

Composition

Strategies 1, 1A and 2 (2003) - Strategies 3 (2011)

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Publication date:
2011

Document Version
Early version, also known as pre-print

[Link to publication from Aalborg University](#)

Citation for published version (APA):
Bergstrøm-Nielsen, C. (2011). *Composition: Strategies 1, 1A and 2 (2003) - Strategies 3 (2011)*.
<http://nuplays.pl/album/8611/kwartludium-scanner#tracks>

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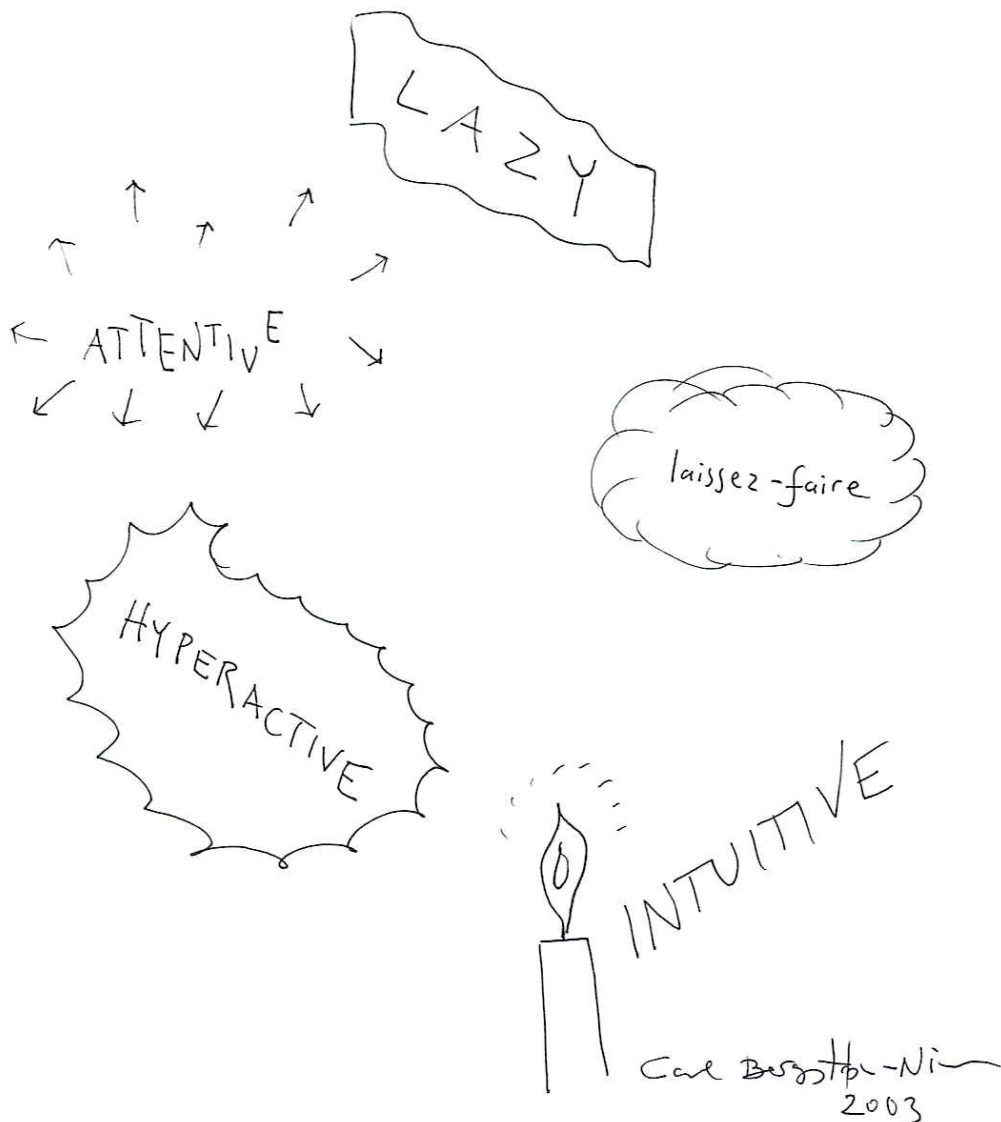
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STRATEGIES 1

for small ensemble ad lib.
(approx 2-5 players)

Individually, choose an element. Start by common agreement. At some point, make a general pause. During this, choose again an element. Go on by common agreement. A performance should have minimum two such general pauses.



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STRATEGIES 1A

for small ensemble ad lib.
(approx 2-5 players)

Individually, choose an element. Start by common agreement. At some point, make a general pause. During this, choose again an element. Go on by common agreement. A performance should have minimum two such general pauses.

SPARSE [LONG PAUSES, MAYBE FEW SOUNDS,
MAYBE STATIC]

AGREE

GO WITH YOURSELF AND OTHERS,
DON'T SEARCH TOO MUCH

REACTING

MAYBE ACCOMPANYING, MAYBE
PROVOKING, MAYBE COMMENTING, ETC.

WITH
ENERGY

FAST, NOT NECESSARILY LOUD, WITH
PHYSICAL FEELING

SEARCH, [SEARCH FIRST,
MAYBE] MAYBE DECIDE ON ONE
DECIDE [THING (AND THEN STAY WITH
IT TILL NEXT GENERAL
PAUSE)]: — . — . →

Carl Busstop-Nim 2003



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STRATEGIES 2

for small ensemble ad lib.
(approx 2-5 players)

Individually, choose an element. Start by common agreement. At some point, make a general pause. During this, choose again an element. Go on by common agreement. A performance should have minimum two such general pauses.

AGREE, BUT...
GO WITH THE OTHERS, DO SOMETHING
SIMILAR, BUT GIVE IT A SPECIAL,
VERY DISTINCTIVE TURN IN A
MANNER INVENTED BY YOU.

DO YOUR
OWN
THING,
BUT...

PLAY YOUR VERY OWN WAY REGARDLESS OF
WHAT OTHERS DO, BUT FIND A WAY TO
MAKE SOME CONCESSION, SOME RELATING TO
THE SOUND AS A WHOLE

STATIC

STAY VERY MUCH AT THE SAME
PLACE. AVOID DEVELOPMENT

CHANGING

NEW MATERIALS, OR NEW MUSICAL
FIGURES, SOUNDS, WAYS OF
BEING MUSICALLY, ETC.

DIALOGUE
TONE/
SOUND

CULTIVATE A DIALOGUE BETWEEN
"PURE TONES" AND NOISES WITH TRANSITIONS
IN BETWEEN THEM

Carl Gustaf-Nilsson 2003



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