

RUEDI DEBRUNNER

 *PEN*  *COSMOS*

PLAYING FIELDS FOR PIANO

INTRODUCTION and EXPLANATIONS

OPEN COSMOS

is a training method - or a playground - for improvisation on the piano. Graphic playing fields, accompanied by texts, music examples and soundtracks, offer a wide range of suggestions for piano players to create their own musical cosmos.

PREFACE

Improvising has been part of my musical practice ever since I started playing the piano, and it has always been part of my teaching repertoire. Free improvisation in small groups and in large formations has been an integral part of my artistic life for years.

In "Open Cosmos" I try to graphically represent some typical thought patterns and ways of playing my improvisation in order to be able to practice, optimize and reflect on it further and thus gain a broader repertoire of tonal variation and formal richness. Above all, however, to share my playing experience with other improvising musicians and to make my didactic ideas available for piano lessons.

Ruedi Debrunner, February 2024

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INTRODUCTION

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INTRODUCTION

The playing fields of the "Open Cosmos" focus on parameters such as articulation, dynamics, density, register, gesture, sound mixture etc. The chapters are dedicated to different ways of playing in numerous variations - beyond tonal and metrical contexts.

The graphic scores always have a model character. They convey an idea for free arrangement.

The thematic structure of the chapters is by and large progressive, from simple to complex.

Basic techniques are described in detail in the opening chapters.

The playing suggestions are limited to playing on the keys (without prepared sounds and without playing inside the instrument).

The rhythms are based on intuitively perceived, natural movements such as breathing, speaking, laughing, walking - or birdsong, raindrops, splashing, leaves rustling in the wind. However, some forms of playing also have a regular pulse as their basis, albeit without metric division.

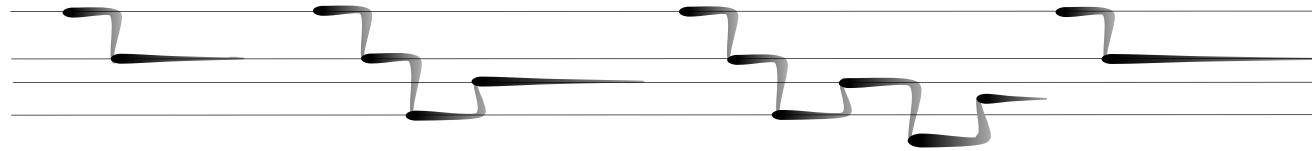
In general, non-tonal playing is assumed. The focus of the playing forms is not "which notes do I play?", but "how do I play them?" and "how do I mix them?". Loud - soft, short - long, sound - silence, high - low, dense - sparse, metric - ametric, staccato - legato, fast - slow, large range - small range: These are pairs of opposites in playing technique that determine and drive the pieces. Precisely because the choice of exact pitches is not the focus of the playing fields, I will make a few comments in this regard.

WHICH TONES?

The range of notes is not predefined in the playing fields, but results from playing. For inexperienced improvisers, it is advisable either to limit the choice of notes so that they can be heard in advance without difficulty, or to create such a complex mixture of pitches that no binding harmonies emerge.

These are the two reliable poles: simplicity or high complexity (quasi chaos).

In terms of simplicity: I start with one tone. A second tone that I can hear in advance - e.g. a neighboring tone. I repeat - and vary the rhythm, volume and articulation. A third tone. Repeat. Vary. Back to the beginning. This is how I make my way around the keys and feel secure. I don't fulfill my desire for expression through a multitude of notes, but through tonal and rhythmic variation.



In terms of chaos: I play notes in unpredictable succession, erratically, up and down, in different registers, so that no one can anticipate the sound. You can rely on the unpredictability - I feel safe. The focus is not on the precision of the pitches, but on gestures and tonal originality.

In the end, each piece produces a range of tones - more or less consciously chosen. It forms the basis of the piece for both the players and the listeners. Certain forms of playing hide or distort the pitches. In other forms of playing, the focus is on clear pitch relationships.

In group improvisation, I have found that both the radically simple and the highly complex form a good basis for successful interaction. Simplicity is more manageable, "fuzziness" - through secondary tones or rhythmic ambiguity - offers a variety of starting points.

APPLICATION

How do I play with the "Open Cosmos"?

With graphics, explanations and sound examples, the direction of the playing forms is discussed in detail. However, the musical expression of the pieces and the form they develop into is left open.

The development of different ways of playing results in a wealth of variations with which larger musical forms can be built up. In the »Combinations" section, I have put together some suggestions on how various improvisational growth processes can be practiced without forcing the (not yet created) music into an external form in advance.

How improvisers arrive at meaningful playing varies greatly from person to person.

Some achieve the most intense expression through the free development of the music. For them, the graphic scores - without explanations of meaning - may provide sufficient impetus to steer the music in a (new) direction.

Others succeed better in creating a meaningful improvisation through extra-musical stimuli: For these, I have collected a colorful bouquet of terms with which the graphic playing fields can be enriched in order to give the improvised music an emotional direction.

For those who are inspired by colors and shapes without explicit meaning to rich musical creation, I have included a collection of photos.

All of these elements can be combined as desired.

Ultimately, the development of creative improvisational piano playing is a very individual thing.

I hope that the elements of "Open Cosmos" will help to expand the creative richness of improvised piano music.

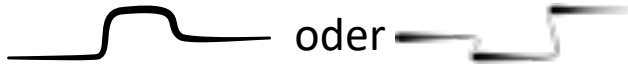
LEGEND



Short tone (loud, quiet)



Sustained notes (soft, loud)



Legato melody line



Staccato accents (different volumes)



In the sense of "space notation", note durations, rhythm and tempo are shown on the time axis (but without note values).



Certain graphics have intuitive rather than systematic meanings. These are explained in the corresponding chapter.



Resolution of a regular pulse



Tremolo

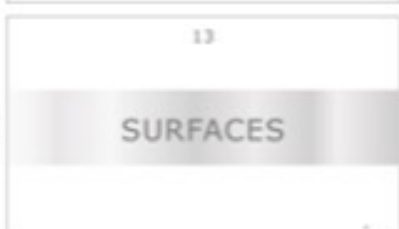
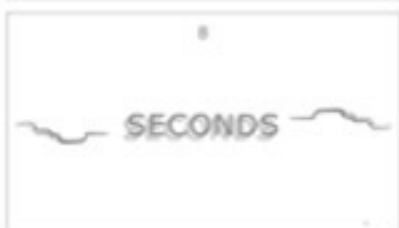
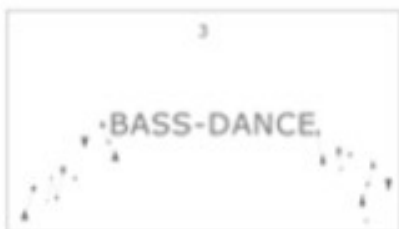


Cluster (sustained)



“ i = ? ! ? ” EXPLANATIONS “ i = ? ! ? ”

-----ELEMENTS-----



1

LINES

A decorative horizontal line with a wavy, irregular shape, centered around the word "LINES". The line is dark gray and has a fluid, organic appearance, resembling a stylized wave or a calligraphic flourish. It starts with a thin tail on the left, rises to a peak, then descends with several smaller undulations before ending in a thin tail on the right.

Notenbeispiele

(die Vorzeichen beziehen sich nur auf die jeweilige Note)

FOCUS ON LEGATO

Legato-phrases
Divide between hands

Musical notation showing two staves (treble and bass clef) with a grand staff brace. The melody is split between the two hands. The right hand plays a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4. Both hands have long, overlapping slurs indicating legato phrasing.

FOCUS ON TEMPO

Phrases in
different tempos

Musical notation showing two staves. The right hand has a fast, rhythmic phrase: G4, A4, B4, C5, D5, E5, F5, G5. The left hand has a slower, more spacious phrase: C3, D3, E3, F3, G3, A3, B3, C4. Slurs connect the notes in each hand, highlighting the contrast in tempo.

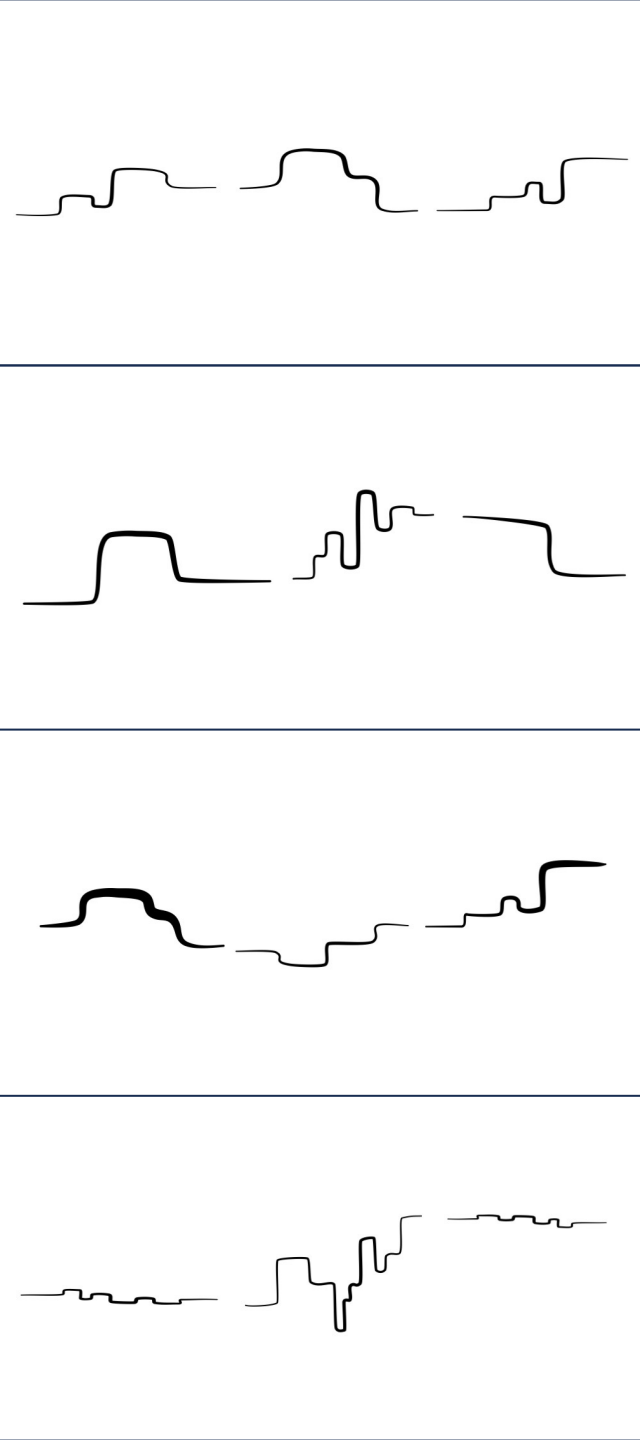
FOCUS ON DYNAMICS

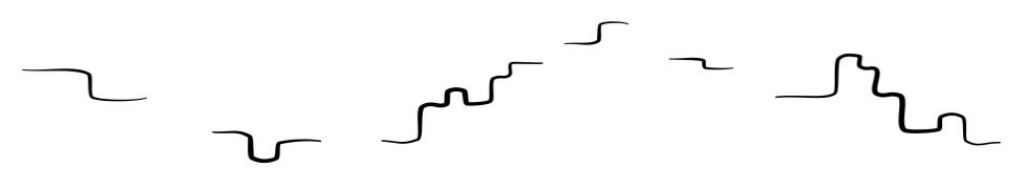
Loud - soft
From soft to loud – from loud to soft

Musical notation showing two staves. The right hand starts with a loud, high-intensity phrase: G4, A4, B4, C5, D5, E5, F5, G5. The left hand starts with a soft, low-intensity phrase: C3, D3, E3, F3, G3, A3, B3, C4. Slurs connect the notes in each hand, highlighting the dynamic contrast.

