

HEARING

for

Improvisers Ensemble

Christoph Reiserer 08/2003

Notes

The intervention in the musical process of this composition concerns only the *focussing* of the musicians thinking and hearing. Two goals of the focus are appearing:

persons and parameters, i. e. relationships of players and the texture of musical parameters.

The destination of the focus always is aiming persons with the following three possibilities:

the person her or himself,
other musicians and
the audience.

Lines and names are indicating these destinations. The focussed person is shown as a name in a round frame.

Every musician will be leader at some time. Her/his is indicated in a square frame.

Combinations, i. e. various leaders at the same time, are also possible.

The main subject of the focus in this composition is always a musical parameter. The following five parameters are occurring in this piece:

pitch: The musician is listening to the pitch and is adjusting the tonality to the one she/he is hearing. If there is no tonality or the musician doesn't want to play tonal she/he should adjust her/his music at least to the *range*, that means just to listen in categories of high and low.

pulse: The musician is listening to the metrum, but not rhythm of another musician. In general pulse means *coordination* beyond musical parameters.

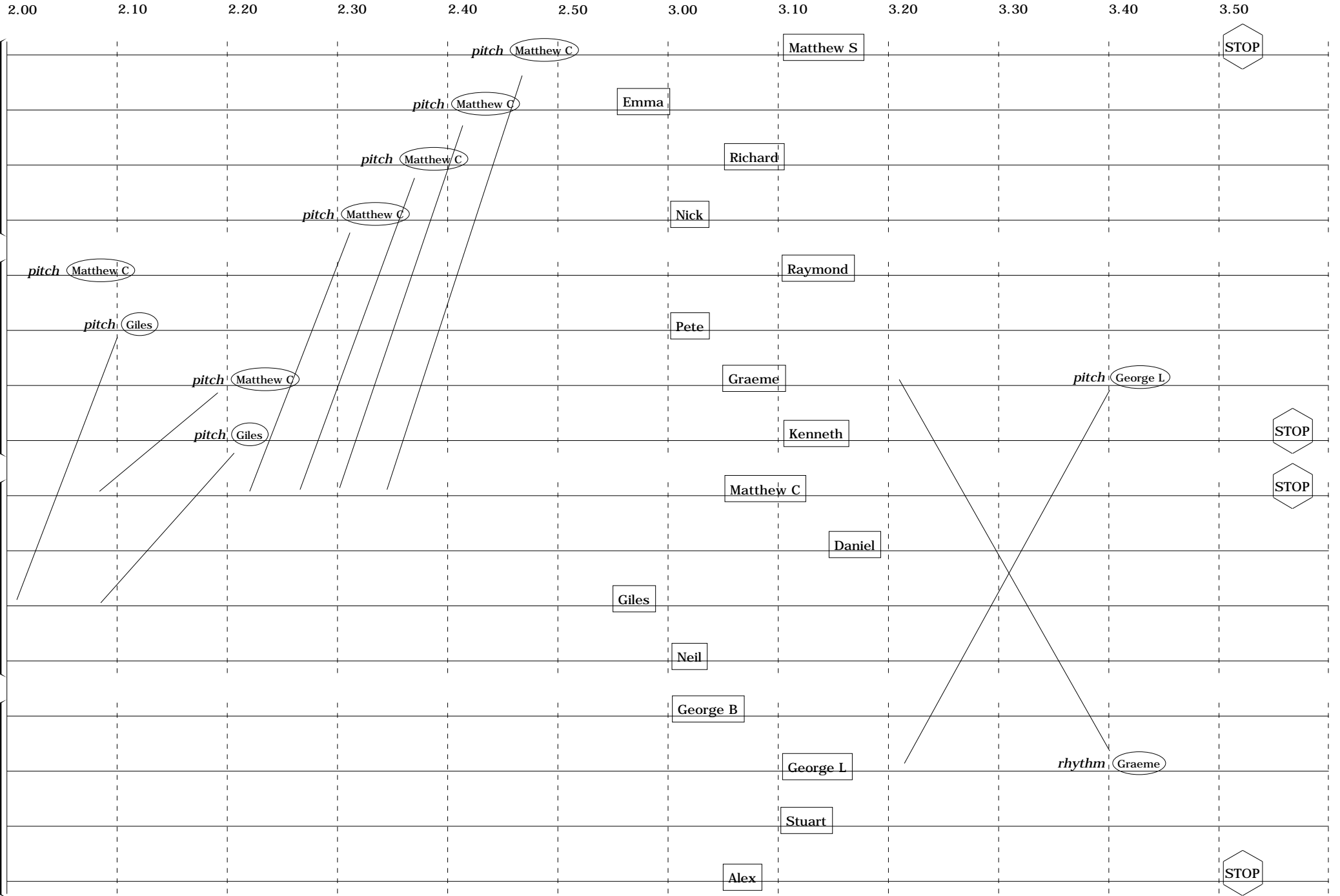
rhythm: The musician is listening to the rhythm of another musician. She/he is using rhythmical particles/elements of what she/he is hearing for his play. In general rhythm stands for *imitation*.

density: The musician takes up the intensity of the music she/he is hearing. In general density stands for *musical texture*.

