

Minna Leinonen

Irti!

Spatial improvisation work for
young persons or music institute

2008



Music Finland

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IRTI! (OFF!) (2008)

Spatial improvisation work for young persons or music institute

The form

I Awakenings (tutti)

- from quiet noises to glissandi

Tuttimelody

II Follow me (fl, ob, cl, bsn, acc., trb.)

- trifling
- woodwind's "follow the leader" game
- acc. (or some other instrument's) pedal point
- trb (or some other) signal leads to the next movement

III Morsing (guit., pf)

- points, repetitions
- guitar's and pianist's alternation
- string's pedal point
- morsing moves slowly toward to the next movement

IV Power and metal (tutti: each group alternates with power and metal instruments)

- culmination, the strongest movement
- question and answer based on given motives between power and metal instruments: brass, electric bass and el. guitars
- reaction game: strong eruptions by each groups, fast reaction to conductor's signals.

V Coloring book (tutti)

- listening to the timbres, group solos with Eb/E/A pitches.
 - 1) sensitive, thin timbre *ppp-p*
 - 2) mysterious, exciting *p-f*, also *fp*
 - 3) strong, rough *f*
- part of the strings play pedal point *ppp* E during the whole movement

VI - can you hear? (aces + 1 soloist from each group → within ensemble the soloist part doesn't exist)

aces' singing + accordion's (etc.) pedal point

Timing game: when 1 soloist stops to play → every soloist stop;

when 1 soloist starts to play → all the soloists start. Timing is not settled before

anyone can start or stop anytime.

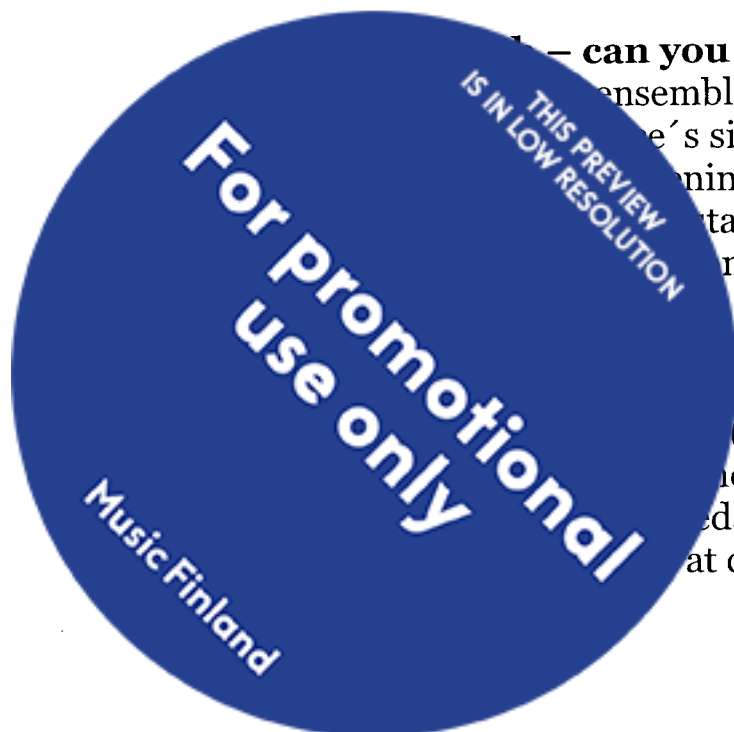
(tutti, aces sing with the melody)

(aces, flageolet soloists: fl, vl, guit, glockenspiel, piano)

and tinkling

pedal point

at conductor's sign





Suggestion of spatialization in Off!

- In case that Off! is played with a smaller ensemble, the groups can be reorganized. All the groups don't have to exist (for example group 5, 6, 9) or they can be joined with other group (for example groups 1 and 2) or instruments can be replaced with other (there can also be french horn and tuba). Each group consists of 1-20 musicians. All groups will have a colour (conductor's sign) to follow, for example if group 1 is yellow group, they react to conductor's yellow paper sign etc.

group 1: flutes

group 2: oboes, clarinets, bassoons, accordions

group 3: brass, saxophones

group 4: percussion and pianists (around 1 piano)

Percussion, place 1, 1-5 players: player 1: gong with soft mallet and triangle beater,

player 2: claves, triangle, bass drum, frame drum with super ball

player 3: claves, triangle, tambourin, frame drum with super ball

players 4 ja 5: snare drums and glockenspiels

Percussion place 2, 1-3 players: player 1: cymbal with soft mallet and triangle beater,

players 2 and 3 : claves, tambourines, frame drums with super ball.

