Games for Musicians and Non-Musicians

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Explorations in Vigilant Music Making

Sixty-four pieces for a group of players

(March 2021)

Name_____

to Lola and to Rudy
from whom
and to whom
all light flows

Contents

Games for Musicians and Non-Musicians

Explorations in Vigilant Music Making

> *"Vigilance – the authority of the body when the body is not separated but fully in agreement with the truth of place."*
>
> Maurice Blanchot, *The Space of Literature* (1955)

Introduction

This collection of games, which are also performing pieces in their own right, is intended for players (musicians and non-musicians) who may be interested in exploring *vigilant music improvisation*. It is conceived as a sequential set of pieces/games, written as text scores, to be played by a working group of players in a series of rehearsals, and in preparation for public performances of the whole or a selection of pieces.

Vigilant improvised practice aims to strike a fine balance between three performance skills pertaining to 1) *awareness* (inwards focus), 2) *physicality* (outwards focus and the creation of an embodied imagery), and 3) *inter-personal communication* between players and audience (simultaneous inwards and outwards focus, that is, action/reaction) in the context of musical practice. This workbook is constructed as a vehicle for exploring the duality of inward and outward modes of understanding our own presence.

The workbook addresses these three performance practice skills through the use of a series of *developmental activities* relevant to each skill, and following separate yet inter-dependent development sequences. The pieces/games in this book explore these activities. The aim of this work is personal development of internally and externally directed agency, and of inter-personal communication. The skills development activities I have adopted in this workbook are, at the time of writing, categorized as follows:

- mental and cognitive processes – mindfulness, mindlessness, and audiation
- the gaze
- gestures and the meaningful body
- body/sound gestures
- synchronicity – embodied attuning and empathy
- improvisation of sound (alone and in groups)
- the meaningful voice
- body scores
- effort scales
- spoken scores
- story telling
- group devising and long forms

The skills development activities often overlap, and one game may bear relevance to more than one skill. The importance of a skill development activity within a piece/game is indicated at the top of each text score. A table relating pieces to skills development activities is presented on page 90.

The pieces/games in this book are ordered according to structured learning sequences for each set of skills and respective activities. Each piece/game introduces, explores or develops one or more skills and provides readiness for the next one. I suggest players, in a working group, progress from one piece to the next sequentially, though it is possible and beneficial, for the group to bridge back to revisit previous pieces as it is seen necessary, under the light of what was encountered in the playing of a subsequent piece.

Each piece should be considered as an invitation for improvisation, a trigger for performative action. Once tried out and understood, each piece can be subject to new variations, modified and improved by the players. The spirit of the law is always more important that the letter of the law.

The title of this collection makes a deferent reference to Augusto Boal's book *Games for Actors and Non-Actors*, published in 1992, with which it shares many aims and procedures.

Some preliminary definitions

Journal pieces

It is good practice to weave into the rehearsal schedule familiar songs or pieces, which are not improvised, and may be known to each player or group of players. These familiar songs or pieces can be repeated and re-visited through out the rehearsal period, like a personal reflective journal, attempting to bring into each new performance the individual learning that playing these games may have, hopefully, brought about. One of the aims of this work is to facilitate in players the discovery of novel and unfamiliar ways to engage physically and emotionally with musical activities that they may familiar with. For that reason, familiar pieces can be performed *symbiotically* with many pieces in the workbook: a familiar piece performed in an unfamiliar way. At the end of this book there is space for individually recording journal pieces and songs.

Modularity

The pieces in this book can be rehearsed and performed as isolated pieces, or as 'attachments' to other music or to other pieces in the book. The ways in which a particular piece can be combined with other pieces is described as its modularity. There are four ways of describing the modularity of a piece:

– Stand-alone piece only;
– Can be *simultaneously* combined with other pieces: Several independent players or groups of players performing *different* pieces at the same time;
– Can be *symbiotically* combined with other pieces: One player plays several pieces *at the same time*. For instance, a player can perform Tip-toes (piece 6) or Thinking About Thinking (piece 44) while singing a familiar song or playing a piece from their repertoire;
– Has to be combined with other pieces and cannot exist on its own. Journal pieces can be used with these pieces.

Regardless of the modularity indication for each piece, the group may decide to combine the pieces in the workbook in any way they see fit.

Private, public, rehearsal and performance situations

In a *Private situation*, the player performs the piece alone, in private.

In a *Public situation (invisible performance)* the player performs the piece in a public place without anyone else realising it.

In a *Rehearsal situation* a group of players performs a piece for each other without the presence of the public. This is a safe space to experiment without exposure to public scrutiny or market forces.

A *Performance situation* is the traditional player-venue-audience triangle, though any place can be considered a venue. The presence of an audience watching and interacting with the players is what defines this type of situation.

Effort Scales

Effort scales are an underpinning concept throughout the whole workbook and it is applied to physical, vocal and communicative areas of work. In this workbook effort scales can be used in any visible aspect of a player's presence: isolated part of the body or face, emotional effort, vocal effort, awareness of self and other, speed or pace of action and reaction, gestures, *presence*, etc. etc.

Each player individually determines his or her own effort scale. When determining their personal effort scale for a particular parameter or action - say jumping - a player establishes their possible extremes of effort: the highest possible effort and the smallest possible effort in jumping. Once the two extremes of effort are established a player can establish a personal effort scale for jumping, where 0 is no effort, 1 the lowest possible effort (the smallest jump), 2 a bit more, and so on until 10, the highest possible effort, with 5 being an effort level half-way between 0 and 10. Navigating through individual effort scales, according to individual responses to the situation they encounter themselves in, is one of the cornerstones of the work proposed in this book.

Eye Contact

Making *eye contact* with the other players and with the audience whenever possible is a constant in all improvisation games in this collection. Some initial games in the workbook are about eye contact and this fundamental aspect is revisited several times along the way. All games in the workbook should be played with the consideration of making eye contact with the other players and the audience.

Body Score

Some pieces make reference to *body score*. A body score uses one player's body to shape or inform another player's actions. A conductor conducting an orchestra is an example of a body score. Similarly, a pop singer's live performance can offer a body score to their audience, informing them how they could move and dance and which voice quality to adopt to sing along.

Improvised Spoken Scores

Some games make reference to *spoken scores*. In a spoken score a player constructs (improvises) the score-script and delivers it by speaking it to another player or players. The player giving instructions is guided in procedures and intentions by the printed text-score. The spoken score should guide and help the players respond to whatever situation they create. Intuition, immediacy, impulsivity, focus on outward awareness are required in both player and speaker.

An improvised spoken score can suggest or instruct another player virtually anything. For instance: to perform a task, repeat or vary an action, address the way or mood of doing or playing something, increase or decrease effort levels and effort locus, who to engage with in the room. Specifically, a spoken score should make use of effort scales by prompting the players to increase of decrease effort; to ask questions from the players, to clarify or confuse the players or the audience. The player that improvises the spoken score is as part of the performance as the actual player. It forms part of a dialogue. The speaker needs to be equally receptive, reactive at many levels, both focusing inwardly and outwardly.

The spoken score should not become one person giving orders to others, rather the opposite: it is about helping the players discover unpredictable and unfamiliar possibilities of vigilant improvisation.

Duration of the pieces

Suggested durations are given for each piece:

Short (<5 minutes)
Medium (±5 to ±30 minutes)
Long (>30 minutes)
Installation (on-going event)
Group decision (ends when it ends)

Rehearsing and performing the *Games*

Though there is a training and development aspect to this workbook the pieces/games in this collection are primarily (with a few clearly marked exceptions) to be performed before an audience. A group of players, working sequentially through this book in rehearsals, should do so with the clear aim of performing selections of the resulting work before a live audience.

Warm-ups

I recommend that, at the start of each rehearsal, the group warms up together: gentle physical warm-ups, perhaps covering Laban's four movement components (direction, weight, speed, and flow) and eight effort types (wring, press, flick, dab, glide, float, punch, and slash); vocal warm ups, perhaps visiting Estill's compulsory figures for voice; and guided meditation and mindfulness activities (non-interference, placing awareness on the breath, the body, the thought). The group should decide upon a warm-up routine for each rehearsal.

Use of Physical Scores

The pieces should be rehearsed and performed by memorising the processes, game rules and guidelines, and improvising the details. Absolutely no scores, papers, music stands, screen-based technologies, or other physical obstacles that can self-restrict the body or the gaze of the players should be used during rehearsals or performances.

Group Reflection

I recommend that time is given to constructive group discussions after each piece is rehearsed and performed. Discuss what happened, what meanings can be extracted from what happened, what each person cared for, what could have happened differently. Reflection on the strengths and weaknesses of a particular individual or group performance is important in offering healthy and necessary emotional release. It may also form the starting point for further explorations and variations of a particular piece, and the skills and tools involved.

Group debrief: after each improvisation or performance, the group should engage in a frank but positive discussion about what each person has experienced and learnt.

Working towards a public performance

A public performance of all or a selection of these pieces should be structured and devised by the group of players working together in an equal artistic and decision-making position.

Decision-Making Process

The whole group, as a group, should make decisions regarding how a performance is to take shape.
Avoid voting. This creates a dictatorship of the majority, which is mob rule and promotes tribal behaviours. Minority views should be also heard and incorporated into the fabric of the work being created. Each player in the group should argue for what they truly wish to do and to see done, and not fight simply for the need to win a fight. Much internal honesty is required here from each player. It may be that this is, perhaps, the greatest challenge posed by this workbook. If group consensus can not be found on a particular point, then that point should be left undecided and open to improvisation.
Decisions that the group may have to make can include but will not be limited to:
  – which pieces should be selected for a public performance;
  – how will a group of pieces sit together, in which order, modularity (see above);
  – which players play which games;
  – where should the pieces be played;
  – how will the audience transit through the performance space;
  – how will the venue be lit, what will it smell like, what is the temperature, etc.;
  – deciding how to decide;
  – decide what to decide in advance, what to leave undecided, open and improvised.

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The Facilitator

A *facilitator* – rather than a director, choreographer or conductor – can be used during group rehearsals and in performances. Any person in the group can take on the role of facilitator. Players should take turns in being the facilitator.

The role of the facilitator is to help a player or group of players progress through the work, or to guide the group's exploration into unfamiliar or concealed aspects of a performance in more depth. The use of *improvised spoken scores* will be particularly useful for facilitators.

In a public performance situation, and by group decision, the pieces in this workbook can be combined in many ways, regardless of the specific modularity status they have. They can be performed by a soloist or by any ensemble. They can be performed simultaneously, concurrently, in any order or combination. They can be combined with any other pieces from any other sources. This flexibility is very much part of the challenge posed by this collection.

Venue

Any space or venue is appropriate for a public presentation of the work developed by a group rehearsing these pieces. In fact, the choice of venue for a public performance should be part of the creative process of the working group. The venue itself can be improvised.

Authorship of large scale devised performances

Publicly assigning to a single person (be it a composer, writer, choreographer, director, etc.) the authorship of a large scale performance devised or improvised by a group of players goes against the spirit of this workbook. The whole group should author a performance, and the group alone should claim authorship of the performance.

Resources Required

A rehearsal room, clean, safe and private;
Any sound producing objects;
Any musical instruments (avoid screen-based electronic instruments that trap the player's gaze: computers, phones, tablets);
Notebooks and pens, flipchart and marker pens or blackboard and chalks;
Bowed string instruments or other pitch sustaining instruments;
Percussion instruments;
Microphones, headphones and sound distribution system;
Party Balloons.

Though the pieces should be rehearsed and performed without a score, each player in the working group should have their own copy of this book during rehearsals, for personal reference and note taking.

While working, restrict the use of screen-based information technologies.

For further information:
games.for.musicians.non.musicians@gmail.com
gamesformusiciansandnonmusicians.blogspot.com
YouTube: Games for Musicians and Non-Musicians

Pieces and Games

for one player in public and private situations

Skills Development Activities
     Mental Process

Situation
     Public and Private

ACTOR: in a *public situation*[1] (a shop, a street, etc.) make yourself observed by a stranger in a normal, legal and unsuspecting activity: any daily situation and activity. Do not do anything that may be seen as attention seeking. Just be aware of your presence before the other.

SPECTATOR: in a *public situation*, and without any risk of intimidation or flirtation, make a stranger aware that you have noticed their presence. Be observed in return, as above.

} OUT-IN

NOTE: Be respectful and safe in your interactions. Do not take your interactions beyond what is suggested in the text. No verbal or physical interaction is necessary.

ACTOR/SPECTATOR: In a *private situation*[2], be actor and spectator at the same time. Imagine seeing yourself and imagine being seen by yourself as you perform routine daily actions. As an actor you try to please the spectator; as spectator, you trust, respect and want to love the actor. Both try to transform and be transformed.

ACTOR/SPECTATOR: as above but now in a *performance situation*[3], be actor and spectator at the same time before yourself and before your audience.

} IN-OUT

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[1] In a **Public situation (Invisible performance)** the player performs the piece in a public place without anyone else realising it (cf. Augusto Boal's Invisible Theatre)

[2] In a **Private situation**, the player performs the piece alone, in private.

