\edge

[collection of pieces for solo instrument or a small group of players] noid 2017

the composition consists of distinct parts [or areas] to be performed in no particular order

consider these areas as anchors or safe places

visit them once, twice, several times during a performance

inhabit them for a while

mix them up, combine them, let them invade each other, getting interlocked, blurred,

whatever THEY are asking for ...

obey the rules

compacting

location

freedom is the recognition of necessity

blank

silent dance

annoy the void

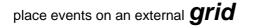
reference

the machine we are

approach your instrument as a fact - a mechanical device - a score in itself

find out how it reacts under the most extreme conditions

consider your body being part of the instrument



[like seconds on a clock]

[think] of this grid as being magnetic

[attracting start & ends of events]

[think] of this grid as being organized

[providing heavier and lighter grid lines]

[cues & signals]

/// single actions and short events of different significance

[bold / slim / coma / dot / short line / negligible / ...]

// little networks

// tiny swarms

// shaded <u>fields</u>

[it is not totally impossible to use spots in between the grid lines, but very difficult]

[don't bother with building up something]

go straight into it /

// Keep it

//fast//

// brutal

[find the right] // speed

] resonance [

[go over the] // point of exhaustion

[add] // sudden pauses

] kill it [

[keep] // pushing

[stop] // abruptly

[distinct but complex] compacting activities [like]

- compacting by vibration
- compacting by strike or impact

] aggregated pauses [] condensed pause [provoke the space

] paused pause [

nudge the space

] fusilladed pause [

invisible event

] empty pause [

shake the space

] more different kinds of pauses [

[more material that evokes different kinds spatial response]

[helpful strategies]

direct your attention to the outside: look around, listen, explore, react

pay attention to the ends of the events

consider every sound in the space as an event in it's own right

fill the space

] suspended pause [

attack the space

] surprisingly long pause [

vibrate the space

] ... [

activate the space

\freedom is the recognition of necessity

work with exaggerated pressure or force

producing more or less continuos sounds

find stable [balanced] states between just a little too heavy to getting stuck

define variations / distinct states research each state name them find transitions

choose a starting point and a starting direction

stay **inside** the sound explore it hold it

go to the extremes

push the sound until it flips to a new state

let incidental / involuntary swaps happen: go for it! [don't ask if you like it]

[helpful hints]

different sounds might develop differently every time, new variations will come up if you are honest in pushing the extremes

finding optimum resonances is about balance, just like in a regular playing technique but outside the usual range go strictly with the logic of the material, don't impose your personal preference or taste

don't harm your instrument

\blank

recover from hard work

actions & activities challenging the balance of your spine

gentle_tender / effortless_fluffy_fragile

fast_erratic_sudden / very_slow / getting stuck

single_touch / bounce

[adjusting body position]

big **vs.** small

unusual [uncomfortable] playing positions

// sometimes_busy

// translucent

-structure

// preparatory_actions

precise_contact / un_control_able / random_response

concentrate on quality

f f **f**f

,

f f

fra gm ents of _ word_ _s

// always_easy

actions can produce sound, or not

. dot

r hyt _hm

f

: : : :

] [sudden pause

find the highest pitch you can possibly produce on your instrument

play it as cool and neutral as possible for a given amount of time

choose any piece of music that is typically played on your instrument

or that comes into your mind for any other reason

adapt it to your way of playing

until you feel it is your's

musicians in some sort of Cryptic, Unrelated ACTIVITY [cuts & blocks] w/ focus on the movements rather than on the output [sound]

muted /		covered /	[game]
inefficiency / [disbalance of effort and effe unbalanced /	[insist]	rupture/	distorted /
[hold back]			
// detach yourself from what you	are doing		get involved //
<i>// act with urgency</i> [but with a cool head] // follow the logic of your muscles [rather than your musical instincts]			
// sustain certain actions longer than you would do naturally // cut certain actions earlier than you would do naturally			
sudden changes of // SPEED // [very fast extremely slow]			
sudden changes of // FOCUS //			
sudden changes of // DENSITY // [really sparse very dense]			
sudden changes of // TIME STRUCTURES //			
// steady // organic - random // monotone / chaotic // single events //			
sudden changes of // EFFORT & BODY TENSION //			
every time you're doing something new, step outside of yourself and			
observe your activity [no consequ follow the logic of the machine you are			
Ionow the logic of the machine you are			use surprise strategy
observe yourself and ask: what i	is it I would ne	ever do next?	// DO IT //
do all that within x ¹ min and then stop apruptly			

Strategies: COMING BACK to previously used material when one changes material: DON'T FOLLOW, STAY WITH YOURSELF go to the EXTREMES, avoid the middle [more or less] gradual morphing of the material is possible, but WITHOUT DIRECTION

1 fixed time, to be decided in advance