

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

place events on an external **grid**

[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 fields

[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

[don't worry about dynamics]

] aggregated pauses [

] condensed pause [

fill the space

provoke the space

] suspended pause [

attack the space

] paused pause [

invisible event

] surprisingly long pause [

vibrate the space

] fusilladed pause [

] ... [

nudge the space

activate the space

] 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

\freedom is the recognition of necessity

work with **exaggerated** pressure or force

producing more or less **continuous** 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

recover from hard work

[as long as it takes]

actions & activities challenging the balance of your spine

gentle_tender / effortless_fluffy_fragile

fast_erratic_sudden / very_slow / getting stuck

big vs. small

unusual [uncomfortable] playing positions

single_touch / bounce

precise_contact / un_control_able / random_response

// always_easy

// sometimes_busy

// translucent

[adjusting body position]

// preparatory_actions

actions can produce sound, or not

concentrate on quality

structure

. dot

] [

f

f fields

f

;

f f

f

f

fragments of _ word_ _s

sen tence_ _s

r hyt _hm

:

:

:

:

] [sudden pause

] coma [

{

{

{

short lines

: repetitive activities :

[helpful strategies]

combining [5] actions [that are far from each other]

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

[if your highest pitch allows you to choose dynamics find a more difficult even higher one]

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 /

[game]

inefficiency / [disbalance of effort and effect]

covered /

distorted /

unbalanced /

[insist]

rupture/

[hold back]

// detach yourself from what you are doing

--

--

get involved //

// act with urgency [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 consequences]*

*follow the **logic** of the machine you are*

*use **surprise strategy***

observe yourself and ask: what is it I would never do next?

// DO IT //

do all that within x¹ min and then **stop abruptly**

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