[3] A **Performance situation** is the traditional player-venue-audience triangle, though any place can be considered a venue. The presence of an audience watching the players is what defines this type of situation.

2. Looking Game I

for three or more players, in a circle

Skills Development Activities
>Eyes and the gaze

Situation
>Rehearsal situation only

Duration
>Short

Modularity
>Stand-alone only

Script

Eyes. Everyone can see everyone.
Using only your eyes, agree with all other people in the circle to look at a single person in the circle.
Avoid head or mouth movements; use only your eyes.
Game ends when all people (bar one) are looking at the same person. This person, whoever it happens to be, ends the game.
Group's aim is to end the game quicker every time.

3. Looking and Seeing I

for a group of players

Skills Development Activities
Mental processes
Eyes and the gaze
Synchronicity and Empathy

Situation
Rehearsal Situation only

Duration
Group Decision (end when it ends)

Modularity
Stand-alone only

Script
One at a time, each player stands before the rest of the group.

Look at each person in the group, one at a time.
Maintain eye contact for long enough to gather a response from each person,
even a small, almost invisible response. A movement, a twitch. What emotions
can you read in the other person's face? Empathise with it, respond.
Say goodbye to that person with no words, no sounds, no gestures.
Move on to the next person.

When one player has made and kept eye contact with every other person in the
group, another player now stands before the whole group.

Look at each person in the group, one at a time, etc.

Repeat until all players have taken their turn standing before the whole group.
After the last person, improvise music, or play some music by heart, together,
retaining the game you just played in your mind.

4. Unpacking I

for a solo player, with an acoustic instrument, un-amplified.

Skills Development Activities
Mental processes
Making Music

Situation
Rehearsal and Performance Situations

Duration
Short

Modularity
Can be played on its own or Symbiotically combined with other pieces

Script
Come to the performance area, unpack and assemble your instrument with the utmost delicateness. Move slowly, showing your audience, in the way you move, the intense fragility of your instrument.
Put all your attention on the tactile: on your finger pads, your mouth, your tongue. Notice the smell of your instrument.
Let your facial expressions reveal the joy, effort, fear, frustration, comfort, or any other emotions you may feel towards your instrument, for which there may be no words in any of your languages.
Don't act: be a *person* rather than a *persona*.
Prepare and either: play a piece of music you know; improvise; play one single very long sustained tone.
Audiate[1] the sound you just played until the end of your life.
Clean and pack your instrument in the same way you unpacked it earlier, perhaps even slower than before.
Hold thankfulness in your mind while you do it.
How is your mind revealed in your body.

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[1] *Audiation* is the process of listening internally, with understanding, sounds that are no longer present, are not yet present, or have never been present. (Gordon, E.E., *Learning Sequences in Music*, GIA Publications, Chicago, 2007)

for two players

Skills Development Activities
> Eyes and the gaze
> Gesture and the meaningful body
> Making Music

Situation
> Rehearsal and Performance Situations

Duration
> Short

Modularity
> Stand-alone only

Script
Make eye contact with another player and maintain it. Both hold your instruments, ready to play.
One player wants to play alone; the other player wants to play together by copying the first.
At the start of the game you don't know who is taking which role. Either can choose to swap roles at anytime. Both roles must be clearly present at all times in the game.
One player plays/improvises a musical phrase, the other tries to copy simultaneously (echo), as quickly as possible.
The player that started playing stops as soon as the other player starts copying.
Repeat.
End when it ends.

If you are the player who starts playing a phrase, do it because you want to play a **solo** (i.e. alone). Stop playing as soon as the other player interrupts you.
If you are the player who is copying (echoing), try to immediately play (echo) the other player's musical phrase as accurately as possible, with as much synchronicity and pitch accuracy as you can.
Any player can start to play a musical phrase, the other one should then echo immediately.
Keep eye contact with each other. Try to predict when the other player is going to play or echo a phrase.

for one player

Skills Development Activities
>Gesture and the meaningful body
>Making Music
>Voice

Situation
>Rehearsal and Performance Situations

Duration
>Short to Medium

Modularity
>Has to be combined with other pieces and cannot exist on its own.

Script
Stand on your tiptoes while singing (and later playing on an instrument) a tune you can repeat, until you find a point of unbalance. Try to stay in that impossibility. Keep trying. Repeat over and over again. Keep singing or playing your tune.
If standing on tiptoes poses no difficulty, stand on one foot, on tip toes, or another challenging position.

Tip
It is clear when you are pretending to loose your balance.

Variations
A: for two
Stand on your tiptoes while singing (and later playing) a tune you can both repeat. Lean against each other until you find a point of unbalance. Try to stay in that impossibility. Keep trying. Repeat over and over again. Let the other's body to support you: give your own weight to their own un-balance, and accept their own state of un-balance onto your body. Keep singing or playing your tune.

B: for group
Stand on your tiptoes while singing (and later playing) a tune you can all repeat. The whole group of players stands very close to each other, touching and leaning against each other. Each person in the group will displace their centre of gravity to a point of un-balance. Try to stay in that impossibility. Keep trying. Let your neighbours' body support you: give your own weight to their own un-balance, and accept their own state of un-balance onto your body. Keep singing or playing your tune.

7. The Very Real Possibility of Speechlessness

Gestural responses to music

for two players or more

Skills Development Activities
Mental processes
Body/sound gesturing
Making Music
Synchronicity and Empathy
Body Score

Situation
Rehearsal and Performance Situations

Duration
Medium

Modularity
Has to be combined with other pieces and cannot exist on its own.

Script
While player A improvises a repeated short musical gesture, player B responds as follows:
1. Imagine yourself playing it
2. Pen and notebook: make a graphic representation of the music. Keep.
3. Make a graphic representation of the movements of the musician playing. Keep.
4. Repeat 2 and 3 on a blackboard or flipchart (that is to say, make your own movements larger).
5. Repeat 4 in space (even larger, no need for pen or blackboard now).
6. Make a sonic representation of the product of 2, 3, 4 and 5. Maintain the gesture, but add an instrument, joining player A. (Var.: Player A may stop playing here, player B now playing alone.)
7. Make a graphic representation (like 2) of 6. This step and the next can be given to player A, or to player C.
8. Continue in the same way (3, 4, 5, 6).

Variations
Combine possibilities with other players in as many different ways as you can, or have time for.

For instance, in rehearsals, C was out of the room during steps 1 through 5 and did not hear A's music. Before C returned to the room, player A stopped playing and player B continued with step 5 (large gesture in space). Player C then played music taking B's gesture as a body score. Surprisingly (or perhaps not) player C's music was very similar to A's initial improvisation.

8. The Subtle and the Blunt

Connecting gestures with the voice

for one or more players

Skills Development Activities
Body/sound gesture
Making Music
The Voice
Body Score

Situation
Private Situation
Rehearsal Situation

Duration
Medium

Modularity
Stand-alone only

Script
Sing one long sustained pitch at a time. Body movements track changes in vocal parameters. Explore full your effort scale for each gesture.

For instance, three proposals:
1. (With left hand stretched out, palm open, fingers stretched out together:)
|LH: thumb points down<----------->hand horizontal (thumb points R)<-------->thumb points up
|Vowel: /u/<--------------------------------------->/a/<--------------------------------------->/i/

2. (Right hand held out)
|RH: open hand<-------------------->close hand
|Voice: sing<------------------------>do not sing

3.
|Knees: knees bent<--------------------->knees straight
|Loudness: quiet<--------------------------------->loud

Change pitch if you move to a new position in the space.
Other combinations of vocal parameters and gestures are possible and welcome, but preserve the link for long enough for the connection to be clear.

Variations
A: Players operate simultaneously and independently of each other;
B: Players manipulate each other's bodies to provoke alterations to vocal parameters;
C: Players are conducted by each other, taking turns, in small independent groups, or the whole group.

9. Dance with Me

Song and Gesture

for one player

Skills Development Activities
Body/sound gesture
Making Music
The Voice
Effort Scales

Situation
Rehearsal and Performance Situations

Duration
Short

Modularity
Stand-alone only, or Symbiotically with other songs.

Script
Sing.
You may choose a song you know well, or improvise, or sing one pitch.

Accompany your voice with gestures of hands and arms. Initially move only roughly within a quarter of the space available to you. Explore your full effort scale for each type of gesture you encounter. Observe and explore how your hands may affect the ways you choose to use your voice, and vice-versa.

for three or more players with bowed string instruments

Skills Development Activities
      Making Music
      Synchronicity and Empathy

Situation
      Rehearsal and Performance Situations

Duration
      Short

Modularity
      Can be played on its own or Simultaneously combined with other pieces

Script
For a group of players (three or more), in a circle, playing bowed strings or other micro-tuneable instruments capable of holding a continuous pitch.

Try to play exactly the same sustained pitch as the person to your right and a different pitch to the person to your left, by making very small microtonal changes to the pitch. Apply the same process to dynamics. It may help if all start on a pre-established pitch, though that may remove some of the fun of the game.

End when no one wants to play anymore.

Tip
The direction of your gaze (to the players on your left and on your right) will help you.

11. Slippery Tongues

for three or more players with percussion instruments

Skills Development Activities
Making Music
Synchronicity and Empathy

Situation
Rehearsal and Performance Situations

Duration
Short

Modularity
Can be played on its own or Simultaneously combined with other pieces

Script
For a group of players (three or more), in a circle, clapping or playing percussion instruments, or any sound source with a clear, fast attack and quick decay.
Try to play exactly the same **regular pulse** (like the tic-toc of a clock, not a heartbeat), as the person to your right and a slightly different pulse to the person to your left, by carefully and very progressively slowing down or speeding up. Apply the same process to dynamics.

It may help if the whole group starts with the same regular pulse, before each person starts diverging.

End when no one wants to play anymore.

Tip
Awareness of the direction of your gaze (to the players on your left and on your right) will help you.

12. The Blunt and the Subtle

for four or more players

Skills Development Activities
>   Making Music
>   Synchronicity and Empathy
>   Voice

Situation
>   Rehearsal and Performance Situations

Duration
>   Group decision (end when it ends)

Modularity
>   Can be played on its own or Simultaneously combined with other pieces

Script

>   One player sings or plays a single note for as long as they can until another player approaches them and takes the note away, by joining in singing or playing the same note, accurately and seamlessly.
>   Observe the similarities as well as the differences between both players. First player stops singing their note only when the second player can sing or play the note accurately. Before first player lets go of their note make sure the other musician has got the note's pitch, agogic accents, timbre, and body movements.
>   The aim of the group is to keep the note going seamlessly without silences. If there is a silence, that marks the end of the piece.
>   Any one can start the note, and anyone can choose to take the note from another player. All players should have a go. Stop when the group doesn't want to play anymore.

Variations

A: As above but sing two different continuous notes (harmony). The whole group, as a group, continues to hold the two notes seamlessly, two to four players at a time, without silence.

B: As variation A but with three or more simultaneous notes, all held seamlessly by the group.

C: One player sings a short single musical gesture – which includes pitches, durations, agogic accents, timbre and body/face movements – repeatedly until another player approaches them and takes the gesture away, by joining in performing the gesture, accurately and seamlessly. First player stops singing their gesture when second player can perform it accurately. Before first player lets go of their gesture make sure the other musician has got the gesture's pitches, durations, agogic accents, timbre and body/face movement. If there is a silence, that marks the end of the performance. Stop when the group doesn't want to play anymore.

D: As C: but with two simultaneous gestures (counterpoint), with two to four players at any point.

E: As D: but with three or more simultaneous gestures, repeated seamlessly by the group.

F: Use musical instruments as well as voices, simultaneously or sequentially.

13. I am: You are

Gestural Resonances/ Gestural Echoes

for a group of players with instruments

Skills Development Activities
> Eyes and the gaze
> Body/sound gesture
> Making Music
> Synchronicity and Empathy
> Body Score

Situation
> Rehearsal and Performance Situation

Duration
> Group Decision (ends when it ends)

Modularity
> Stand-alone only

Script

While playing your instrument, *resonate* or *echo* another player's gestures on their instruments. React quickly, as quick as you can.

> *Some definitions:*
> In this piece you have to mirror another player's physical gestures while they are playing *their* instrument and adapt it to the posture required to play *your own* instrument. This can be done in two different ways: resonance, or echo.
> > *Gestural Resonance:* take *one single element* or aspect of another player's gesture and mirror it.
> > *Gestural Echo:* mirror the complete physical gesture, including facial expression and effort levels.

Variations

You may choose to intensify the original gesture (that is, to increase some effort focus), or to minimise it (decrease effort), combine several gestures into your own, or focus on one single aspect repeatedly.

14. The Complexity of Freedom

for two players

Skills Development Activities
> Body/sound gesture
> Synchronicity and Empathy
> Story Telling

Situation
> Rehearsal and Performance Situations

Duration
> Short

Modularity
> Can be played on its own or Simultaneously combined with other pieces

Script
A talks to B without interruption. Any thing is valid, but without stopping.
B repeats A's words at the same time, or nearly at the same time as they are uttered.
At the same time, B moves independently and continuously. Any movement, small or large is valid.
A replicates B's movements at the same time, or as close as possible.
Find an ending together.

