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):
**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.

Laasy

ATTENTIVE

laissez-faire

HYPERACTIVE

INTUITIVE

Carl Bergstrom-Nielsen
2003

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STRA TE GIES 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 DECIDE ON ONE THING (AND THEN STAY WITH IT TILL NEXT GENERAL PAUSE):

Carl Beutel-Nien 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

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

C. B. (Njula 2003)