

## Tickbox

### Performance Note

Tickbox is a piece about space, time, sound and silence. Each participant is given five sound events which must be introduced separately, and once only, during the work's 12-minute timeframe. Each event has an upper time limit indicated for its realisation. No individual's five events will exceed 30 seconds in total which means that no individual should be playing for more than 30 seconds in total during the 12-minute performance. How, when and where sounds are introduced is up to individual participants, but the set time limits for each event should be observed, at least approximately. Sections of individual and group silence are an integral part of the piece and should not be worried about. It is important to relax and enjoy these silences as a backdrop to the ensemble's sounds.

Despite the piece's lack of any clear expressive intent, the piece should not be thought of as merely consisting of isolated sounds as memory, perception and anticipation are all at play here. For it to work effectively participants must be relaxed but confident about introducing their sounds when they see fit and these sounds may or may not coincide with those of others.

When a particular event has been completed the relevant box can be ticked on the participant's paper part. The 'ticking' can also be done mentally if one's part has been memorised. There is no 'right way up' for the paper parts and they can be viewed in portrait or landscape orientation either way up. When all boxes have been ticked, individuals' instruments should be laid down or some other signal given that their events have been completed. The piece is over when all instruments have been laid down or corresponding signals given.

The idea underlying the piece is that time, as a pure concept, should have the opportunity to play with us, much as we, as musicians, play with it. Especially in music, time (or duration) is a vehicle which we use for our own expressive purposes, filling it with ideas which would not take form without its benign assistance. Here then is a piece which attempts to let time have *its* say rather than being articulated and manipulated by means driven by conventional notions of continuity.

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