Percussion place 3, 1-3 players: player 1: cymbal with soft mallet and triangle beater,

players 2 and 3: tambourines, frame drums with super ball.

group 5: "aces" = pianists, singers etc. who work in this piece as singers and percussion players. Aces work as a "surprise card". Aces are spread into small groups in the hall, consisting of 3-7 persons. Each group has a one leader, an older

& bass

(elementary)

(advanced)





SUGGESTION OF A PLACEMENT IN A CONCERT HALL

Group 2: ob, cl, bsn, acc

Group 3: tr

Group 1: fl

* * *

*

*

Group 4 (place 2): perc.

Group 4 (place 3): perc.

*

*

*

Group 6: el. guit & el. bass

*

*

*

Group 7: guit.

*

*

*

Group 9: strings b

Group 8: strings a

*

conductor

*

*

*

*

*

Group 3: trb, sax.

Group 4 (place 1): perc., pf

read around the audience





I AWAKENINGS: noise and glissandi

Instructions for teachers: period 1: noise

– winds, brass & acc: make noises with keyclicks and air etc.

- 1.-3. percussionists around the hall: gong/large cymbals with soft mallet and triangle beater. After strong accent in the beginning alternation between players: player 1 begins and when player 2 cannot hear the gong vibrate, he/she plays his/her cymbal. If 3. player exists, he/she plays the gong/cymbal after he/she cannot hear the sound of the 2. cymbal. Simile the whole movement.

- 4.-6. percussionists next to 1.-3.: same thing with claves than percussionists 1.-3. 6. player begins the set of repetitions. After he/she stops, the 4. player begins and so on.

- if there are 2 snare drum players they react to claves 1: after they hear him/her play, they begin a short dialogue with each other ad lib. but always the 2. player imitating the player 1 (who tries to use many kind of sounds).

- if the aces in the audience exist, they are: 1. group: some of them have guiros (3-5), others puffer letter "fff" between their teeth. Group 2: some of them have maracas (3-5), others buzz syllable "sch" as in Schumann. If there is group 3, some of them have claves (3-5), others repeat "kss". These 3 groups react to gongs: when they hear the gong which is close to them, they react. When gong is played further, they stop playing.

- always keep listening to the others, do not play all the time! Try not to have any collective tempo when playing.

– guitars, strings: rattling, rustling wooden noises (pizz. and battuto) with given harmony, also Bartók pizz.

– If there are electric guitar or bass: play random, single accents infrequently reacting to snare drum players and having a dialogue with each other. Use the same notes as the strings

Instructions for teachers: period 2: glissandi

- the conductor shows when each group starts to play glissandi (the noise continues with other groups). The conductor shows when to stop, then return to the noise material. Try not to have same tempo within one group, each player individual.

