

Estimated schedule:

I-III 20 min?

IV 30-40 min?

BREAK

V 40-50 min?

BREAK

VI 40-50 min?

Total without breaks:

130-160 min

Rehearsal time: 210 min

Goals:

- For me: getting to know the choir, finding inspiration for the piece, getting an impression of how the singers in the choir interact, getting "material" to work with when composing. Trying to base the piece on an awareness of the own corporeality and using that as starting point for creating
- For the choir (supposedly): getting to know me, getting introduced to some ways improvising, finding inspiration for own improv exercises (or with other people), becoming involved in the composition so that the composition will be "custom-tailored" for Musa Horti

Principles for me to keep in mind for the group exercises:

Always look for what is needed in the situation. Do more complex exercises at least twice?

To discuss before:

- is it ok to record for documentary purposes and for my composing – and only for my individual use or discussions with my 4 supervisors (video with my phone, audio with zoom H6) ASK BEFORE
- is part I-III (that I would do as one part without breaks, either with the written text or similar "instruction") enough as a warm up for the voice or should things be added → enough
- what language do we use for creative exercises that include text (both, mother tongue and English?, I propose)
- coordination of leading the different workshop parts → all me

PLAN

Before everything: give some background information, on me, on my research, the structure of the workshop (starting by practicing perception and why, will take a while before singing)

I Intro (inspired by Kristin Guttenberg and Ingo Reulecke and my audio score "Human Bodies in Motion") [ca 5 min]

Important note to mention: if something is not possible or doesn't feel comfortable, just pause, focus your attention to your relation to the ground and listen to your breathing. You can also do a variation instead that feels better for you.

Choose a spot where you would like to stand. Close your eyes if that is comfortable for you.

Perceive yourself breathing. Listen to your breathing; the inhalation or inspiration, the exhalation, the pause or rest before the next inhalation. Perceive if you exhale through the nose or the mouth. If you have a preference, follow this for a while, but start then testing how it feels to change to the other option.

How does your breathing sound? Do all parts of the breathing cycle make sound? Do the sounds differ? Do you perceive movement in your body while breathing? Where do you feel the movement? Where in your body is it strongest? Are there parts of your body where you would like to feel more movement – or less?

Can you also perceive the movement of your pulse in your body? Are there parts of your body where you feel it most intensely? Where would you like to feel it more (or less)? Does your perception of these parts of your body change when you think about them? Do you also hear the pulse movement?

Are you aware of your body's outlines, its surface, your skin? Is there a part of it that you feel strongest or that you like most (or least)?

What does your body touch, what touches your body? How does your relation to the ground feel?

Are you aware of the space around you? How does the space in front of you feel? Behind you? Left of you? Right of you? Under you? Over you?

Does sound reach you that does not originate in your own movement or your body's interaction with what it is in touch with?

→ II Warm-up [ca 5-10 min]

From one of the next breathing cycles on, always connect a movement to the exhalation. If you want, you can open your eyes again. Moving can include any kind of movement and involve smaller movements as e.g. of your tongue, but also larger movements like moving your extremities, or a movement flow that includes your whole body. The movement should start from one single impulse and be carried out in one flow, in accordance with your exhalation.

Then, connect the movement to the inhalation and rest or feel the resonance instead in the exhalation and the breathing rest/pause.

Then, do movement (flows) both while inhaling and exhaling.

Then, you can also coordinate breathing and moving more freely now, just keep the awareness of your breathing cycle as your focus.

Now, let your head roll down, leading a slow and seamless rolling down of the spine, vertebra by vertebra, the knees are loose and can be bent. When you are at the lowest comfortable point, you can stay for some breathing cycles, then go with the next exhalation slowly upwards, again vertebra by vertebra, until the head is upright again, balancing on the spine. Repeat also this movement flow once or twice.

Then, swing your arms around your body. Keep your eyes open and let them guide the movement. The spine is upright and active, both feet stay on the ground, you can think of them as motors or impulse givers for your movement, borne by the ground. The knees are loose. If you want, you can let your voice sound with the exhalation while you swing. Let your focus wander to different parts of the body and the feeling of them while swinging. Then, let the movement slowly end, if you want, close your eyes – and feel the resonance of the movement in your body.

→ **III Interacting with and in the space** [ca 5-10 min]

We walk in individually chosen tempos or ways of walking/pacing through the room and keep the awareness of our breathing. Every now and then, we stop walking and while standing, we listen to our breathing and to our surrounding, either with closed or open eyes.

Then, we hum or make a sound with our exhalation, either when walking or we pause for that and stand. We can test different sounds on varying pitches, sounds such as mmm, nnn, ngngng, voiced or non-voiced consonants, different vowels, combinations of that or umlauts that we repeat (Moa-o-a-o-a...). The pitches can also develop into glissandos. Every now and then we go back to just listening and standing silently.

