

Regin Petersen
Intuitive Sketches (2011)

10 frameworks for improvisation

Duration: variable

SCORE

Edition · S music → sound → art

Edition·S **music→sound→art**

T/ (+45) 3313 5445 · **E/** sales@edition-s.dk · **W/** www.edition-s.dk



Edition-S publications are supported by the Danish Arts Council Music Committee / Edition-S udgivelser er støttet af Kunstrådets Musikudvalg

Regin Petersen

Intuitive Sketches (2011)

10 frameworks for improvisation

Duration: variable

PREFACE

Intuitive sketches is a suite of 10 frameworks to be performed freely by any number of improvising musicians.

The performance of the “*sketches*” can be done in any way seen fit: all of them together, randomly, separately and in any order.

In my work with the “*sketches*” I challenged my own ideas of intuitive music and intuitive composition. I seek to find various graphical and text based frameworks for the intuition and fantasy of the performers to be as liberated, creative and playful as possible.

I have found inspiration in various works by Stockhausen, Cage, Bergstrøm-Nielsen amongst others. Graphically, several of the “*sketches*” also draw it’s inspiration from the 60ties and 70ties simplistic paintings.

In my preparation for making the “*sketches*” I experimented with different forms and materials. After some consideration I ended up with very simple tools. Hopefully the choice of materials should contribute to an overall consistency throughout the work.

Most of the “*sketches*” are completely free from standard musical notation and can be played by any performer at any level.

However a few of them (“*Pauses*” and “*Symbols*”) call for a minimum of knowledge of “classical notation”.

Intuitive sketches was commissioned by Carl Bergstrøm Nielsen to be first performed during *Copenhagen Open Form Festival 2011* by ensemble *Kwartludium*.

Regin Petersen, July 2011

PERFORMANCE NOTES

p. 7 “Pauses”

“Pauses” is notated like a “classical” score and should be played in tempo. It’s composed with precise breaks that should be “played”. On the contrary the coloured lines (“melody lines”) are up for free improvisation.

Different sorts of conducting can be applied if needed: one player can conduct the piece or indicate a beat in 4/4.

p. 8 “Symbols”

In “Symbols” I composed freely with standard musical notation. In “classical” notation all symbols have a relatively precise meaning. However for musicians, standard notation tends to have a more subtle meaning resulting in musicians having specific feelings for different types of musical symbols. In “Symbols” I play around with these, for musicians often unconscious, semantics.

In performance, each musician start playing different lines, interpreting the symbols encountered. If more than three players participate, players can share lines.

Try to follow each other. Decide on meeting points in the score. At least everybody should meet at the *da capo* mark.

At the *segno* mark the lines split again. Here you may or may not consider in advance which way to go.

p. 9 “Bars and lines”

All the sketches presented here can be interpreted in various ways according to the wishes of the players.

In “Bars and lines” I recommend to interpret the coloured lines as lines in a time/pitch relation. I recommend viewing the bars as timbral and dynamic representations.

p. 10a “Colors”

Simple graphical lines for free improvisation.

The main idea of the composition is a multi-thematic canon (red, blue, yellow and green). The canonic idea is broken by a counter line (the brown line).

It would be natural to interpret the horizontal plane as time. The vertical plane can be seen as different parameters: Dynamic, pitch, a combination of the two or something completely different.

p. 10b “Melody”

Two or more musicians follow a single graphical line.

I recommend to strive for a kind of improvised “unison” or “heterophony”.

In “Melody” the players challenge a paradox; how is it possible to improvise isorythmic and unison? The fight against the paradoxical should create an intensity and interesting “involuntary” harmonies.

p. 11 “Shapes and sizes”

A very simple geometric drawing for free improvisation.

During play the players should develop ideas or motifs for each of the three shapes presented. The size and the state of the shapes should be played as variations of each other:

First time you encounter a triangle make a specific sound or motif. Next time you come across a triangle reflect on the way it’s different from the previous one and repeat the sound or motif from before with variation accordingly.

p. 12. “Characters”

...is a sort of musical role playing game where the players put themselves inside archetypical characters represented in the sketch as five different coloured “containers”.

The five different characters (1-5) are inspired by a natural cycle: sun, cloud, rain and lake. The content of the characters is inspired by family archetypes: 1 is the brother, 2 the teenage sister, 3 the father, 4 the young child and 5 the mother.

As player put yourself in one of these archetypical characters and improvise a dramatic scene while interacting with the other characters.

p. 13 “Chess”

A simple exercise in musical hierarchies. The players secretly choose a character:

- The King is dominant, strong and masculine.
- The Queen supports the King. She can be “played” in several ways: -in close symbiosis with the King, a treacherous feminine she-devil, a head headed dominator or whatever else you might find interesting.
- The Prawn is subdued by the King and Queen. He may, may not work together with other prawns.