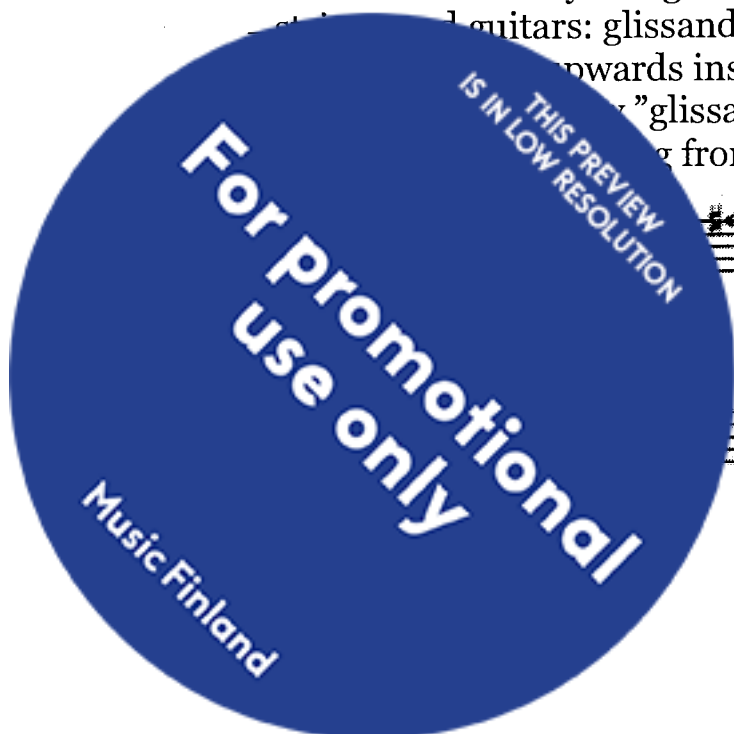
- in the first performance there were a lot of strings and they were divided into 2 groups: the beginners and the more experienced players and they were seated both sides in front of the audience. If only one group exists, it will be seated the place "strings a".

- electric guitars: glissandi sul D and sul A

- strings: glissandi upwards inside of the piano with strings. If possible start with D or A.

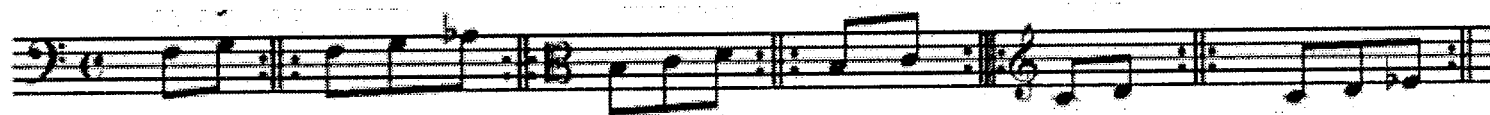
- woodwinds: "glissandi" with given scales (beginners with only 2-3 notes) or from given notes

The image shows two staves of musical notation. The top staff is for woodwinds, with 'ob.' (oboe) and 'cl in Bb' (clarinet in B-flat) indicated. The bottom staff is for brass, with 'bsn.' (baritone saxophone) indicated. Both staves contain a series of notes, likely representing scales or specific glissandi patterns as described in the text.

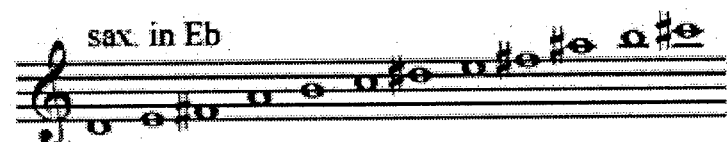
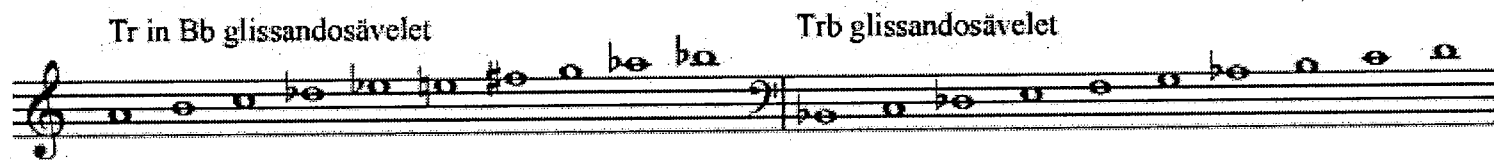




strings pizz./battuto:



brass: start gliss.:



Period 3: everyone is playing glissandi

- brass and electric instruments come in. Brass play bendings and glissandi which start from the notes from given harmony. Electric guitars and bass slide with D and A strings.

