

Study No. 12

1. All instruments play the 36-note melody together, in unison or in any octave-doubling combination, over and over again at a constant pulse of ca. 5 - 6 notes per second, generally loud.
2. After several repetitions, the players begin to introduce short rests (of one or two notes' duration) at freely chosen points, causing the ensemble to slip out of phase without disturbing the constant pulse. Begin by introducing only one rest per cycle, then two and three, and so on: the rests should become longer and the note-groups shorter.
3. Begin to transpose the melody into any or all of the 12 chromatic steps of the scale.
4. Hocketing: The note-groups now fairly short (4 - 6 notes); each instrument plays either after a general silence or at the end of a note-group in another instrument. The silences should be short enough so that one still feels the constant pulse, but should grow gradually longer.
5. When the silences have become long enough so that the sense of pulse is lost: Each player plays short bursts (2 - 4 notes), at various rates of speed, different ranges and dynamic levels, outlining the basic melodic shapes using any intervals (as in Studies 3, 6, 9, & 11).
6. The bursts gradually squeeze together until a situation is reached in which, when one player plays, all the others play simultaneously, followed by a silence of a few seconds, then another simultaneous burst, and so on. The bursts grow shorter, finally becoming one short note for each instrument.
7. When maximum simultaneity has been achieved, return to the original melody in the original mode, playing the last six notes or so. When all instruments have arrived at the final B, all play one long sustained B.