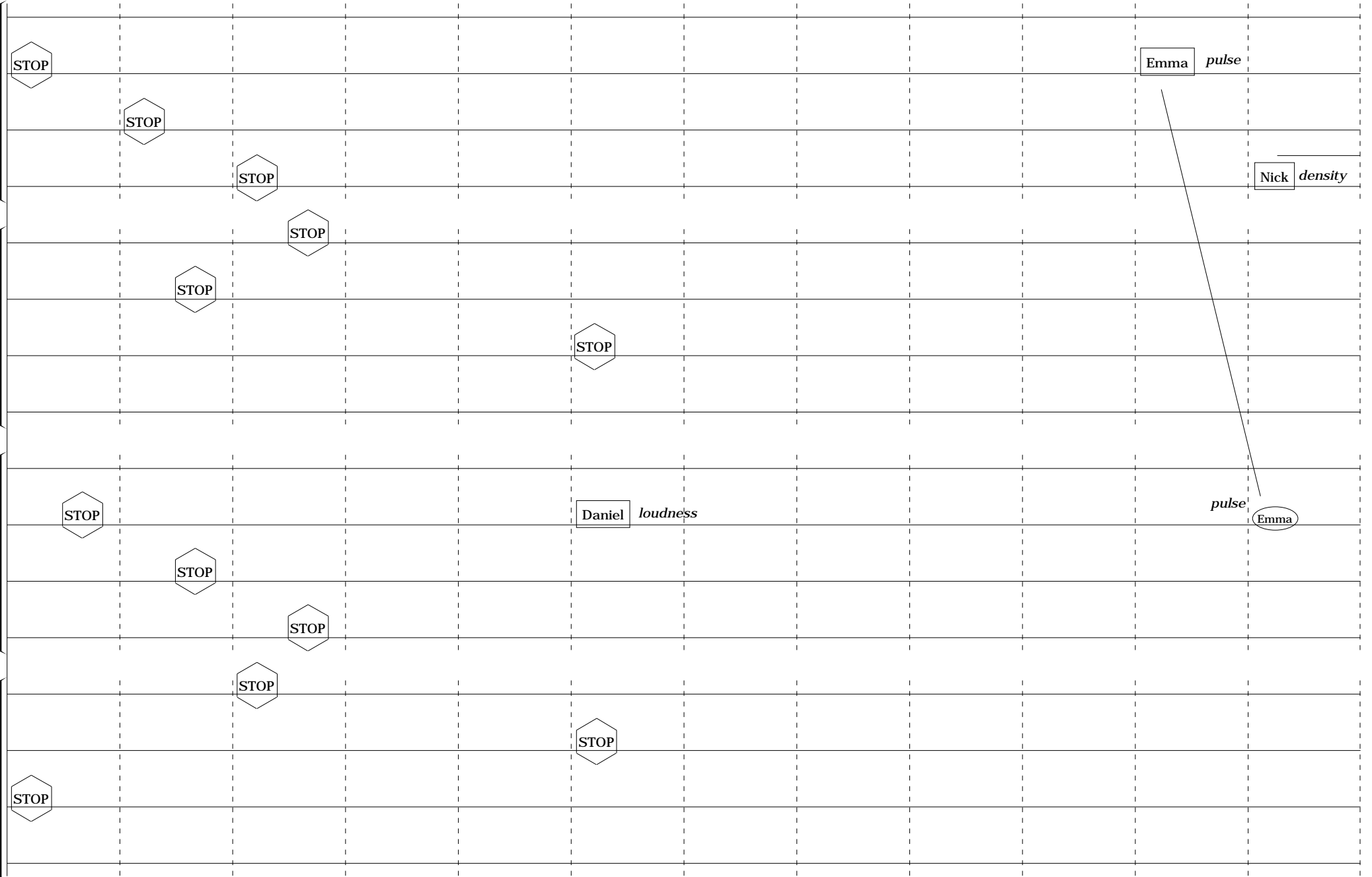
loudness: listen to the loudness of another musician and adjust your own playing. In general listen to *changes* of the loudness and follow them.