Period 4: crescendo and trombone (or some other loud instrument) signal





I AWAKENINGS

GROUP 1
fl

GROUP 2
ob, cl, bsn, acc

GROUP 3
tr, trb, sax

GROUP 4
pf, perc

gongi, cymb. etc.
PLACE 1
PLACE 2
PLACE 3

claves

snare drum

GROUP 5
"aces"

GROUP 6
el.guit, el.bass

GROUP 7
guit, kantele

GROUP 8
strings a

GROUP 9
strings b

noise: keyclicks, air etc. *p* gliss.5 *p* gliss.10 *mp* gliss.17 *mf*

noise: keyclicks, air etc. *p* gliss.4 *p* gliss.9 *mp* gliss.16 *mf*

noise: keyclicks, air etc. *p* gliss.12 *mp* sax & tr. gliss.19 *mf*

noise *p*

cluster *f* let vibrate *g^{tr}*

let vibrate *f* soft mallet, triang. stick *p* simile

simile

ad lib.

guïro + whisper: "fff" maracas + whisper: "ssh" simile

claves + whisper: "kss"

ad lib.

noise: rasping, knocking etc. *p* gliss.3 *p* gliss.8 *mp* gliss.15 *mf*

noise: rattling, rustling *p* gliss.1 *p* gliss.6 *mp* gliss.13 *mf* vcl sul C ob sul E *f*

noise: rattling, rustling *p* gliss.2 *p* gliss.7 *mp* gliss.14 *mf* vcl sul C ob sul E *f*

trb unisono! *f*

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II FOLLOW ME

Instructions for the teacher: follow the leader

- teacher or an advanced student plays all the solos. The soloist starts to repeat a motive/colour/effect after his/her solo, shows the group a sign when to participate and the whole group starts to imitate. Individual breathing. Soloist starts a new, different solo when the imitation group starts to make diminuendo. Use the pitches from the given harmony (score).

Different styles and characters

- practise the scale playing it with the group for example in thirds, with changing rhythms, changing phrase durations, tempos and characters and many kinds of melodies.

- soloist can start to repeat these kind of things after the solo:

- 1) tremolos in low register
- 2) staccatos and repetitions
- 3) lyrical melody ostinato
- 4) huge steps, points
- 5) long notes and fast decorations
- 6) strong accents and fast trills
- 7) fast scales
- 8) trills in high register





II FOLLOW ME

G 1 fl solo group

G 2 ob solo group

cl solo group

bsn solo group

acc solo group

pedal point (p.p)

(no p.p)

(no p.p)

(no p.p)

repeat

trb.

FOLLOW ME

solos 1-3 fl
 solo 4 ob
 solo 5 cl
 solo 6 fl & bsn
 solo 7 cl & acc.
 solos 8-10 fl, ob, bsn

fl, ob, bsn ja acc.