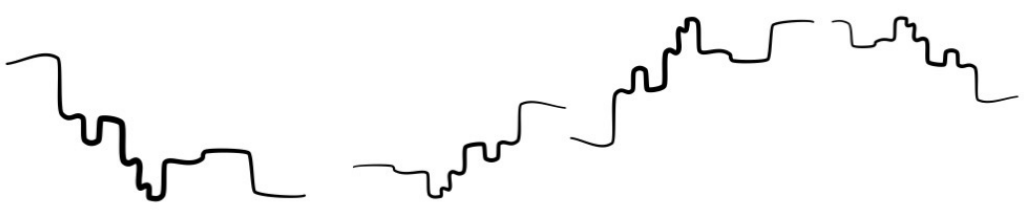
ENG - WIDE

Phrases in different ranges, in different registers
Small and large intervals

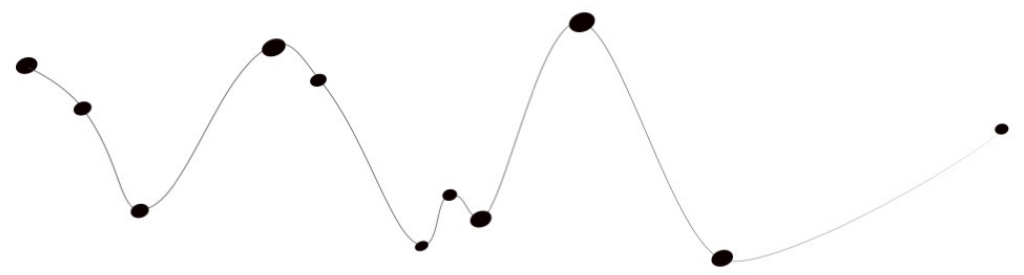




PHRASES AND PAUSES
Different phrase lengths
Interrupted by pauses



VIRTUOSITY
Speed
Agility
Split the line between both hands



LINE OF STACCATO TONES

HOW TO FIND THE TONES

STEP BY STEP

Building from one note:

Repetition, neighboring tones, variation, daring to try something new, repeating the old, repeating the new, returning.

The diagram shows a single musical staff with a treble clef. It is divided into several sections with descriptive labels above and below the notes:

- Central tone:** A single note on the first line (F4).
- Neighbouring tone:** A second note on the second line (G4) is added, connected to the first by a slur.
- Rhythmical variation:** The two notes are beamed together.
- plus neighbouring tone below:** A third note on the first space (E4) is added below the first two, also beamed.
- Variation:** The notes are rearranged into a different rhythmic pattern.
- Risk the leap: Oops!:** A fourth note on the second space (A4) is added, creating a large interval (leap) from the previous notes.
- Back to the familiar:** The notes return to a more conventional sequence.
- Repetition: Familiarizing the new:** The sequence of notes is repeated.
- I know that:** A final note on the first line (F4) is added, returning to the central tone.
- Central tone:** The final note is underlined, indicating the return to the starting point.

RANDOM MIX

Up and down, small and large intervals, white and black keys, long and short notes.

The diagram shows a single musical staff with a treble clef. It contains a sequence of notes with various intervals, accidentals (sharps), and note values (half and quarter notes). A blue oval highlights a specific sequence of four notes: G4, A4, B4, and C5, which represents a short sequence that becomes binding.

Perhaps a short sequence of tones emerges that sticks, which I repeat, transpose and vary. In this way, what was initially random becomes binding.

2

• • • • • POINTS • • • • •



STACCATO

Varying dynamics

White and black keys

Split between both hands

Rhythm: ametric, natural (raindrops, hail)



FOCUS ON DENSITY

Different density of tones

Different phrase lengths

Pauses



LEAVE SOUNDS

→ Perceive two levels:

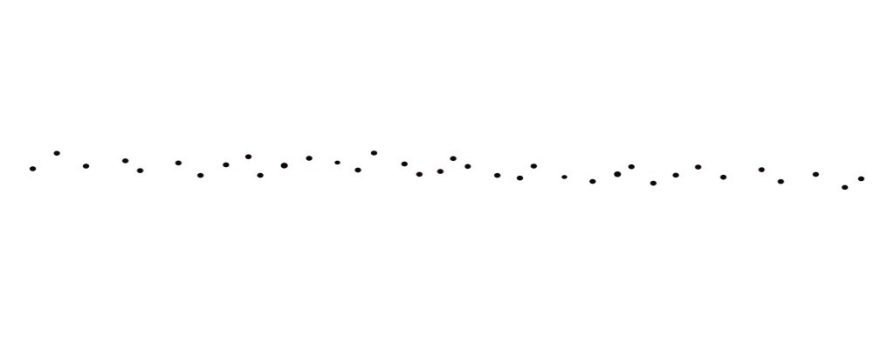
- Line of sustained notes
- Staccato pattern



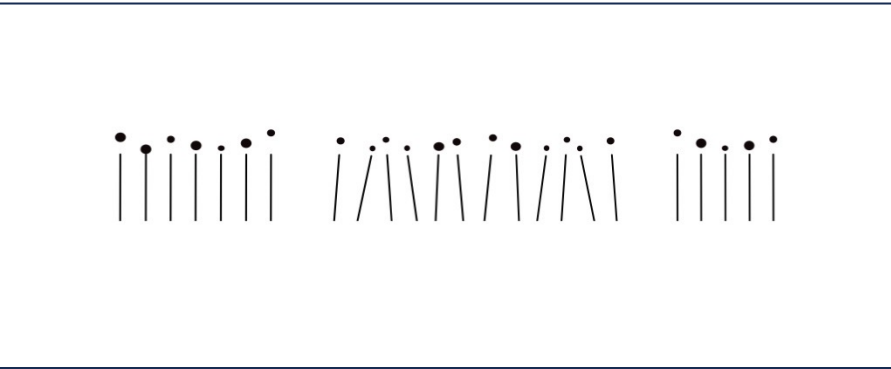
FOCUS ON RANGE

Different phrases

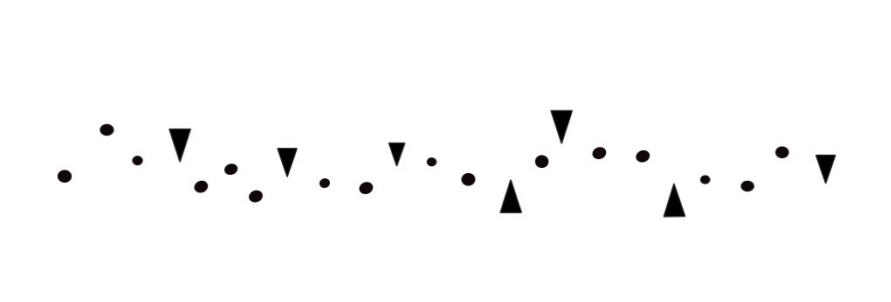
- small intervals/ large intervals



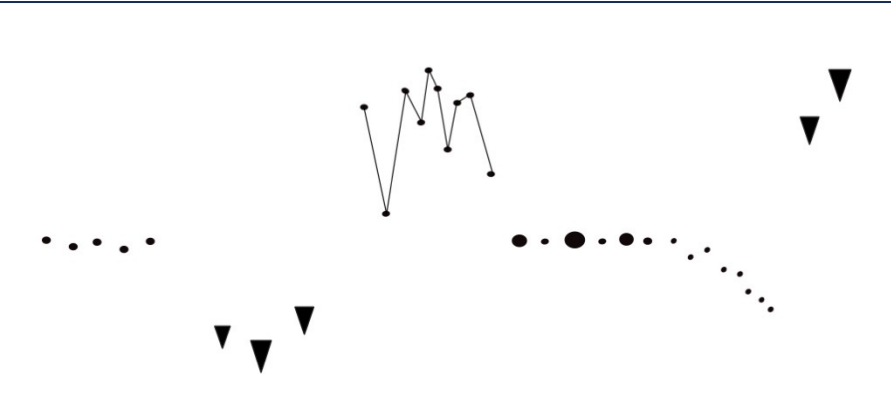
MONOTONOUS
 No differences in dynamics
 Consistent tone density
 Small tonal range



IRREGULAR - REGULAR
 Regular pulse
 Dissolve pulse



ACCENTS
 In a swarm of quiet sounds



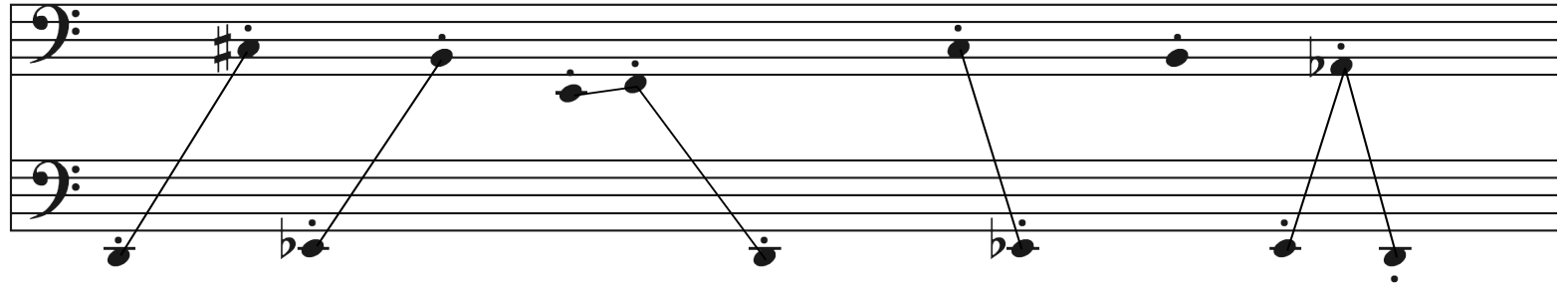
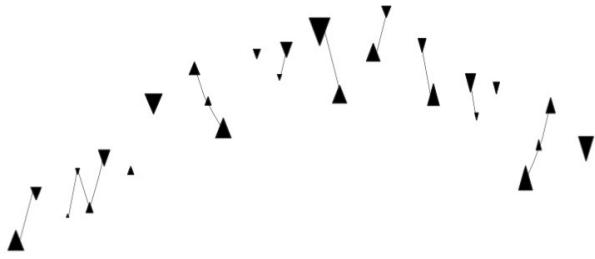
OPPOSITES
 Dramatics
 Story