Through these simple characters a “game” unfolds. The aim is for everybody to find his place in the hierarchy:

First the job for the players is to identify who plays which characters.

Secondly all characters can challenge the King and Queen, if they wish.

The challenge can be any number of duels or battles where the Prawns, individually or together, fight against the King and the Queen. When any player involved in the “battle” feels beaten (no more energy or no more challenging ideas) he return to the game as a Prawn.

After a while when the general energy and new ideas become low and the players don’t feel capable of more “duels” some sort of balance should be sought for. – a balance with only one King and One Queen. When this happens the piece ends.

p. 14 “Not in the mood for music”

... is a row of cartoon like drawings in two “lines”. On top you see the gradual mood change on a young woman. She is courted by a man in the lower line.

Two players (or groups of players) improvise on each line while a third player conducts: Start on scene one. Whenever the conductor feels like it, he creates a sound or a sign and the scene changes to no. 2.

This sketch is primarily about form and dynamics. As the scenes progresses a movement of mood change is observed on the two characters. Transitions between scenes therefor become central in the improvisation and I recommend linearity throughout the whole piece.

The piece ends when the two players (or groups of players) feel finished with scene 8.

p. 15 “Containers”

A number of different formed and coloured objects (containers) contain different symbols and items. The items vary a lot; -some are freely inspired by “classical” notation other are completely free.

This sketch is an experiment in intuitive composition and do not call for any precise rules or guidelines. Nevertheless the “containers” shape and mutual relations suggest a direction and dynamic of the piece. When that’s said, it is completely up to free interpretation.

Regin Petersen

"Pauses"

For two or more players

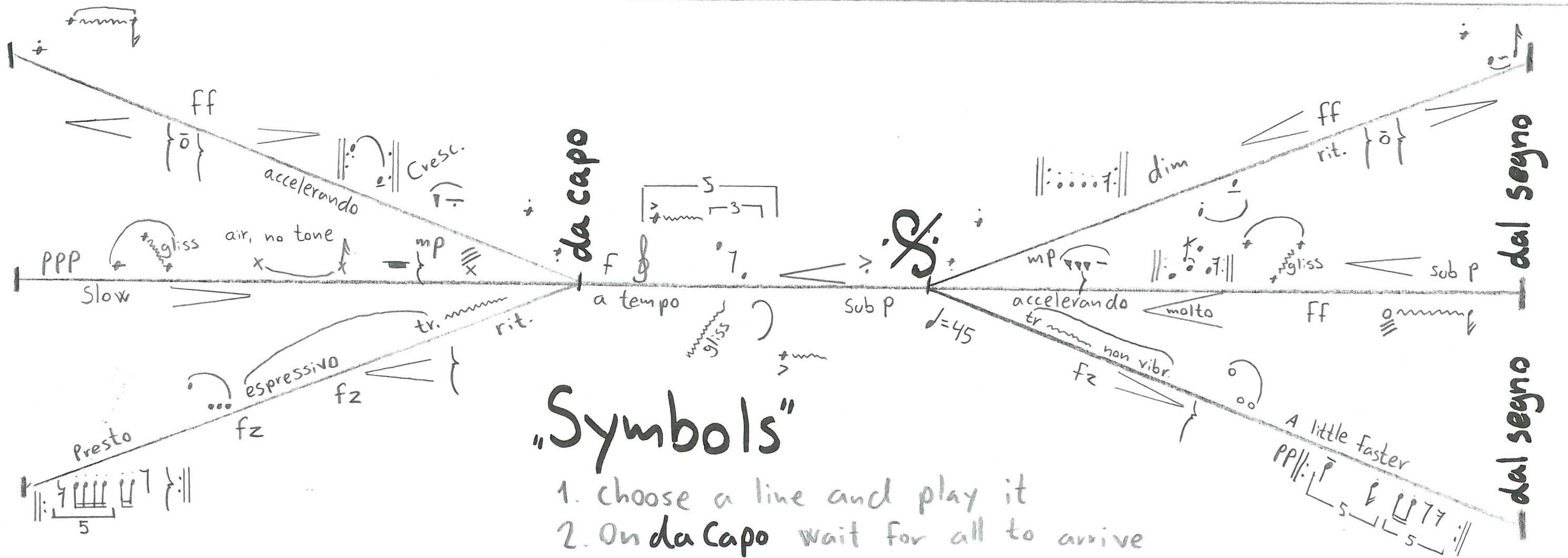
1. Each player choose a line
2. Improvise in tempo
3. Play the notated breaks
4. If preferred one player can keep the beat (eg $\text{♩} \text{♩} \text{♩} \text{♩}$)