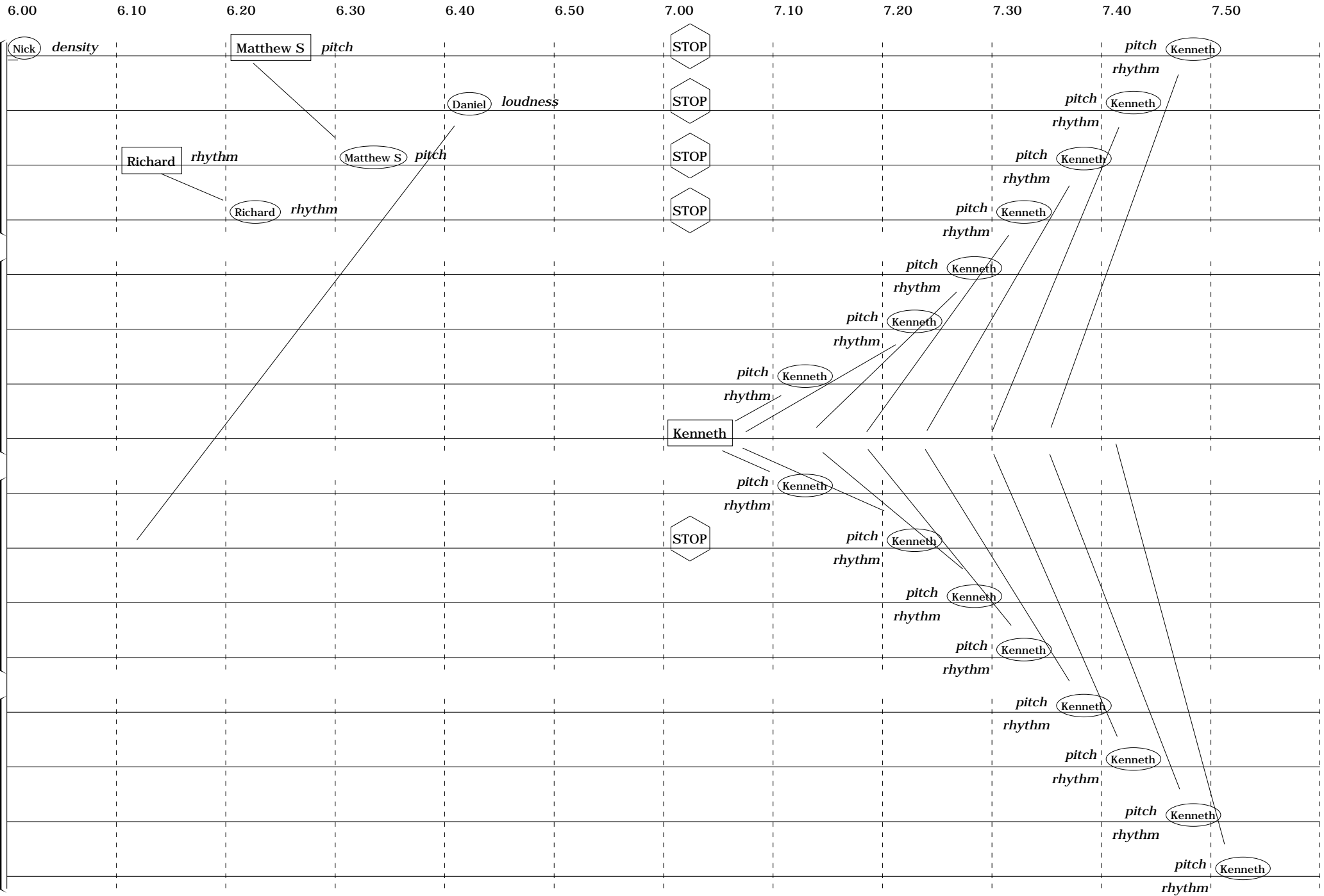
The values of the time line are only proposals. One should take them only as approximate values.

