Composition

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

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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.

LAZY 

ATTENTIVE 

Laissez-faire

HYPERACTIVE

INTUITIVE

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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.

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)

Maybe

Carla Bley
2003

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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 DISTINGUISHED 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. L. Bums-Hodlin 2003