

**JUSTIN WRITER**

**TWO SECTIONS FOR INDETERMINATE  
GROUP AND RECORDED PLAYBACK**

**TWO SECTIONS FOR INDETERMINATE GROUP AND RECORDED PLAYBACK**  
**BY**  
**JUSTIN WRITER**

**INSTRUMENTATION:** Any number and type of voices and instruments.

**SUGGESTED DURATION:** Six minutes. Other interpretations are possible and welcome.

**STEP 1: Making the recorded playback.**

- 1) The ensemble will record long tones (5-20 seconds for each note).
  - The first half of the recording time will consist of long tones that begin very quietly and end loudly. The second half of the recording time will consist of long tones beginning loudly and accented and ending quietly.
  - The change between sections can happen gradually and does not need to be exactly at the half way point.
  - The change does not need to be coordinated among the players.
  - The long tones should be random pitches that span the entire range of the voice or instrument.
  - Changes of tone color are welcome.
  - Trills and tremolos are also possible. Instruments not capable of sustained pitches should use trills and tremolos.
  
- 2) Location of the recording.
  - The recording may take place anywhere the ensemble wishes. On a street corner, on a train, in the mall, in the recording studio, practice room, etc...
  - The recording does not need to be made with professional recording equipment, but an attempt should be made to avoid clipping.
  - The ensemble is free to apply processing to the recording if desired.

**STEP 2: Performing the piece.**

- 1) Play the recording.
  - The recording should be at a volume level so that each member of the ensemble and the audience can hear it well, but not so loud as to cover up the live performers. Ideally, the recording becomes an equal partner in the piece.
  
- 2) The ensemble should improvise to the recording.
  - Twice during the piece, each member should perform some sort of chaotic or virtuosic display. This should not be coordinated with other members.
  - Occasionally, members may wish to form temporary duets or coordinate attacks and endings.
  - An effort should be made to coordinate the end of the performance with the end of the recording.
  - Various stage setups are open for interpretation.