



**AALBORG UNIVERSITY**  
DENMARK

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## Composition

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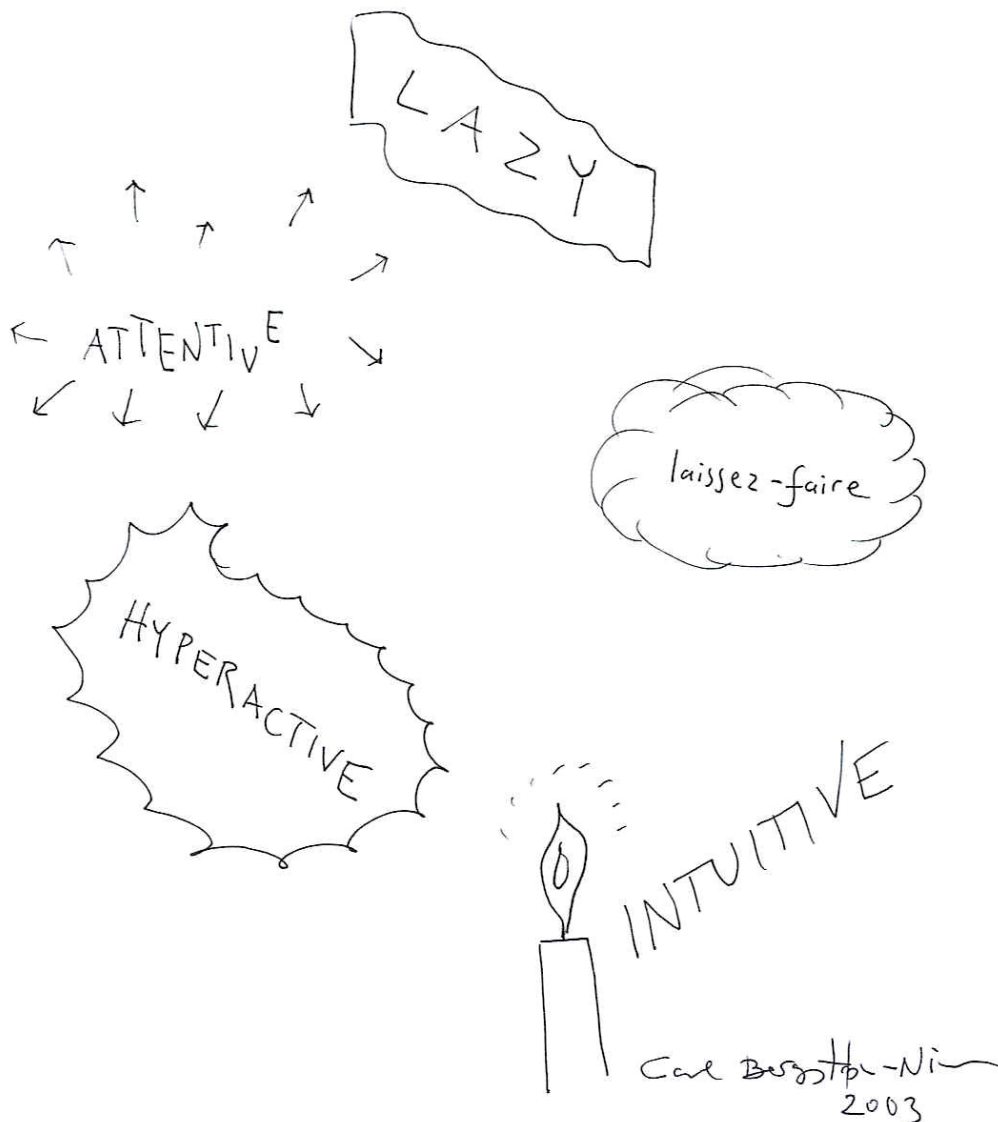
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# STRATEGIES 1

for small ensemble ad lib.  
(approx 2-5 players)

Individually, choose an element. Start by common agreement. At some point, make a general pause. During this, choose again an element. Go on by common agreement. A performance should have minimum two such general pauses.



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# STRATEGIES 1A

for small ensemble ad lib.  
(approx 2-5 players)

Individually, choose an element. Start by common agreement. At some point, make a general pause. During this, choose again an element. Go on by common agreement. A performance should have minimum two such general pauses.

SPARSE  
LONG PAUSES, MAYBE FEW SOUNDS,  
MAYBE STATIC

AGREE

GO WITH YOURSELF AND OTHERS,  
DON'T SEARCH TOO MUCH

REACTING

MAYBE ACCOMPANYING, MAYBE  
PROVOKING, MAYBE COMMENTING, ETC.

WITH  
ENERGY

FAST, NOT NECESSARILY LOUD, WITH  
PHYSICAL FEELING

SEARCH, MAYBE DECIDE  
SEARCH FIRST,  
MAYBE DECIDE ON ONE  
THING (AND THEN STAY WITH  
IT TILL NEXT GENERAL  
PAUSE):

Carl Busstop-Nim 2003



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# STRATEGIES 2

for small ensemble ad lib.  
(approx 2-5 players)

Individually, choose an element. Start by common agreement. At some point, make a general pause. During this, choose again an element. Go on by common agreement. A performance should have minimum two such general pauses.

AGREE, BUT...  
.....  
GO WITH THE OTHERS, DO SOMETHING SIMILAR, BUT GIVE IT A SPECIAL, VERY DISTINCTIVE TURN IN A MANNER INVENTED BY YOU.  
.....

DO YOUR OWN THING, BUT...  
.....  
PLAY YOUR VERY OWN WAY REGARDLESS OF WHAT OTHERS DO, BUT FIND A WAY TO MAKE SOME CONCESSION, SOME RELATING TO THE SOUND AS A WHOLE  
.....

STATIC  
STAY VERY MUCH AT THE SAME PLACE. AVOID DEVELOPMENT

CHANGING  
NEW MATERIALS, OR NEW MUSICAL FIGURES, SOUNDS, WAYS OF BEING MUSICALLY, ETC.

DIALOGUE  
TONE/  
SOUND  
CULTIVATE A DIALOGUE BETWEEN "PURE TONES" AND NOISES WITH TRANSITIONS IN BETWEEN THEM

Carl Gustaf-Nilsson 2003



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