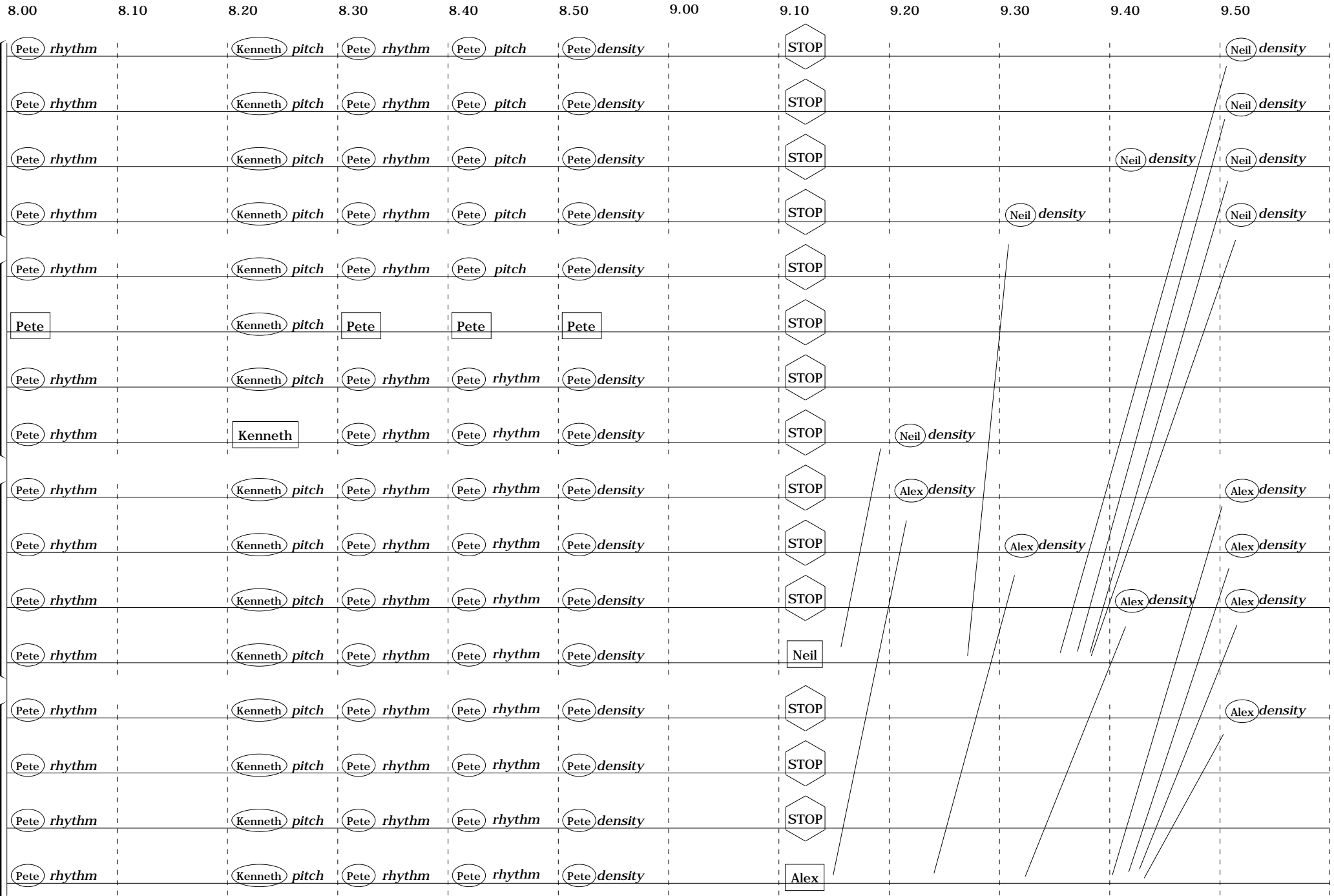
The sign stop in a hexagon square means the musician has to *stop* playing.



4.00 4.10 4.20 4.30 4.40 4.50 5.00 5.10 5.20 5.30 5.40 5.50







10.00	10.10	11.20	11.30	10.40	10.50	11.00	11.10	11.20	11.30	11.40	11.50
Matthew S			(Kenneth) pulse	STOP			Matthew S	STOP STOP	STOP	Matthew S	STOP
Emma			(Kenneth) pulse	STOP			STOP	Emma STOP	STOP	Emma	STOP
Richard			(Kenneth) pulse	STOP			STOP	STOP Richard	STOP	Richard	STOP
Nick			(Kenneth) pulse	STOP			STOP	STOP STOP	Nick	Nick	STOP
Raymond			(Kenneth) pulse			STOP	Raymond	STOP STOP	STOP	Raymond	STOP
Pete			(Kenneth) pulse			STOP	STOP	Pete STOP	STOP	Pete	STOP
Graeme			(Kenneth) pulse			STOP	STOP	STOP Graeme	STOP	Graeme	STOP
Kenneth			Kenneth			STOP	STOP	STOP STOP	Kenneth	Kenneth	STOP
Matthew C			(Kenneth) pulse		STOP		Matthew C	STOP STOP	STOP	Matthew C	STOP
Daniel			(Kenneth) pulse		STOP		STOP	Daniel STOP	STOP	Daniel	STOP
Giles			(Kenneth) pulse		STOP		STOP	STOP Giles	STOP	Giles	STOP
Neil			(Kenneth) pulse		STOP		STOP	STOP STOP	Neil	Neil	STOP
George B			(Kenneth) pulse		STOP		George B	STOP STOP	STOP	George B	STOP
George L			(Kenneth) pulse		STOP		STOP	George L STOP	STOP	George L	STOP
Stuart			(Kenneth) pulse		STOP		STOP	STOP Stuart	STOP	Stuart	STOP
Alex			(Kenneth) pulse		STOP		STOP	Alex STOP		Alex	STOP