

Annotations for the musicians:

- the two terms - BRASS and SPACE - are translated to pitch as follows:

B= (root)

R= always with flutter-tongue., trill., trem., Doppler effect

A= always loud (in SPACE: always quiet)

AS + S = S =

S =

P = piano (the SPACE chord is always quiet)

A =

C =

E =

- These 9 tones form the tone reserve of the piece.

- "BRASS" is always an acoustics test, active and loud

"SPACE" is characterised by tranquillity, space, change, continuity

- 6 main directions are "tested" in the room:

forward, backward, left, right, up, down.

- loud, short impulses provide information about the room acoustics (wall reflections: because of the short "blows", the reflections can be heard), therefore the individual tones have to be played energetically - not loud, not hard, but fully -, we must consciously listen into the room after each impulse and follow the path of the sound.

- The slowly circling, continuous sound in different spatial directions results in changes in timbre.

- Every step must have a precise meaning, and everything should be carried out in a very clear way and be immediately perceived by the audience.

- Bell positions:

to the audience

to the back

sideways

(Caution, horns! the symbol does not indicate how you stand, but how the bells of your instruments are oriented!)

- the 2 horns, 2 trumpets, 2 trombones and the 2 percussionists always play in pairs and are interconnected; the tuba plays a solo part or in a trio with the horns or with the percussionists.

- The horns often face the audience with their bells, precisely because horns are hardly known from this position. While the trumpets and trombones are usually played "directly" in orchestras, the horns and tuba have an "indirect" spatial function. Make all open /stopped tones visually very clear!

- the 2 trumpets are often set up in a 180 degree angle and play one after the other so that listeners can perceive the great difference in sound, which results from the different directions. When one plays directly against the floor or the wall, the importance of the distance between the sound source and the reflecting surface must be made completely clear.

- die 2 Posaunen spielen eher eine „visuelle" Rolle: Sie stehen meistens im Profil zum Publikum, um die Zugbewegungen klar mit der Klangerzeugung in Beziehung stellen zu können.

- der Tubist dominiert mit seiner Unbeweglichkeit, mit seinem starken Rücken; er beherrscht den akustischen Raum am Plafond, er ist manchmal ein „Stallmeister", manchmal ein Clown.

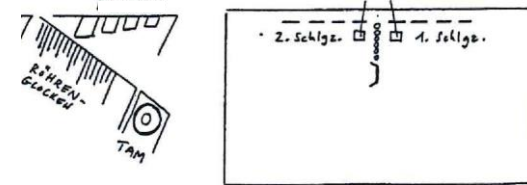
- die 2 Schlagzeuger produzieren nur Metallklänge. Beide müssen immer energisch, entschieden wirken wie Stahlarbeiter in einer Schiffsfabrik.

- The 2 trombones play a more "visual" role: They usually stand sideways to the audience so that to the pulling movements can clearly be related to the sound generation.

- the tuba player prevails with his immobility, with his strong back; he controls the acoustic space at the ceiling, he is sometimes a "stable master", sometimes a clown.

- the 2 percussionists only produce metal sounds. Both of them must always sound vigorous and determined like steel workers in a ship factory.

- PERCUSSION INSTRUMENT - structure:



- the percussion instruments:

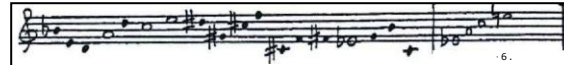
Percussion instruments 1: 4 BELL PLATES of varying sizes with thick horn mallets!

Percussion instruments 2: 4 other BELL PLATES of varying sizes with thick horn mallets!

- a large TAM-TAM (120-180cm Ø)

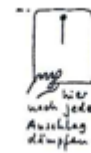
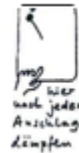
- TUBULAR BELLS c1 — f2; the tubular bells are not hung up on their default stand but on a metal tube tightly next to one another (approx. in a distance of 2 cms) that they can hit each other on the side and thus produce sound.

The order of the tubular bells from the back to the front.



Apart from the SPACE chord, all BELLS must be filled with foam at their lower opening, which then has to be stopped with adhesive tape:

- BELL PLATES: 3 types of strikes:



- The stage is basically dark.

- LIGHT:

1. A strong, golden light from above the sound plates all the way through, no extra lighting on the tubular bells or on the Tam-Tam.
2. a sharp, metallic blue, strongly limited circle of light from above onto the middle of the stage, which also illuminates the tuba's bell.
3. six isolated spot light from above or from below! sharp metallic blue light, which is to illuminate the instruments not the musicians. During the performance, the instruments must be lit in the spotlight by the performers. During „tacet“ (horns), the instruments can remain lit. Horns: while „Stopfen“ (+) (stopping) is applied, the musicians' hands must be illuminated.