

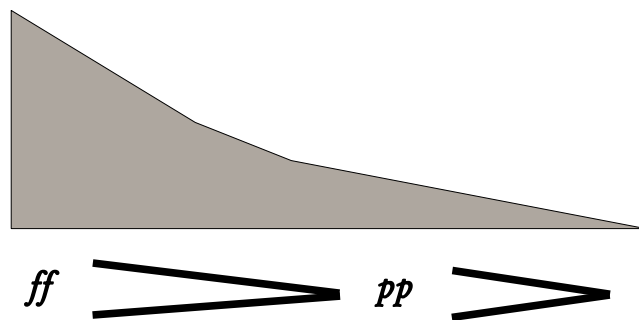
# Aria

Hans Roels

*minimum 4 performers*

Blow air on the edges of loose and fixed objects in the performance space. Blow in holes, cracks, grooves and fissures. Blow against hard and soft surfaces. Blow through your mouth, tubes, reeds or mouthpieces of music instruments. Use a spray can or other (silent) technological device to blow air. Listen to the range of noises – and noisy pitches – produced by air hitting the edges or flowing through holes.

This is the main musical form (which can be varied in each performance):



The decaying (diminuendo) section is longer than the beginning section. The decaying section has more and more *whistle tones* apart from noises. Whistle tones are produced by blowing softly on the edge of an object; a clear (mostly high) and *unstable pitch* becomes audible.

Alternate changing, fast moving noisy sounds with sustained, static ones. The latter may be static or have a very gradual transformation, for example by slowly moving an air spray can a few centimeters.

Avoid regular durations of phrases, sections and silences, for example based on your breathing tempo. Listen to the irregularity of the wind. Silences – or quasi-silences such as static noises – are present throughout the whole performance.