

## Mini

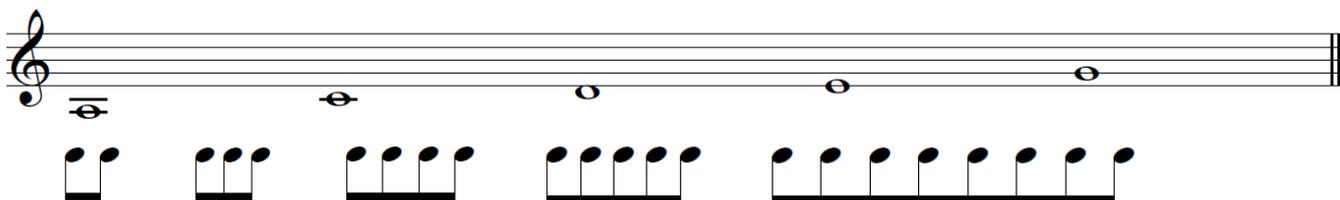
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For any number of musicians

The following musical improvisation game has the goal of introducing young musicians to some minimal music concepts and sounding; as well of gaining individual experience in the act of aware listening of one's partners during music making; of reacting to musical events and making musical decisions during performing.

### Preparation:

Choose from the pentatonic ton row<sup>1</sup> a, c, d, e, (f)<sup>2</sup>, g tones and create own patterns in rhythmic combinations of 2, 3, 4, 5 and 7 eight-notes:



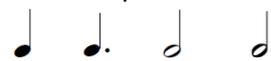
Write down the patterns, use those scores during the performance. Have at least 2 variations of every rhythmic combination in any octave group. Try to find patterns that are interesting, yet comfortable to play on your instrument.<sup>3</sup> Learn to play them in a loop without an effort.

### Performing the piece:

The approximate duration of the piece must be determined (4-8 min) and will be coordinated by using a stopwatch. Choose together a tempo in which all musicians feel comfortable to perform.

One musician starts and the rest of them join one by one. Enter softly without an *attacca*. Play one pattern for a while, then stop or change your pattern. Do not play all the time. Listen very carefully to your partners, try to keep the eight-note rhythm well synchronized. Keep a *mp- mf* dynamic.

Approximately in the middle of the piece "solos" may occur. They are going to be longer tones with the duration of

2, 3, 4 or 6 eight-notes:  You may use the pitches from the pentatonic ton row, or include any other pitch as the improvisation develops. You may play them louder, but keep the character.

End one after each other, do not end altogether, let the music fade away.

### The Helper:

For groups, larger than 6 musicians a "Helper" might be needed. The Helper is a musician from the group, who will have the function of a coordinator (or a soundpainter). The Helper could move freely among the musicians. He/she will be in charge of the stopwatch and will give signs for the beginning of the "solo" part and the ending faze. He/she will have the responsibility of keeping the balance in the ensemble. In case the music becomes too chaotic or too static, they might stop someone, by giving them a sign to make a pause, or invite someone to play, by giving them a sign to join in. After the "solos" part begins, the Helper will be inviting the musicians one by one, or by pointing at a group of people, to start or finish their solos. He/she is responsible for the development of the "solos" part. After the stopwatch runs out of time, the Helper will give a sign to everyone to start fading out.

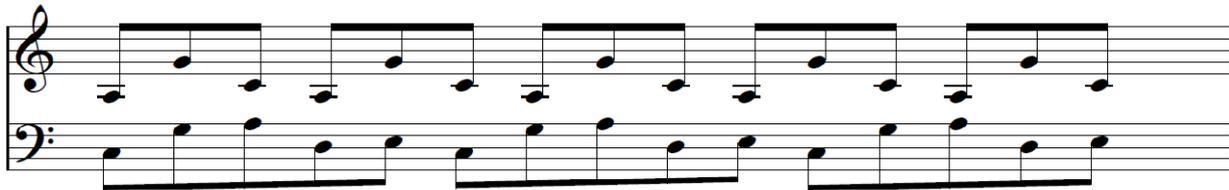
Needed sings: **for everybody**: beginning of the "solo" part; starting of the "fade out" faze; **individual sings**: inviting someone to play; inviting someone to make a pause; inviting someone to start a solo. The gestures of the sings could be communicated and decided by the group.

<sup>1</sup> The pentatonic ton row could be transposed if these particular pitches are uncomfortable for the majority of instruments in the group.

<sup>2</sup> Use „f“, if in need of diversity.

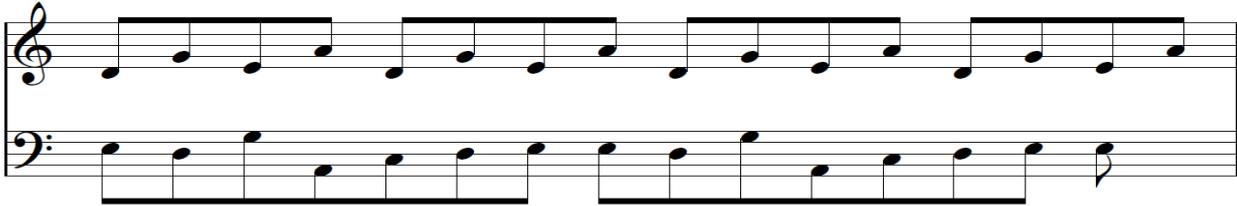
<sup>3</sup> Repeating a tone in a longer pattern is also possible, as long as it benefits esthetically the pattern. Anyway, try avoiding too many consequent repetitions of the same tone.

Examples:



The first musical example consists of two staves. The top staff is in treble clef and contains a sequence of five eighth notes: G4, A4, B4, C5, and B4. The bottom staff is in bass clef and contains a sequence of five eighth notes: G3, A3, B3, C4, and B3. The two staves are perfectly synchronized, with each note in the top staff aligned vertically with a note in the bottom staff.

or



The second musical example also consists of two staves. The top staff is in treble clef and contains a sequence of five eighth notes: G4, A4, B4, C5, and B4. The bottom staff is in bass clef and contains a sequence of five eighth notes: G3, A3, B3, C4, and B3. In this example, the two staves are not synchronized; the notes in the top staff are shifted to the right relative to the notes in the bottom staff.

Always look for diversity and try to avoid pattern synchronicity. For example, if you hear that a three eight-note pattern is currently being performed around you, choose a different one to play (2 or 5 eight note pattern ect.)