In short:
A improvises words; B improvises movements.
B copies A's words; A copies B's movements.

15. I am, You are, He/She/It is

Body Score, Spoken score, Body score Loop

for three players

Skills Development Activities
Gesture and the meaningful body
Synchronicity and Empathy
Body Score
Spoken Score
Story Telling

Situation
Rehearsal and Performance Situations

Duration
Short

Modularity
Can be played on its own or Simultaneously combined with other pieces;

Script
Player A continuously describes player B's movements, presence and mood by whispering into player C's ear so that player B does not hear player A's descriptions.
C repeats A's words to B: "S/He says that you look like…".
B moves according to C's instructions.
A describes B's movements, presence and mood by whispering into C's ear, etc.

Variations
A: Player C repeats player A's words by changing verb tense: future; past.
B: Player C *interprets* A's words and changes them into a new story, adding and removing details.
C: C says the opposite of A's whispers.

for a group of players

Skills Development Activities
  Eyes and the gaze
  Body/sound gesture
  Making Music
  Synchronicity and Empathy
  Body Score

Situation
  Rehearsal and Performance Situations

Duration
  Short

Modularity
  Can be played on its own or Symbiotically combined with other pieces

Script
Mirror the physical engagement of another player while they are playing their instrument, on your own instrument. Mirror the movement in relation to the instrument, rather than the music being played by the other musician.

A degree of movement translation may be needed in order to use you instrument but try to replicate your mirror 's actions as closely as possible, in particular the mood, mode, emotional presence (i.e. if the other person looks to be moving in an angry, tender, fearful way, try to copy the mood as well as the movements - the sounds produced may not coincide) there should always be a pair playing.
Pairs can change as many times during the piece, by breaking eye contact with one person and looking for a new person to make a pair with.
Each player should endeavour to be in pair with someone else at all times.
If you become aware that another musician does not have a pair you should break from you existing pair for their sake.

17. The Transfiguration

imitation/representation of music with body

for two or three players

Skills Development Activities
Gesture and the meaningful body
Making Music
Synchronicity and Empathy
Body Score

Situation
Rehearsal Situation only

Duration
Short

Modularity
Stand-alone only

Script
Player A sings or plays a short musical gesture that be can approximately repeated.
Repeat over and over again.

Player B, in synchronicity, continuously provides a physical gestural description of
A's music gesture using only:
1. Your face (repeat many times before moving to the next line)
2. Your arms
3. Your upper body
4. Your hips
5. Your legs
6. Your whole body moving in space
7. Combinations of some of the above
8. First six all together

Variation
Player C plays or sings musical gestures that are a representation of B's physical
gestures (and not a imitation of A's musical gesture), as if reading from a bodily
score. Continue with 1-8 with player D, etc.

18. I Want to Know Who You Are

Spoken score, Body score Loop

for three or more pairs of players

Skills Development Activities
Gesture and the meaningful body
Making Music
Synchronicity and Empathy
Body Score
Spoken Score
Story Telling

Situation
Performance Situation

Duration
Group Decision (end when it ends)

Modularity
Can be played on its own or Simultaneously combined with other pieces;

Script
A moves and stands according to F's oral instructions;
B moves and stands according to D's oral instructions;
C moves and stands according to E's oral instructions;
D describes A's movement, mood, and presence;
E describes B's movement, mood, and presence;
F describes C's movement, mood, and presence.

Variation - with musical instruments
A moves, stands and plays music according to F's aural instructions;
B moves, stands and plays music according to D's aural instructions;
C moves, stands and plays music according to E's aural instructions;
D describes A's movement, mood, presence and music;
E describes B's movement, mood, presence and music;
F describes C's movement, mood, presence and music.
More pairs are possible. Several simultaneous but independent loop systems are possible.

19. Long Breath

Two types of gesture

for a group of players

This piece is a proposal for a structured improvisation.
The group, as a group, can imagine and improvise other structures.

Skills Development Activities

Making Music

Situation

Rehearsal and Performance Situations

Duration

Group Decision (end when it ends)

Modularity

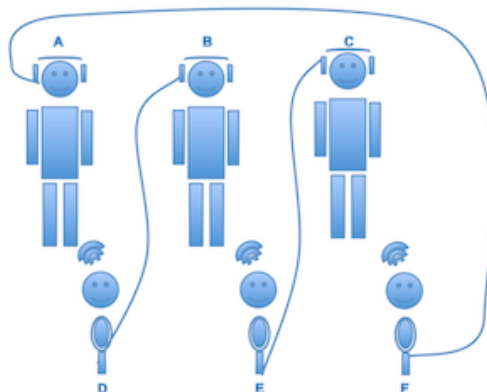Can be played on its own or Simultaneously combined with other pieces

Script

There are two types of musical gesture, which need to be prepared first:

Gesture 1: In their own time, each player plays short sequences or bursts of very fast, short repeated notes on the same pitch. Each burst is the duration of a whole breath. Each short burst is played at a constant speed, though subtle speed changes can occur between consecutive sequences. Each burst containing anything between five to many notes, depending on each instrument's agility. Repeat short bursts of notes, separated by short, comfortable, and variable-length intakes of breath. Not too quiet, not too loud.

Gesture 2: In their own time, each player plays a very quiet, quite long note, which starts very low and slowly slides up (without getting louder), also the length of a full breath. Short rest. Play another low, long, quiet note, slowly gliding up. Be determined and careful with your sound. Define your sound well and uphold it. Repeat.

Piece:

Improvise by alternating periods of playing Gesture 1 with periods of playing Gesture 2. When you return to Gesture 1 choose a new pitch and stay with it for consecutive short bursts of repeated notes. Equally, when you return to Gesture 2 from Gesture 1, choose a new pitch and stay with it until you return to Gesture 1.
The group needs to ensure that both types of gesture are being heard at all times. There should always be someone playing Gesture 1 and someone playing Gesture 2. Group makes group decisions, during performance.

Variation

Instead of playing Gesture 1 and Gesture 2 on musical instruments, players can use their bodies instead:
Maintaining eye contact with other players and audience, choose one part of your body or face:

Gesture 1: short bursts of activity (high effort), followed by stillness;
Gesture 2: slow, gentle, ample movements (low effort).

20. The Very Slow Transformation of a Small Gesture

Dots and Gliding Lines

for a group of players

This piece is a proposal for structured improvisation. The group, as a group, should imagine and improvise other structures.

Skills Development Activities

Making Music
Gesture and the meaningful body
Synchronicity and Empathy

Situation

Rehearsal and Performance Situations

Duration

Medium, Group Decision (ends when it ends)

Modularity

Stand-alone only

Script

This piece proposes slow progressive group transformation of a musical gesture (Dots) into another (Lines-that-glide). Three stages of the transformation process are described in the text below. The group, as a group, needs to slowly move from one stage to the next. This very slow group movement is the aim of this piece.

Initial Gesture: Sparse Dots

Play very short and very quiet notes, as short as you can, as quiet as you can – the Dots. Leave very long silences between each note. Play the same note, mostly. If you change to a new note, then stay with your new note (mostly).

First Transformation: Dots become Straight Lines

Progressively, very progressively, start holding a note a little bit longer than the note before, though mainly still playing very short notes. Each of the longer notes should start very quiet, get a bit louder (but still fairly quiet) and disappear into complete quietness again – a pear-shaped note. The silences between each note are still long. In the overall music, the short notes - the Dots - should still remain. It is the whole groups responsibility to ensure that the short notes survive the slow apparition of the longer notes – Lines.

Second Transformation: Dots and Lines and Lines-that-glide

Progressively, very progressively, aim for a slow take-over of the Lines over the Dots, the gaps between each note becoming shorter. When the group reaches this stage start introducing slow pitch changes in the held note – Lines-that-Glide. Glide up or down but never up and down on the same held note. Aim to start each gliding note on the same pitch (mainly), and still a very quiet pear-shaped note. In the overall texture, the group should keep at this stage a balance of Dots, Lines and Lines-that-Glide.

Final Gesture: Gliding Lines

Dots eventually disappear.
Lines eventually disappear.
All that is now left are quiet, gentle gliding notes.
End when it ends, by group consensus.

Summarising, the macro-gesture of this piece is:

very short, sparse events ➜   *+ sustained events* ➜   *+ sustained events changing over time*

This macro-gesture can be altered, expanded, reduced, applied to different events, etc., the group making group decisions.

Variations

The transformation process of sonic gestures could be applied to physical gestures, facial expressions, vocalisations or to any other time-based live events.

21. Polite Conversations

Accompanied melody [Klangfarbenmelodie[1] with a solo]

for a group of players, with a soloist

Skills Development Activities
    Making Music
    Synchronicity and Empathy

Situation
    Rehearsal and Performance Situations

Duration
    Group Decision (ends when it ends)

Modularity
    Stand-alone only

Script
Two parts, played simultaneously:

    Solo: one player, with and instrument steps forward to improvise a short solo, starting and ending on a long note. At the end of a solo another player can take over the last note and play their own solo, starting and ending on a long note. A third, fourth, etc., players can continue in the same way.

    Accompaniment: a single gentle held note, played by all the remaining players who are not presently involved in playing a solo. This held note is not agreed in advance but decided in performance: once it appears in the room all other players playing the accompaniment part need to find it.

Each player starts the held note very quietly and imperceptibly, so the note changes colour as instruments come and go. It is possible, over time, to change the starting note; to add a new note, thus having two coloured notes; to replace the held note with an un-pitched sound (a long breath for instance, or a slow friction noise, etc.). Negotiate entries and exits so that there is a constant and consistently quiet accompaniment for the soloist.

This piece is a proposal for structured improvisation. The group, as a group, should imagine and improvise other structures.

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[1] *Klangfarbenmelodie* – Tone-Color Melody: a single pitch or a melody, which is shared between several different instruments, resulting in a continuous change in tone color or timbre.

22. Responsorial

Responses in Improvisation

for one or many players

Skills Development Activities
Gesture and the meaningful body
Body/sound gesture
Making Music
The Voice

Situation
Rehearsal and Performance Situations

Modularity
Stand-alone only

Script
Sequentially, explore five possible responses in improvisation:

1. repeat or imitate something	- imitate what you have heard have played
2. change it	- what is changed, what is repeated? how much is changed, repeated?
3. do something new	- repeat nothing, change everything
4. don't do anything	- accept and impose stillness

5. combine n.1-4	- combine in a solo
	         a duo
	         a trio
	         in a large ensemble

Variations
In other, concurrent and consequent sequences, explore the responses 1. to 5. above:
A: with your body
B: with your voice
C: with your instrument (imitations are pitch accurate).

23. A Room of Mirrors

Improvising embodied musical structures through pattern repetition and variation

for a solo player, later in groups

Skills Development Activities
> Making Music

Situation
> Rehearsal and Performance Situations

Duration
> Short, Group Decision

Modularity
> Stand-alone only

Script

Play any short music/movement pattern/gesture as a starting point, as a model. Play it again, trying to repeat it as accurately as you can. Repeat it over and over again, for as long as you can until you inadvertently and inevitably alter some of the many aspects of your gesture. Don't alter it deliberately. Now try you hardest to repeat your last repetition, rather than the initial model-pattern. Audiate each repetition after you have played/sung it and try to play/sing it again.

The initial gesture gets progressively abandoned in favour of the altered version and the altered versions get abandoned in favour of subsequent alterations. Observe what changes and what remains unchanged at each repetition.

Notes:
Two ways to repeat a model-pattern:
Model-based: the initial model-pattern remains the model that you try to repeat (we don't want this one)
Variation based: any variation that you may inadvertently play when repeating a model-pattern becomes the new model you strive to repeat. Variation based repetition actively accepts unpredicted events and glitches in the repetitions. (This is the one we want!)

Variations

A: As in main script above but slow consecutive and additive alterations to an initial pattern are deliberate.
(Perhaps discuss any differences in the experience of performing version A and version B.)
B: As in main script above but in groups, each person improvising an initial music-gesture
C: As in main script above but in groups, experimenting with deliberate alterations to initial improvised music-gestures.

Skills Development Activities
>Gesture and the meaningful body
>Effort Scales

Situation
>Public (invisible) Situation

Duration
>Installation (on-going action)

Modularity
>Stand-alone only

Script
In Zen training, Kinhin is a period of walking taken between zazen, the practice of sitting meditation.

>- Rinzai school – fast and energetic walking [maximum effort]
>- Soto school – very slow walking [minimum effort]
>- Harada school – in between.

In a public space, alone or in groups, in an unsuspecting, safe, 'invisible performance', walk for a long period in one of the modes of walking described above. They work as your effort scale.
Change mode at the very far limit of your physical capacity.
Abandon the piece if you believe you are no longer 'invisible' in your environment.

25. Sisyphus at Work

for one player

Skills Development Activities
> Gesture and the meaningful body
> Making Music
> Effort Scales
> Spoken Score

Situation
> Rehearsal and Performance Situations

Duration
> Short

Modularity
> Has to be combined with other pieces and can not exist on its own.

Script

Maximum effort: use the maximum possible effort in your whole body in order to repeatedly perform a simple and clear strenuous action as fast as you can, as long as you can.

