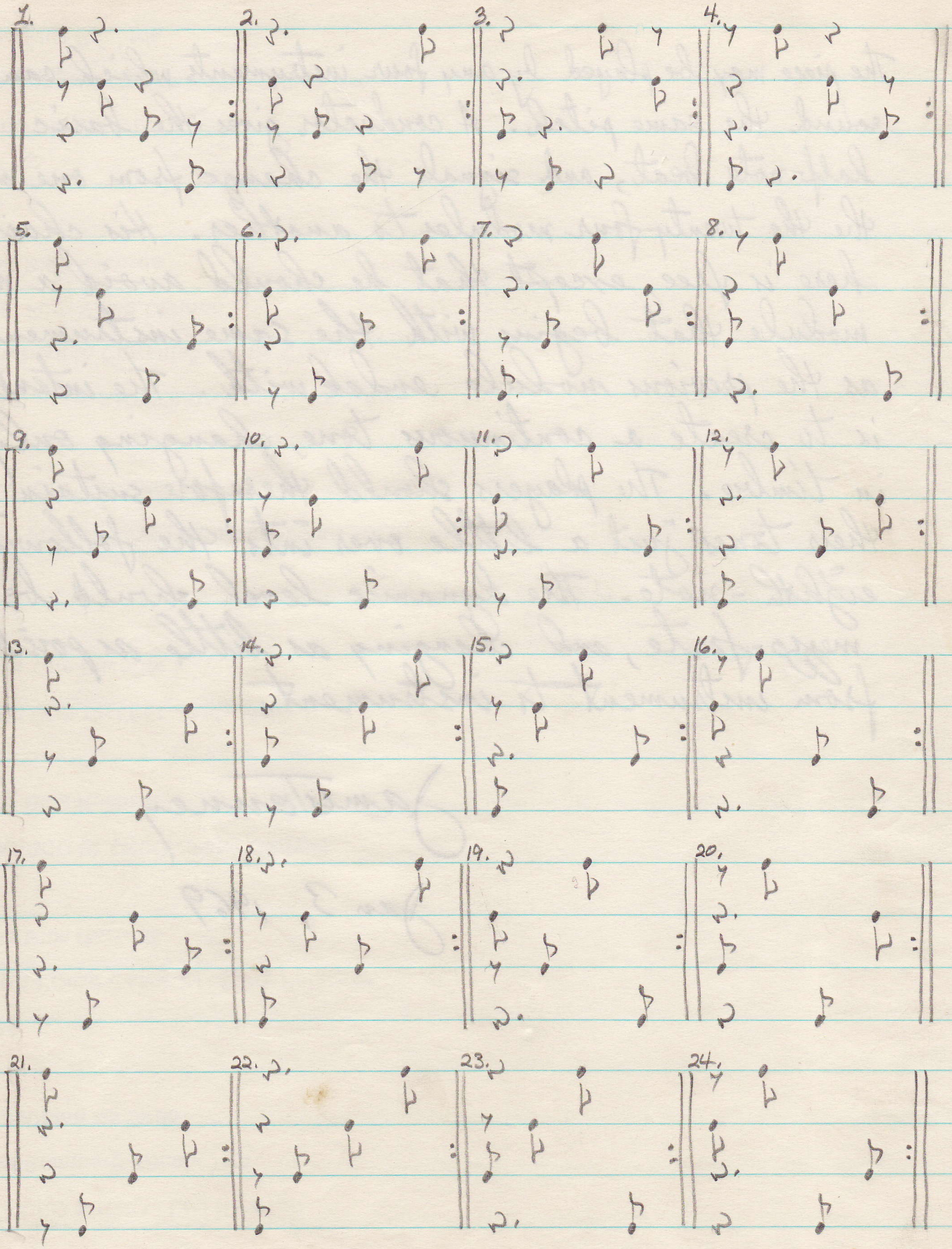
Timbres #1.

