People's music

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People's music is a collection of 17 verbal scores that have no structural connection with each other. The purpose of these scores is to provide ideas for improvisation sessions and not to build a "piece" by combining them. Every score in *People's Music* is an autonomous unit.
These improvisation exercises explore various important parameters in music-making, enabling performers to develop their own response to matters of melody, rhythm, solo playing, collectivity, form and structure, the human voice, ostinato playing, timbral exploration, inventive use of found musical material and the limitless creative investigation of instruments and objects.

1.

let all the lights go out

let the musicians sit on the floor in the shape of a circle

a note, sung by someone

without tension

without strain

then another note, and another...

until a great chord/cluster is formed

the chord goes on...

long enough for everyone to be able to discern its every feature,

to fully feel it

and it goes on...

(for a group of people, 2008)

2.

sound(s)

repeating itself

slowly spreading out in space

until it takes the space over entirely

and then...

silence

screeching

rustling

constant, buzzing

for as long as we feel it's necessary

and then...

ostinato

repeats itself

spreads out in space, until it is everywhere

friendly, no tension, no edge

continues

and then...

speech or whisper

formal, friendly, secretive, introvert, extrovert,

it does not try, it does not assert anything

it just is

continues

and then... ?...

(for a group of people, 2008)

3.

think about a rhythmic shape

play it

don't concern yourself with other players' shapes

don't try to impose your own shape on them

don't play louder in order to be heard

just play your rhythm

and

when the group feels that it has created a universe of rhythms

let it try to pick a rhythm, gradually

and

once it has picked it

without relying on any logical process

let the group repeat this rhythm until it disintegrates

(for a group of people, 2008)

4.

play your melody without caring about what the others are playing

just play your melody

when you feel that your melody is finished, hold the last sound...

let everyone hold it until a long chord is created...

slowly, let another chord be created, in continuation of the former

slow, and another one

and another one

another one...

and then...

let someone start a new melody

and let the others follow him/her when they feel ready

until everyone is playing their new melody

let them continue

until their melody is over

(for a group of people, 2008)

5.

an ostinato of soft noises

created on the instruments or objects of the space that we are in

listen to the timbres and play another ostinato of soft noises

that: complements / contrasts / varies the timbres you have heard

feel free to create another ostinato that is influenced by the vibrations

and the kind of energy you are receiving

act only if you think it necessary...

until another, complete set of soft noises is created

and when it has been created let us keep it

for as long as we feel it should exist

(for a group of people, 2008)

6.

glissandi...

reaching for the sky

slow

fast

in all dynamics

on their own

alongside others

with noises or without them

glissandi...

reaching for the sky…

this is the structure

(for a group of people, 2009)

7.

search for a timbre...

no rush, search with great concentration...

create a timbre with which you are completely happy

then stop

listen to the others

If your timbre complements the other timbres, continue.

If not, stop.

(for a group of people, 2009)

8.

play as fast as you can...

do not try to impose on your fellow players by playing loudly

try to make them hear how fast you are playing

by playing more quietly than them

play as fast as you can...

and then

think

why are you doing this? do you want to play like this? or does it not suit you?

let your answer to this question be the second part of the piece...

(for a group of people, 2008)

9.

play one note

in any way you want

for at least 20 minutes

(2009)

10.

pick a score that you like

play a note/chord from each page

if you are playing with others,

try to ensure that your every action

is musically meaningful in relation to the others' actions

play all the pages from your score in the aforementioned way

(2009)

11.

a sound...

a movement/gesture...

10 miniatures

(4 to 10 players, 2008)

12.

a rustle...

a screech...

10 minutes

(2008)

13.

a machine

does not stop

does not respond

its sound is hollow

irritating

it works

until it runs out of fuel

(2008)

14.

no notes

just noises...

no specific pitches

just noises...

and the structure?

let the noise in

(2008)

15.

let all the lights go out

let all eyes close

don't rush into playing...

listen...

in the darkness, communicate with your musical partners

if no one is playing, listen to the space

don't think...

don't play for no reason...

listen!

(for a group of people, 2008-09)

16.

let the musician come to the centre of the stage and sit on a chair

let us turn all the lights off

let him/her close his/her eyes

and sing for us

what (s)he feels

no preparation...

no effort...

just a voicing of feelings

(2008)

17.

piano with the lid closed

strings with no bow

guitar without strings

voice with closed mouth

wind with no mouthpiece

percussion with no mallets

celebrating their freedom

from auditory convention!

(for ensemble, 2008)