UP AND DOWN

Alternating left-right

Elastic touch

Short motifs

*Note example**(the accidentals refer only to the respective note)*

PATTERN

Patterns are created by repeating motifs

Vary patterns

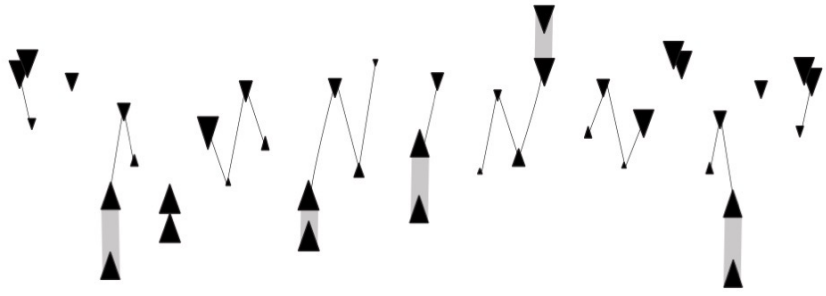
Create something new

KEEP THE TONE

Long tones stand out in an environment of short tones

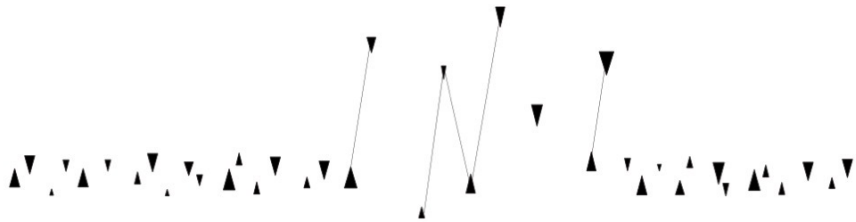
Loud tones stand out in an environment of quiet tones





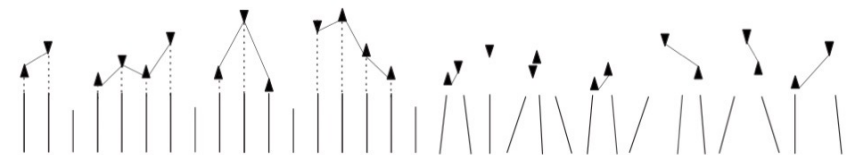
AMPLIFICATION

Individual notes are amplified by a second note in the fifth, fourth, second or other interval.



FOCUS ON RANGE

All tones close together
All tones far apart
And all mixtures



PULSE

Regular pulse feeling, short motives, pauses
The pulse stutters, falls apart

4



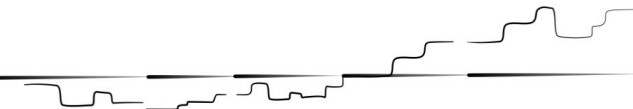
TWO





KEEP THE TONES

A second melody results from the long tones

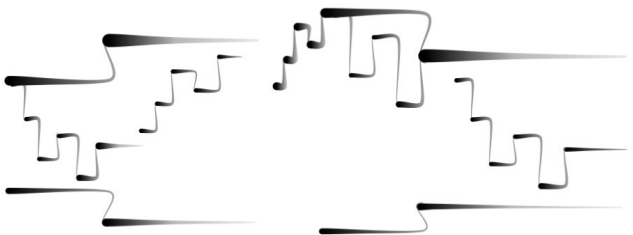


CENTRAL TONE

The second voice revolves around the central tone



MAIN LINE - SIDELINE



TWO PLUS ONE

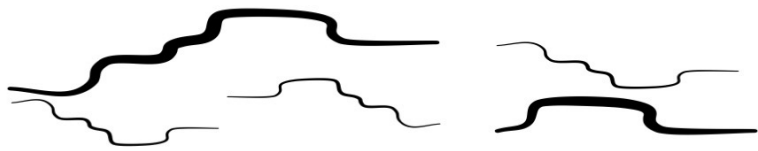
Soprano, bass and middle voice

Coordination of soprano and bass via familiar intervals

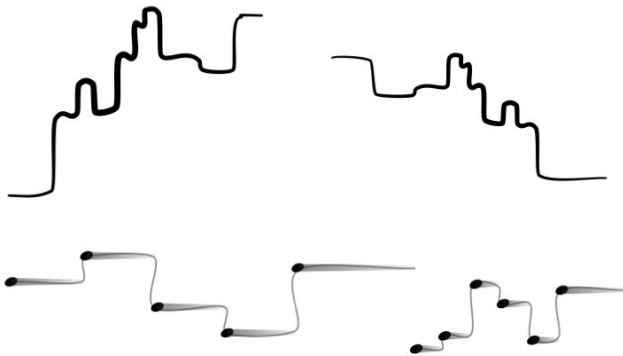
Middle voice quieter than the outer voices

distributed to both hands

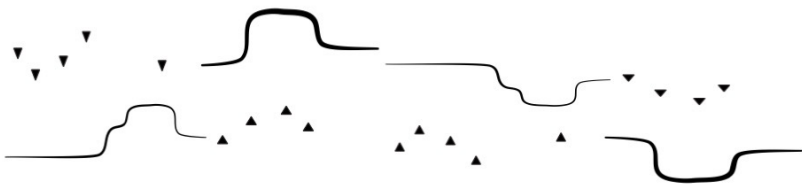
Irregular rhythms (such as singsong, speaking, mumbling, whispering)



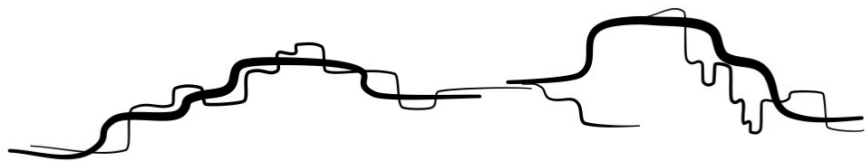
DYNAMIC DIFFERENCES
Loud voice plus soft voice



WALKING BASS
Moving solo over bass line
Bass: regular or irregular
slow or fast
different intervals
without tonality

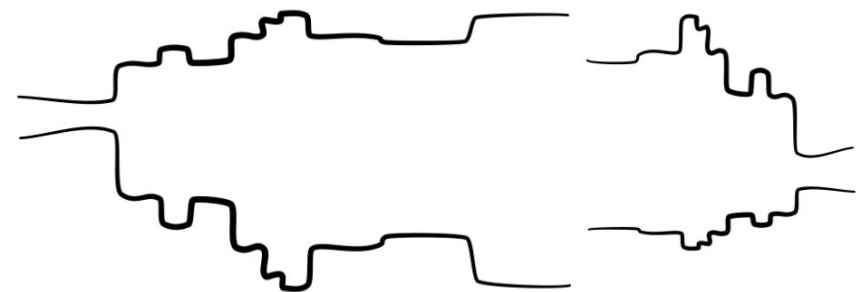


ARTICULATION
Legato line becomes staccato line
Staccato line becomes legato line



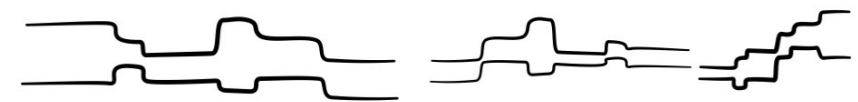
ENSNARED

A soft, nimble voice ensnares the main voice



MIRROR

Two voices move (approximately) mirrored

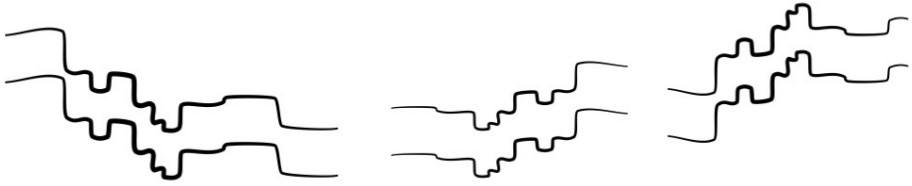


HOMOPHONE

Two voices in the same rhythm
Intervals (seemingly) random, unpredictable
(works well at a fast speed)

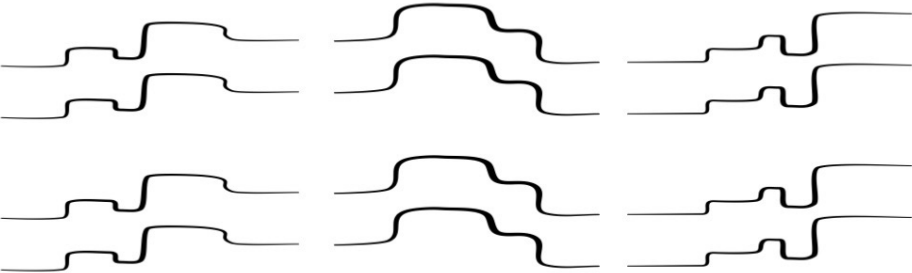
5

UNISON
UNISON



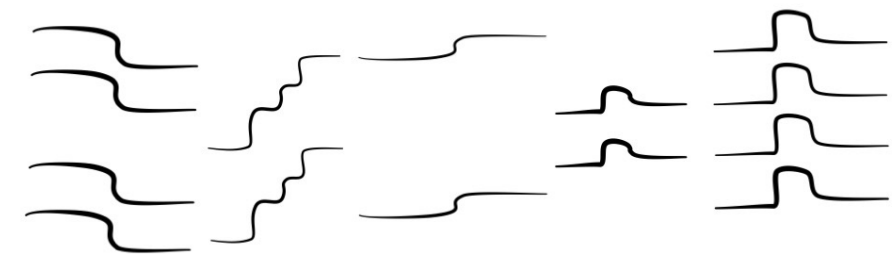
OKTAVES

Both hands one or more octaves apart



FOUR-PART UNISON

Both hands play in octaves
Even in the extreme registers



REGISTERS

Different octaves = different timbres

6

PARALLEL
PARALLEL

MIXTURES

Parallel movement in various intervals as timbre

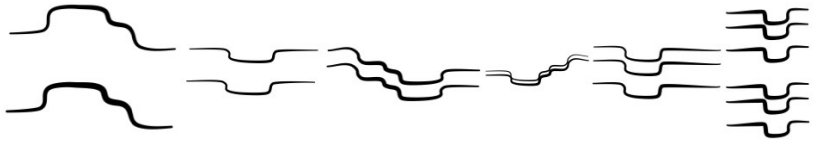
Octaves / fifths / fourths / tritones etc.

Sixth chords/ fourth sixth chords/fourth chords etc.