cl. in Bb



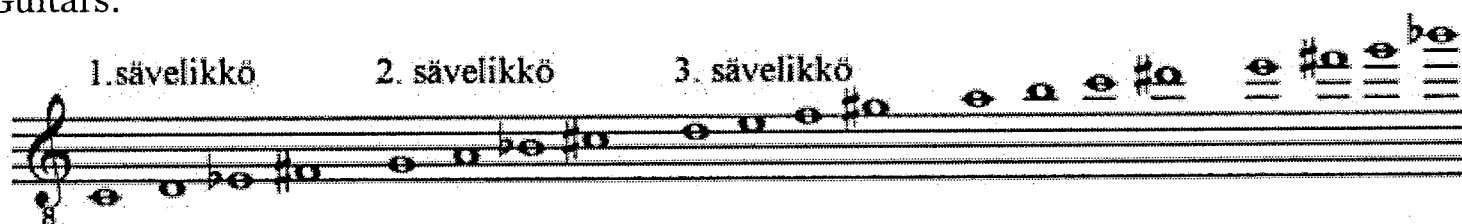


III MORSING: GUITARISTS AND PIANISTS

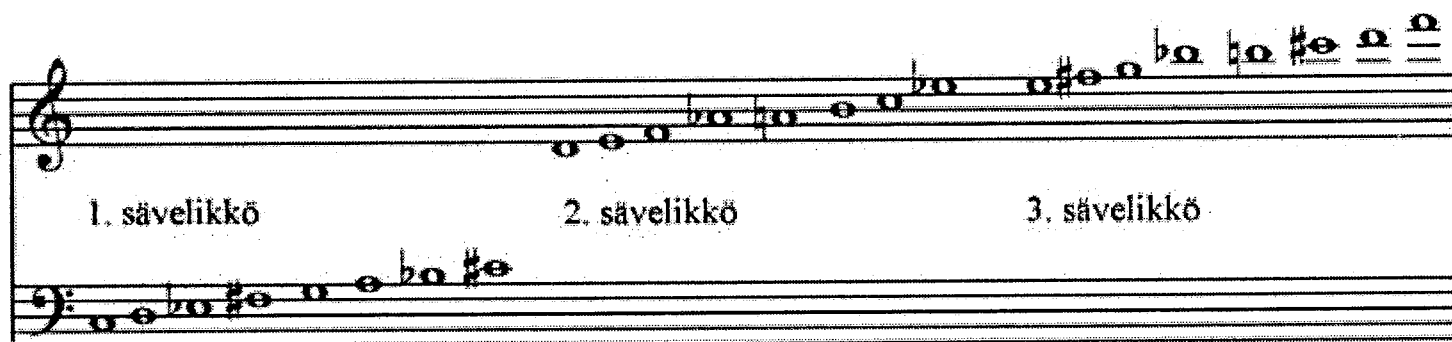
Repetitions

- "Morsing" starts with percussion's and string's pedal point
- alternation between guitars and pianists (playing inside the piano). It can be realized in pair's alternation inside the group: pair's question and answer at the same time with other pairs so that all the pairs together will create a sound mass.
- repetition consists of fast figures and occasional double pitches and chords from the given harmony (harmony can be divided to the group and the soloparts can also be divided: the whole group doesn't have to play during the whole movement).
- the leader of the group shows incomes to the group varying the incomes: together, with couples, overlapping, separately. Sometime solos can be quiet, sometimes louder, changing like a wave.

Guitars:



pf:





III MORISING

The score includes the following parts and instructions:

- (G 1)** - Part 1
- (G 2)** - Part 2
- G 3** tr, trb. (Trumpet and Trombone)
- G 4** Pf (Piano), Glock. (Glockenspiel), gong & 2 triang. (Gong and 2 triangles)
- (G 5)** 1) GUITARS
- G 6** el. guit. (Electric guitar), el. bass (Electric bass)
- G 7** - Part 7
- (G 8)** - Part 8
- G 9** vl 1 (2-4) (Violin 1), vcl (2-4) (Violcello)

Performance instructions and annotations:

- 2-3) ALTERNATING R4 - R7 - R4**
- 4-5) OVERLAPPING R7 starts before R4 stops**
- 6) TOGETHER + inner motion**
- 7) REPEAT**
- simile* (multiple instances)
- p* (piano), *f* (forte), *mf* (mezzo-forte), *ppp* (pianissimo)
- Snare drum (snares on)

