

CONCEPTS FOR IMPROVISATION PERFORMANCE

1. Join the Unison Principle

Along the book the orchestra will be instructed to “join the unison” by ear. To allow more time for this search process, these bars may be expanded beyond the given time signature. In some cases, the unison can be sung by their names (C, D, E, etc.). to facilitate the late comers to join the ensemble. In all the pieces where the musicians have to find and join the unison, a process characterized by small steps and carefully glissandos, has to be regarded not as an outside part of the piece, but as an integral part of it. Some will arrive to the unison earlier, others later. At any rate this is an excellent opportunity for active cooperation between the members of the orchestra. However the goal is, of course, to shorten the search process as much as possible. From the other side, the musicians can learn and enjoy a lot the process itself.

The above process is recommended to be done in pp, while the player focuses well her listening. Once the musician reached the unison, she may play it mezzo forte and blend in the general sound. The "join the unison," principle and practice, introduced in the first pieces goes all the way through the pieces and creates a firm basis to work later on small tonal cells. And what are these cells, if not a ring of connected unisons and well-shaped intervals, paving the way to improvise on full seven-tone scales.

2. The Conductor

CUES: The conductor's role is to shape, lead and "edit" the improvised sections of the pieces. During performances, she will be constantly tuned to musical suggestions that may be offered by every musician. Sometimes she will encourage shy musicians to play. When needed, she will give rests to individual musicians up to whole sections, "editing" the music according to her taste, using clear cues.

ENDINGS: Special care will be put on the endings or final cadenza of improvised pieces. It is the conductor's personal duty to bring the piece to a successful finishing feel.

3. The Soloist as Sub-Conductor

The soloist role is to play and lead each improvisational part with freedom and creativity. The soloist will play in full coordination with the conductor and with total awareness of the orchestral functions. Sometimes, the soloist may act as sub-conductor, addressing directly her section or other sections with specific indications. To successfully shape the piece, corporal gestures and verbal indications from the soloist are welcome.

4. Two or More Soloists

A special sensitivity to musical textures is expected when two or more soloists are playing with the orchestra. They will be constantly aware of the section to which they belong and lead. Key words are: independence, cooperation and fruitful dialogues.

New improvisation material may be tried first by a reduced number of soloists: duo, trio, quartet or quintet from one section or from several sections combined. Such “chamber” moments may be pleasant and effective. During such a pause the orchestra rests, listens carefully and prepares itself for the next performance. Students who have more proficiency in improvisation, would be chosen for this setting. The chamber moment allows also repose from the orchestra’s full sound.

5. Free Improvisation

At the public concert, each piece may be performed separately and also several pieces may be performed sequentially.

Performance instructions appear before the piece, at the middle or at the end, as Total Improvisation. Total Improvisation sections allow the creation of new pieces in the spirit and concepts of the previous written piece.

However, in case the musicians or the conductor desire to go beyond the given instructions and try out new ideas, that would be most welcome and in full accordance with the spirit of this method. And now...let’s play and enjoy improvisation.

1. UNISONISSIMO

1. First time: monodic line performed by the specified section and the entire orchestra joins the unison by ear following the conductor's cue.
2. Second time: same as number 1, but FASTER.

Quasi Cantus Firmus, Serene

Daniel Galay

Adagio cantabile

Violin 1

Violin 2

Viola

Cello/Cb.

Violin 1: Measures 1-8. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest. Measure 5: half note G4. Measure 6: half note G4. Measure 7: half note G4. Measure 8: half note G4 with a fermata.

Violin 2: Measures 1-8. Measure 1: half note F4. Measure 2: half note F4. Measure 3: half note F4. Measure 4: half note F4. Measure 5: half note G4. Measure 6: half note G4. Measure 7: half note G4. Measure 8: half note G4 with a fermata.

Viola: Measures 1-8. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest. Measure 5: whole rest. Measure 6: whole rest. Measure 7: whole rest. Measure 8: whole rest.

Cello/Cb.: Measures 1-8. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: whole rest. Measure 5: whole rest. Measure 6: whole rest. Measure 7: whole rest. Measure 8: whole rest.

Vln. 1

Vln. 2

Vla.

Vc./Cb.

Vln. 1: Measures 9-16. Measure 9: whole rest. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: half note G4. Measure 14: half note G4. Measure 15: half note G4. Measure 16: half note G4 with a fermata.

Vln. 2: Measures 9-16. Measure 9: half note F4. Measure 10: half note F4. Measure 11: half note F4. Measure 12: half note F4. Measure 13: half note G4. Measure 14: half note G4. Measure 15: half note G4. Measure 16: half note G4 with a fermata.

Vla.: Measures 9-16. Measure 9: whole rest. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest.

