

## **Instrumental Techniques**

including prepared instruments

I would like to strongly argue against defining the instrumental techniques *a priori*. I think the main strength of the deviation/morphing concept in relation to this project as a collective composition lies exactly in affording a model that does not require the composers to seek a homogeneous practice, but feeds precisely on the differences between them (between us). My suggestion, then, would be quite simple: that (a) each composer composes a starting point as a proposition, and then we (b) vote on the favourite proposition, and start deviating/converging/morphing from this common point. The consistency of the piece (which is important) will come from the relation between us, and not from limitations placed at the beginning of the process – an organic, relational consistence.

Regarding **prepared instruments**, I do not have a special desire for preparing instruments for this project, but am totally onboard if my colleagues wish to do so.