Approximate parallel movements

Note examples

(the accidentals refer only to the respective note)



PARALLELS AS IDEA

Two voices play on two parallel lines
but not simultaneously

TWO PARALLEL PAIRS

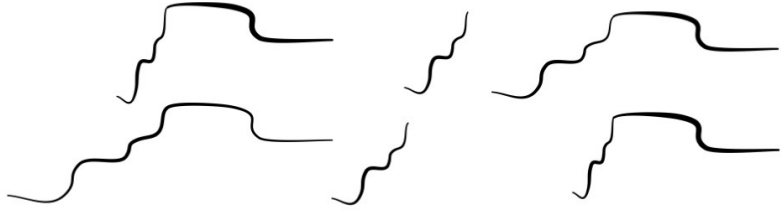
Two times two voices play parallel tracks
but time-shifted



7

HETEROPHONE

HETEROPHONE



BEHIND

Two voices in rhythmically shifted unison

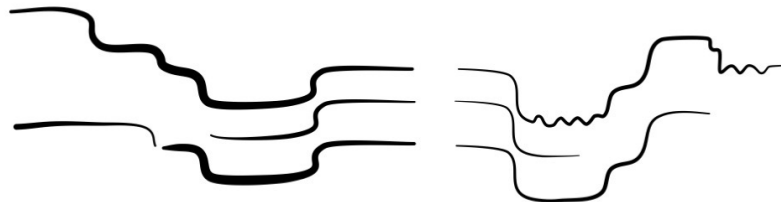


ORNAMENTATION/REDUCTION

Two voices quasi in unison

One voice ornaments the melody line

Or: One voice reduces the melody line



HETEROPHONE

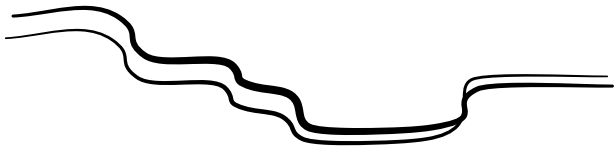
Unison as an idea

Ornaments

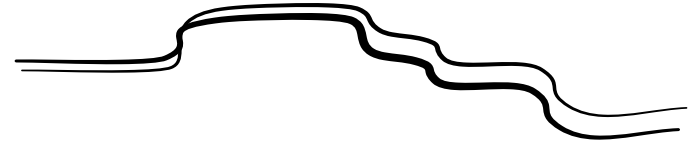
Reductions

Third (parallel) voice (especially in fourths, fifths)

8



SECONDS



The effect of tones in intervals of seconds is diverse:

A soft neighbouring tone as an iridescent color

A loud neighbouring tone as a hot spice

An additional chord tone to enrich the sound

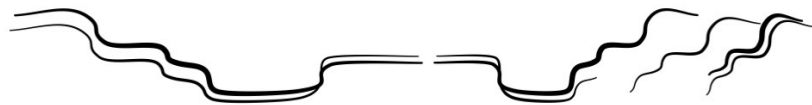
Sounds with seconds are easy to play on the piano and help to make the clarity of the piano sound more ambiguous.



SECOND JOKE

Sharp staccato notes in intervals of seconds in both hands

Minor and major seconds



MELTING IN

One voice nestles against the first.

mainly in the interval of seconds

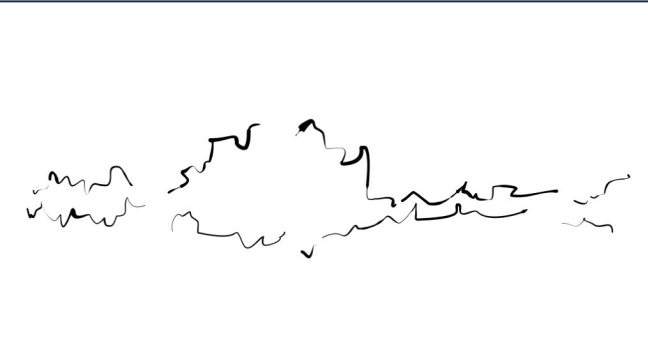
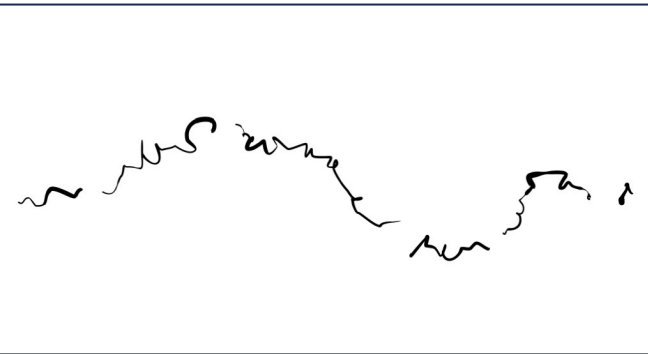


SCRIBBLING

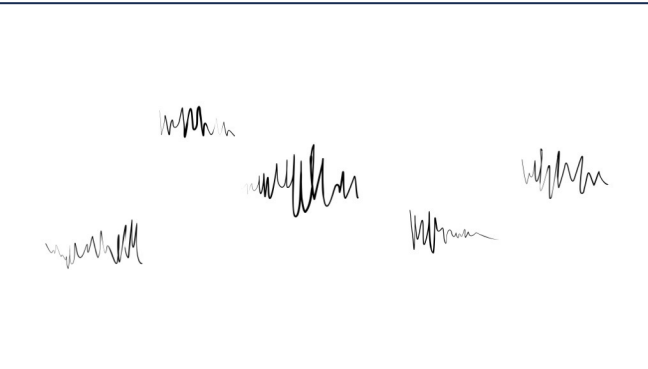
Lively, approximate line, distributed over both hands

Scribbling: Fast movements in the approximate, beyond full control

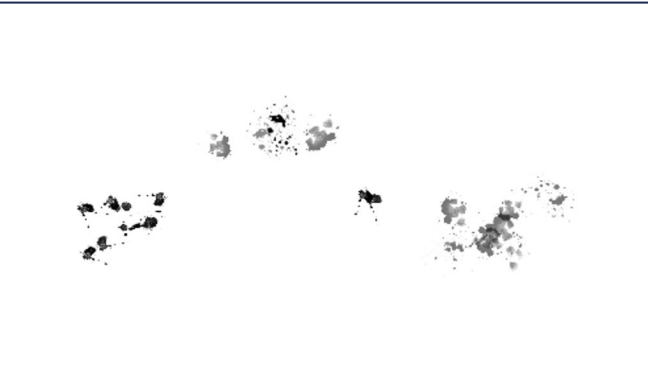
→ Be inspired by random sounds

**MAGIC MIRROR**

Both hands scribble simultaneously, quasi mirrored

**JUMPING**

Tremolo and trill-like eruptions in all registers

**CLANKS**

Unconventional hand movements (e.g. hand rotations, back of the hand)

NEEDLE STITCHES

Scribbles and accents

Second hand throws sharp accents around the scribbled line

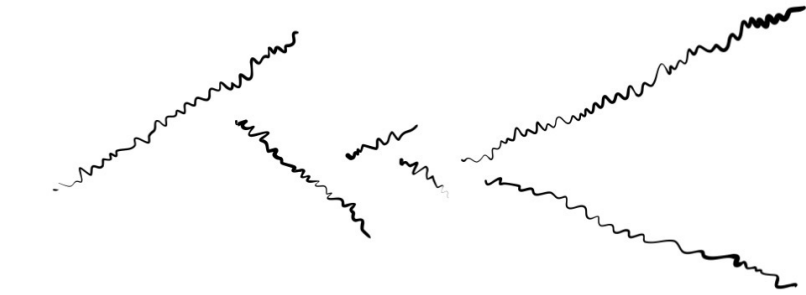
Or: Pointed accents drive the scribbling hand in front of them

**SLIDE**

Glissandi in many variations

short - long, loud - soft, fast - slow

palm, back of hand, side of fingers, arm

**DUST**

Many barely audible tones in all pitches



10

PLAY AROUND

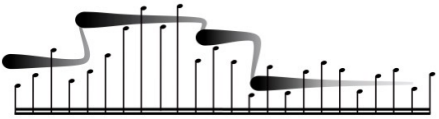


**ATTACK**

Throwing a quiet legato line with pointed accents

**CONFETTI**

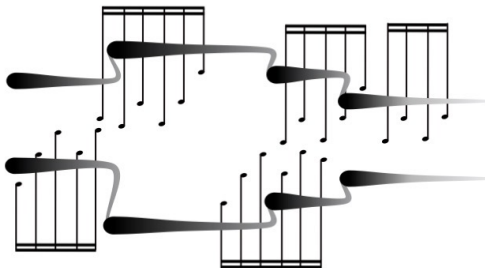
(Loud) melody line surrounded by many soft staccato sounds

**MOTOR**

(Loud) melody line with quietly chugging staccato motor (in a stable pulse)

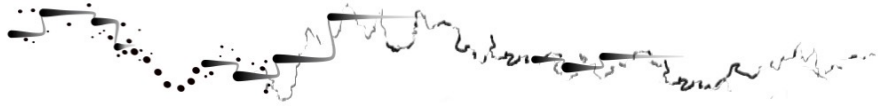
Simple variation:

Melody hand on white keys, accompaniment hand on black keys (and vice versa)

**TWO-PART**

Upper voice and bass voice related to each other (e.g. pay attention to intervals)

Quiet staccato line with both hands, random notes (unpredictable intervals, no tonal relationships)

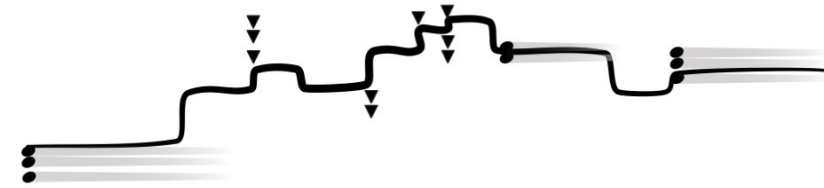


SCRIBBLING

Fine, lively scribbling swirls around the melody line

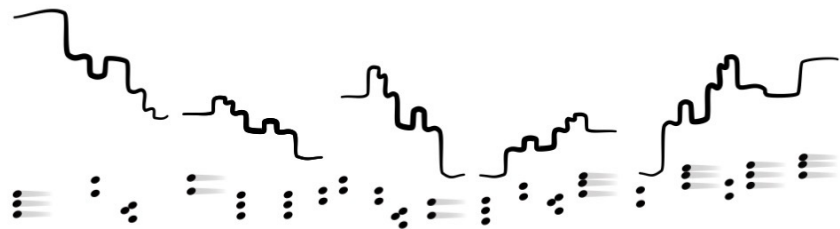
This can be whirled along from time to time

Scribble on both hands, varied, unpredictable



CARESS, HARASS

Gentle, sweet, caustic, pointed chords nestle against the melody line, nudge, tease



SHOWTIME

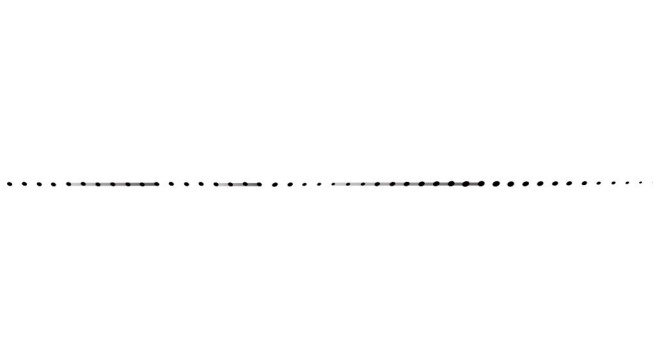
Virtuoso caprices over subtle chords

11

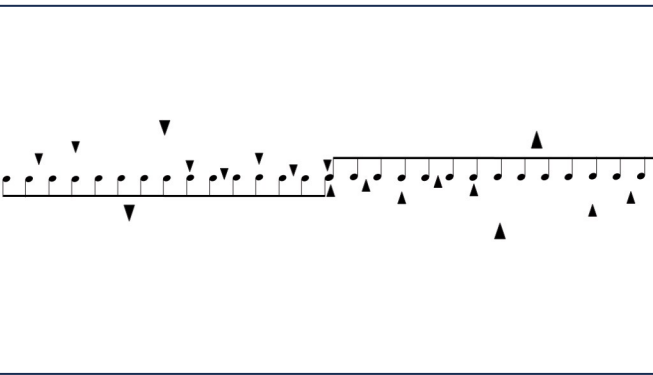
.....PULSE.....