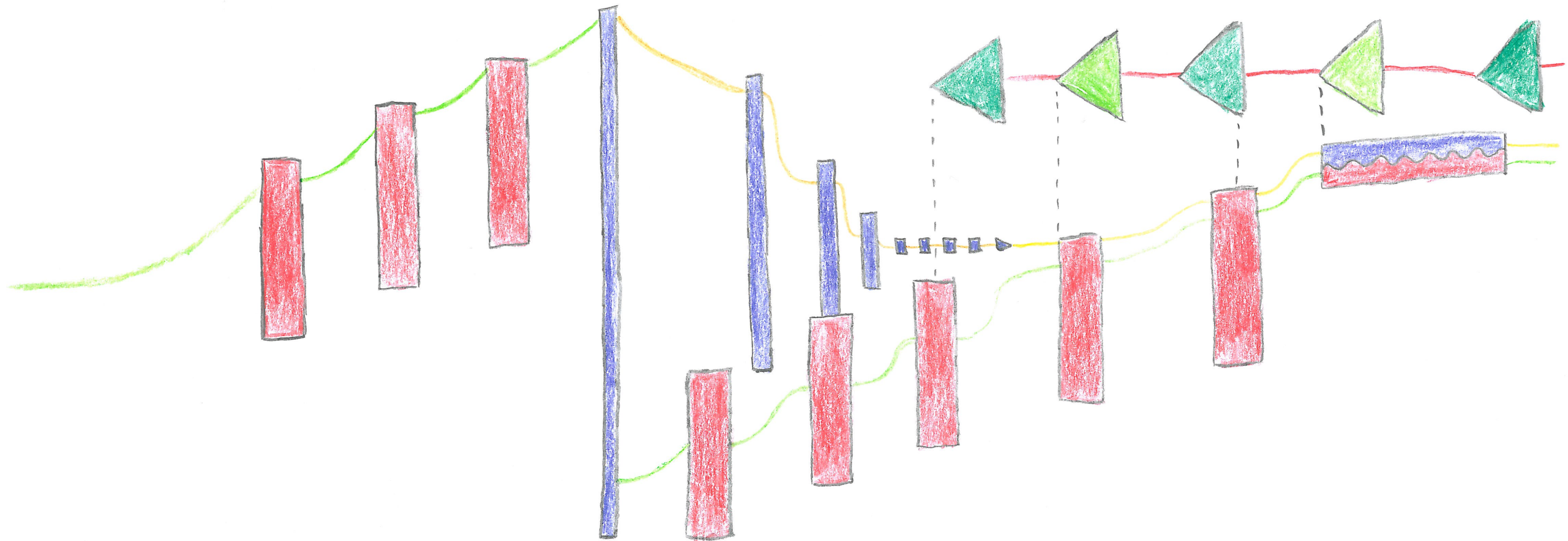
$\text{♩} \approx 60$

Handwritten musical notation for a 4/4 time signature, tempo of approximately 60 bpm. It shows four staves with various rhythmic notations including rests, eighth notes, and quarter notes, with some lines highlighted in blue and yellow.

Handwritten musical notation for a 4/4 time signature, showing four staves with various rhythmic notations including rests, eighth notes, and quarter notes, with some lines highlighted in blue, yellow, and red.

Handwritten musical notation for a 4/4 time signature, showing four staves with various rhythmic notations including rests, eighth notes, and quarter notes, with some lines highlighted in blue, yellow, and red.





"Bars and lines"

