

HARMONY

Some concepts for improvisation from a project of Rotterdam Improvisation Pool. Originally conceived for winds but also suitable for strings or voices.

Peter Sterk 2004

1 Long Harmonies

Play only **long tones** (breath out totally every tone, or play a whole bowing). Concentrate on the **harmonies** that arise.

Choose consciously for the moment of the start of each note and its character.

The amount of tones that sound together and the dynamics vary.

2 Pulsating Harmonies

Play **short tones**, repeated in a **fixed tempo**. The pitch changes only sometimes.

Mark a **new pitch** with an **accent**.

Nrs. 1 and 2 can be combined.

3 Broken Harmonies

Play **short tones** and sometimes a **longer one**. Try to **avoid** your tones **sound together** with others. So when a long tone sounds, other players wait with their short ones.

Exception: sometimes a long tone can be supplemented by other long tones.

Vary in density and dynamics.

4 Complementary Polyphony

The material consists of **very quick** tones and **very long** tones.

General rule: you can play quick tones until somebody else starts playing quick tones.

Then you play a long tone or stop playing.

Everybody can at any moment start playing quick tones. The others have to react immediately.

When two people at the same time start playing quick tones: go ahead but react on quick tones played by a third person.