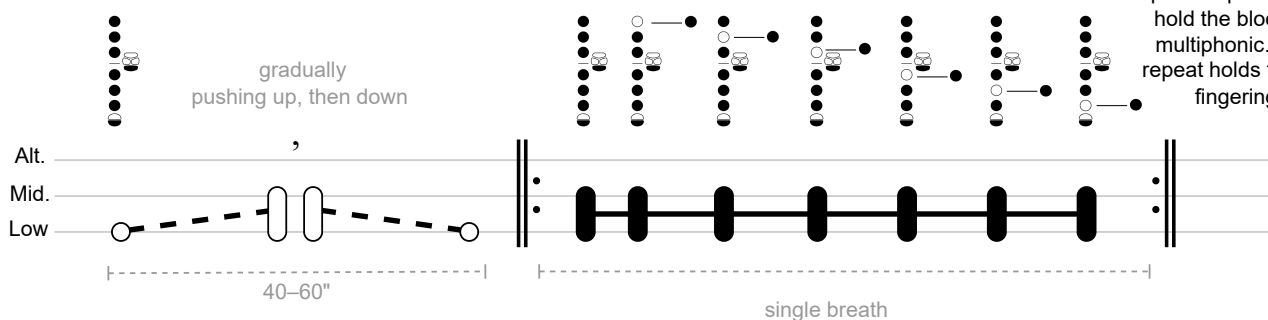


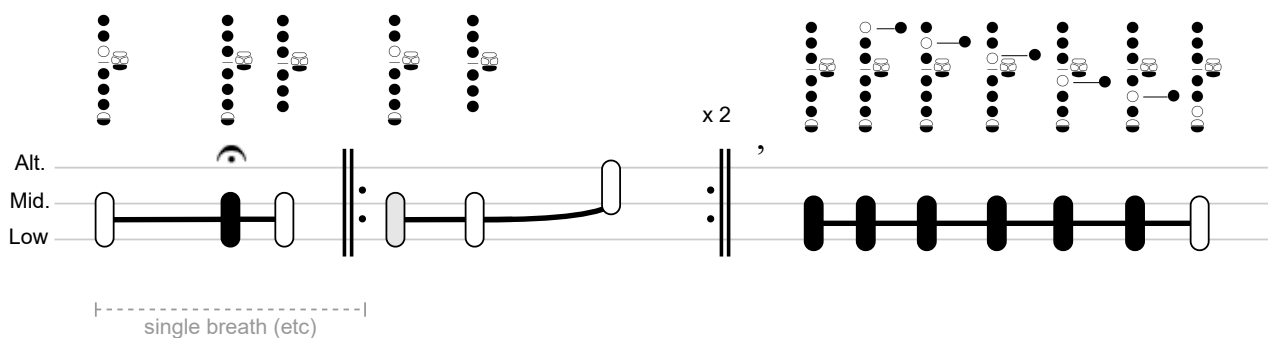
Repetition weaves difference weaves repetition (and so on) v.4

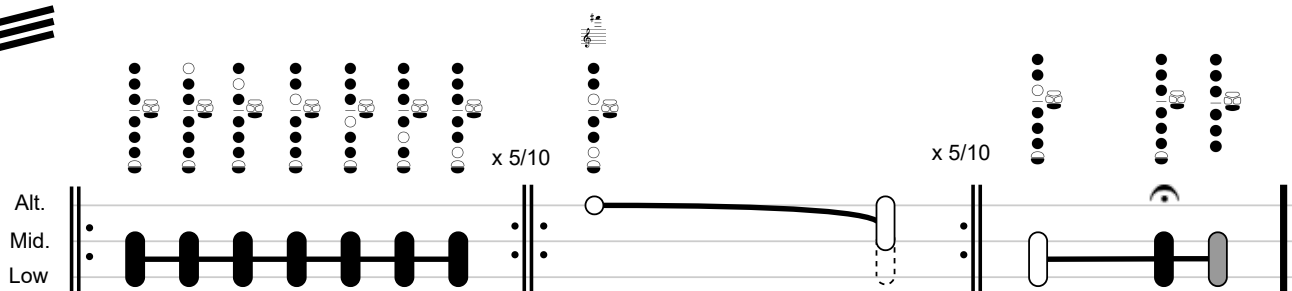
Scott McLaughlin (2025) for Lucy Havelock

exploring but not tentative
generally quiet in intent, but follow the materiality (if it needs more energy then do)

Repeat sequence 3–5 times. After the first, each time choose one point to pause and hold the blooming multiphonic. Final repeat holds the last fingering.







Repeat this sequence a few times, then repeat more times but without getting to the end. Find loops within the sequence where you oscillate between 2 or 3 fingerings to explore new emergent sounds; and sometimes continue to the end.

First time just altissimo. Subsequent repeats gently move L3/R3 keys to reveal only a halo of lower registers.

Let bloom then sudden stop.

if there is sincere, long-standing and sustainable repetition, difference at many registers may begin to be courted, which in turn can weave different kinds of repetition.

Antonia Pont, *A Philosophy of Practicing* (2021)