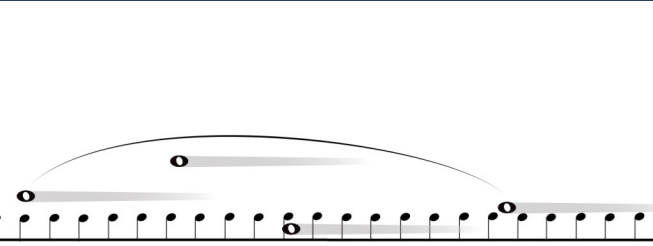
STUTTERING
On one note
Irregular, pauses



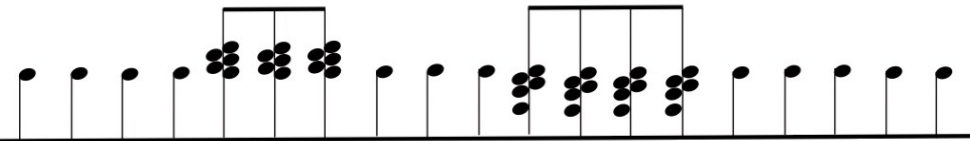
PULSATING
On one note
Regular, with and without pedal



DISTURBANCE
Pulsing on one note
Other hand throws staccato accents - on the pulse and in the spaces in between



ARCHES
Pulsing on one note
Around it: legato line in a wide arc

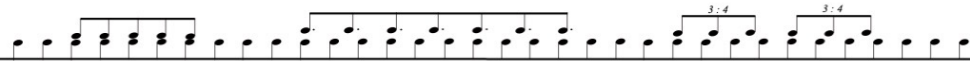


POWER

Pulsating on one note

Dense chords give contour

→ Also try with "soft power"



COMPLEX

Pulsing on one note

Second pulse at a different tempo (2:3, 3:4, etc.)



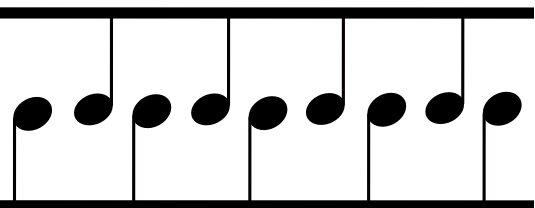
DUPLEX

Pulsing on one note

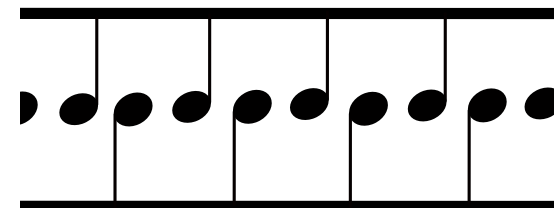
A second note subdivides the pulse, or doubles the tempo

Tones above, tones below → quasi two-handed trill

12



DOUBLE PULSE



DOUBLED

Both hands rhythmically interlocked - on the same note

With or without pedal

In different positions

Different dynamics

Different tempi

**FOCUS ON AGOGICS**

Accelerate

Slow down

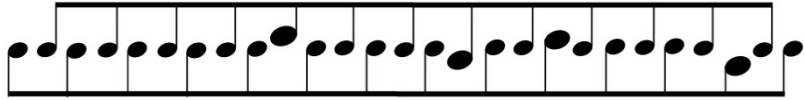
Rubato

**CRUSH**

Disintegrate pulse

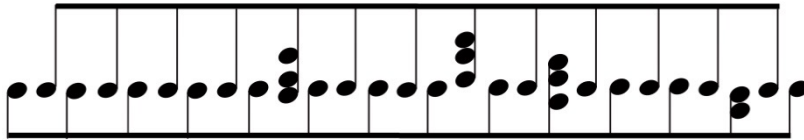
Rebuild pulse





SIDENOTES

Double pulse on one note
Both hands move out with accents



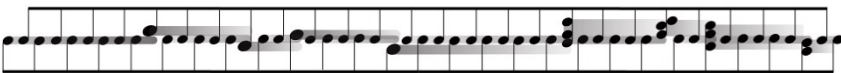
SIDECHORDS

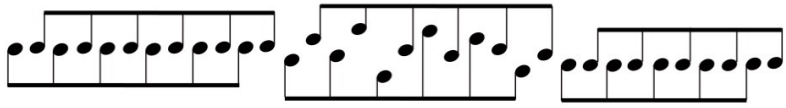
Double pulse on one note
Both hands move out with chords

A two-staff musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a sequence of notes with stems pointing up. There are chords (double notes) on several notes, and the exercise is titled 'A Second Track'.

A SECOND TRACK

Double pulse on one note
Both hands move out with accents and chords
Pedal change on the accents - this creates a second continuous track.





STEP OUT

Double pulse on one note

Both hands shear out with further notes

- erratic, surprising

TRIPLET

Left hand in regular pulse

Right hand adds to triplet



Notenbeispiel (die Vorzeichen beziehen sich nur auf die jeweilige Note)



QUADRUPLE

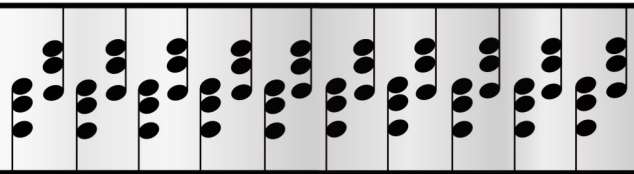
Left hand in regular pulse

Right hand completes the group of four



13

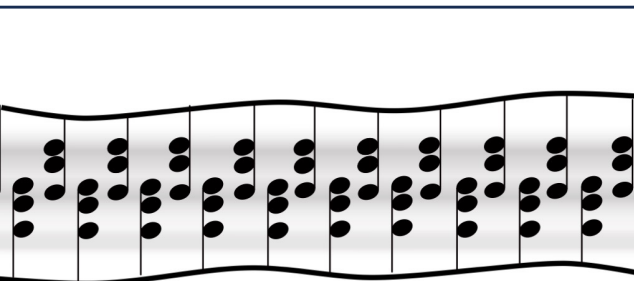
SURFACES



CALMLY SHIMMERING

Two chords pulsating into each other

With pedal

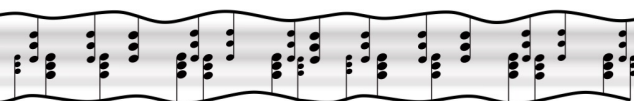


SHIMMERING, FLUCTUATING

Two chords pulsating into each other

In an unstable, fluctuating pulse

With pedal



SPLASHING

Two chords intertwine

Dynamically and agogically irregular - like splashing

With pedal



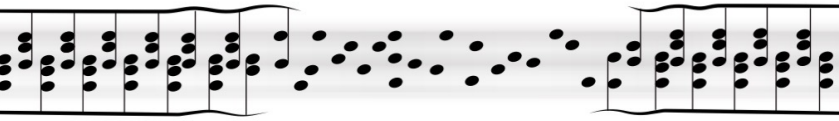
DAZZLING

Two chords pulsating into each other

With pedal

Emphasizing individual notes with accents (internal melody)

A two-staff musical score for piano. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of two chords pulsating into each other, with a steady, calm texture. The notes are grouped in pairs, and the overall texture is shimmering and fluctuating.



PULSE CRUMBLE

Two chords interlock

With pedal

Stable pulse - unstable pulse - crumbling to single notes



GROWING

Two tones pulsating into each other

With pedal

More notes creep in - the chordal sound surface grows

A two-staff musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music shows two tones pulsating into each other, with more notes creeping in to create a growing chordal sound surface.



DENSIFYING

Two tones pulsating into each other

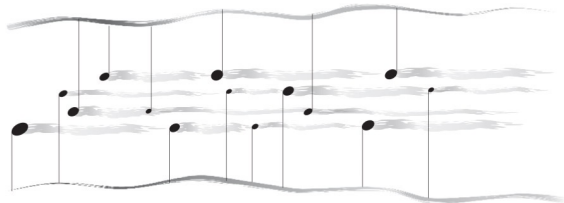
With pedal

Further notes creep in until a dense, cluster-like sound surface is created, which gradually thins out again.

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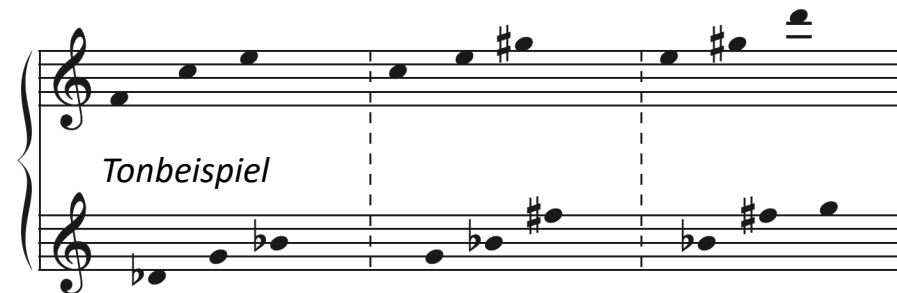
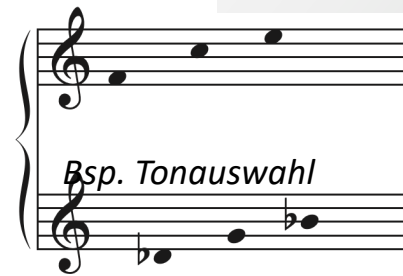
A decorative horizontal band consisting of multiple overlapping, wavy, grey lines that span the width of the page, framing the central text.

