

Remarks:
All boxes are valid until next box or until new information is given. Shape the piece's temporal structure while playing, including decisions about pulse/non-pulse, lengths of improvisatory parts.

Pulsations

For Antje & Birgitta

(Inspired by Josh Sinton's Four Freedoms)

Birgitta 20230227-20230302-20230329-
20230415-20230416-20230419

Listen to the fading away of the pitch and the pulsations that happen through the interplay of the strings.
Listen also to the movement of the key (and the pedal) when you press it or release it.
Repeat the pitch as often as you feel it is necessary.
Decide whether the next pitch comes when you no longer can hear/feel the previous one or if there are pauses or if you even interrupt the fading of the previous pitch with the next one. You can vary that.
Experiment with the use of the right pedal.

Senza misura

Piano

start adding pitches in the same way in the left hand

...add a second voice to the d', either homophonic or as an independent voice.

Listen to the interaction with the piano sound, the pulsations that happen through the interplay of the strings and between your sound.
Vary the intonation, make small gliss or do it stepwise, play with the dynamics.

T. Sx.

Pno.

add a 2nd voice in the left hand and think the whole improv as a four part-counterpoint

include in whatever way if it feels right

A 2nd x only (continue as before or communicate more freely with piano until starting the melody when repeating the section)

T. Sx.

Pno.

treat parts with chords as a leadsheet and feel free to shape/voice them as you prefer.

Ebmaj7(9,#9) E7/D Am

2

7

Pulsations

T. Sx.

Pno.

A/C#

G m

B m(maj7)/D

Ebm

11

T. Sx.

Pno.

C maj7(7)

Dbmaj7(#11)

Bbm(maj7)

B(b9,9,#11,omit3)

B still listen to the pulsations if audible, take those as the ground for your interaction

T. Sx.

Pno.

14

stay one one pitch, explore its intonation, develop the further interaction with piano chords/improvising from there

improvise with chords that consist of at least one of the following intervals, maybe even all of them: pure 5th, min 2, min 9.

T. Sx.

Pno.

you may now also include classic triads in any position or inversion or chords.

continue improvising with whatever chord structures that feels right for you.

T. Sx.

Pno.

merge into free improv

C

T. Sx.

Pno.

Start at some point accompanying with the chord progression, first the sequence of no. I, then no. II. Think chords also arpeggiated or as polyphonic melodies.

15 (I.) A m(maj7,b6,addb5) (melody) B m/F#

(II.) E b m(maj7(9,#9)) E 7(#11)/D A m

21 G m E b m(maj7(#11)) C#m(maj7)

A/C# G m B m(maj7)/D E b m(maj7(9,#9))

25 1. 2.

short improvisatory blossoming out as transition

B b m(maj7) E m(maj7,5-b5)

C maj7(7) B b m(maj7) B(b9,9,#11,omit3)

short improvisatory blossoming out as transition

short improvisatory blossoming out as transition

4 **D**

Pulsations

T. Sx.

Pno.

30

E♭maj7(9,♯9)

E7/D

A m

T. Sx.

Pno.

34

A/C♯

G m

B m(maj7)/D

E♭m

T. Sx.

Pno.

38

Cmaj7(7)

D♭maj7(♯11)

B♭m(maj7)

B(b9,9,♯11,omit3)

B(b9,9,♯11,omit3)

keep centering this pitch for a while

T. Sx.

Pno.

41

keep centering this pitch for a while

maybe a starting point?

Em(maj7,5-b5)

F m(maj7)

together: continue improvising to conclude the piece, use the last written chords or not. Merge back into the mode of the beginning, listen to the pulsations of your sounds and their interaction. Find a common pulse if it feels right. Then: less and less voices, keep just one voice each left and end the piece with those.

Maybe the melody of C returns in some way?

a.n.

a.n.