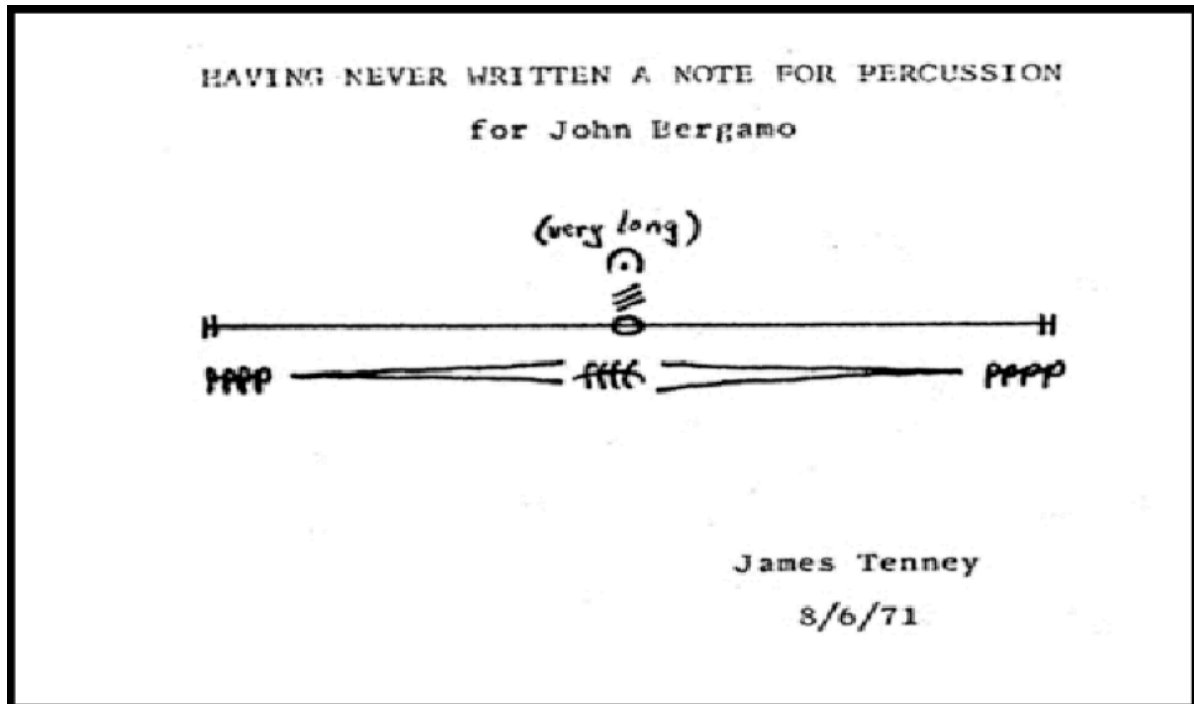


# POST-

## 'Click Piece'

1. Using the device in front of you, produce a short yet rich sound. It is unlikely you will be satisfied with your first attempt - keep searching for a short, punchy, or weighty click. You are aiming for the most satisfactory click that you can get. Try to make the click percussive - there shouldn't be a discernible tone.
2. Once you've found your click - stop playing. Allow the room to come to a complete halt.
3. To start the exercise start playing the clicks one at a time and avoid the other clicks. Try to fill gaps. If you land on another click. Stop playing for a few seconds and listen before rejoining.
4. Listen carefully to the cloud of clicks - what is your click contributing to the group? Change your click slightly to better suit the group. Make changes and respond to the group. Consider frequency, intensity, size, weight, duration.
5. Next we will begin with very sparse clicks and gradually increase in complexity. As the sound world becomes more complex and busy players can start elongate their clicks, turning them into a 'scribble' or a sonic 'flurry' - this could mean playing gesturally, quickly and/or using modulation. The scribbles should take up a relatively short time period - a dynamic interjection. Imagine drawing threads between clicks or building into or out from another players click.
6. As the 'scribbles' become more complex and few clicks remain one of the players will gradually establish a slow pulse, try landing on the pulse, try leading into the pulse and try responding to the pulse.
7. Gradually more and more players will join the pulse until it is intense and ritualistic.
8. One player will give a visual cue to the other players - which means 4 more pulses and then a dead stop.

# 'Tenney'



1. The basic structure is taken from 'Having Never Written a Note for Percussion' (1971) by James Tenney.
2. There are 3 sections:
  1. 4 minutes increasing.
  2. 4 minutes plateau.
  3. 4 minutes decreasing.
3. In the opening 4 minutes, half the players will gradually create a sheet of texture that increases in amplitude.
4. The other half will alternate between 2 notes in time with their breathing. This based on the exercise 'Sustain' by John Stevens.
5. 1 D&A 2 B&E 3 E&B 4 F#&C# 5 A&F#
6. The middle section should be loud and modulated.
7. The final 4 minutes should emerge from the noise into chord notes. The notes are: B D E F# A C#
8. After 2 minutes of the 3<sup>rd</sup> section players will very gradually fade their sound out 1 by one so the ensemble ends on one lone tone which is then faded out.