You may choose to plan and prepare the action you are going to engage with, or invent one in the moment. For instance, you could perform one or several of the following cyclical actions, and, subsequently, find your own:

- Jump as high as you can, lie down on the floor, jump as high as you can, lie down on the floor, while singing a song by heart;
- Move a pile of stones from one side of the stage, then to the other and back again, as fast as you can, reciting many different alphabets, one new letter for each stone, or completed pile of stones;
- Climb a ladder, come down, climb again as fast as you can. Maybe you need to decorate a tall Christmas tree, then put it all away again, or fill a high bookshelf with books or other items;
- Unpack you instrument as fast as you can, play one long note; pack it away again; unpack your instrument as fast as you can, play the same or another long note; pack it away again, etc. All extremely fast (except the long notes…);
- Etc.

Allow your voice to be part of your efforts.

Don't act, don't create a character: it's still you, just very fast and very effortful. *Person* rather than *Persona*.

While performing your chosen action think that however much effort you are employing while performing it, it could no doubt be performed with even more effort and even more urgency. Do not give in to tiredness.

Engage with the audience at all times, through your gaze, voice, and effort.

Variation

Duo (improvised spoken score)

It is possible to have a second player (a facilitator) guiding and supporting the main player to try to maintain Maximum Effort at all times.

26. Sisyphus Rests

for one player

Skills Development Activities

Gesture and the meaningful body
Making Music
Effort Scales
Spoken Score

Situation

Performance Situation

Duration

Short

Modularity

Has to be combined with other pieces and can not exist on its own.

Script

Minimum effort: make the minimum possible effort in your whole body in order to perform a simple and clear task.

You may choose to prepare the action you are going to engage with, or invent one in the moment.

Some suggestions: move a chair to the centre of your space;
unpack and play a musical instrument;
sing a song;
shake someone's hand;
etc.

Allow your voice to be part of your minimum effort.

Don't act, don't create a character: it's still you, just very lazy and slow. *Person*, not *Persona*.

While performing your chosen action think that however effortlessly you are performing it, it could no doubt be performed with even less effort and even more abandonment.

Engage with the audience at all times, through your eyes. You will need to keep a degree of effort in your eyes in order to engage with the audience.

Variations

Duo (improvised spoken score)

It is possible to have a second player (a facilitator) guiding and supporting the main player to try to maintain Minimum Effort at all times.

27. The Fallibility of Memory

Balloons

for a group of players with party balloons

Skills Development Activities
Eyes and the gaze
Gesture and the meaningful body

Situation
Performance Situation

Duration
Short

Modularity
Stand-alone only

Script
Each player is well lit. Make eye contact with your audience.
All together, each player inflates a colourful balloon until the balloon bursts.
Repeat or not.
End when it ends.

Start another piece immediately.

28. Silent Gestures I

Audiation of movement, preparatory gestures

for one or more players

Skills Development Activities
Mental Processes
Body/sound gesture

Situation
Rehearsal and Performance Situations

Duration
Short

Modularity
Stand-alone only

Script
Any number of players on any sound producing instrument or object

Prepare a sound producing action on your instrument, a single atom of a gesture. Anticipate the movement and the resulting sound in audiation and perform that gesture. Deny the sonic resolution of that preparation (that's to say, stop the movement, just before you actually make any sound on your instrument). The resulting sounds are only those of the preparation gestures of each event/atom. Leave a long pause between atoms. Repeat, or prepare a new action.

Use, in audiation, a prepared piece (no score) or improvise gestures, but always audiate them in advance. Don't amplify your gestures beyond what would be necessary to make the sounds you are audiating.

29. Silent Gestures II

Conducting and moving to audiated music.

Space Audiation; *revealing* **audiated music into movement.**

for one player

Skills Development Activities
Mental processes
Body/sound gesture
Effort scales

Situation
Private, Rehearsal and Performance Situations

Duration
Short

Modularity
Stand-alone only

Script
Warm up. Daily practice.
Imagine music or sounds that are not present (audiate). You can choose a piece you know well, your present musical earworm, or imagine music that you have never heard before.

Audiate those sounds or music and translate them physically, not as if you were playing them on a visible or invisible instrument, but as if you were moving to them, or conducting them, or perhaps teaching it's musical shapes to a student (which is in fact yourself). Use your whole body, exploring a full effort scale, from little effort to extreme effort.

30. Fairground Mirrors

for two players, several pairs of players, or large group in a circle

Skills Development Activities
> Body/sound gesture
> Making Music
> Synchronicity and Empathy

Situation
> Rehearsal and Performance Situations

Duration
> Short

Modularity
> Stand-alone only

Script

1. One player improvises a small musical and physical gesture with a clear start and end.
2. Second player, opposite, copies that gesture as soon as possible, without a gap but not accurately:
    - second player can either add something to the first player's gesture (gossip);
    - or second player can remove something from the first player's gesture (conceit);
3. The first player copies the second player's new gesture in the same way.
4. Continue in quick alternation. It is important that the replies are played without a gap, as quick as possible, even if the gesture is not fast.
5. End when it ends.

Variations

A: If several duos are playing at the same time, players can leave a duo and steal a player from another duo. Players left alone need to find new partners quickly.

B: A large group in a circle can pass a gesture around, without silences.

31. The Act of Trying

Focused physical effort scales

for one or more players

Skills Development Activities
>Body/sound gesture
>Making Music
>Effort scales

Situation
>Rehearsal and Performance Situations

Duration
>Short

Modularity
>Can be played on its own or Symbiotically combined with other pieces

Script
Play a single musical gesture. Repeat, slowly **increasing** the level of physical effort and engagement, in a small, isolated part of your body (a small muscular structure: left index finger, your left eye, right harm, oris obicularis muscle… etc), from very gentle to extremely forceful. Allow yourself to follow this effort scale slowly, with new emotions that you should not try to conceal from your audience. If your initial musical gesture changes as a result of the physical changes, stay with the changes, repeat the new musical phrase and abandon the initial musical gesture completely. Move the centre of effort to other small parts in your body.

Variations
As above but **decreasing** the level of physical effort and engagement from extreme muscular engagement and in your whole body, to completely un-effortful in your whole body.

32. Sisyphus Climbs

Effort scales

for a group of players

Skills Development Activities
Gesture and the meaningful body
Making Music
Effort scales

Situation
Rehearsal and Performance Situations

Duration
Medium

Modularity
Stand-alone only

Script
Play long notes, as long as possible, as quiet as possible, very slowly, from very quiet to extremely loud and all in between (you choose each time), and back to as quiet as possible.
Start on the lowest note of your instrument; at each repetition play a slightly higher pitch (microtonal yes), until you reach a note that is too high for your instrument. The highest the note the louder you should take it to.
Don't conceal your effort. Make it obvious to the audience that there is effort involved – but don't fake it.
Push your own limits as well as the instrument's, in breath, stretch, strength, stamina, etc. Preserve dynamic shapes throughout.
Decide when to start descending progressively, note by note, as long as possible, until you reach the lowest note of your instrument again.
Control the gradation of effort carefully, so you can sustain maximum effort while you are playing the highest and loudest notes.
Instruments needn't start or end at the same time.
As you complete your process, pack your instrument and sit with the audience until the last musician has done the same.
Start a new piece of music as soon as the last player is finished.

for solo or group of vocalising players

Skills Development Activities
       Gesture and the meaningful body
       Synchronicity and Empathy
       The Voice
       Body Score
       Spoken Score

Situation
       Rehearsal and Performance Situations

Duration
       Group Decision (end when it ends)

Modularity
       Stand-alone only

Script
Collect photos of sports people in effortful action. Avoid collecting photos of actors, film stills, theatre plays, adverts. Choose photos of real sports people in real situations of effort. Use real photographs (not paintings, etc.). Decide whether to let your audience see the images you are modelling, or to conceal them from the audience
Player mimes and physically models with utmost precision the sports person in each photograph by adopting still and fixed postures: copy the person on the photo. Take as long as you need to study the image and replicate with precision the posture, facial expression and, most important, the level of muscular effort until you are stable and can hold the posture. What voice quality emerges from your fixed posture?

Version A: vocalise a sustained and stable sound, hold **as long as you can**, in your posture. When you finish the sound, move to another photograph, study it, model it and vocalise another long sound in the same way. Continue until you have modelled all the photographs in the collection.

Variations
B: collect photos of people in sadness.

C: collect photos of people in moments of joy.

D: collect photos of people in anger.

E: collect photos of people in pain.

F: combine the above collections of photos into one album, all types of photos scrambled.

G: for a group of players, each player performs as above independently of each other.

H: like version G but all players work together to insure no silent moments happen in the group.

I: As version G or H but each player uses a different collection of photographs (from versions B to E) . Each player has a distinct type of model.

J: Instead of vocalising a long sustained vocal event, sing a song you know well, while maintaining the same physical posture and effort levels. Repeat the same song on all subsequent postures. If performing in a group of players, sing only one song at a time.

K: in group, you could combine singing long notes (version A-I) with singing songs (version J), but when a player starts singing a song, all others go silent for the duration of each song.

L: group of players: One player models one image and vocalises alone, the rest of the players replicate the soloist's posture but don't vocalise. All players take turns to vocalise. Order of soloists is un-rehearsed and improvised in performance.

M: like version L, one player models posture and vocalises from one photo, the rest of the group models a posture from the first player (without seeing the model photo). All vocalise at the same time.

N: A player has an assistant that helps in achieving the precise replica of the photograph. This can be by giving oral instructions, manipulating the player's body or both. Make this relationship clear and open to the audience. In fact the oral instructions could be coming from the audience.

Other versions and combinations not presented in this score are possible.
Group makes group suggestions and group decisions.

34. Hanging Threads

for a group of players with pitch sustaining instruments

This piece is a proposal for structured improvisation. The group, as a group, should imagine and improvise other structures.

Skills Development Activities

Making Music
Synchronicity and Empathy

Situation

Rehearsal and Performance Situations

Duration

Group Decision (ends when it ends)

Modularity

Stand-alone only

Script

Without a conductor or any cueing mechanisms, the whole group starts a chord (any notes) exactly at the same time, and sustains it. While the chord is sounding each player is free to change to another note whenever they want, or to hold their note throughout each chord. The result should be a constantly changing chord. The group should allow each new harmony to settle, each player listening to each new harmony before deciding to themselves change to a new note.

The group needs to synchronise the end of each chord - without any external or physical cues - so that all players end their notes exactly at the same time, apart from one single note played by one single musician, linking over to the next chord (not-pre-determined). Repeat an undetermined amount of times always very quiet, always with one different player providing the sustaining linking note between consecutive chords.

End when it ends.

Variations

A: Simpler version: long silence between each chord, no held note linking chords.
B: Simpler still: though all players start each chord simultaneously, they end their note in their own time, not simultaneously. Each chord disintegrates, rather than stopping.
C: Change dynamics all together, as a group, without pre-arrangements.

35. The Shock of the New

for a group of players with pitch sustaining, uniform sounding instruments, with a clear, well defined attack, such as wind instruments.

Skills Development Activities
> Making Music
> Synchronicity and Empathy

Situation
> Rehearsal and Performance Situations

Duration
> Group Decision (ends when it ends)

Modularity
> Stand-alone only

Script

Without a conductor or any cueing mechanisms, the group starts a long chord (any notes, not pre-agreed) exactly at the same time.
At some point, change all notes together to a new, long chord.
Stop simultaneously. [tip: listen to each other's breathing]
Dynamics are also matched between all players, but by no means uniform: one chord can start very quiet, grow to moderately loud and end very quiet, while changing notes simultaneously two, three, four times, without pre-arranging dynamic shapes.
All long chords.
Repeat many times, always differently.

Variation

In preparation use your voices instead of instruments.

Tips

You must all see each other clearly, and radiate clear physical signs to each other. Each person must be simultaneously ready to offer a sign for action (start, stop, crescendo, decrescendo…) and equally ready to receive and act on a sign from another person. This is better done with your whole body and face, breath and posture, not just with your instrument.

Conducting

for a group of players

Skills Development Activities
Body/sound gesture
Making Music
Synchronicity and Empathy
Body Score

Situation
Rehearsal and Performance Situations

Duration
Medium

Modularity
Stand-alone only

Script
In this piece, players can alternate between playing music on any instrument and conducting any of the other musicians.
When playing music, players follow the gestures of anyone conducting. Players may also choose periods when they don't play or conduct, and just watch the others. Any number of conductors at the same time allowed.
When **playing music**, players choose to follow the gestures of one of the conductors presently conducting, and are free to change conductor at any time. If no one is conducting, then no one plays. Follow your present conductor with your body and with your instrument, as well as with the music you are playing.
When **playing music**, the musical material is initially reduced to one pitch, played with a regular pulse (macrobeats), taken from a conductor, but other musical materials can be later introduced, responding to context and situation.

