Broken Ladders

PART I – THE ASCENDING

1. Start at C concert and play an ascending diatonic line in C lydian.

2. When you come to the the fifth scale degree, make that the root of your new lydian mode and continue in the same fashion (C -> G -> D and so on). Go down an octave whenever you need to.

3. Dynamics are essentially free. Try not to be too obvious :)

Instructions

I. Start (almost) together, not too fast. Follow each other. Don't make physical ques.

II. Follow "less", but don't stray away too far from the group - neither behind or in front.

III. Play faster segments, but not too many. Challenge the balance, but keep staying together.

IV From here on: work on developing ideas. Don't listen too much to the other players.

V. Build into a faster pace and keep till everybody's caught up (not in tonality-wise, just speed-wise).

VI. Start developing ideas and be very creative with rapidly changing rythms/note values.

VII. Intersperse pauses. Find the right place to end together.

VIII. Long chunk of silence. Long as in LONG!

IX. First person to start again holds a long note (where you left off). After some seconds, the other players join at the same time (almost), playing fast, continous lines.

X. The long note player from "IX" starts an accelerando, "meeting up" with the other players, at which point everybody starts to make a ritardando while at the same time going towards (if not already there) the upper part of their respective register (try to match register and/or the tense feeling of being in an instrument's upper register).

XI. Ritardando becomes extremely slow. Work towards the same pitch (unison/octave).

XII. When you can hear the last player/s who is/are not in unison approaching the goal note, someone initiates **Part II.** The rest of the players follow suit, one by one.

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PART II – THE DESCENT... KIND OF

1. Play descending lines using the mixolydian mode

2. When you come to the the fourth scale degree of the mode, make that the root of your new mixolydian mode and continue in the same fashion. Go up an octave whenever you need to.

3. Dynamics are still essentially free. Try not to be too obvious :)

Instructions

I. Continue from whatever pitch and mode you were in.[1]

II. Keep your distance, meaning you need to keep the same tempo/note values.[2]

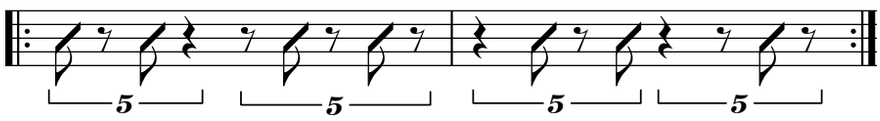
III. Work your way down to the middle range of your instrument and stay within that range.

IV Start alternating between descending mixolydian runs and lydian ascending runs, not diverging from the rules we already have (new lydian on the fifth scale degree, new mixolydian from fourth).

V. Throw all your ideas in and eventually break out of the rules. Free! Chaos!

VI. After some time, someone initiates the mixolydian descending lines again, going towards the lower register of the instrument. The other players can follow, or stay at “V” as long as they want.

VII. Moprh one of your instrument’s low notes into the following groove:



VIII. Drum sets groove. Play around, have fun. Then go to **Part III**.

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1 although the pitch could be the same, it doesn’t mean that everybody is in the same mode

2 remember – you’re coming into part II one by one.

