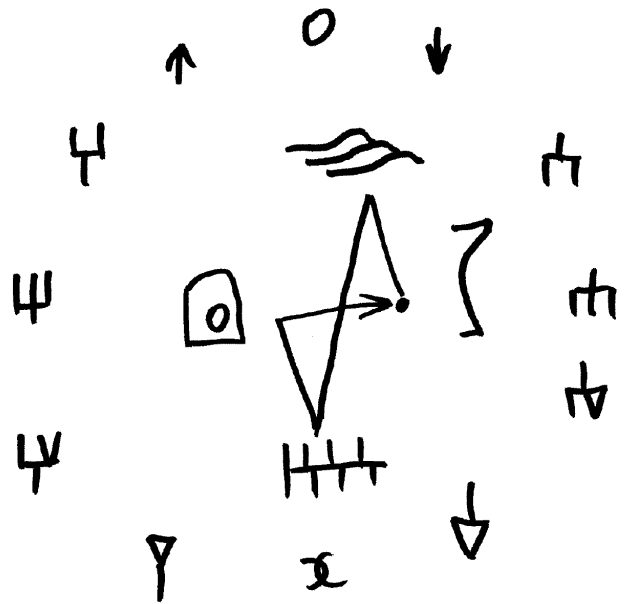


# CIRCULARTHING





This might be one of the best and most important things I've done; almost impossible to 'score', but here goes. This is the way it was in its original version with the Society for Hight Art Music;



Ideally, you want costumes, as shown; these were charity shop suits spray painted bronze, with hats made from coconut hanging basket liners. Then, you need the attitude; check out the facial expressions. The audience may choose to find this piece amusing; it is vital that the *players do not*, at least for the duration of the performance.

Then you need the magic carpet, about 1m square, with the sacred CIRCULARTHING logo painted on it, as above. We used four squares of cheap grey carpet tiles and white emulsion.

Start the piece in silence. The carpet is on the ground, and the four players stand around it, call it North, South, East and West for convenience, where;

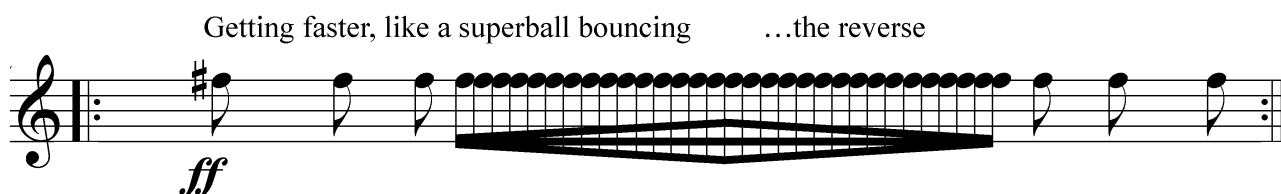
- North = C = 
- East = Eb = 
- South = Gb = 
- West = A = 

So then, facing 'east', on the lead of the east-facing player, all raise their instruments and play the lowest comfortable Eb, circular breathing, with a loose, didgeridu-like embouchure (but no pulse) and, if possible, singing multiphonics above that ad lib.

This carries on for a while; maybe 30-40 secs. The front-facing player then stops and lowers her instrument. Together, in three or four steps, very seriously, all four players swivel to the right through 270 degrees, ending up facing 'north', but all still standing on the same spot.

The player facing 'north' now leads off; this time all the players finger a concert 'C', and blow air forcefully through their instrument, as long and loud as possible. Again, this carries on for a while.

Then, stop on the cue of the 'north' player, instruments down, turn left through 180 degrees, ending facing 'south'. 'South' now leads off with a sort of accelerating and decelerating 'bouncing-ball' staccato gesture, something like this;



Two of the players (by agreement) do this on an F#, two of them on an F, in the same (high) register.

Again a period of this activity, the players in their own time, uncoordinated. Again, ceremonially, very seriously, with no hurry, stop, and this time swivel right through 90 degrees, to face 'west'. The players now all finger a concert 'A', and sing wavy falsetto lines through the instrument. What happens, on a brass instrument anyway, is that the voice tends to be constrained to the harmonics of an 'A', so we hear an eerie, ghost-like projection of the A-ness of the note.

Just enough of this, then stop, all turn left through 180 degrees, ending up facing 'east' again, to play Eb in the same manner as at the start.

And that's it; the end! Or not, of course, one could keep doing that all day. But, in the original performance that was enough, and we went on to the 11-7-11-7-5-3-9-7 march, or some such. But that's another story. And, it's been done on bassoons also, with some adaptation to the sounds, and a version for strings is outlined in the score for *Othing*.