Some other possible variations:
A: Microtonal deviations over a pulse are worth trying.
B: Try playing long sustained notes, and not a pulse, perhaps putting emphasis on the parameter of dynamics and timbre.
C: Players can change to a new pitch anytime, even at every pulse, thus creating a melody.
D: Equally, the players can play other rhythm patters (microbeats, divisions, divisions elongations, ties, upbeats, meter changes) but these changes should somehow be a consequence of the conductor's gestures.
E: Instead of a repeated note, play a fragment of a piece of music you know and allow the conductor to conduct you.
F: All versions above (and others) can be performed in sequence, but the whole group takes such decisions together, after rehearsals and experimentation.

Some considerations on the parameters of music
When **conducting**, players should make the following decisions in advance and while conducting, regarding performing parameters:

- tempo (macrobeats):
        - what is the tempo?
        - what is the level of clarity in macrobeat gesture? (think of an effort scale for your gestures)
- meter (microbeats): clarity of gesture as above?
- articulation (start and ends of notes): the durations of each note; clarity of gesture
- dynamic pattern: Clarity of gesture?
- emotional clues in gesture and facial expression. Explore a full effort scale.

A note on effort scales:

When conducting, players should experiment with a full effort scale for each parameter, from 'no effort' to 'full effort'. For instance when considering the parameter of tempo, a conductor may make a correspondence between low effort and slow tempo, and between high effort and fast tempo; also the correspondence could be between low effort and lack of clarity in tempo marking, with flowing movements; and high effort could correspond to very clear tempo markings, perhaps with sharp and quick hand gestures or even heavily marching on the spot. Imagine your own effort scales for each parameter and in improvisation navigate the extense of that effort scale.

When playing music players should work with their chosen conductor, not against them, in playing music and in moving in a way that corresponds with clarity to the way the conductor is moving. Allow the conductor to lead you and follow them fully. If you cant follow your conductor any further, stop playing for a while.

Start of the piece:

At the start of the piece all players should be able to see each other, so they all conduct and be conducted, but throughout a performance they can move around. Piece starts when someone decides to conduct the others. It ends when no one wants to conduct anymore. Audience members may be invited to conduct or play.

Rehearsal suggestions:

A suggested rehearsal schedule:
1. Physical warm ups
2. Work through Laban weight/flow gesture types. Group games: take turns to conduct with categories of Laban gestures.
3. Rehearse one conductor at a time, so all take a few turns conducting
4. All conduct whole group
5. All conduct one, who can choose any conductor. Conductors compete for the attention of the single player. Take turns being the single player.
6. One conducts, one plays. Take turns.
7. Duets, trios, quartets, different combinations of instruments and people

Physical engagement (embodiment) and its connection to making and experiencing music is at the core of the concerns addressed in this piece. It is important that the players are prepared and supported (through training and rehearsal) in working with full body and emotional presence. Though conductors need to consider the parametric-effort variants described above, the aim is for holistic vigilant communication with your group of musicians and the audience. Rehearse so you can build up a personal movement vocabulary of parametric variants until you can improvise with several parameters at the same time. Without interference, observe the *expression* (outwardly, visible) and the *impression* (inwards, invisible) your presence carries at all times, and the music it triggers.

37. Unpacking II

for two players, one playing an instrument the other improvising a spoken score.

Skills Development Activities
Mental processes
Body/sound gestures
Making Music
Spoken Score

Situation
Rehearsal and Performance Situations

Duration
Short

Modularity
Can be played on its own or Symbiotically combined with other pieces

Script
The facilitator gives player oral instructions, a spoken score. Player follows facilitator's oral instructions.
The aim of the facilitator is to guide the player in performing the following score.

The facilitator asks the player to come to the performance area (a stage, a warehouse, a street, a field…), unpack and assemble his instrument with the utmost delicateness.
Ask the player to move slowly, showing the audience by the way he moves, the intense fragility of his instrument.
Divert the player's attention to the tactile connection with the instrument.
Ask the player to prepare and play a piece of music they know, improvise or just play one single very long sustained tone.
Ask the player to audiate the sound they just played.
Ask the player to clean and pack their instrument in the same way they unpacked it earlier, perhaps even slower than before.
Ask the player to leave the performance area.

38. Mirrors I – One-way Conversations

for two or more players

Skills Development Activities
Body/sound gesture
Making Music
Synchronicity and Empathy
Body Score

Situation
Rehearsal and Performance Situations

Duration
Short

Modularity
Can be played on its own or Symbiotically combined with other pieces

Script
Copy all actions – sonic, musical and gestural events – made by another player (the lead player) with a constant time delay. The lead player may be improvising or playing a known piece.
Copy not only the musical and sonic content, but the physical and facial expressions as well.
When copying the model's music, players should try as much as possible to play the same letter-name pitch as the model. The player being the model should help the other players find their pitch. After that, players should be able to audiate the model's music and play it, with the potential for inaccuracies, but always trying to play the same gesture with the correct notes.

Variations
A: the time delay is not constant: the canon speeds up and slows down.
B: at a given signal the roles revert: lead player and canon-follower swap roles.
C: at a given signal, both players are leads and followers simultaneously
D: A daisy-chain of musicians copying each other with a constant or variable delay, swapping and sharing roles, as variations A to C above.

Practice this game over a period of time. It is not easy. Add an element at a time: to start with copy only musical events, only facial expressions, only body movements and moods. Later on, combine music/sound with facial expressions, music/sound with body moods, and so on.

39. Mirrors II – The Rules of Attraction

for a group of players

Skills Development Activities
Body/sound gesture
Making Music
Synchronicity and Empathy
Body Score

Situation
Rehearsal and Performance Situations

Duration
Short

Modularity
Can be played on its own or Simultaneously combined with other pieces; Symbiotically (player plays several pieces at the same time)

Script
1. In a group: all players replicate the actions, later actions and music, of another player – the 'model' (Piece 2 could be used to choose which player will be the first model).
2. At any point in the piece, any player can choose to stop following the model and make his or her own gestures. When that happens, the rest of the group must now elect which of the two is their 'model' and, as a group, copy his/her actions instead. The rejected model then relinquishes that role and copies the elected model. Again, at any point another player can stop following and become a new model. Etc.

All players in the group must be the model at least once.

When copying the model's music, players should try as much as possible to play the same letter-name pitch as the model. The player being the model should help the other players find their pitch. After that, players should be able to audiate the model's music and play it, with the potential for inaccuracies, but always trying to play the same gesture, and with the correct notes.

Variations
Try different sized groups, or several simultaneous and independent groups of players.

40. Mirrors III – Extendable Mirrors

for two players, later in a larger group

Skills Development Activities
Body/sound gesture
Making Music
Synchronicity and Empathy
Body Score

Situation
Rehearsal and Performance Situations

Duration
Short

Modularity
Stand-alone only

Script
In alternation, one player replicates another player's short physical gestures- later musical (vocal, then instrumental) – but adding a new small gesture to it. The first player then replicates the new whole gesture and adds yet another small action. Continue in the same way, in close alternation

Variations
A: Together with the first pair, a group of players standing in a circle, one pair at a time, taking turns to perform their gestures to the other.
B: Another group version could see all players forming pairs at the same time and changing partners at each newly extended gesture.

When copying the model's music, each player should try as much as possible to play the same letter-name pitches as the model. The player being the model should help the other players find their pitch. After that, players should be able to audiate the model's music and play it, with the potential for inaccuracies, but always trying to play the same gesture with the correct notes.

41. Mirrors IV – Adult Conversations

for two or more players

Skills Development Activities
Body/sound gesture
Making Music
Synchronicity and Empathy
Body Score

Situation
Rehearsal and Performance Situations

Duration
Short

Modularity
Stand-alone only

Script
As in Piece 40, one player is 'the model' (first physical gesture only, later musical gesture plus physical gesture), playing repeated gestures, but in this piece, other players don't replicate the 'model's' actions, but change their own actions according to any subtle changes or repetitions in the model's actions. Follow the model without necessarily replicating his/her complete actions, rather selecting one or more subtle aspects of the model's gesture. Notice that in this piece players *follow,* rather than strictly *copy* the model player.
The player playing 'the model' helps other players by making subtle, controlled but noticeable changes to a repetitive action, avoiding lots of sudden changes.
In this piece, the role of 'the model' can be stolen like in Piece 40, but it can also be voluntarily given, or passed on, from the present model to any other player.

All players must be 'the model' at least once.

When copying the model's music, players should try as much as possible to play the same letter-name pitch as the model. The player being the model should help the other players find their pitch. After that, players should be able to audiate the model's music and play it, with the potential for inaccuracies, but always trying to play the same gesture with the correct notes.

42. Mirrors V – Some Models of Social Engagement

for a group of players

Skills Development Activities
>Body/sound gesture
>Making Music
>Synchronicity and Empathy
>Body Score

Situation
>Rehearsal and Performance Situations

Duration
>Short

Modularity
>Stand-alone only

Script

As in Piece 41, one player in turn takes on the role of 'the model', and the other players in the group *follow* (rather than *copy*). In this piece, the model-player should make sudden and unexpected changes to the repeated gesture.

All other rules from pieces 40-41 can be used.

for one player

Skills Development Activities
Mental processes

Situation
Private Situation, then Rehearsal and Performance situations

Modularity
Can be played on its own and Symbiotically or Simultaneously combined with other pieces

Script

First Step: Preparation
In your mind, recall an experience you once had. Recall everything that has happened to you then, in as much detail as you can, not only the facts of what happened but also how you **felt** and **reacted**.
As you recall you chosen experience, make yourself aware of your mental processes (how do you do 'remembering'?); separate in your mind the experience you are recalling (the past) and the experience of recalling it (the present) – being aware of being aware.

Practice
Play this mental exercise many times on your own, whenever you can, choosing different past experiences.

Second Step: Development
Now, when undergoing an experience (any daily event, or a special event in your life - for instance, a performance – make yourself aware not only of the experience itself – all the factual details, how you are responding emotionally and physically – but try, at the same time, to focus your awareness on how you may recall this present experience later on, in the future. Like before, try to be aware of the experience of experiencing.

Practice
Practice keeping these three *minds*: the *mind* that considers an experience, the *mind* that considers how the experience is being experienced, and the *mind* that considers how the experience will be remembered. You are now working in the past, in the present and in the future. Fluctuate between the three with or without interference from your will.

Third Step: Application
Play music (on stage or in private) while considering your experience in the way detailed on the second step. Which of the three *minds* do you find more appropriate for each present moment?
If you wish, discuss your individual work amongst the group.

44. The Possibility of Transmutation of Matter

Audiation, movement, music

for one player

Skills Development Activities
Body/sound gesture
Making Music

Situations
Rehearsal and Performance Situations

Duration
Short

Modularity
Stand-alone only

Script
Each player chooses <u>in their mind</u> an instrument that they do not play.
Standing, prepare - in your mind and with your body - to play your imaginary instrument.
Take your time to imagine/audiate <u>the sound</u> you would make if you could play it, and <u>the movements</u> you would have to make in order to produce those sounds.
Now mime playing those sounds, while audiating them clearly in your mind (your thinking voice).
Improvise in audiation, engaging your body as you mime the improvisation.
At the end of your audiated improvisation take your real instrument.
Audiate another (or the same) music, adapting your posture and body to your real instrument.
Improvise in the same way, audiating sound and movement while you improvise, engaging your body, this time making music rather than just audiating it. The sound you make is led by the sounds you are audiating. Hold gratitude in your mind for the sounds you are making.
Place all your focus on the audiation, your body and the sounds you are making as if you are witnessing someone else's performance, from the outside of you.
Find an ending. It ends when it ends.

45. News Room

One Story for Six

for six players and instruments

Skills Development Activities
Making Music
Synchronicity and Empathy
Story Telling

Situation
Performance Situation

Duration
Medium

Modularity
Stand-alone only

Script
Addressing the audience, one player improvises a story that is personally meaningful to them, using the third person, singular (He or She). It can be prepared, but never scripted.
When finished a Second player re-tells the same story (not verbatim, adding and removing details or clarifications where needed), but now in the second person, singular (You).
Third player re-tells the second player's story (not the first player's story), again adding or removing aspects but now in the first person, singular (I).
Forth player again re-tells the third player's story in the same way, but now in the first person, plural (We).
Fifth player, re-tells the last story in the second person plural. If performed by English speaking players, this can be omitted or second person plural clarified, so it's not understood to be address to a singular 'You'.
Sixth player re-tells the fourth player's story, but in the third person plural (they).
When re-telling the story, don't un-say what has been said, don't disagree with the previous players, in fact ignore them altogether while you are talking, and focus your attention on the eyes of the audience.

While each player is telling/re-telling the story, the remaining musicians improvise an accompaniment of sounds and gestures, without distracting from the person talking.

Variation
It can be performed by a trio, each player taking two non-consecutive turns at telling/re-telling the story.

46. Aunt and Uncle Agony

for two or more players

Skills Development Activities
Making Music
Synchronicity and Empathy
Story Telling

Situation
Rehearsal and Performance Situations

Duration
Group Decision (end when it ends)

Modularity
Stand-alone only

Script

In this game a player describes and assigns personal memories of events (true or not) to musical fragments. Musical fragments may have varying lengths and different musical characteristics; may be improvised or taken form the player's repertoire.

