

# flurries

Flurries is broken into three sections: A, B, and A<sub>1</sub>. During the beginning A section, both performers use a variety of quiet sound sources to navigate the following sound quadrants.

|                      |                        |
|----------------------|------------------------|
| <b>Dark<br/>Fast</b> | <b>Bright<br/>Fast</b> |
| <b>Dark<br/>Slow</b> | <b>Bright<br/>Slow</b> |

Each performer picks an area to occupy in quadrants. This area can have a variable size and shape. So it can be a pinpoint, or it can be a large oblong shape, spanning multiple quadrants. Whenever there is a perceived 'flam', each performer (independently) transitions to a new area in the quadrant grid. This change can happen instantly, or gradually.

When a unison happens during the A section, this signals the change to the B section. The B section is made up of sustained/textured sounds AND whatever sound event happened in the unison. Each performer uses metal implements to rub their instruments creating the sustained/textured sound, and cue each other to create unison events. This section ends with either player cuing one final unison together.

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# flurries cont...

After the final unison of the B section, the players return to the A section.

The two A sections (A and A<sub>1</sub>) are do not happen on either side of the B section. There is an independent transition between them, so that A<sub>1</sub> can happen *before* the B section. Once the change to A<sub>1</sub> takes place, the piece stays in that section until the ending of the piece.

The transition to the A<sub>1</sub> section is the emergence of a 'pregnant pause'. This is relative to the general activity and density level in the piece. After this pause, the quadrant grid turns into a 3 dimensional space, with duration occupying the new axis. Flams continue to signify a transition to a new area.

During A<sub>1</sub> when there is another unison sound, this signifies the change to the ending of the piece. A short metal scrape sound is made by both performers, in unison. Then one performer makes stream of short, evenly spaced events, while the other performer plays an irregular gesture over the top of it. The piece ends with these two streams of events fall on a unison.