

# Convexcone *for large ensemble of any configuration*

## Instructions

Establish as many trios as the size of the ensemble allows and decide who will be player I, II and III within each trio. Every trio functions independently from all other trios. Everybody reads from the same one-page score. If there are one or two people left, they can act as being a trio in which absent players are invisible/silent and follow the same rules.

In the piece (except for the coda) all players only use an ultra-short, percussive sound; pp and preferably high pitched. Only work with a limited arsenal of sounds, preferably just one. This sound is written as 'x' in the score.

Every player has two cues, A and B, which can be played at any time. The number in the circle is the number of x-s that have to be played. The cue triggers a repeating bar for the other two players in the trio. In between x-s there can be a short or very long silence, but the cue should be a clear group of x-s, functioning as a unit.

For example, I - cue A: I plays 5 x-s. When II hears this, II can play one x. Then III can play one x, then II again and so forth. From cue III – A ( 3 x-s) I can play two times an x after which II can play two x-s as well, and then back to I, etc. When one of the two players in the repeating bar does not respond anymore, the other can not continue and the strand in question ends.

A strand can be of any length. For example: after II has given a cue, III and I can remain in their corresponding repeating bar for the rest of the piece and ignore player II completely. On the other end of extremes, all three players can only play cues without anyone ever responding. Preferably the performance is somewhere in between these two extremes with a constant flux of changing strands.

A performance of *Convexcone* can be of any length but should not be shorter than six minutes. The approximate overall length should be decided beforehand to avoid misunderstandings and someone starting the coda too soon.

In the coda all players are individuals again and not part of their trio. Once anyone of the ensemble starts the coda, all others in the ensemble must follow and independently start the coda as well, but in their own tempo and timing, overlapping with the end of the main part. The piece ends once *all* players have done the coda. In the coda the player can say the word "yes" or "no"; play a sustained sound, or combine these two, as in: "yes"-----*(sound)*----- or -----*(sound)*-----"no".

The piece as a whole uses a paradox between randomness and extreme concentration/precision as its axis. There can be many confusing moments (e.g. two cues at the same time) but these are part of the piece and should not be considered mistakes. Do *not* use visual cues, but *listen* to the others *in your trio only*. In case the ensemble feels comfortable and confident performing *Convexcone* it can spread out a trio over the entire ensemble in which case visual information can help, but do not approach the piece in a competitive way.

## Convexcone *for large ensemble*

### Trio

			II		III	
I	cue A	(5 x) =>	:	x	x	:
	cue B	(8 x) =>	:	x x	x	:
			III		I	
II	cue A	(4 x) =>	:	x x	x	:
	cue B	(9 x) =>	:	x	x	:
			I	II		
III	cue A	(3 x) =>	:	x x	x   x	:
	cue B	(10 x) =>	:	x	x	:

**Coda** Individually pick one of the following 3 choices:

- 1 Say "yes" or "no" in a soft and neutral way.
- 2 Play one static uninterrupted long sound, pp – mp.
- 3 Both options 1 and 2, but as a unit.