1. One player plays a sonic event or musical phrase, any phrase, any length, with a clear ending.
2. A second player speaks and completes the following phrase (or similar, in vernacular or local language):
                    "This is about_____"
3. The first player (or a third one, if played by a larger group) plays the same or a different musical phrase. The second player, (or the first, or fourth player…) completes the sentence:
                    "This one is about_____"

It should not be clear if the spoken sentence refers to what has just been played, or to what is about to be played next.

Commentary

This piece posits the possibility of transmutation of human values and meanings into sonic/musical events; that one cognitive object (a sonic structure for instance) may be an analogy of another (a story); that one thing can *reveal* in another something otherwise concealed. This *revelation* can be pushed into music through the spoken words, but equally a second type of '*revelation*' can be pushed into the words through the performance of music, through the presence and actions of the musician.

for one player with a pitched, sound sustaining instrument(s)

Skills Development Activities
       Mental processes
       Making Music
       Story Telling

Situation
       Rehearsal and Performance Situations

Duration
       Medium

Modularity
       Stand-alone only

Script
Present yourself on the stage; look intently at each person in the audience.
Take your time. No score (memorise your actions), no music stand, no microphone stands between you and the audience. The stage is empty, uncluttered.
Make sure the audience is lit enough for you to see them clearly. *(This paragraph applies to most pieces in this collection).* Perform Introduction/Conclusion without a break.

Introduction
First, take your instrument.
Audiate, then play one very long note, focusing your attention on the whole life of the tone: its beginning, its existence, its ending.
Keep eye contact with the audience.

The same note again, now slightly differently inflected.

Continue evolving one long note, in a subtle but noticeable way, until you have played seven notes, all similar, and all different, the similarities being bigger than the differences.

Sit, and allow yourself a long rest.

Recall in audiation all seven notes you have just played; take your time to recall and record the similarities and the differences between all seven notes.

On the same or another sustaining instrument try to repeat as closely as possible the seven long notes you played earlier, in particular the subtle inflections, long pauses in between each note.

Focus your attention on the differences between the seven long notes, without loosing the similarities – kinship.

Conclusion - a story
Secondly, introduce, and then tell a story, true or false that is meaningful to you, keeping eye contact with each person in the audience.

Don't script this speech in advance. You can plan what you are going to talk about but let the tone be fresh. For instance: a story of to-day, something you witnessed in the place where you are performing, or an old story with yourself in it, like a film you watched a long time ago.

Anything is valid, as long as it is to do with you, and is veritable and realistic (but not necessarily true) – avoid fantasies or fables, unless they form part of a bigger, realistic, plot.

While you tell your story, intersperse with your speech the seven long notes from the Introduction, in approximately the same way. Use the same or a third sustaining instrument.

Speak clearly.

Immediately follow this with another piece or song, played by heart.

48. Tall Tales

for two, three or four players

Skills Development Activities
> Making Music
> Synchronicity and Empathy
> Story Telling

Situation
> Rehearsal and Performance Situations

Duration
> Medium

Modularity
> Stand-alone only

Script

While one standing musician improvises a story (no script, not from memory, not acted), which can be true or invented, but somehow relevant to the person telling it, the other person (if it is a duet), or at least one other person (if it is a trio or quartet, etc) improvises a soundscape using any sound producing objects or instruments – All sound producing objects and instruments are available to all musicians at all times – swapping and stealing instruments is ok, as long as it does not distract from the story being told.

The soundscape produced may or may not be related to the story being told, but it should not overpower it. Soundscapes can be very sparse or very full, very still or quickly changing, loud or quiet, continuous or interrupted, and so on.

When the storyteller finishes the story, another musician assumes that role, until all have had at least one opportunity to tell a tale.

49. Howling Stories

for a group of players and wind instruments

Skills Development Activities
Making Music
Effort Scales
Synchronicity and Empathy
Story Telling

Situation
Rehearsal and Performance Situations

Duration
Group Decision (ends when it ends)

Modularity
Stand-alone only

Script
All players: play a high note, any note, as loud as you can, as long as you can, until you run out of breath, your physical effort visible.

Breath in as much as you can. Repeat same or other note, always high, always loud, as long as you can, to the absolute limit of your physical effort.

One player (or several) improvise/s a story, any story, trying to be heard over the other players' loud music.

When the storyteller finishes the story, another musician may assume that role. All players have an opportunity to tell a tale.

for two players

Skills Development Activities
        Gesture and the meaningful body
        Making Music
        Synchronicity and Empathy
        Spoken Score
        Story Telling

Situation
        Rehearsal and Performance Situations

Duration
        Short to Medium

Modularity
        Has to be combined with other pieces and cannot exist on its own.

Script
Player 1 – Play a piece of music, any piece
Player 2 – At the end criticise player 1 in any way you can. The criticisms are well founded and not. Real and not. Relevant and not. Constructive and not. Address the audience as well as the player.
1 – Play again, responding to the criticism as much you can.
2 – Criticise again, more unfounded, more irrelevant, and more negative.
1 – Play again
2 - Criticise again, this time while 1 is playing, interrupting, interfering, disturbing: a duet. Don't act. Be a *person* rather than a *persona*.
Find a happy ending.

51. Prometheus at Work, or The Touch of Midas

for one or more soloists with instruments and 2-4 other players per soloist

Skills Development Activities
Gesture and the meaningful body
Body/sound gesturing
Making Music
Synchronicity and Empathy
Spoken Score
Group Devising

Situation
Rehearsal and Performance Situations

Duration
Short to Medium

Modularity
Stand-alone only

Script
Several versions of this piece are possible [A to J], and are explained below. A combination of some or all versions is possible (sequentially and/or simultaneously).

A: One Soloist and 2-4 Manipulators
Two to four people: the manipulator or manipulators (M.) manipulate the body of one soloist (S.) to play their instrument.
Each M. operates with their hands, on a single point of S.'s body (for instance, lift and lower the left forearm, a finger, the ribcage (for breath), part of their face, etc.
No acting: M.'s can talk to each other, to S. and to the audience to insure S. stays safe; equally S. can talk to the M.'s or to the audience to stay safe.

Variations
B: Several Soloists and **one** Manipulator
One M. manipulates the whole body of a group of S.'s. Through direct manipulation of the S.'s body, cyclical movements [kinaesthetic loops] are initiated that may or may not produce sound. Once a kinaesthetic loop is initiated, S. continues it until stopped or manipulated again by M.
M. moves from one S. to another creating a web of repeating movements and sound patterns. M. makes changes, starts and stops musicians.

C: **sequentially** combine A and B
Anyone can be an M. or an S.: M.'s can become S. if another M. tries to manipulate them. Equally a S. may choose at any point to manipulate other musicians, becoming a M. At one given time, you are either an M. or and S.

D: Like C, but **simultaneously** combine A and B
Anyone can be an S and M at the same time, manipulating and being manipulated simultaneously.

E: M.'s can manipulate other M.'s that are manipulating an S.

F: M.'s (and S.'s) are controlled not by hands-on manipulation but by an
        improvised verbal (aural) score, coming from the voice of an off-scene
        Director (D), or from the audience.
        D.'s instructions should refer to moving isolated parts of the body and face
        (see v. A). D. addresses one S. at a time.

H: All S.'s follow D.'s spoken score, all making the same movements at the same
        time, regardless of the instrument they are playing, regardless of whether the
        movements they are making produces a sound or not.
        S.'s can swap instruments to take advantage of D.'s spoken score.
        The instructions in D.'s improvised Spoken score should limit themselves to
        precise individual movements of the body for instance, 'lift your right arm
        above your head'; 'breath out as much as you can'; ' smile'.), rather than
        requesting the product of movements. For instance, 'play a loud short middle
        C' is not an appropriate instruction to include in the spoken score because it
        does not focus on precise movements.

G: One chosen Soloist – the Model (SX) – follows a spoken score from D.'s
        voice.
        The other S.'s, without hearing D.'s instructions [they can all have white noise
        on headphones], copy the **movements** of SX on their own instruments, which
        they can't hear.

I: Any S.can choose to be a D. If there is more than one D. at the same time, all
        remaining S. obey all Ds.' Spoken score as well as they can, as soon as they
        can.

J: Another possibility to add to A-I: Manipulators and Directors can ask Soloists
        to talk [answer questions, have a chat, sing, tell a story.]

52. To Interrupt

for a group of players

Skills Development Activities
>Making Music
>Synchronicity and Empathy
>Story Telling

Situation
>Rehearsal and Performance Situations

Duration
>Group Decision (end when it ends)

Modularity
>Stand-alone only

Script

In this piece, each player takes a turn in telling the audience an unprepared story. The remaining players freely improvise a musical accompaniment to each of the stories. The players can interrupt the storyteller to tell their own story. The interrupted storyteller cedes his turn to the new storyteller.
There should only be one person talking at a time, but there can be any number of musicians playing at any time (from zero to all).
An interrupted player can interrupt again later on, in order to complete an unfinished story or to start a new one.
If a story is finished before being interrupted, the accompanying music (if there is any) can continue. Another player should at some point initiate (or resume) a new story. All players must tell at least **one** complete story.
The piece ends when all the players have told at least one story and no one else wants to talk or play. If playing music ends the piece, find a musical end together.

Music

Have all your instruments ready to play. All instruments are shared between all players, and should be available to all at all times. Musicians swap, borrow, share instruments throughout, even if you can't play it.
Throughout the piece there are five possible situations:
1- One player talks, all others (or some others) improvise an accompaniment;
2- All (or some) improvise music (no one talks);
3- One musician improvises alone; all others rest silent (a solo).
4- One player talks alone, all others silent (a speech).
5- Silence.
Changing from one of the above situations to another can happen abruptly, or through a very slow progression from one situation to another, (or anything in between). The order of situations should not be predetermined, but improvised. Equally, the order and moment when each musician interrupts to tell their story is improvised. The group should endeavour to visit all possible situations above at least once. The group improvises group decisions. Choices are made individually and independently (without a conductor/director).

The Stories

Any story will do: the story of your life, a book you read, your journey today, though it is important that you tell a story that is **meaningful** to you, even if it's not a true story. The story can be thought of in advance, but not scripted or overly prepared, and not shared with the other musicians; or it can be completely improvised. Each performance of the piece should bring up new and unexpected stories.
The continuum that exists between the spoken word, non-verbal phonation and singing can be explored.
Beware: if a story is not interesting to listen, to watch, to hear, or to play music to, you will soon be interrupted by another player.
While telling a story, a player can direct/conduct/request simple musical behaviours from the accompanying player ('louder', 'quieter', 'keep playing', 'stop', etc.), using gestures or verbal instructions.
A talker can stop talking of its own volition, without being interrupted, either because the end of story was reached, or any other reason. Any other player can then take on the story telling role with a new story or to continue a previously unfinished story. Periods of no talking and just music, or complete silence are welcomed.
While improvising an accompaniment to the story, the playing musicians can try to be physically and emotionally connected with the story being told, but there is no need to mime.

Individual actions

At all moments in the piece, individuals need to consider the following choices, and how advantageous they could be for the group:
You can **start** or **stop** an action (talking or playing music);
     -An action can be a **copy/ loop/ echo/ imitation/ variation** of an action /music performed by another or by the self, (including echoing in your musical instrument the prosodic patterns of the story teller's voice); Variations happen on an effort scale – **more** or **less** of *something.*
     -An action can be **strongly contrasting** with another action /music performed by another or by the self.
The three choices can be thus summarized:
          1) repeat something;
          2) do something different;
          3) don't do anything.
When interrupting be aware that your interruption will be either relevant or irrelevant to the previous story; you will **maintain** or **change** the mood and the pace of the previous story (sad/funny; calm/restless; slow/ fast; etc.). Maintaining or changing are both welcome.

Rehearsals

In rehearsals, the group can explore all possible types of accompaniment - all playing together, Solos, Concerto (solo with accompaniment), Duets, Trios, Duet with Accompaniment, Trio with accompaniment, Concertinos (two duets, two trios, etc), one at a time, as separate movements and in various combinations, adding the story telling/ interruptions game afterwards, prior to rehearsing how to change from one type of situation to another. In performance, the audience may be invited to stand and improvise their own stories, while the whole ensemble improvises a soundtrack for their story.

Variation

The audience can be invited to improvise stories as well, while the players improvise a musical accompaniment.

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53. Breath and Breathlessness

for eight or more players, singing

Skills Development Activities
>Eyes and the gaze
>Making Music
>Synchronicity and Empathy
>The Voice

Situation
>Rehearsal and Performance Situations

Duration
>Long (over 30 minutes)
>Group Decision (end when it ends)

Modularity
>Stand-alone only

Script
1. All singers from a circle around a sitting audience, so they can keep eye contact with each other.
2. Each singer prepares to sing by audiating a pitch and inhaling and exhaling full breaths.
3. All singers sing and hold their pitch, *starting at exactly the same time*, without a conductor or other cues, without any hand signs or head movements; take your time to observe each other's breath and decide, as a group, when you should all start singing together.
4. The resulting chord is unprepared as far as pitch content is concerned, though it should be quiet (humming, mouth closed) for the duration of the chord.
5. Each singer holds their pitch as long as their breath allows them. The end of each note will happen at different moments, some singers holding their note longer than others. When all singers eventually end their notes and the chord 'vanishes', allow a long silence, during which each singer should again audiate their chosen note, as well as the chord the group has just sung.
6. Repeat, singing the same note (though you can occasionally change to a different note), until the end of the piece.
7. MOVEMENT: The group decides if singers should find a new position in the circle at each chord (var. D), or when choosing to change note, and how those movements in the room should be made. Other rules regarding movement in the room can be imagined (for the players and perhaps the audience as well).
8. DYNAMICS: At each repetition, each singer can choose to change dynamics for each note, but they should usually maintain the same loudness for the full duration of each held note. That is, if you start a note loudly, end it loudly.)

