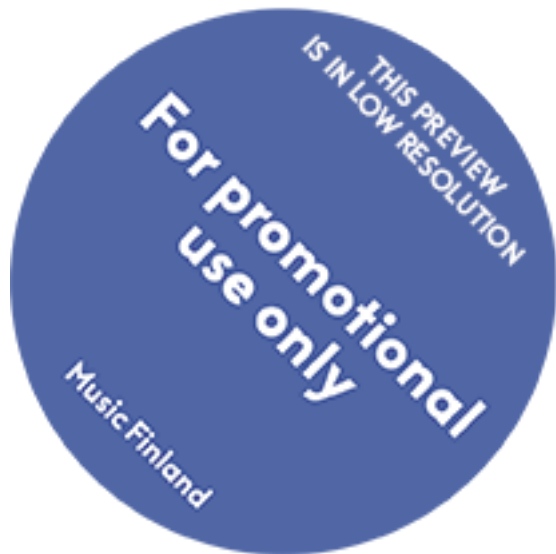


Esa Pietilä

# Big Fun

For 12 improvisers

2014



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Helsinki, 2014



## "Big Fun"

(For twelve improvisers – originally for 2 ten. sax, alto/bari sax, trb, trpt, voc., two contrabass, two drums & 2 electronic/noise musicians)

- the graphic is a suggestion of how the drama of the piece should go – You don't have "follow" or take note of every little detail of what is painted – think of it more like a painting and how can You play the painting from left to right following Your color's path loosely on the way – the drawn lines give You a suggestion for Your route...

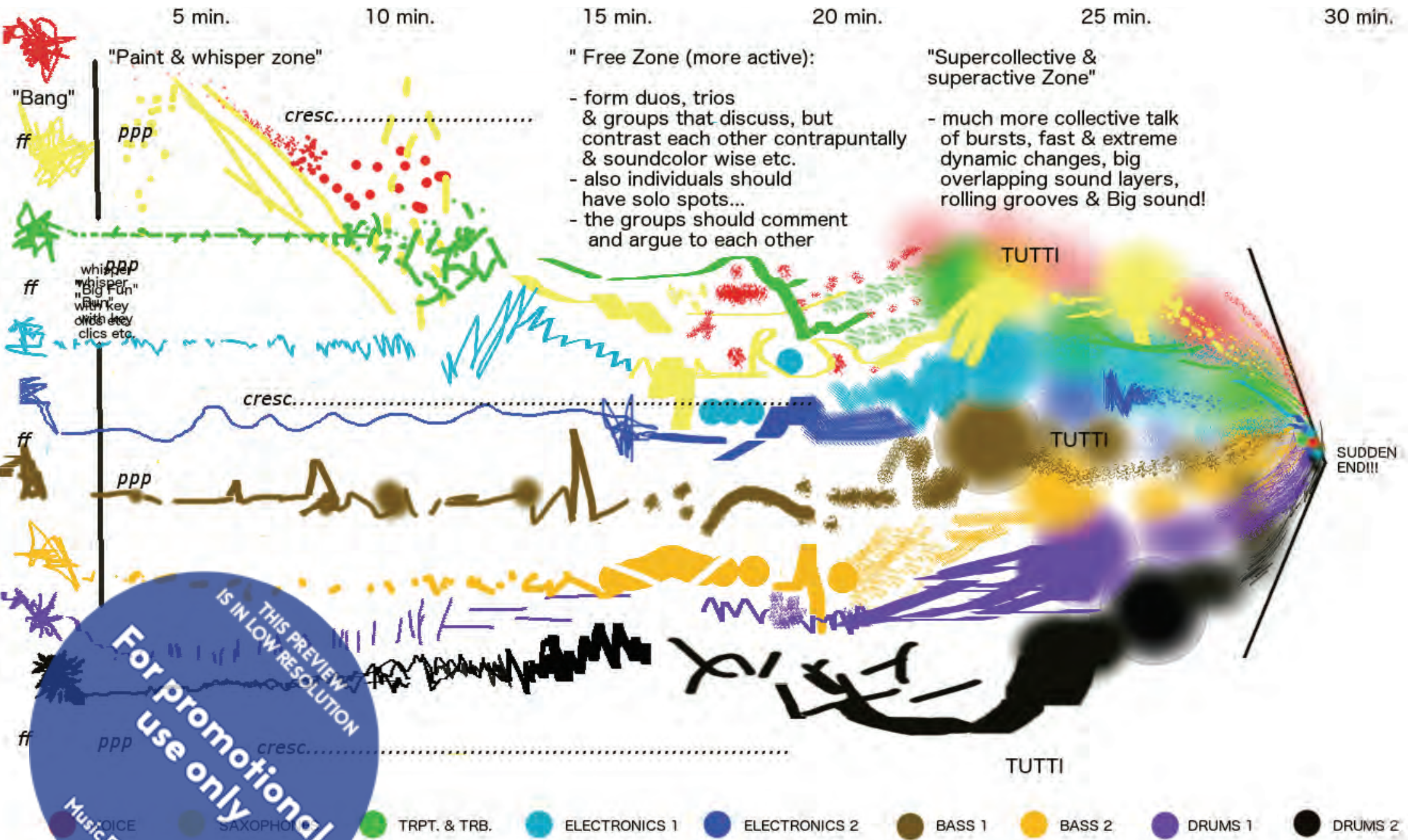
- time goes from left to right

- registers from down to up (per instrument, like in stave for the instrument)



- the more "jagged" line is vertically, the more it will present activity
- the more "stable" or straight line is horizontally, the more it will present melody & sustain
- the more thick the line is, the more it will present stronger sound or expression
- play by ears – not too much "thinking" – good idea is to make contrasts or join a group that is musically starting to form – think Your playing in a way that how You can place Yourself / Yours sound / texture to serve the sound of the piece.... meaning in WHAT is the role of Your output at the moment, is it perhaps textural, accompanying, contrasting (in texture) or provoking one... etc... good idea is also not to play all the time....
- assess the soloist's playing manner and improvise freely with or against the prevailing musical gestures.





### "Free Zone (more active):"

- form duos, trios & groups that discuss, but contrast each other contrapuntally & soundcolor wise etc.
- also individuals should have solo spots...
- the groups should comment and argue to each other

### "Supercollective & superactive Zone"

- much more collective talk of bursts, fast & extreme dynamic changes, big overlapping sound layers, rolling grooves & Big sound!