WAVES



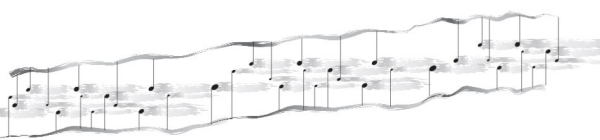
WIND CHIMES

Small selection of tones, with pedal
Random rhythms and pitches
Like the jingling of chimes in the wind



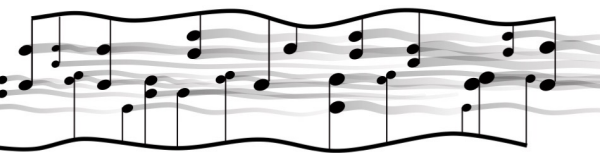
WIND CHIMES RISING

Like the tinkling of chimes in the wind
Tones gradually rising



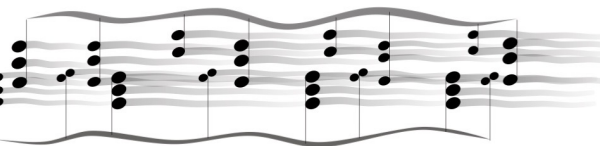
WAVES

Selection of tones, single, double
With pedal
Random rhythms and pitches
Like the gentle lapping of waves on the lakeshore



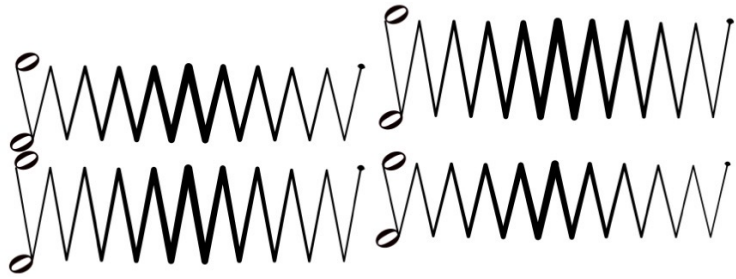
WAVE BEAT

Selection of triads, dual tones, single tones
With pedal
Random rhythms and pitches
Like the lapping of waves on the lakeshore



15

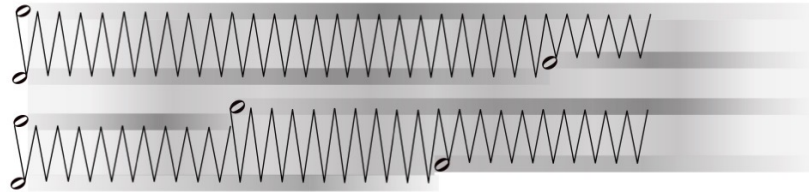




TREMOLO

Crescendo - decrescendo

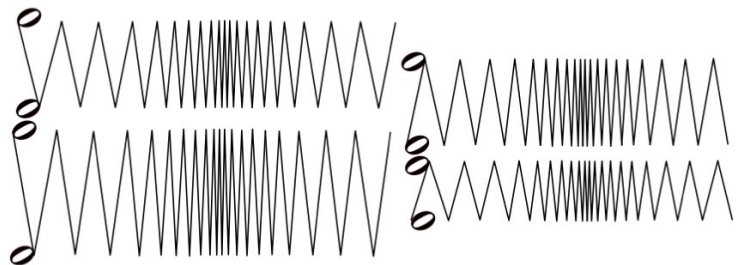
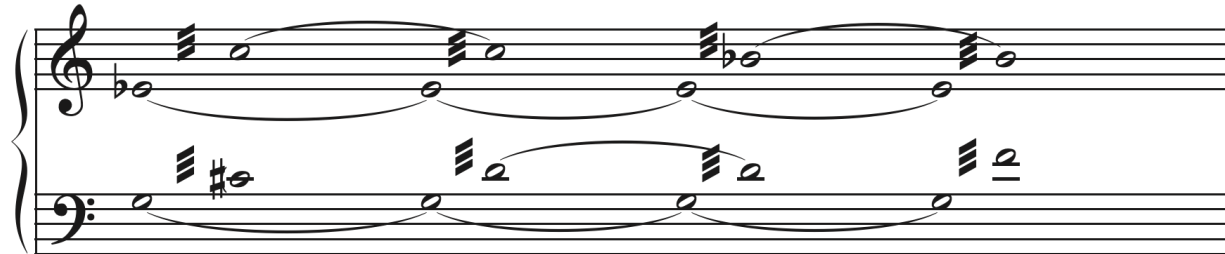
With or without pedal



METAMORPHOSE

Tremolo with pedal

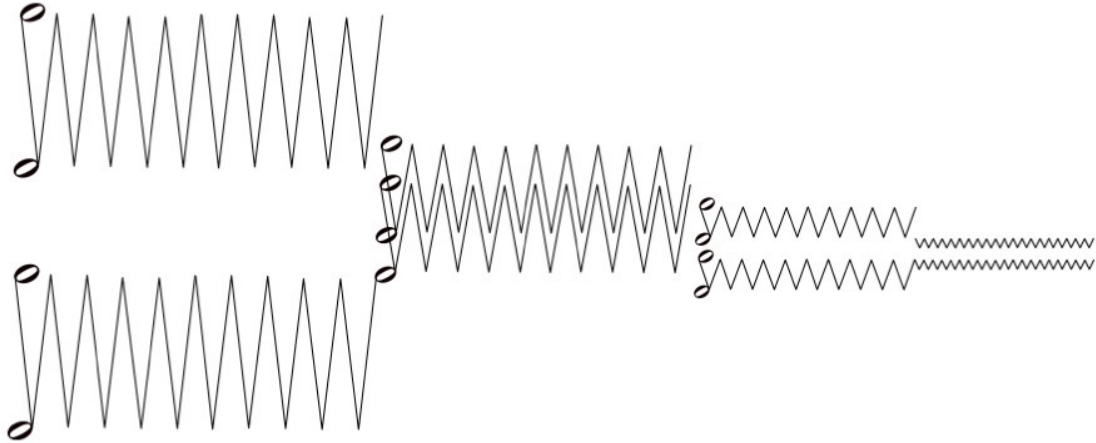
New tones creep in



FOCUS ON AGOGICS

Tremolo with pedal

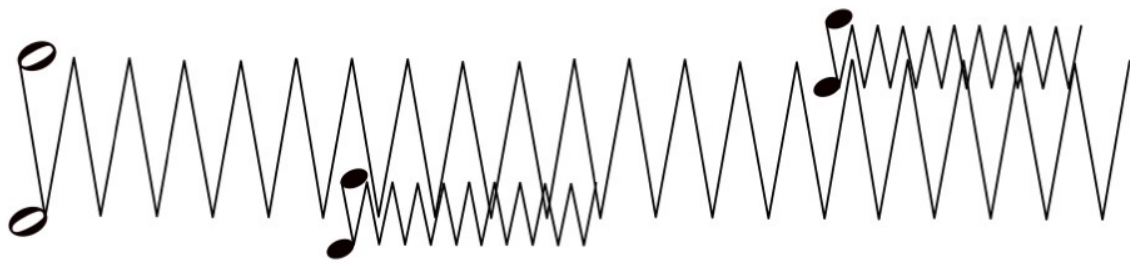
Accelerando - ritardando



IN ALL REGISTERS

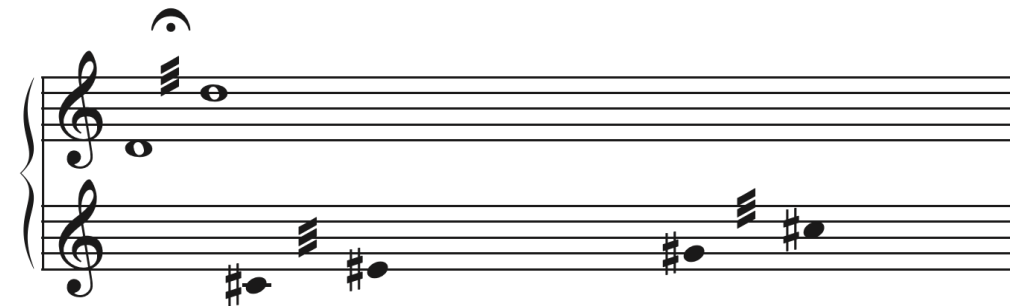
Tremolos over the whole keyboard

Wide apart - close together - trills



COLORS

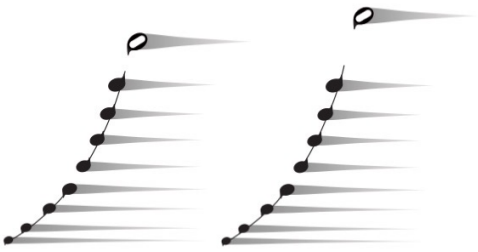
Small tremolos layered like splashes of color
over a big tremolo



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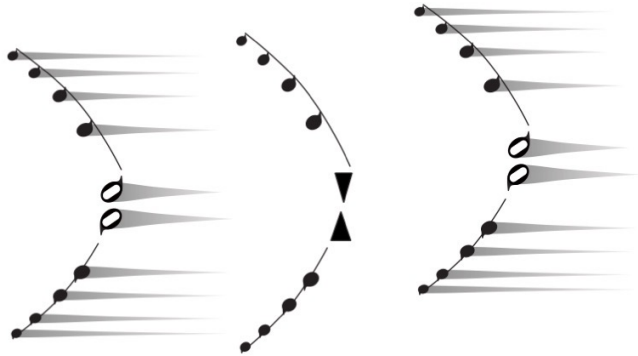
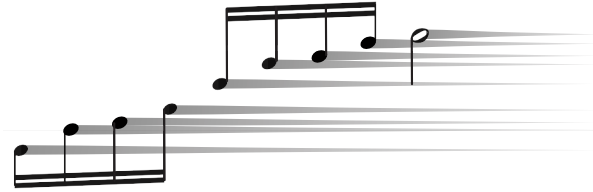
ARPEGGIO





ARPEGGIO

With pedal, divided between both hands

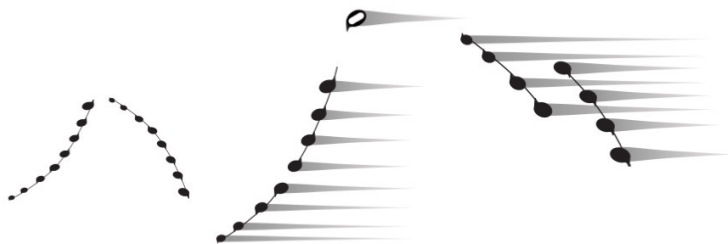


MIRROR-ARPEGGIO

With or without pedal

Target notes in the middle (both thumbs)

→ Perceive target interval



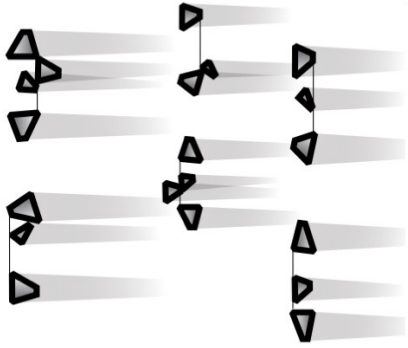
ARPEGGIO DANCE

In all registers

With all aspects

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CRYSTALS



CRYSTALS

Hard-hitting accents

With pedal, let it ring

Random chords 6 to 8 voices

(Experimentation: clear and cloudy sounds, different brightnesses and colors)



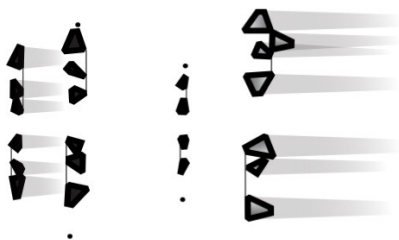
CRYSTAL CHAIN

Hard-hitting accents

Staccato cascades

Random chords in 4 to 8 voices

→ Is hard and quiet possible at the same time?