Variations
>A: DYNAMICS: Note dynamics can vary during a held note (crescendo and decrescendo)

- Equally, at each repetition (but not during a held note), each singer can freely choose to change:
  - The phoneme used to sing, but avoiding singing words. Hold the notes on a vowel (don't use fricatives or sibilants on the held part of the note)
  - The voice quality used to sing each note;
  - The relative intensity of overtones;
  - Position in the circle
- What not to do: Avoid changing note (and dynamics, phoneme, position in the circle) at each new chord but repeat it a few times before you make any change. When you do make a change, change one parameter at a time - that is to say, don't change pitch, dynamics, etc., at the same time.

B: Phoneme can change slowly during a held note, overtones becoming an interest.

C: GLISSANDOS: singers have to sing two glissandos: an individual glissando and a group glissando:
  - INDIVIDUAL GLISSANDOS: At any point in the duration of the piece (but not in the first 3-5 minutes), any singer may choose to sing one slow glissando instead of a sustained pitch. The glissando note should move in one direction only (higher *or* lower frequency, not higher *and* lower), but it should last a full exhalation, starting at the onset of the note and continuing to glide until the end of a full breath. If the glissando is too fast singers may find that they run out of voice before they run out of breath. Don't let this happen. Pace the speed of the glissando.
    - Each singer can sing one glissando note only in one performance. Do not decide in advance when the glissandos will be performed but surprise each other. Two or more singers may find themselves singing their glissando note in the same chord.
    - All singers should sing one glissando note in one performance. The piece should not end until all singers have sung their glissando.
    - The group should aim to spread the glissando events throughout the piece. Avoid singing glissando notes in the first few minutes of the piece. The glissandos are special events and should be saved up.
  - GROUP GLISSANDOS: Before the performance, and after making themselves familiar with the performance space and its acoustic scene, the group, as a group decides on a pre-determined event-trigger which has to be external to the group – the event-trigger could be an event in the audience, or just outside the performance space. – for instance, an event-trigger could be a plane going past, or say the third time an audience member coughs. Imagine other event-triggers.
  - When, and if, the agreed event-trigger happens it signals the whole group that in the next chord only, all singers should sing a glissando note as suggested above, all together. Some singers will choose to glide upwards while others will choose to glide downwards.
  - The piece ends after 20-40 minutes, by the group making a group decision, through eye contact and body communication.

D: Singing into a hole (Synchronicity): Approximately half-way through the piece (!), and without using stopwatches, etc., all singers, together sing their next note into a hollow object, any hollow object, causing an abrupt change to the sound of the voices. Continue singing into singing into your hollow object for 2-3 minutes, then put your object away and continue as before until the end of the piece.

- The hollow objects are chosen individually by the singers. If each singer brings at least one object to share with the group there should be a variety of resonant objects to choose from.
- The objects should be evenly placed in the circle, so that each singer can always reach at least one object when the time comes. If a singer decides to move to a new location don't carry the hollow object but make sure your new position is near enough another hollow object in the circle so you can grab it and sing into it if the group, as a group chooses to start singing into their objects at the next chord.

A few considerations for rehearsing and performing this piece:
- in order to always start each chord at exactly the same time each singer needs to maintain eye contact with all the others and be constantly aware of the others' breathing patterns, and your own (awareness of other in self).
- In order to respond to the external event-trigger each singer needs to be constantly aware of events in the room and outside it, and be prepared to respond to the event-trigger if and when it happens (awareness of place).
- For Var. C: in order to be able to use the resonant object at the same time as everyone else each singer needs to be aware of the passing of time, and of the time not yet passed, so as to be ready to sing into their object half way through the piece without using a clock or a conductor (awareness of time).
- For Var. D: in order to be able to move in the circle to a new position near a resonant object, each singer needs to know where the objects are, and where other singers are positioned or likely to move to, so that they avoid moving to a new position where no resonant objects are free and available (awareness of movement).

54. The Perception of Time

for one player

Hold your breath.

for a player or a group of players and their audience

Skills Development Activities
  Mental processes
  Eyes and the gaze
  Making music
  Synchronicity and Empathy
  Group Devising

Situation
  Performance Situation only

Duration
  Medium to Long or as an Installation (on-going action)

Modularity
  Can be played on its own or symbiotically combined with other pieces

Script
The suggestions for action in this score can be performed individually or in group; simultaneously or in sequence.

Each player can choose to perform one piece, several pieces in sequence, or several pieces simultaneously. Once a player has explored the reality of performing their piece to an audience, they can combine the performance of these pieces with any other performative action (theatrical, musical, culinary, etc.) that allows direct eye contact to be made with the audience. Be aware that some actions can by their nature restrict eye contact (playing on a large church organ, an upright piano, or performing meticulous hand actions like cutting vegetables while playing the trombone).
The audience must be clearly visible to you, and you to the audience.
Stand near the audience. Choose one person in the audience and make eye contact. If they do not wish to engage eye contact with you do not insist; move to the next person and come back to them at later time.
While you are engaging in eye contact with person start to follow the thought-path, or emotion-path described in each card below. Let whatever feelings you have surface to your own facial and bodily expression, while at the same time absorbing and resonating the other person's expressions: a complex two way interaction. Explore varying levels of body effort while you play and perform your action. It is important that you try to keep contact and empathic engagement with the other person, rather than simply following the thought-path in your own head: the thought-paths are not to be seen as *meditations* but rather as *MEDIATIONS* (the focus of this piece is not on you, or on your thoughts, but rather on the subtle physical (exterior) manifestations that you and the other person share with each other and that may (perhaps) reveal something of the complex web of thoughts and feelings between the two.

When you are engaging in eye contact with another person, try to keep your own thoughts away from words that may describe your feelings and emotions: words are too blunt for this exercise and may not be helpful.

If you feel that there is a degree of, say, happiness, or sadness, humour, etc., developing between and the other person don't limit yourself and your feeling to your known vocabulary of you known languages that may describe the emotions you are sharing only marginally.

The words in the score are only starting points for emotional engagement: your challenge is to let your own emotional engagement (entangled with the other person's) lead the way.

When you feel that you have completed a full emotional journey with the person you are looking at, make sure you deliver them safely, say goodbye with your eyes (no words, no waving) and move on to the next person.

Each player may predetermine the order in which they will engage with the audience, or not, but make sure you try to engage every single person in the audience. Don't leave anyone out.

Players can become the audience during the performance, though unprepared members of the audience should not switch to being players.

If performing the piece as an ensemble piece, the group should meet as equals to decide a model for interaction with the audience: do you all follow the same order, starting on person A and following one by one until you all get to the last person (like a canon)? Or do you each take a section of the seated audience? But if the audience is free to move? If so how do you know if a person has already been engaged? Perhaps each player can choose a defining feature in the audience: age, gender, clothes, etc. Will keep these choices secret from the other players? You may not find a solution that pleases you all, or that guarantees that all members of the audience will be engaged in the gaze. Do not use democratic models to make decisions (no votes, no dictatorship of the majority, no mob rule), but rather through consensus.

Thought-path cards

Copy each sentence onto separate cards and distribute one card per player.

think of your earliest memory. imagine the other was also there with you, both unaware of your shared past. without words, try to reminisce with the other.	imagine the other killing.	imagine the other as a very old person. if the other is a very old person, imagine the other as a very young person.
imagine the other's untimely death.	try to make the other person cry, then laugh.	try to make the other smile, then cry.
imagine the other as a helpless baby.	imagine the other person is very, very ill, but does not yet know it.	imagine that the other knows that secret you have always kept. you do not have to hide it any longer.
imagine the secrets the other is hiding from you.	imagine the person whose eyes you are now looking into is your mother or father.	imagine the person whose eyes you are now looking into is your unknown/unborn child.

imagine the person whose eyes you are now looking into is your yet unborn great-great-grandchild.	trace the features on the person's face with your gaze, methodically, patiently, starting and ending at the eyes.	imagine yourself very, very close to the other person, smelling, kissing, tasting, licking. (no farcical or manufactured eroticism, unless its truthful and unavoidable)
imagine the other has not yet recovered from their first love, first broken heart.	imagine the other has lost a child.	imagine the other defecating.
imagine the other having furious sex.	follow this emotion-path, as much as the other person is willing to accompany you, with inevitable detours: nothing visible → hidden sadness → hidden anger → hidden joy → nothing visible	imagine the other being violently murdered.
imagine the other torturing.	imagine yourself being tortured by the other.	imagine the other peacefully dying.

56. Group Walk

for a group of players

Skills Development Activities
>   Making Music
>   Group Devising

Situation
>   Performance Situation only

Duration
>   Installation (on-going action)
>   Group Decision (ends when it ends)

Modularity
>   Has to be combined with other pieces and can not exist on its own

Script

Go for a walk, a long circular walk and take your audience with you.
The path of your walk may be planned or improvised.

Along the way perform pieces of music, twice the amount of pieces as the number of players (for instance, five players play ten pieces).
Performances during the walk may be planned or spontaneous.
The pieces played may be completely improvised, or be chosen and rehearsed beforehand.
Any pieces from this book can be used.
Performances can be solos or ensemble pieces.

Invite your audience to play as well: with you, alone, with each other.

Which instruments will you take on the walk? Can you store your instruments along the path of your walk in advance, waiting for you and the group to get to them and play them?

How will you walk? Do you maintain your pace throughout? Do you change pace? (Cf. Piece 25, *Kinhin*).

Adapt the name of the event according to the circumstances of your Walk: Urban Walk, Country Walk, Seaside Walk, Canal Walk, Underground Walk, Underwater Walk, Library Walk, Shopping Centre Walk, Supermarket Walk, Museum Walk, Prison Walk, Domestic Walk (in your home), Animal Walk, etc., etc.

Return safely to where you started.

57. Finding Friends I

for one or several players

Skills Development Activities
The Gaze
Effort Levels

Situation
Performance Situation (invisible)

Duration
Installation (on-going event)
Group Decision (ends when it ends)

Modularity
Can only exist on its own

Script
In a public space, alone or in a group, stand very still and silent, for as long as you can. Minimum effort levels in your whole body, only enough to stand still with open eyes.
End if no longer invisible.

58. Finding Friends II

for a group of players

Skills Development Activities
Making Music
Effort scales

Situation
Performance Situation (invisible)

Duration
Installation (on-going event)
Group Decision (ends when it ends)

Modularity
Can only exist on its own

Script
Alone or in a group, while walking or running in a public space, scream as loud and as long as you can.
High effort levels in your whole body.
Don't sing.
Be musical with your screaming voice.
If in a group, counterpoint.

End if no longer invisible.

59. Evening Entertainment

A Musical Harold

for a group of players

Skills Development Activities
> Mental processes
> Synchronicity and Empathy
> Making Music
> Group Devising

Situation
> Performance Situation only

Duration
> Medium to Long or as an Installation (on-going action)

Modularity
> Can be played on its own or Symbiotically combined with other pieces

Script
At the beginning of the performance ask the audience to provide you with four things:
-one or two very short rhythm patterns;
-a few pitches (a tonal pattern);
-some words;
-a few physical movements or gestures.

The group repeats and learns each contribution from the audience, so each player can recall and repeat them later on. Simplify or truncate as it suits you. Don't write things down. The more patterns you collect the longer the piece is likely to be.

When the players feel they have learnt all the contributions form the audience (rhythms, pitches, words and gestures) the piece can start. The group improvises by repetition and variation (see 'Responses in Improvisation' and 'Improvising embodied musical structures'), using each contribution separately, one person starting, the others accepting their choice of rhythm, melody, word or gesture from the repertoire just learnt.

When an <u>individual</u> feels that the <u>group</u> has exhausted all possibilities of improvisation by repetition and variation of the present pattern they may introduce another element collected earlier from the audience. Work through the patterns in sequence, one at a time.

Word suggestions from the audience can be a starting point for many different responses. For instance, a suggested word could initiate a word association game, and also be present in an improvised story, or be sung.

When all *four types* of patterns have been <u>sequentially</u> worked in improvisation, the combinatory stage of the piece may commence. Now the group can work with different patterns simultaneously, by improvising by repetition and variation in the same way, individually and as a group weaving different contributions together.
End when it ends.

for audience and a chair

Skills Development Activities
Eyes and the Gaze

Situation
Performance Situation

Duration
Installation (on-going event)

Modularity
Stand-alone only

Script

A chair, well lit, facing the audience, who is less well lit but still clearly visible. Everyone – audience and players – is invited to sit on the chair and look back at the rest of the audience in silence, making eye contact with one person at a time. Recommended minimum time for each sitting is ten minutes. There should be no maximum time limit for each sitting, as long as the presently sitting person keeps eye contact with the rest of the audience. Anyone can take a sitting for as long as they feel, providing they maintain eye contact.