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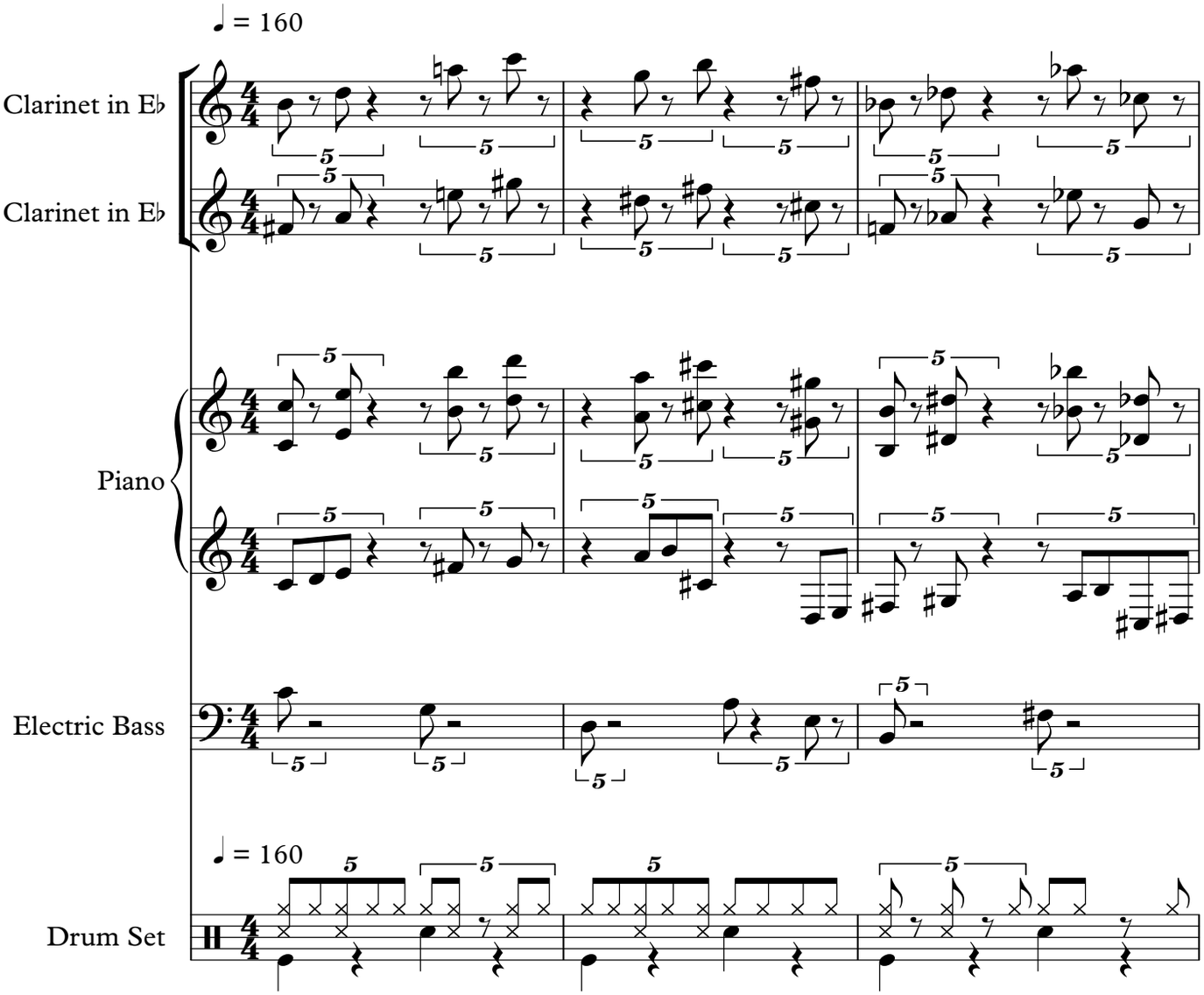
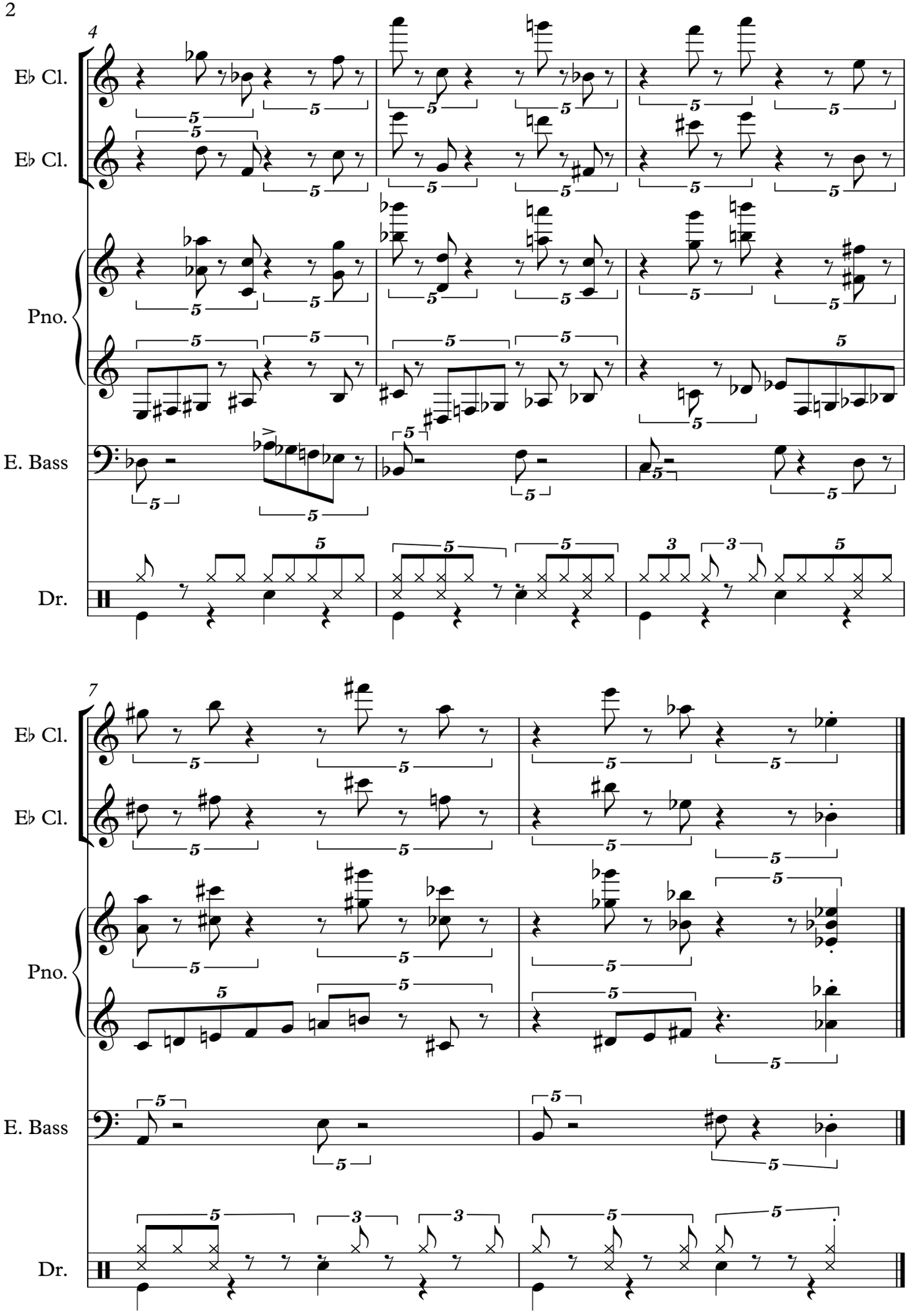
PART III – PURGATORY



The broken beat is just a suggestion, but something like this

cont. ->


4
E♭ Cl.
E♭ Cl.
Pno.
E. Bass
Dr.
7
E♭ Cl.
E♭ Cl.
Pno.
E. Bass
Dr.