CRYSTAL STORY

Hard-hitting accents

Short - long, loud - soft

With and without pedal

Note examples for "Crystals", based on fourth chords (the accidentals refer only to the respective note)

Musical notation examples for 'Crystals' based on fourth chords. The notation consists of three systems of chords, each with three notes. The first system has a sharp sign above the first note of each chord. The second system has a sharp sign above the first note of each chord. The third system has a sharp sign above the first note of each chord. The notes are connected by horizontal lines, and there are vertical lines indicating the start and end of the pedal effect.

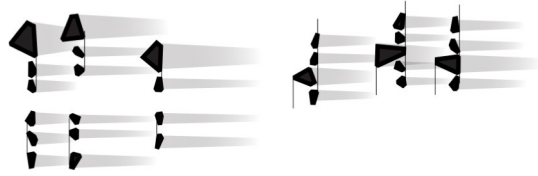


MELODY

Emphasize and sustain individual notes in the upper or middle voice

Chords staccato

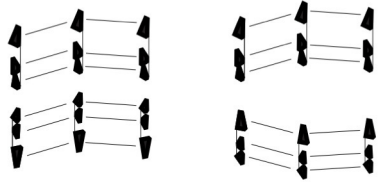
→ Play the emphasized middle voice with the other hand



CRYSTAL HALLS

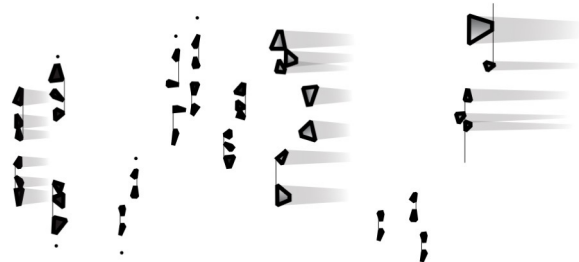
Emphasize individual notes in the upper voice or middle voice

With pedal (change on each chord)



PARALLEL and MIRRORED

Both hands in parallel movement/counter-movement



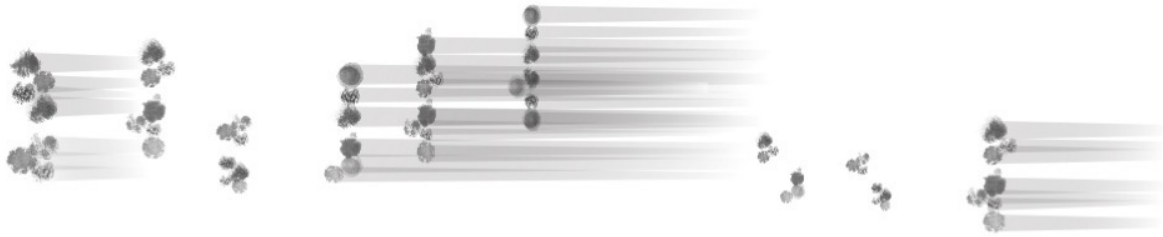
WORLDS OF CRYSTAL

All types of crystalline play

Dramatics through gestures, dynamics, contrasts, layer changes, density changes

18

COTTON

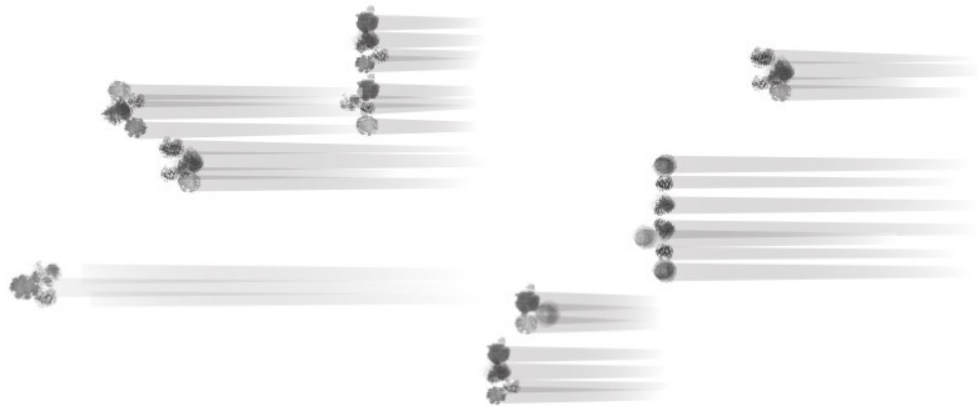


COTTON BALLS / COTTON DABS

Quiet, soft 6- to 10-part random chords

Rather in lower registers

With and without pedal



WORLD IN COTTON

Quiet, soft 6- to 10-part random chords

Piled up in chord towers

Lots of pedal

Register changes

19

CLUSTER

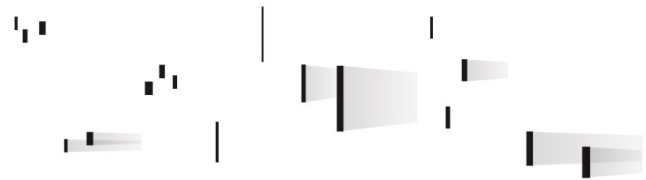
A stylized graphic of the word "CLUSTER" in a bold, sans-serif font. The word is centered horizontally. A horizontal bar, composed of several overlapping, semi-transparent rectangular segments, runs through the middle of the word. Vertical lines of varying heights extend from the top and bottom of the bar, creating a sense of depth and structure. The overall design is clean and modern.



Hand width

Hand length

Forearms



CLUSTER CONTRASTS

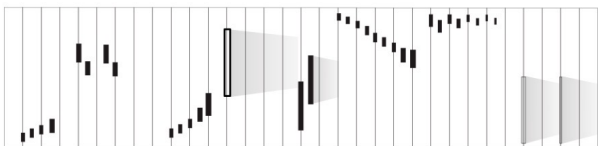
Clusters with fingers, hand widths, hand lengths, arms

On white and black keys

In all registers

With and without pedal

Different tempi and volumes



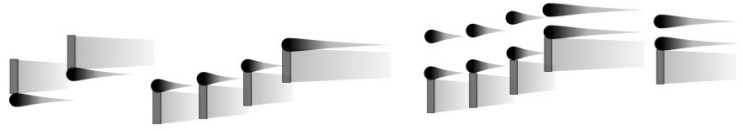
CLUSTERS IN A TIME PATTERN

Clusters with fingers, hand widths, hand lengths, arms

On white and black keys

In all registers, with and without pedal

In the pattern of a stable pulse

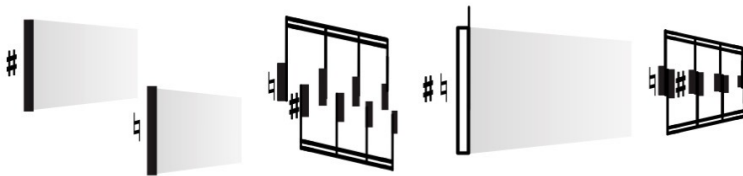


MELODY AND CLUSTER

One hand emphasizes the melody note

The other hand accompanies with clusters

Also lines parallel to the melody (fourths, fifths, etc.)



WHITE AND BLACK

Cluster on white or black keys

- or on both at the same time



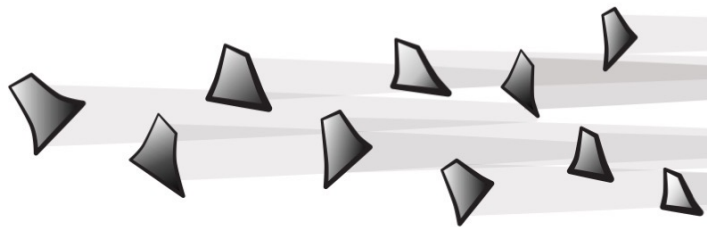
CLUSTER AND GLISSANDO

One after the other, on top of each other, inside each other

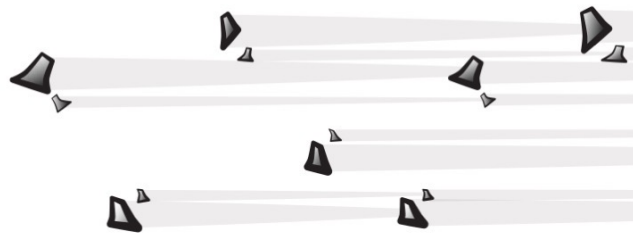
20

BELLS



**BELLS**

Bell-like chords
Irregular rhythms
In higher registers
Lots of repetition
Lots of pedal

Notenbeispiele
**SPLIT**

Chords split

**BELLOWING**

(→ *Herd of cattle*)

Splintered into individual sounds

*Music examples
for imitation of church bells
(important: dynamic emphasis)*

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HARMONY

HARMONY FIELDS

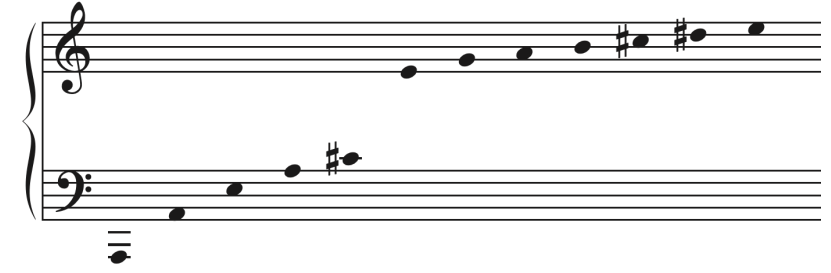
Harmony notes over the whole piano, with pedal

Change to new harmony fields (without fixed rhythm or meter)

Structure of the harmonic field:

Inspiration overtone spectrum (natural resonances of the bass tone)

Orientation also towards major chords, minor chords or any chords that are perceived as harmonic by the player.



OUT OF HARMONY

Tone that remains in place, out of harmony in all harmonic fields

CLOUDING - COLORING

Build up the harmonic field

Clouding - or coloring! - the harmonic field more and more

SWITCH

Building a harmonic field

Non-harmonic tones develop into a new harmonic field

Gradual transition

OSTINATO AND MELODY

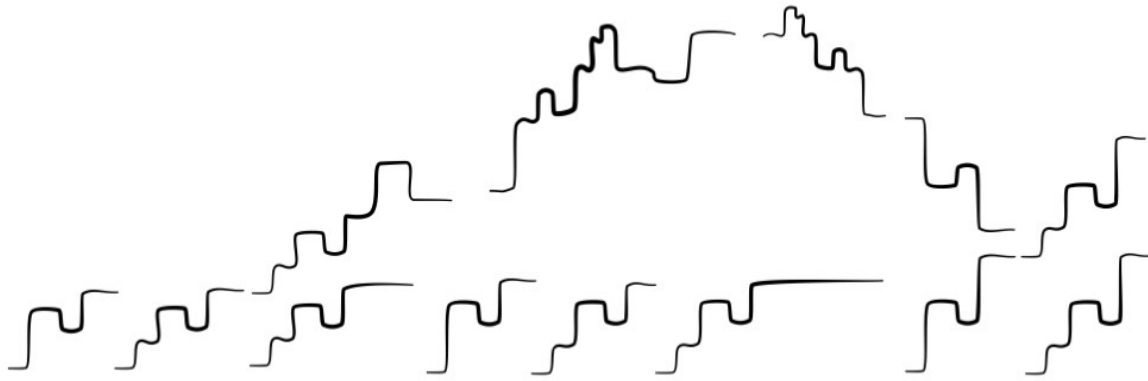
An ostinato figure emerges from the melody line.

