

transparency kestra

NOTES

These interfaces are usually designed so that we're often playing all or parts of lines in pitch & rhythm unison, & when that's happening, the improvisational element comes in the delivery of timbre.

We're playing toward an ensemble sound & blend, but that sound can be collectively reinflected with an unlimited potential for subtle variation.

1. Any pitch can be played in any octave.

2. Use as much timbral variety as you can in addition to your standard & personal sound.

Bowed Strings: include pizzicato, vibrato, sans vibrato, sul ponticello, sul tasto, harmonics ...

Guitars: include near bridge, muted string, harmonics, bottleneck slide, electronic alterations ...

Brass: every mute you got + half valve...

3. Each line accents features in the other lines. Listen for them.

4. **Silence** is as important as any sound. Silences should be accented. As this is a large ensemble leaving notes out (& laying out) may half of the time be your most important contribution.

5. > **Accent** the silences. When you stop sounding, make that change as audibly clear as you can.

5. Short or staccato tones make space & help create a *sforzando* effect ensemblewise.

7. Leave out a lot of notes to taste, somebody else will play them.

8. Possible alternative voicings on conducted cue:

A. Play everything on one Single Pitch.

B. Play with a sound of Indefinite Pitch to get a percussion effect.

C. **Thicken:** play within a whole step of the notated pitch.

9. Some other developmental cues:

A. **Loop** a single line.

B. **Crosscut:** Play every other measure, or phrase, or line, or repeat.

C. **Prune:** Don't play all the notes; leave some (or a lot) out.

D. **Change Pitch** as you hear it.

E. **Local Development:** Improvised elaboration of material.

F. **Open Development:** Follow your ear & whatever's happening.