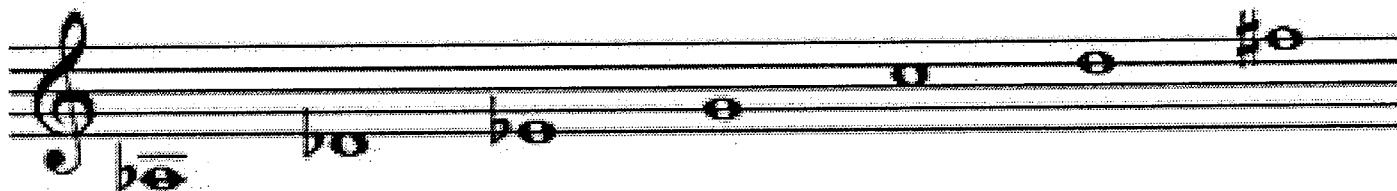




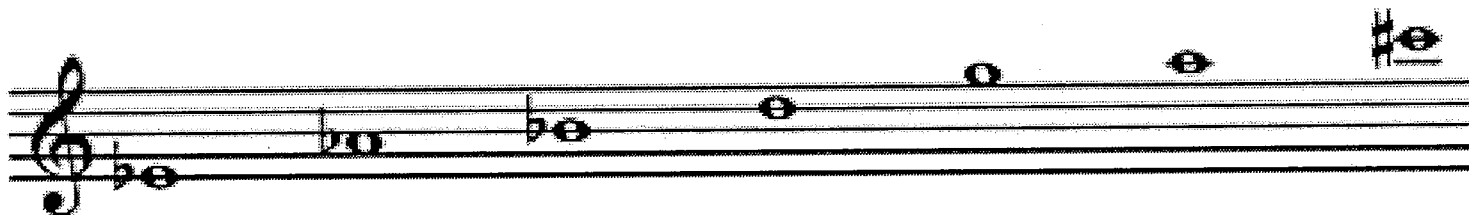
IV POWER AND METAL

Brass & sax: accompaniment

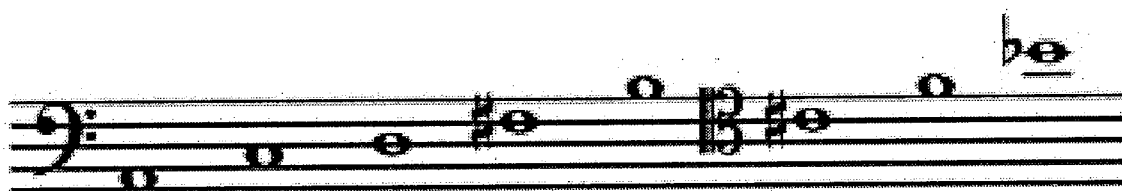
Tr in Bb:



Sax in Eb:



Trb:

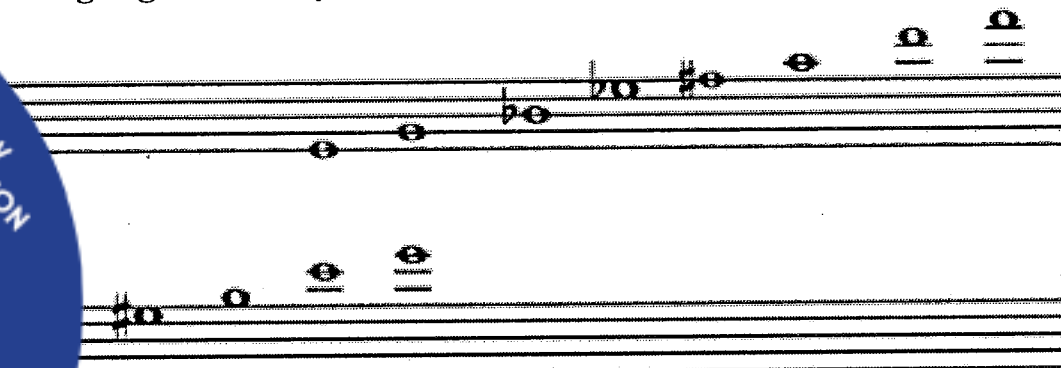


- brass & sax solos and the accompaniment during the whole movement. Start the solo with a given motive or its variation and continue it by improvising with the same idea.

Reacting game

- the conductor's cadenza: after a couple of solos the conductor shows when each group starts its strong eruption. At first the eruptions are separate but after a while when the movement becomes more powerful, the eruptions can be overlapping or at the same time with other groups.

- practise different kinds of eruptions with a group. Some element repeats itself in a single eruption, for example burts upwards, long note crescendos, accents in unisono, tremolos in different tempi etc. The conductor shows when to start and when to stop: some eruption lasts only 2 sec when an other can last 15 sec. Every instrument is individual or the whole group can do the same thing together but yet the character of eruption is always strong.



instruments: use pitches from this harmony





IV POWER AND METAL

G 3

tr *f* + SOLO ANSWERS *simile*

tr *f* + SOLO QUESTIONS *simile*

trb *f*

sax *f*

G 4

gong 1 *ad lib.*

2

3

bass drum *simile*

snare drum *simile*

G 6

el. guit. *simile*

el. bass *simile*

FROM CONDUCTOR'S
SIGN
Eb
TUTTI

ff

REACTING GAME:
GROUP ERUPTIONS

G1, G2, G7, G8, G9





V COLOURING BOOK

The beginning of the movement

- all players except the brass play a long diminuendo with pitch Eb from forte to niente, brass and sax play a short accent.
- a few strings stay on Eb (pedal point). Bow changes individually.

