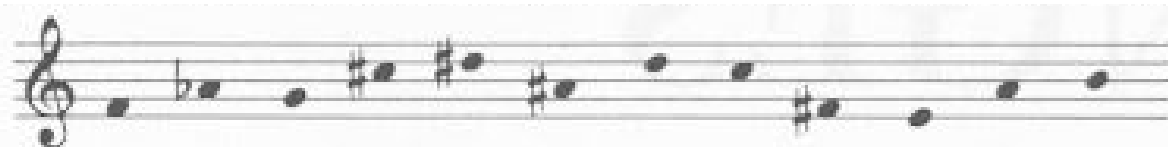


# Remarks

In the piece, the player should work out a version in which there is no pause resulting from the change of mouthpieces or mute. If they desire to use exact pitches, the material should be taken from this series:



The rhythmic articulation and the duration are free. One uses a specific live amplification as follows:

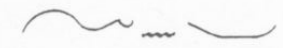
1. A microphone for the bell of the instrument - the loudspeaker for this amplification should stand very nearby to the soloist.
2. A microphone for the valve column opening which is created by pulling out the respective valve (with trombone, the F trigger slide, with trumpet, horn, euphonium, and tuba the 1st or 2nd valve) - this loudspeaker stays behind the audience.

 Plunger or mute, continuously move with the hand.

 No mute

 Metal Mute

 Press the valve whose slide has been removed.

 slurred/bent tone, glissandi



Fluttertongue

Trill or tremble or shake

Separate tone, staccato

Metal mouthpieces (various)

Double reed mouthpiece (Bassoon, Oboe, English Horn, etc.)

Metal or plastic pipes

Single reed mouthpieces (Clarinet, Saxophone, etc.)

On the border of physical involvement

With increasing force

With decreasing force

No sound