Vc./Cb.: Measures 9-16. Measure 9: whole rest. Measure 10: whole rest. Measure 11: whole rest. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest.

17

Vln. 1

Vln. 2

Vla.

Vc./Cb.

25

Vln. 1

Vln. 2

Vla.

Vc./Cb.

AND NOW... TOTAL IMPROVISATION!

1. All musicians leave their sheet music aside.
2. The conductor cues **alternating** soloists that will lead an improvised "unisonissimo" piece.
3. Moving in steps, in an octave range, each soloist improvises 4 whole tones. The orchestra joins in the unisons by ear.
4. Violinists and violists can stand up, move around to support each other in the tuning process and even approach members of the audience who will join the ensemble singing in unison.

2. BELLS

1. First time: monodic line performed by the specified section and the entire orchestra joins the unison by ear following the conductor's cue.
2. Second time: same as number 1, but FASTER.

Religioso, Festive (main dynamic *f*)

Daniel Galay

The musical score is for a piece titled "2. BELLS" by Daniel Galay. It is marked "Religioso, Festive" with a main dynamic of *f* (forte). The score is written for Violin 1, Violin 2, Viola, and Cello/Double Bass. The time signature is 4/4. The first system (measures 1-8) shows Violin 1 with whole rests, Violin 2 with a monodic line of half notes (F4, G4, A4, B4, C5, B4, A4, G4), Viola with whole rests, and Cello/Double Bass with whole rests. The second system (measures 9-16) shows Violin 1 with a monodic line of half notes (F4, G4, A4, B4, C5, B4, A4, G4), Violin 2 with whole rests, Viola with whole rests, and Cello/Double Bass with whole rests. The score is marked with a large "SAMPLE" watermark.

Violin 1

Violin 2

Viola

Cello/Cb.

9

Vln. 1

Vln. 2

Vla.

Vc./Cb.

f

f

pizz.

17

Vln. 1

Vln. 2

Vla.

Vc./Cb.

25

Vln. 1

Vln. 2

Vla.

Vc./Cb.

arco

NOW AGAIN...TOTAL IMPROVISATION

1. A soloist improvises four whole tones that are joined one by one by the entire orchestra.
2. The soloist repeats the same four-tone phrase with more confidence, joined by the whole ensemble
3. Alternating leading soloists develop the piece according to the conductor's cues.

3. SOLEMNIS

1. Apply the "join the unison" principle following the conductor's cue.
2. Stretch each bar as much needed until all the musicians join the unison.

Religioso, trembling with fear (from *p* to *f* to *ff*)

Daniel Galay

Allegro

Violin 1

Violin 2

Viola

Cello/Cb.

p

5

Vln. 1

Vln. 2

Vla.

Vc./Cb.

9

Vln. 1

Vln. 2

Vla.

Vc./Cb.

f

Measures 9-12. Vln. 1: whole rests. Vln. 2: eighth-note chords (F#4, C#5, F#4, C#5) with a crescendo hairpin and a forte (*f*) dynamic at measure 11. Vla.: whole rests. Vc./Cb.: whole rests.

13

Vln. 1

Vln. 2

Vla.

Vc./Cb.

p

Measures 13-16. Vln. 1: eighth-note chords (F#4, C#5, F#4, C#5) with a decrescendo hairpin and a piano (*p*) dynamic at measure 15. Vln. 2: whole rests. Vla.: whole rests. Vc./Cb.: whole rests. The system ends with repeat signs.

13. HEXATONIC WHOLE TONE EXPRESS C-D-E-F#-G#-A#

1. After the "join the unison" bars 5, 11, 17 the entire orchestra will prolong the tonal center until the next "join the unison" bar.
2. Musicians may add tremolo, pizzicato, or ponticello to the unison tone either spontaneously or according to the conductor's cues.
3. Soloists will improvise on the hexatonic scale using the unison as a tonal center.

Symmetric and slippery

First section

Andante con moto

Daniel Galay

Violin 1

Violin 2

Viola

Cello/Cb.

join unison

A

mf

mp

mp

8

Vln. 1

Vln. 2

Vla.

Vc./Cb.

join unison

B

f

join unison **C** to next stanza

1. 2.

Vln. 1

Vln. 2

Vla.

Vc./Cb.

f *p* *Fine*

TOTAL IMPROVISATION

1. A soloist/soloists improvises on the whole-tone scale in the **Second Section**.
2. Applying the "join the unison" principle, the orchestra gives a harmonic support to the soloist.
3. Another soloist/soloists improvise on the whole-tone scale in the **Third Section**. At the end of the improvisation D.C. al fine.

Second section

24

Vln. 1

Vln. 2

Vla.

Vc./Cb.