Colouring Eb/A/E

- invent 3 different ways to colour the given characters inside of each group.
- inside the colour there can be divisions of time and sounds. The rhythm is not pulsative.





V COLORING BOOK

The musical score is organized into nine staves, each representing a different group (G1-G9). The instruments and parts are as follows:

- G1:** Notes for e^{b2} and e^{b1} . Instruction: "3. time e^{b2} pedal point".
- G2:** Notes for e^{b2} , e^{b1} , and e^b . Instruction: "acc. [e^{b1} pedal point 2. time]".
- G3:** Notes for e^{b2} , e^{b1} , and e^b . Instruction: "v".
- G4:** Gong and bass drum. Instruction: "gong bass drum".
- G6/G7:** Notes for e^{b2} , e^{b1} , and e^b . Instruction: "pf".
- G8:** Notes for e^{b2} , e^{b1} , and E^b . Instruction: "vcl (4-8) pedal point (p.p)".
- G9:** Notes for e^{b2} , e^{b1} , and E^b . Instruction: "vcl (4-8) pedal point (p.p)".

Group Solo (GS) markings are placed between the staves:

- GS 5 between G1 and G2
- GS 3 between G2 and G3
- GS 4 between G3 and G4
- GS 8 between G4 and G6/G7
- GS 8 between G6/G7 and G8
- GS 2 between G6/G7 and G8
- GS 6 between G6/G7 and G9
- GS 7 between G8 and G9
- GROUP SOLO (GS) I between G9 and the end of the score.

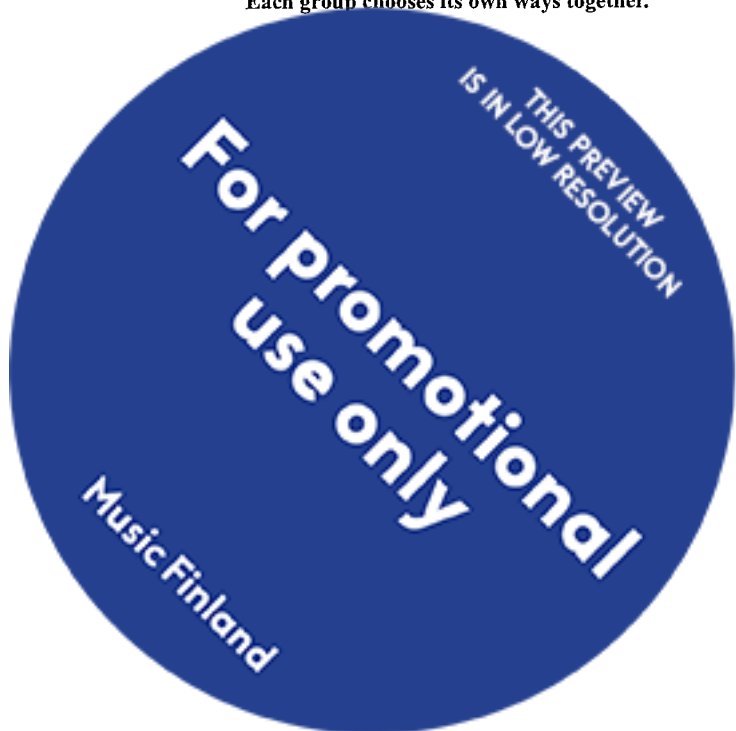
Additional markings include "3." at the end of the first staff, "ossia: fzf" at the end of the second staff, and "fff" at the end of the third staff.

GROUP SOLOS (GS)

Invent different ways to colour one pitch.
Each group chooses its own ways together.

THREE CHARACTERS OF SOLOS:

- 1) FRAGILE, THIN, SENSITIVE: PITCH E
- 2) EXCITING, MYSTERIOUS: PITCH E OR E^b OR A
- 3) STRONG, ROUGH, BRAVE E AND/OR E^b AND/OR A





V1a SSH – CAN YOU HEAR? ACES

The entrance of the aces

- after abruptly ending crescendo the aces are exposed
- smooth changes to "eess..." and finally to pitch A.
- after accordion or some other instrument begins to play acoustic scale, start to improvise with it. It can be divided into small units, the youngest students can only sing 1-2 pitches.