For 3 players

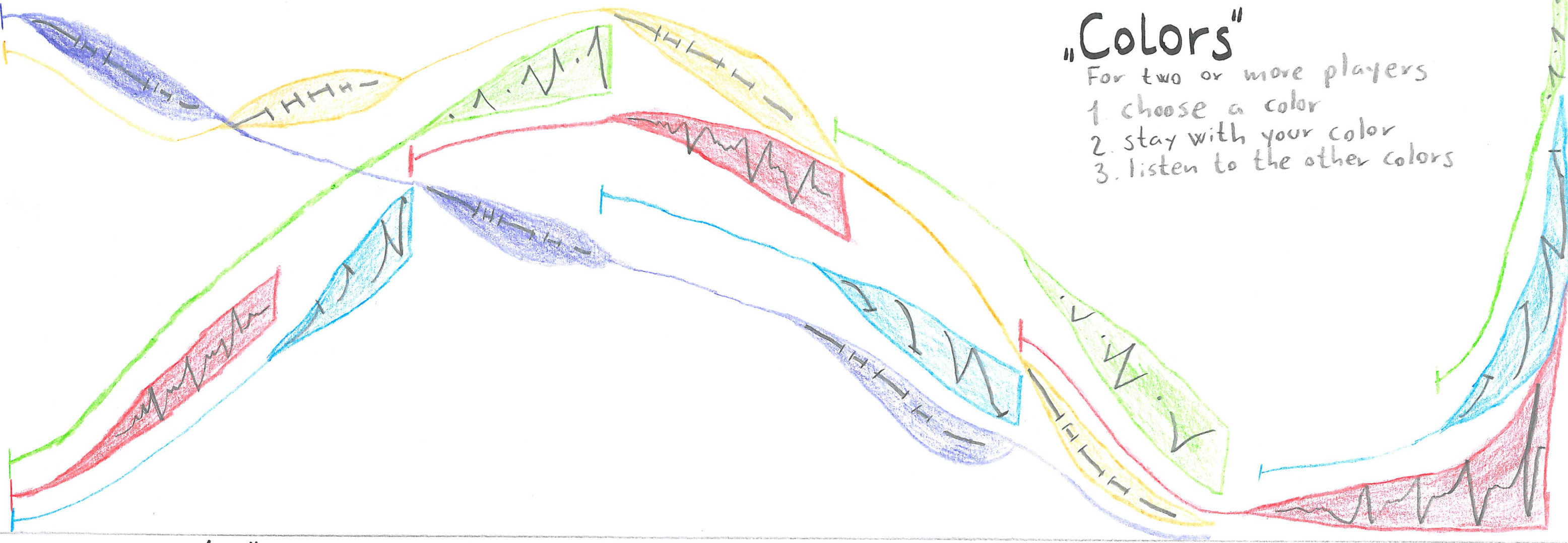
1. Each player choose a colored line:

2. Improvise what you see and follow each other

"Colors"

For two or more players

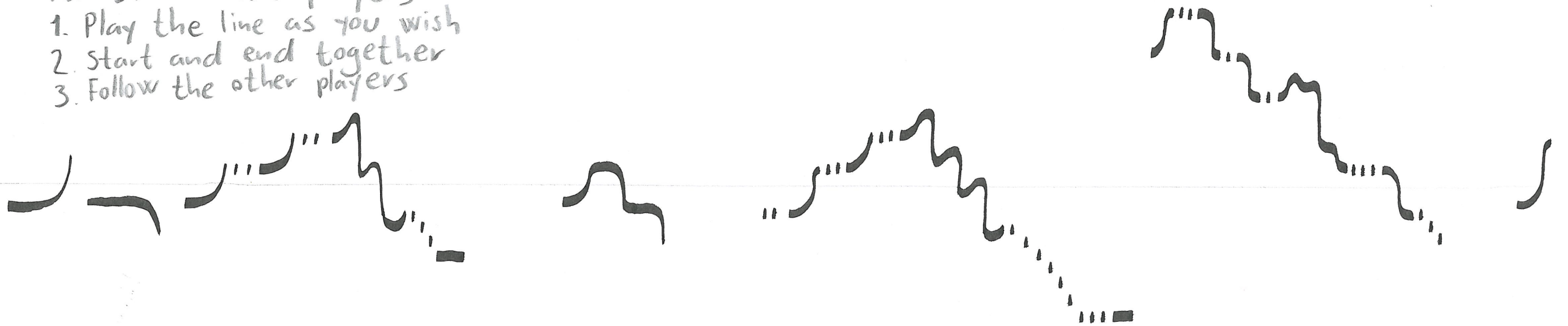
1. choose a color
2. stay with your color
3. listen to the other colors