Sometimes, when we hum, we listen especially to the combination of our sound with one of one of our fellow singers close to us and seek contact with them, standing and looking at each other. When we together have listened to this sound combination, we can also coordinate our sounds and repeat them with a common starting point.

IV Introductory group exercises [ca 30-40 min]

We stand in a circle, facing the inside of the circle.

Imitating

Someone sings a small melody; we repeat it all together. It can be tempo rubato and just 3-4 notes, it doesn't have to include rhythmic diversity, can be isorhythmic. If someone doesn't want to do a new melody, it can be a repetition of a melody that has already been sung or one that one knows already. If it doesn't fit into the own range, the melody can be octave-transposed partly or in its wholeness.

"Packing or unpacking a suitcase" ("Koffer packen")

One of us starts and sings a short beginning of a melody. The group learns that beginning through repeating it, the next person adds one note or another short fragment, the group repeats everything from the beginning and learns thus also the new part. We continue until we are no longer able to remember the melody or latest until we are halfway through the

group. Then we start shortening the melody from the beginning, meaning that we take away one note or a part of it from the beginning. We end, when either nothing of the melody is left or the last person has taken away something.

Introducing and playing around with a topic: FOREST/WALD (English or mother tongues, proposing. Each exercise 2x)

#1 One after another, each singer quickly says a word that comes to their mind when thinking about FOREST. It can be either any association uttered as a single word, or a characterizing sentence starting e.g. The forest I'm thinking/ of/imagining/remember is xxx, My forest is xxx. If someone can't think of some thing or doesn't want to say anything, the person can just repeat one of the already made utterances.

#2 In the next round, everybody tries to make a sound that characterizes or fits to the word or the sentence that one has said in the last round.

#3 We go back to packing or unpacking your suitcase, this time with words. The words shall incrementally add up to a grammatically correct sentence or several sentences and we build something like a story together. We don't need to remember everything.

#4 We introduce a pulse and, if the group wants it, also a meter. Again, we take turns and add associations and characterizations or sounds that replace those to the topic of forest. But this time we build a rhythmic structure out of them, based on the pulse that we implemented in the beginning. It is not important if the words/sounds belong together grammatically, or content wise, but they must be sounded and added in relation to the pulse. It is possible to repeat words, or groups of words that already have been said, or to add new ones. If it is too complicated to do it in this large group, we can do it in two smaller groups.

#5a Building a loop or groove out of parts of #4

#5b Adding a complementary loop or groove

#6a Someone chooses a group of words, someone else 3-5 pitches. Then, they take turns in improvising with the grouping of the text and building melodies out of the pitches. The rest of the group follows along softly, just humming on a sound that the first person decides on.

#6b Adding a complementary voice: half of the group as in #6, the second half adds a second voice in the same technique

#7 combining #5 and #6

- BREAK -

V Testing different sound colors, textures, and structures as a group [ca. 40-50 min]

#1 Singing in unison, improvised melody as before, following someone...

#2 Instant chords – someone leads through singing a melody (with text or without), the others follow homophonically, but with their own melodic movement

#3 Speaking in unison, same words (pulse or non-pulse)

#4 Speaking together in individual tempo

Different words or same words in different ways of speaking:

Whispering, shouting, storytelling, very slowly and huge breaks, very fast, pulse or non-pulse etc...

→ Self-organized cresc/decresc?

#5 Singing together in individual tempo

Same melody or everybody improvising a melody, different words or same words, pulse or non-pulse

#6 Improvised Canon

Either with two singers or two groups. A tempo, a meter and the "imitation interval", the distance in time between the two voices (e.g. 2 bars) has to be decided. The first singer or group starts with an improvised melody, after the decided interval, the second singer or group imitates exactly what the first singer group has been singing.

#7 Air sounds

Coordinated/non-coordinated, pulse or non-pulse, different dynamics or velocity etc..

e.g. Inhale, exhale, ss, sh,

#8 Body sounds

Coordinated/non-coordinated, pulse or non-pulse, different dynamics or velocity etc..

e.g. quickly rubbing the palms against each other, (clapping, stamping, shuffling with the feet)

#9 Different combinations of these sounds/textures and structures

#10 proposals from the group?

#11 Different singing positions and group constellations can be applied on #1-#9, e.g. the usual singing constellation of Musa Horti, a circle facing in- and outside, randomly spread in the room with different directions, movement from a dense group centered at one point to spreading in the room etc.

- BREAK -

VI Instant arranging/composing

We do instant arrangements or compositions, using the techniques and structures that we have practiced before. We coordinate ourselves mainly through listening and singing along with each other or using signs that we agree on.

#1 I lead an example.

#2 Others lead

#3 We do also completely self-organized improvs.

→ If it seems too difficult or overwhelming to do this so spontaneously, we can pre-agree on arrangements and then sing that together.

→ introduce signs for certain things

UNISON

FOLLOWING (instant chords)

CONTINUING

Maybe #3 Instant arrangement of a short written canon by Birgitta (see attachment)