

Music for 13 Paths (2021)
Raven Chacon

Thirteen chimes are tuned in an **equal division** of the octave, and put into the **stewardship** of thirteen performers, who gather at a pre-determined starting location (Site A).

Performers are to keep their chimes as quiet as possible, then on a **group-determined** downbeat, each embark on individual walking paths to Site B, ringing their chime.

While walking, each performer should become familiar with the pitch of their chime, isolated as well as **in relation** to any other audible chimes.

Upon arrival at Site B, without speaking but still ringing their chimes, performers should **self-organize** themselves into a line of thirteen chimes, with the highest pitched chime at the front and the lowest in the rear.

When the line is completed, the procession of performers walks to Site C. **Consideration** of pace is encouraged to keep the group intact, and the line should never become unconnected.

On this path, performers are encouraged to initiate an **exchange** of chimes with another performer at least once, and must accept an exchange if initiated by another performer. One may trade many times. Continue to walk in a line, even if the pitch order becomes out of sequence, always becoming familiar with the pitch of the **held** chime.

Upon arrival at Site C, the group should **gather** in a cluster. Without speaking but still ringing their chimes, the performers must continue to exchange to find the chime that they initially started with.

When a performer feels that they have become **reunited** with their chime, they must **hold** it high and ring it as loud as possible. A performer should not try to exchange with one who has found their chime.

After all performers have found their chime and rang them as loud as possible as a **family**, each performer should exchange their chime one last time with another performer.

This final stewardship of a chime should fade out **forever**.