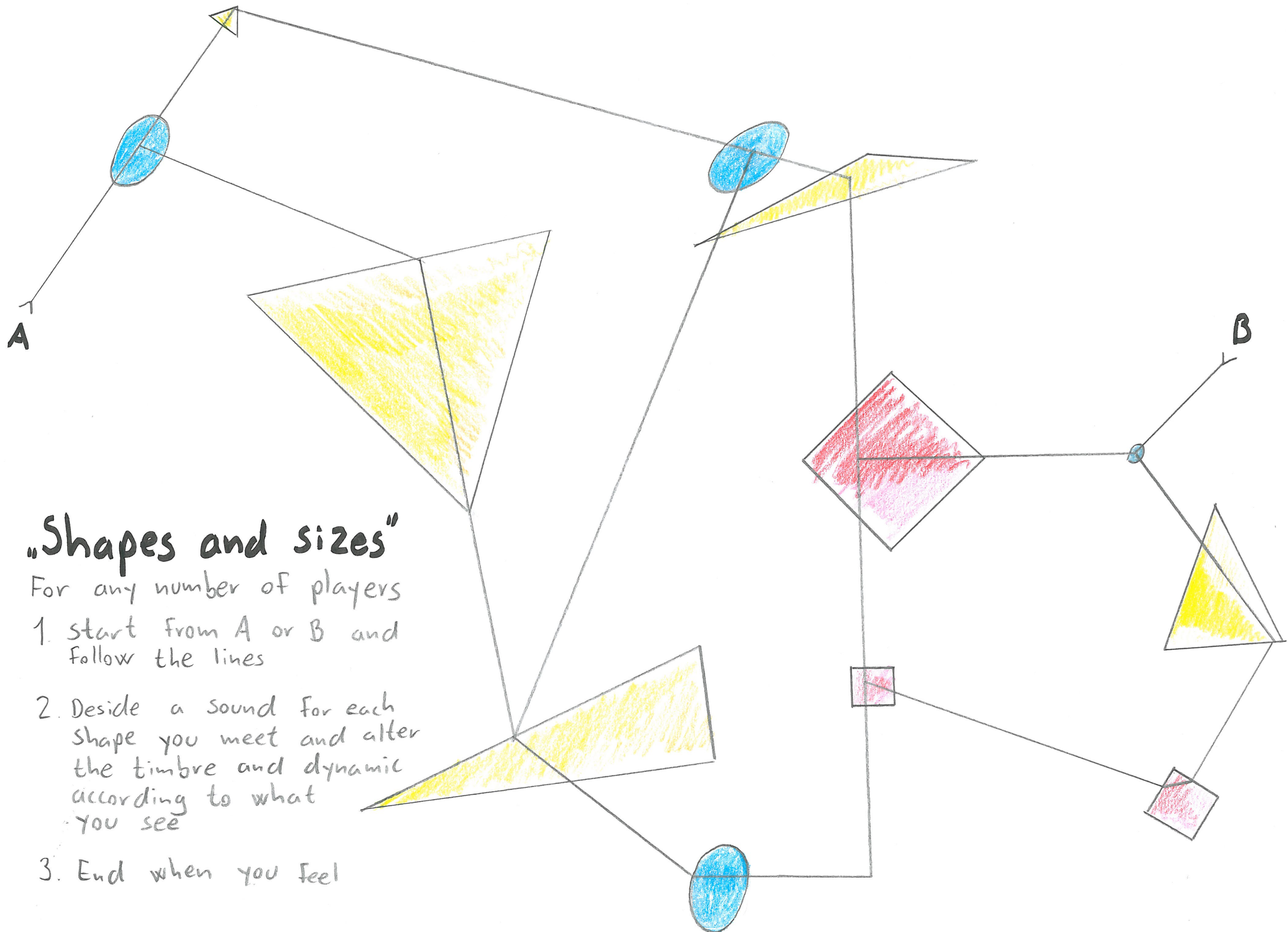


"Melody"