Jan. 3, 1969

(for four sustained-tone instruments)



The piece may be played by any four instruments which can sound the same pitch. A conductor gives the basic half-note beat, and signals the change from one of the the twenty-four modules to another. His choice here is free, except that he should avoid a new module that begins with the same instrument as the previous module ended with. The intention is to create a continuous tone, changing only in timbre. The players should therefore sustain their tones just a little over into the following eighth-note. The dynamic level should be mezzo-forte, and changing as little as possible from instrument to instrument.

James Tenney

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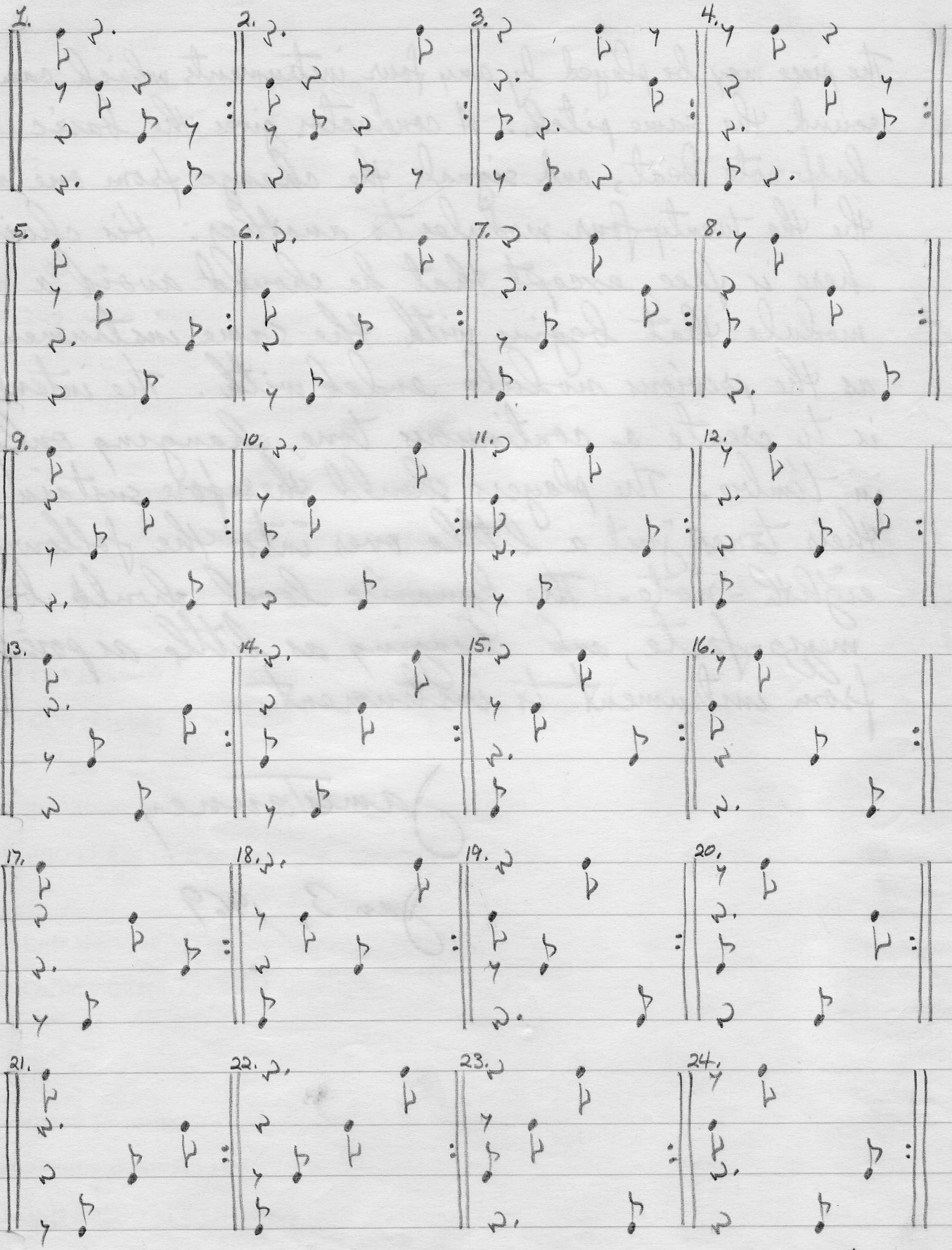

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