

flipitiflops

for brass quintet

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I. Backwards

Instructions (to all players):

Perform the first movement from J.S. Bach's *Goldberg Variations* (Aria), backwards.

You can choose any of the voices to follow (and you must stick to the one you choose throughout the performance). Each voice must be chosen by at least one player, and some voices will (inevitably) be doubled by another player (upon agreement among the players prior to the performance and/or rehearsals).

The *tempo* is “very very slowly” and each player plays at their own tempo – synchronisation is not important, apart from this next little detail:

As soon you reach a double-bar (e.g. measure 16), you sustain the note you are playing as long as necessary (breathe as necessary) until all players are doing the same. Pause together, and start again together.

It is important that at such points (and at the beginning and end of the whole performance) players *start* and *finish* together.

In terms of dynamics, all notes should be performed as a *backwards attack* (imagine a record being played backwards): ***ppp*** < ***f***

II. pointillistic accidentals only

Instructions (to all players):

Perform the whole of the Goldberg Variations, but only play the notes with accidentals next to them (including sharps, flats, double-sharps, double-flats, and naturals) as *quickly* as possible, as *sharply* as possible. You may or may not use (or change) mutes from variation to variation. You must begin and end the piece without mutes. Everybody starts together but continues at their own speed ("as fast as possible" for each player). If you finish before the other players, wait until everyone has finished.

Dynamics ad lib.

III. sameplay

Instructions (to all players):

All players perform the top voice (right hand) of the first movement from the *Goldberg Variations* (Aria) at whatever octave is convenient for the instrument. Dynamics are very very soft. Each player may choose two notes and play them loudly at some point during the performance.

Durations must be adhered to – however each player must have a different tempo to all others. The *difference* in tempos between the fastest and slowest performers should not exceed 30 crotchets / minute.

On reaching your last note, keep repeating it until everyone is on their last note, and after a few repeats when everyone is playing together, finish the piece.