For two or more players

1. Play the line as you wish
2. Start and end together
3. Follow the other players

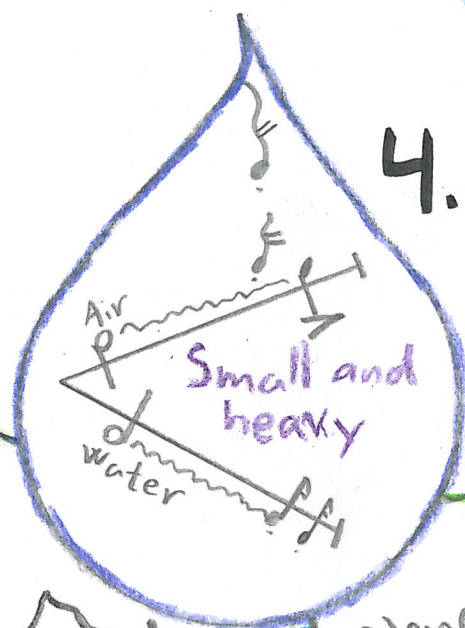
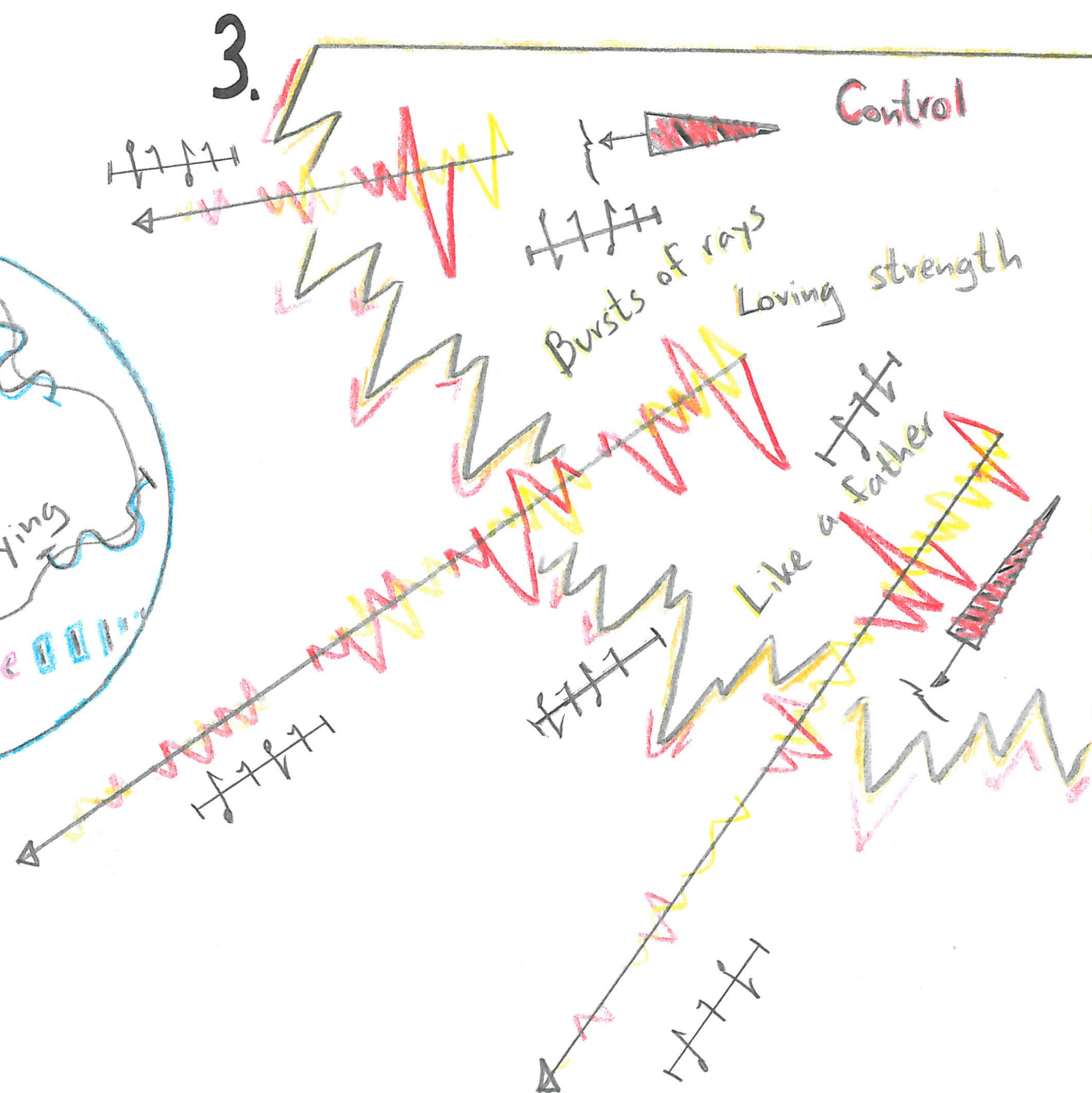
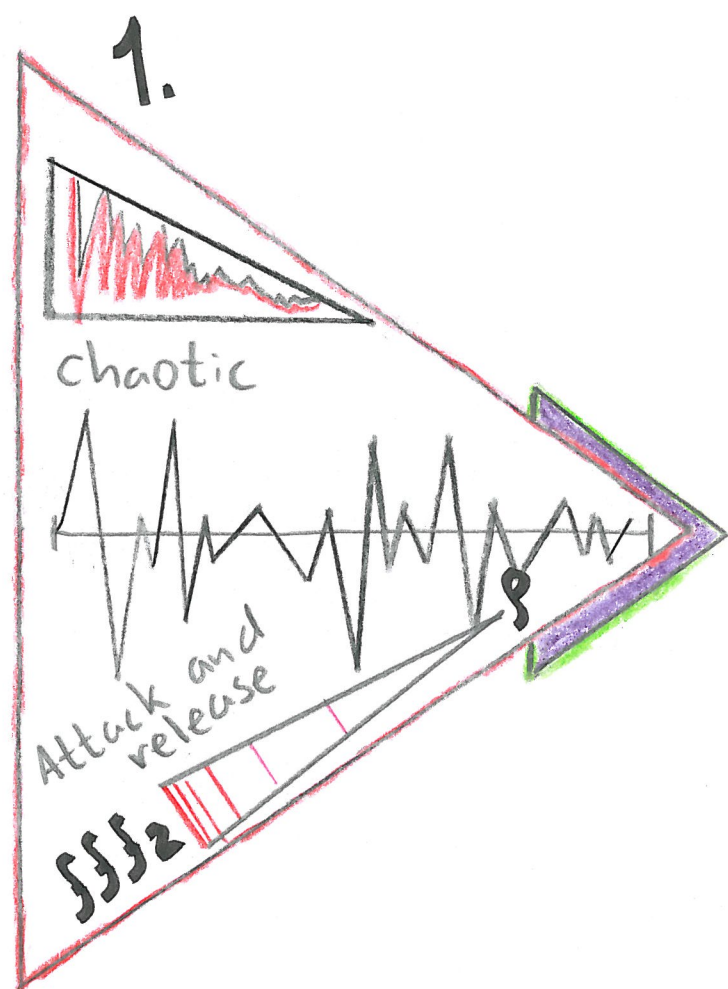