V1b SSH – CAN YOU HEAR? SOLOISTS

Listening game: soloists

- choose 2–4 soloists from each group. The soloists stand (if possible) in front of the group as visible as possible.
- listening game: Choose notes from A-acoustic scale with a register which is idiomatic to your instrument (it should be heard).





Via SSH - CAN YOU HEAR? ACES

SOUND CLUSTER

The score consists of several parts:

- A single treble clef staff with a sound cluster of two notes.
- A multi-staff section labeled 'ACES' with five staves. The first two staves are labeled with vocal instructions: '"eee..." (as in "end")' and '"eee... sss"'. Dashed lines from these staves converge towards a single treble clef staff labeled '"aaa"'. Below this section are three columns of performance instructions.
- A single treble clef staff with an acoustic scale, labeled with the instruction: 'From conductor's sign start to improvise with acoustic scale.'
- A grand staff (treble and bass clefs) with an acoustic scale, labeled with 'acc.' and 'ppp'.

Sing one pitch (any pitch you like) and try to keep it. Try to sing other pitch than you heard in previous movement. Individual breathing.

From conductor's sign end your pitch with long "sss" before breathing. Simile.

Pitch A with a-vowel starts to spread gradually from conductor into unisono.

From conductor's sign start to improvise with acoustic scale.





Vib SSH - CAN YOU HEAR? SOLISTS + ACES

| | 1. SOUND | LONG REST count at least to 30 | 2. SOUND | LONG REST count at least to 25 | 3. VOICE | REST | 4. SOUND LONG | REST shortest, conductor shows when to start tuttimelody |
|-----|-------------------------------|-----------------------------------|----------|-----------------------------------|----------|------|-----------------------------|---|
| G 1 | 1 begins - everyone begins | | | | | | _____ | |
| G 2 | | | | | | | 1 stops - everyone stops | |
| G 3 | _____ | _____ | | | | | | |
| G 4 | _____ | _____ | | | | | | |
| G 5 | <i>ad lib.</i> | <i>simile</i> | _____ | _____ | | | | |
| G 6 | _____ | _____ | | | | | | |
| G 7 | _____ | _____ | | | | | | |
| G 8 | _____ | _____ | | | | | | |
| G 9 | _____ | _____ | | | | | | |





VII CRYSTAL

Coda: vanishing static space

- for example: 2 flutists, 2 glockenspiels, gong and cymbals at the places 1-3, pianists, 2 violin, 2 cellists, the whole group of guitars (flageolets played together or in two groups to be heard), pedal point group: some cellists and double bass players

- play flageolets every now and then from the crystal harmony (score). Rhythm is free, no pulsation. Play a sound always listening to the others, when you think there is enough space for it. All the time the dynamic is in ***p-ppp***

- pedal point should be played as soft as possible, no sudden changes (individual bowing)





VII CRYSTAL (CODA)

| | FLAGEOLETS & BELLS ad lib. | THINNING 1 | THINNING 2 | THINNING 3 | THINNING 4 (short) | ENDS AT CONDUCTOR SIGN |
|-------------------------------|--|-----------------------------|-------------------------------------|-------------------------------------|---|------------------------|
| fl 1 fl 2 | | | | | | |
| glockens. 1&2 gong + cymb. | single pitches & double pitches (gl.s) single bongs at places 1-3 <i>pp</i> | single pitches | | | | |
| pf 1-4 | single pitches & double pitches inside the piano | single pitches, thin out | 1) 2 x pf stop playing | 1) pf solo | only aces (1 player/ group) and perc. keep on playing | |
| guit & kant. | | | 2) 1 x vcl stop | 2) vcl tacet | | |
| aces | all players | 2 players/group | 3) 1 x fl stop | 3) fl tacet | | |
| 2 vl | | | 4) 1 x vl stop | 4) vl tacet | | |
| 2 vcl | | | 5) guit: kant: aces: perc: | 5) guit: kant: aces: perc: | | |
| vcl & cb | <i>ppp</i> | | <i>simile</i> | 1 player/ group | | |

SOLOIST:

Choose your pitches from this harmony. Do not change the register.

Pedal point soloists:



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