Or: A melody emerges from the ostinato figure.

Blurring: the ostinato motif is subject to constant change and fluctuation (itches and rhythm).

Note examples

(the accidentals refer only to the respective note)

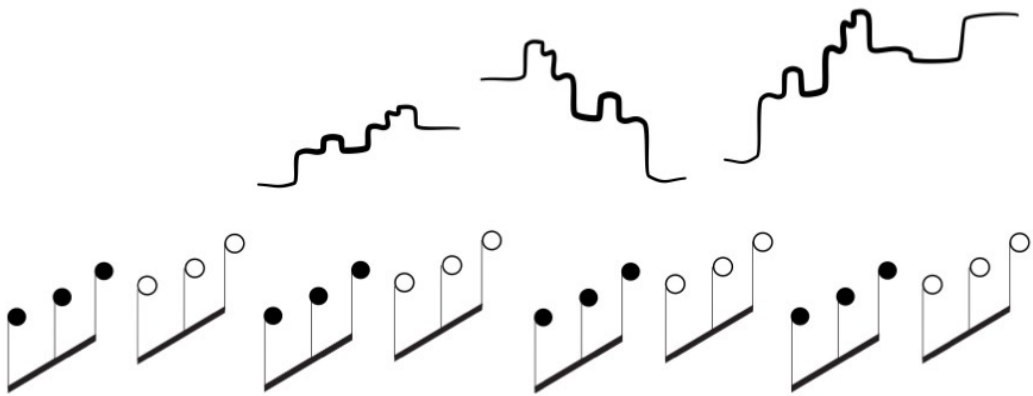


COMPLEMENTARY OSTINATO

Two or more complementary chords as an ostinato figure

Rhythmically free melody line

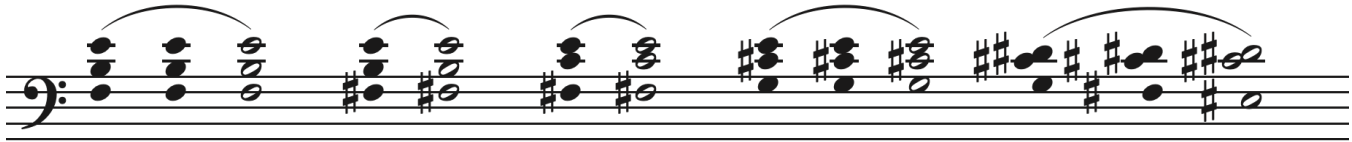
→ *Due to the complementary chords, almost each of the twelve tones is a "harmony tone"*



CHORD STRIPE

Gradual changes.

Melody: Based on chord tones or not (depending on ability and preference).



UMM-TAA

Back and forth and back and forth

Bass history and chord history

Plus melodic history (- based on ostinato or detached.)

→ *Bass-chord relationship not too clear: ambiguity offers more freedom for the melody design.*

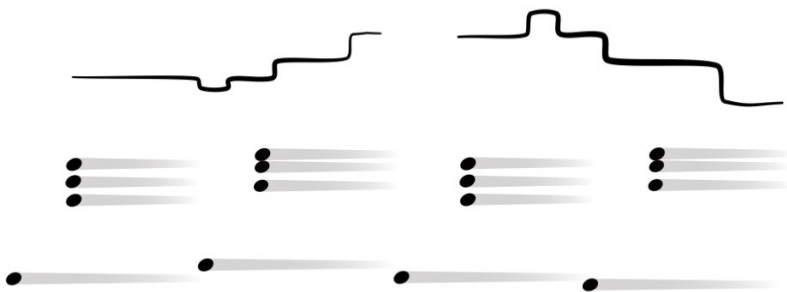
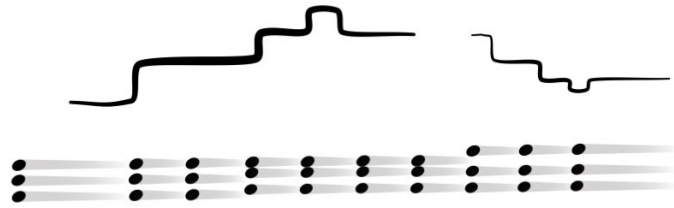


THREE

Three-note motif as an ostinato-like figure

Repetitions and variations at will

Melody based on ostinato or not



5005

FIFTHS

5005

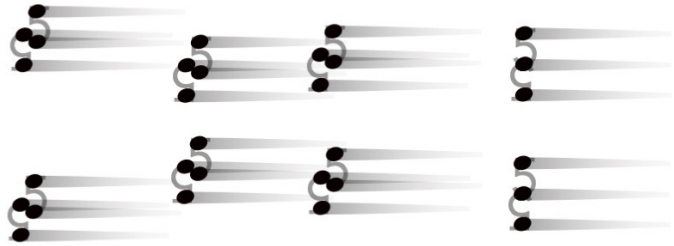
PAIRS OF FIFTHS

In various compositions and rhythms



A piano score for Pairs of Fifths. The right hand (treble clef) and left hand (bass clef) play pairs of notes separated by a perfect fifth. The notes are: G4-C5, D4-G4, E4-A4, F4-Bb4, G4-C5, D4-G4, E4-A4, F4-Bb4. The key signature has one flat (Bb).

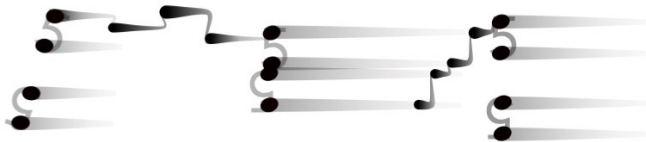
PAIRS OF PAIRS OF FIFTHS



A piano score for Pairs of Pairs of Fifths. The right hand (treble clef) and left hand (bass clef) play pairs of pairs of notes, each pair separated by a perfect fifth. The notes are: G4-C5, D4-G4, E4-A4, F4-Bb4, G4-C5, D4-G4, E4-A4, F4-Bb4. The key signature has one flat (Bb).

INSPIRATION FIFTH

Fifths and more



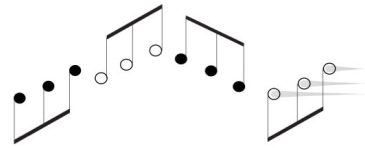
COMPLEMENTARY
COMPLEMENTARY

COMPLEMENTARY CHORDS

Simple recipe: One hand on black keys, other hand on white keys

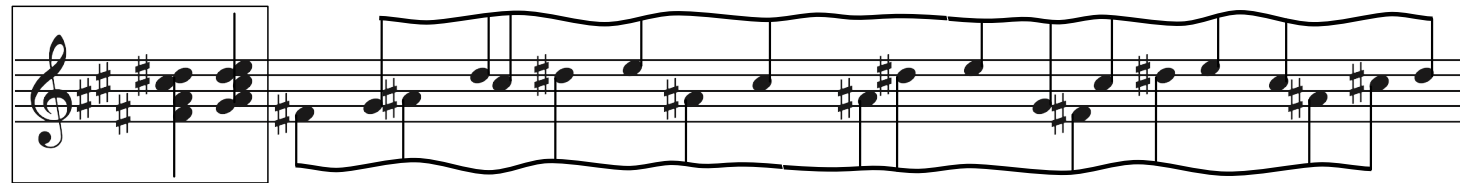
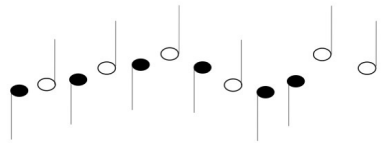
→ *But it may also be more complicated:*

Note examples (the accidentals refer only to the respective note)

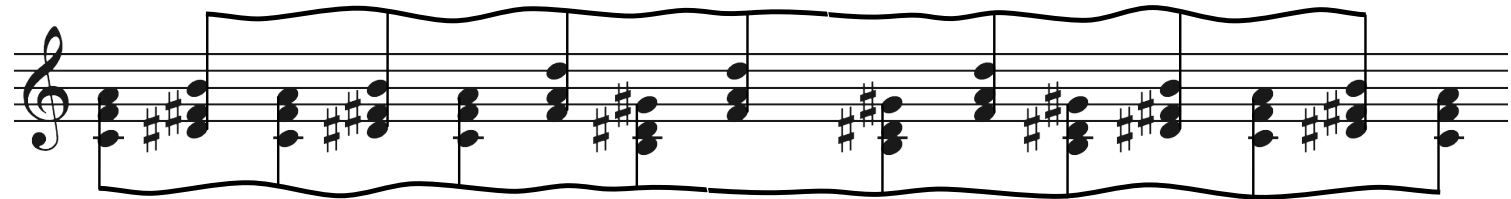
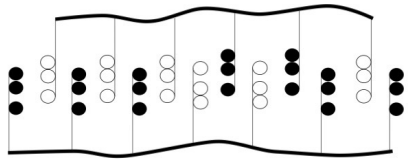


INTERLOCKED AND OVERLAPPING

Sound stock type of play (the accidentals refer only to the respective note)

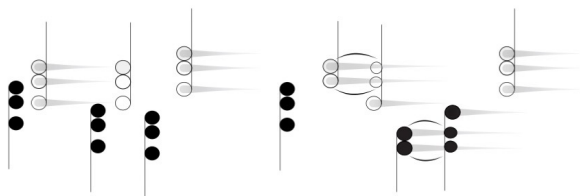


INTERLOCKED AND OVERLAPPING CHORDS



INSPIRATION COMPLEMENTARY SOUNDS - FREESTYLE

→ *Certain chords produce strong resonances on the piano, e.g. (major) sixth chords. They are pleasing to the ear. However, they tend to confine the listener's expectations, which is a problem for free improvisation. By juxtaposing or complementing them with complementary harmonic structures, the sound becomes ambiguous and can develop in many directions.*



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CHARACTERS

SEEKING LONGING DISTORTED IRONIC DREAMY DEEP
UNDECIDED COMICAL BIZARRE MEDITATIVE TRANSCENDENT
SNOOZE IMPATIENT FUNNY CUNNING TENDER IMPASSIONED
MONOTONE TENSE SPIRITED LIGHTLY CRAZY MAD
TEARFUL EXTRAVAGANT EXAGGERATED HAPPY FIERY EXCITED
UNEASY CERTAIN LIVELY ECSTATIC WILD
FLAT HESITATING NEUROUS OBJECTIVE FESTIVE HEATED EXPLOSIVE
SLEEPY UNCERTAIN DETERMINED ARCHAIC IMPULSIVE BRUTAL
EXHAUSTED DESPERATE STOIC BULKY IMPRESSIVE COARSE THREATENING
WEAK SAD STUBBORN IMPRESSIVE SURPRISING MILITARY
UNSTABLE MOANING STRONG INTENSE WARRING MAJESTIC
POWERLESS DEPRESSED VIVACIOUS AGGRESSIVE POWERFUL
DYING BLOODLESS MELANCHOLIC BRILLIANT GRANDIOSE