"Shapes and sizes"

For any number of players

1. start from A or B and follow the lines
2. Decide a sound for each shape you meet and alter the timbre and dynamic according to what you see
3. End when you feel



"Characters"

For 2-5 players

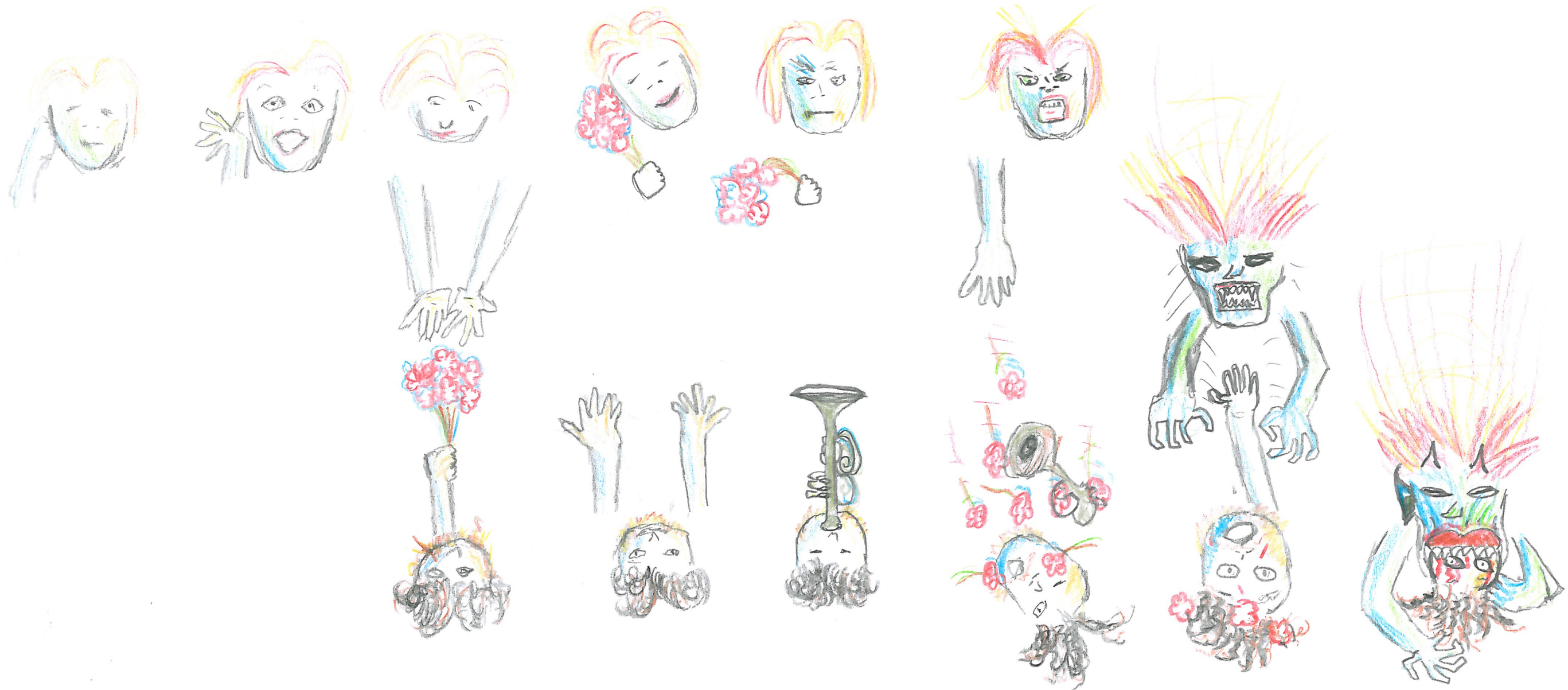
1. Each player choose a character (Figure 1-5).
2. Improvise on the characters and make a dramatic scene interacting with each other.