The audience is taught by example from the players.

61. Feed-in

for a group of players and one audience member

Skills Development Activities
　　Making Music
　　Group Devising

Situation
　　Performance Situation

Duration
　　Long/Installation (on-going event)
　　Group Decision (ends when it ends)

Modularity
　　Cannot exist on its own

Script

One audience member is comfortably sat down and blindfolded, and fed by the group while music (for instance, any of the sound-improvising pieces from this workbook) is being played continuously.
Players take turns playing music and feeding their guest the food each has prepared in advance.
End in darkness or near darkness before removing your guest's blindfold.

62. Live-In

for a group of players

Skills Development Activities
Making Music
Group Devising

Situation
Performance Situation

Duration
Installation (on-going event)
Group Decision (ends when it ends)

Modularity
Cannot exist on its own

Script

Live together in a room with your audience for at least three days and three nights.
Make sure, as a group, that music is being played **at all times** during this period, from the moment you arrive until the moment you leave.
Audience can make music as well.
You can play any sound-improvising piece in this workbook, or play other music, improvised or not.
Music must be played at all times, day and night.
Share resources. Feed each other. Sleep little.

Introduction

This piece has three different versions, three different visions, three different incarnations, that is to say, three different ways to become present in the world: a traditional western notation version; a gestural/modular open form version, and a collaborative open form version, presented in the next pages of this book. The differences between the three versions reside in the way the piece is scripted. Each version is written using a different type of notation.

The overall arching structure of the three versions of the piece, as well as the details in the microform, follows a very old, yet very modern image: *'Light and Darkness'.*

The Traditional Western Notation version is strongly rooted in western classical tradition. It is strictly notated in regards to pitch, rhythm – using traditional western music notation- form, spatial placement, lights, and texts to be read aloud. It requires a set number of prescribed instruments and a conductor. It should be performed by musicians trained in western classical tradition. It has its origins on transcriptions of performances and rehearsals of the modular/gestural open form version. This version is an ongoing set of transcriptions of performances of the gestural and open form versions. The most up to date version of the score for the traditional western notation version can be obtained directly from the author.

The Modular/Gestural Open Form version is more connected with a notational tradition of late 20th century Western experimental music. Some musical parameters are loosely notated (register - but not pitch; pace - but not tempo; patterns - but not rhythms; gesture - but not phrasing; moment - but not form). A director/facilitator is optional in this version, but there is no justification to have a conductor in performance. The notation, though simplified and easily explained to non-music-reading musicians, is based on Western music notation. Each performance of this version will have a different form, with each Module (or moment) finding it's place in the final structure of the performance through a process of rehearsing and group decision, supported by the director/facilitator. The level of decision-making authority of the director/facilitator is agreed and accepted by the group. Its score can be obtained directly from the author.

The Collaborative Open Form version is perhaps nearer devised theatre traditions. The score is entirely textual and uses any of the pieces and games in this book, or any other pieces. Its score is printed in the next pages of this workbook. Any player, musician or not, can perform it. The form and content is not defined, and each moment is malleable and can be constructed by the group in rehearsal or at any time during the performance. There is no director or facilitator. The group of players works together, and makes group decisions. Its score is printed in the next pages of this workbook.

On Light and Darkness

for a working group of players

Skills Development Activities
        Making Music
        The Voice
        Story Telling
        Group Devising

Situation
        Rehearsal and Performance Situations

Duration
        Long/Group Decision

Modularity
        Has to be combined with other pieces and can not exist on its own

Script
Using any of the pieces in this book, alone or in combination with pieces from other sources, using any medium, in any location, construct a long public event based on the theme *'On Light and Darkness'.*

Group Decisions
All decisions are made by the group, as a group. No dictatorships of the majority.

Musical material
Any of the pieces in this book can be used in devising an event. Combinations are possible: if a piece is described as a group moment, then a group should play it. But another group, or a soloist can superimpose something else over it: counterpoint.
In rehearsal, once each piece is understood, and the freedom that is possible within its boundaries has been extensively experimented with, the group should experiment with the many possibilities of superimposing and combining one module with another to produce a third idea, which itself could be combined with other pieces. New games and pieces can be invented.

Improvised Stories
If you choose to use any of the pieces that involve improvised story telling:
Are the stories invented in rehearsal to be told in later in a performance, or will you need to invent new ones at each performance? If so, how do you select them? In which order do they appear? What precedes each story and what follows it? Should this be pre-established during rehearsals? Or, on the contrary, are the stories made-up (or re-told) in the performance moment, at a moment that is not planned? If so, who decides when a player should tell a story (definitely not a conductor)? Can musicians ask for a story to be told while they are playing, for instance?

Themes
The theme *On Light and Darkness*, taken broadly, can be expanded to encompass other aspects of the dualities of our human experience. Suggested below, and

expanding from the main theme of the piece, are other pairs of *dichotomies* - opposing themes for actions and improvised stories that the players may wish to explore (though the group should contribute their own pairs of dichotomies):

Darkness	Light
Death	Birth
Regret	Hope
Old	New
Blind	Colourful
Being lost	Roaming free
Repressed Anger in the face of Injustice	Expressed Anger in the face of Injustice
Shout	Sing
Jail	Home
War/conflict	Growth
Destruction	Learning
Escaping	Arriving
Rape	Share
Shame	Erotic intelligence
Competition	Play a game
Tribe(s)	Individual
Differences	Similarities

Rehearsals

I suggest the group meets regularly over a period of time, perhaps warming up by rehearsing other pieces or performances (of many different genres, not just improvised or classical or jazz, etc.) – for instance why not improvise arrangements of everyone's favourite pop songs, or children's songs, a folk song from your own nation. Have meals together, share food, take turns to cook for each other, live together, sleep together, know each other well, and feel safe, caring and cared for. Important group decisions will have to be made through out the rehearsal period. For instance:

Which pieces will be played? In which order? Will they be played only once or repeated? Alone or simultaneously with other pieces? Is there a pre-established order, or can the order be established during the performance, by the group? Or by the audience? How? Etc., etc., etc.

The possibilities are immense, and should be considered, tried out, discussed, explored many times before the group settles in a form (or lack of it) for the piece.

Space/environment

The performance space, how and when players and audience navigate through it, the light, colour, smells, tastes, etc., etc., etc., all these parameters need to be considered by the group in preparation for a performance and never ignored.

for a working group of players and their audience

Skills Development Activities
> Making Music
> Group Devising

Situation
> Performance Situation only

Duration
> Group Decision (ends when it ends)

Modularity
> Has to be combined with other pieces and cannot exist on its own

Script
In a group, making group decisions, devise your own long-form event through embodied improvisations and perform it *with* your audience.
Transform yourself, and your audience in the process.
Document those transformations in whatever formats you choose.

End when it ends.

(When is a painting finished, which is the last brushstroke?)

List of pieces, number of players, skills development activities, situations, durations and modularity

List of Pieces – skills, activities, situations, durations, modularity

Piece Number	Piece Name	Solo	Duet	Trio	Quartet	Group	Mental Processes [IN]	The Gaze [IN-OUT]	Gestures [OUT]	Body/Sound Gestures [OUT]	Synchronicity [IN],[OUT],[IN-OUT]	Making Music [IN],[OUT]	Voice [OUT]	Body Scores [OUT]	Effort scales [OUT]	Spoken Scores [IN-OUT]	Story Telling [IN-OUT]	Group Devising [IN-OUT]	Private	Public-invisible	Rehearsal	Performance	Short	Medium	Long	Installation	Group Decision	Stand-alone	Simultaneously combined	Symbiotically combined	Cannot exist on its own
1	Public Situations	•					•												•	•	•	•									
2	Looking Game I					•		•													•		•					•			
3	Looking and Seeing I					•	•	•			•										•						•	•			
4	Unpacking I	•					•					•									•	•	•							•	•
5	Echo and Narcissus		•					•	•			•									•	•	•					•			
6	Sisyphus and Tantalus	•	•	•	•	•				•			•	•							•	•	•								•
7	The Very Real Possibility…		•	•	•	•	•				•	•	•	•							•	•		•							•
8	The Subtle and the Blunt	•	•	•	•	•					•		•	•					•		•	•		•							
9	Dance with Me	•									•		•	•	•						•	•	•					•		•	
10	Slippery Slopes			•	•	•						•	•								•	•	•					•	•		
11	Slippery Tongues			•	•	•						•	•								•	•	•					•	•		
12	The Blunt and the Subtle				•							•	•								•	•					•	•	•		
13	I am: You are					•		•					•								•	•						•			
14	The Complexity of Freedom		•							•	•						•				•	•	•					•			
15	I am You are He/She/It is			•						•	•					•	•				•	•	•					•			
16	Facing Mirrors					•		•		•	•		•								•	•	•					•		•	
17	The Transfiguration		•	•						•	•		•								•	•	•					•			
18	I want to know who you are					•				•	•		•			•	•				•	•					•	•			
19	Long Breath					•					•										•	•						•	•		
20	The Very Slow Transformation…					•				•	•										•	•			•		•				
21	Polite Conversations					•						•	•								•	•					•				
22	Responsorial	•	•	•	•	•				•	•										•	•						•			
23	A Room of Mirrors	•				•							•								•	•	•				•	•			
24	Kinhin	•								•						•				•					•			•			
25	Sisyphus at Work	•	•							•			•			•	•				•							•			
26	Sisyphus Rests	•	•							•			•			•	•				•							•			
27	The Fallibility of Memory					•		•													•		•					•			
28	Silent Gestures I	•				•	•			•											•	•	•					•			
29	Silent Gestures II	•					•			•					•						•	•	•					•			
30	Fairground Mirrors		•			•				•	•	•									•	•						•			
31	The Action of Trying	•				•		•		•	•			•							•	•	•					•		•	
32	Sisyphus Climbs					•			•		•			•							•	•		•				•			
33	Photo Album	•				•					•		•			•					•	•					•	•			
34	Hanging Threads					•					•	•									•	•					•	•			
35	The Shock of the New					•					•	•									•	•					•	•			
36	Private Dancers					•				•	•		•								•	•		•				•			
37	Unpacking II		•				•			•	•					•					•	•	•					•		•	
38	Mirrors I – One-way Conversations		•			•		•		•			•								•	•	•					•		•	
39	Mirrors II – The Rules of Attraction					•		•		•	•	•									•	•	•					•	•	•	
40	Mirrors III – Extendable Mirrors		•			•		•		•	•	•	•								•	•	•					•			

Piece Number	Piece Name	Solo	Duet	Trio	Quartet	Group	Mental Processes [IN]	The Gaze [IN-OUT]	Gestures [OUT]	Body/Sound Gestures [OUT]	Synchronicity [IN], [OUT], [IN-OUT]	Making Music [IN], [OUT]	Voice [OUT]	Body Scores [OUT]	Effort scales [OUT]	Spoken Scores [IN-OUT]	Story Telling [IN-OUT]	Group Devising [IN-OUT]	Private	Public-invisible	Rehearsal	Performance	Short	Medium	Long	Installation	Group Decision	Stand-alone	Simultaneously combined	Symbiotically combined	Cannot exist on its own
41	Mirrors IV – Adult Conversations		•			•				•	•	•		•							•	•	•					•			
42	Mirrors V – Some Models of…					•				•	•	•		•							•	•	•					•			
43	Thinking about Thinking	•				•	•												•			•	•					•	•	•	
44	The Possibility of Transmutation…	•				•				•		•									•	•	•					•			
45	News Room					•					•	•						•				•		•				•			
46	Aunt and Uncle Agony		•	•	•						•	•						•			•	•					•	•			
47	Introduction/Conclusion	•				•	•											•			•	•		•				•			
48	Tall Tales		•	•	•						•	•						•			•	•		•				•			
49	Howling Stories					•					•	•			•			•			•	•					•	•			
50	Masterclass		•						•		•	•				•		•			•	•	•	•							•
51	Prometheus at Work/ The Touch…			•	•				•	•	•	•				•		•			•	•	•	•				•			
52	To Interrupt					•										•		•			•	•					•	•			
53	Breathing and Breathlessness					•		•			•	•	•								•	•			•			•			
54	The Perception of Time	•							•												•	•	•					•			
55	Looking and Seeing II	•				•	•	•			•	•						•			•	•		•	•	•		•		•	
56	Group Walk					•				•								•				•			•	•	•				•
57	Finding Friends I	•				•		•							•					•		•					•	•			
58	Finding Friends II	•				•					•				•					•		•					•	•			
59	Evening Entertainment					•	•											•				•		•	•			•			
60	Sit-in					•		•														•				•		•			
61	Feed-in					•				•								•				•			•	•	•				•
62	Live-in					•				•								•				•			•	•	•				•
63	On Light and Darkness					•	•	•	•		•	•	•			•		•			•	•			•	•	•		•	•	•
64	Transformations					•				•								•				•			•	•	•				•

Journal pieces

Name of Piece/Song	Date	Observations

Notes

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