each other. The order of cues should be T1 - T2 - TR - T1 etc. through the whole piece. A cue can only be a change of note and the new note must be a sustained one, otherwise the instrumentalist's action will not be considered a cue from the next player in line.

An example: T1 plays a new note that is pulsated and then changes to a another note that is sustained. The sustained note is the cue for T2 to perform the next action from his notation board which is an arrow pointing to the right so the action T2 takes is to move to the next station where T2 encounters a full circle with an arrow pointing up so T2 changes his current note to the one whole tone higher and sustained it. The new sustained note is the trigger for TR to perform his next action etc.

Starting the piece. Instrumentalists enter the arena and take their position on their stations. They sustain their initial pitches until T1 decides to perform his first action which is notated on his notation board.

Hrafnhildur Helgadóttir at rongwrong

Composition by Gunnar Gunnsteinsson

Trumpet 1 Sýlvía Hlynsdóttir

Trumpet 2 Coos Zwagerman

Trombone Jos van den Heuvel

The exhibition also hosts

A beige wall by Alex Bailey

at-G by Brynjar Helgason