"Chess"

For 3 or more players

1. Each player secretly choose a class:
 - the **king** is dominating and strong.
 - the **queen** supports the **king**.
 - the **Pawn** is in opposition to the **king** and **queen**. He is subdued and rarely loud.
2. Improvise a battle between the classes
3. while playing figure out who is who.
4. Everybody can challenge the **king** and **queen**. whoever wins the challenge take up his new role and the defeated becomes a **prawn**.
5. In the end there can be only one **king** and one **queen**.
when a balance between the classes is established the piece ends. ||

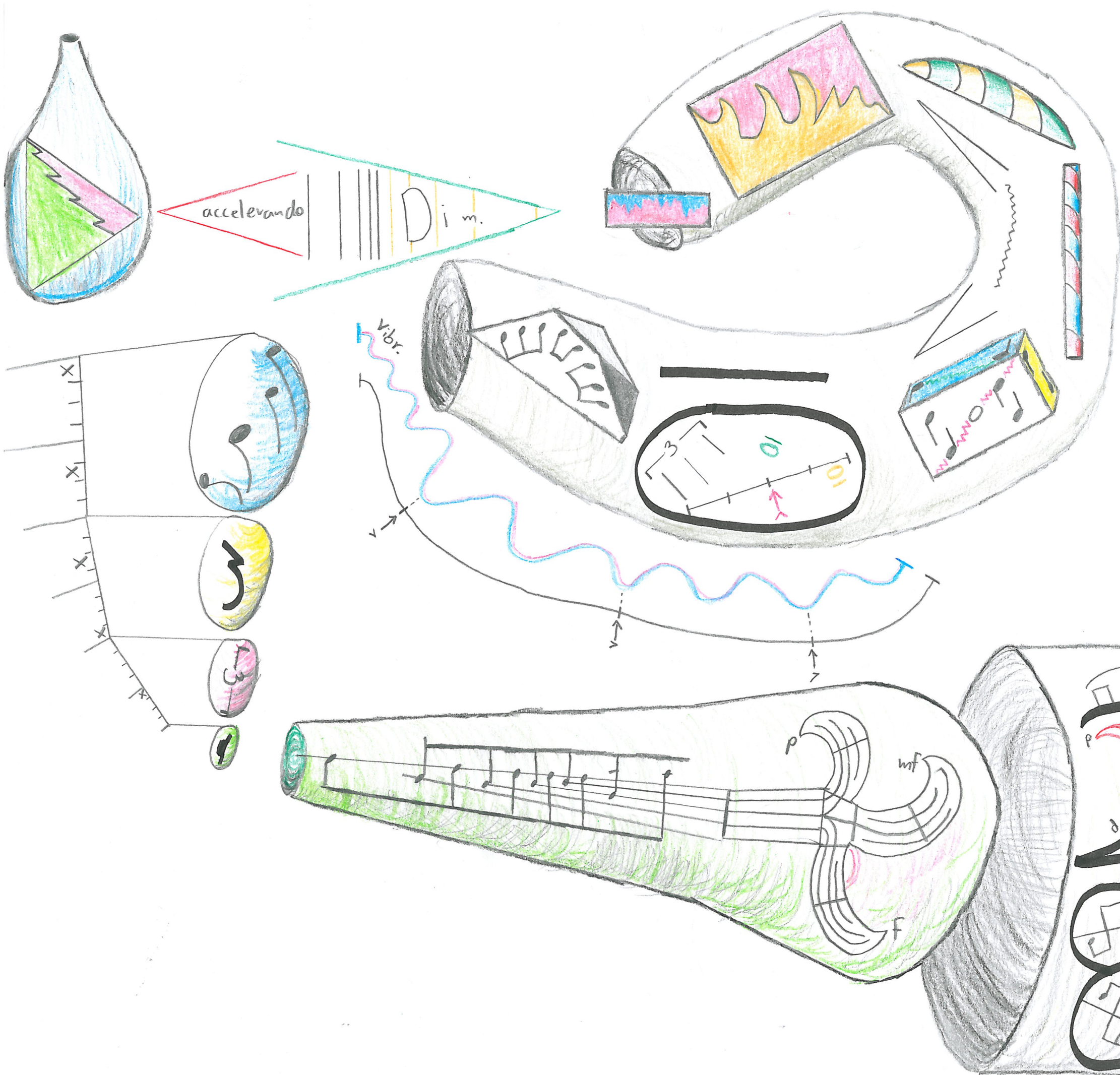


1. 2. 3. 4. 5. 6. 7. 8.

"Not in the mood for music"

For three or more players

1. One group of players interpretate the mood of the lady.
2. A second group interpretate the mood of the guy.
3. One player has the role of conductor.
when he makes a sound all the players shift to the next image.



"Containers"

- For any number of players
1. Decide how to interpret the graphic
 2. Improvise freely