

Choose one or more (also all) of the kind of lines, record and send them via WeTransfer (or any other platform) to [infrasuoni@exasilofilangieri.it](mailto:infrasuoni@exasilofilangieri.it)

If it is not a problem, name the various files with the number and the letter related to each kind of line (for example, the first of the list below would be 1.A)

For those who need it, here are two downloadable audio files for the metronome:

metronome 70 bpm without accent

140 bpm metronome with accent

If you have any problem feel free to write to the same address

**PS: YOU ARE INVITED TO EXTEND THE PROPOSAL TO ANYONE!**

## 1.

metronome 70bpm (quarters, with no accent on the first one): in a time span of about 10 minutes (or less if it seems too much, or more if you like)

**A.** you have an instrument that can produce medium/low sounds, especially if it has a natural decay (plucked string, percussion or electronics). Play a continuum of eighth notes on the (more) low note G, varying accents and timbre as you like and introducing short breaks here and there. Dynamic has to be *piano*, but you can make small crescendos / decrescendos towards / from the *mezzopiano* or *pianissimo*. In a span of about 10 minutes (or less if it seems too much, or more if you like), take 2-4 longer breaks, even at the beginning or at the end, fading in and out on tiptoe. It can also be made with instruments with indeterminate sound or with drums (but without creating regular patterns).

Here is just an example for who prefers to read music:

♩ = 70 example: double bass

*p* *mf*

<sup>3</sup> (example: guitar)

*p* *ppp* (long)

**B.** make long notes interspersed with more or less long rests, choosing among these pitches: F#, a, Bb, Eb, D. You can play them in any register, more rarely in the lower one. Dynamics as you like, between *piano* and *forte*. Stay on the beat freely, but it is not essential. Make single notes, but also series of 2-4 notes thinking them as extremely dilated melodies and always foreseeing a lot of silence. If you have got a polyphonic instrument, you can also produce bichords, also by keeping one note and changing the other. Modulate the sounds how if a single note contained the most expressive melody in the world.

use these pitches in any range (not essential) ♩ = 70

*p = f* *espress.*

## 2.

140bpm metronome (quarters, 4 movements, accent on the first one): in a time span of about 10 minutes (or less if it seems too much, or more if you like)

**A.** You have a decaying instrument (a plucked string or a percussion instrument, but also a wind instrument that imitates plucked instruments as well as a synth or a piano). Play a continuum of half-notes on 1 and 3, on the note D, in a medium register, dynamic *piano* / *pianissimo*, varying timbre and sound attack / decay as desired. Occasionally insert a group of four quarter-notes choosing among D, Eb, F, G#, A, C#, and play it in the rhythmic position, with accents and dynamics you like. If you have drums or percussion, use a medium/low instrument for the continuous note and the others for the groups.

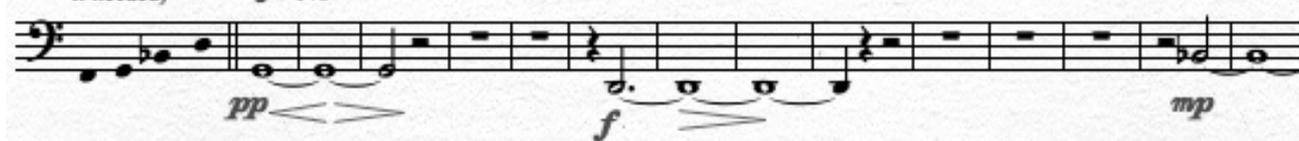
Choose among these notes  
for the groups of quarter  
notes (in any range)  $\text{♩} = 140$



The musical notation shows a sequence of notes on a treble clef staff. The notes are: D4, Eb4, F4, G#4, A4, C#5, D5. The dynamics are: *p*, *al ponte*, *f*, *pp*, and *col legno*. There are also some rhythmic markings like accents and a fermata.

**B.** You have a low instrument: play single long notes chosen among F, G, Bb, D, separated by large pauses (3 measures minimum). The dynamic varies continuously, between *piano* and *forte*, also, where possible, using *crescendo* / *decrescendo*. Occasionally take a much longer break. Stay on the beat freely.

use these pitches (example: cello)  
(on two octaves  
if needed)  $\text{♩} = 140$



The musical notation shows a sequence of long notes on a bass clef staff. The notes are: F2, G2, Bb2, D3. The dynamics are: *pp*, *f*, and *mp*. There are also some rhythmic markings like accents and a fermata.

**C.** You have a wind instrument, a bowed one, a synth, a voice: play single notes interspersed with pauses in the medium / high register chosen among D, E, F, A, Bb, C. Quiet dynamics, between *pp* and *mf*, adjustable as desired. Do not use metronome. Choose the lengths of notes and rests you like, but if possible always different: imagine random lengths. Occasionally take a much longer break. If you have a polyphonic instrument, you can also produce bichords, also by keeping one note and changing the other one.

use these pitches  
(any range) (example: guitar)  $\text{♩} = 140$



The musical notation shows a sequence of notes on a treble clef staff. The notes are: D4, E4, F4, A4, Bb4, C5. The dynamics are: *mp*, *mf*, *p*, *f*, and *pp*. There are also some rhythmic markings like accents and a fermata.

### 3.

No metronome: in a time span of about 7 minutes (or less if it seems too much, or more if you like)

**A.** You have an instrument that can produce kept sounds (even the voice). Choose a single note and play it always in the same range as many times as you want over 7 minutes (or less if it seems too much, or more if you like). Duration from short (but not very short) to very long. Each time it should have an evident dynamic development (growing to very strong, decreasing, both), which can be repeated if the note is very long. Use all the emission techniques you like to diversify notes (including pitch alteration) and take the breaks you want (no rest, short, long, very long rests)



**B.** Manage sounds as in the previous point, but now play articulated figures (trills, tremolos, groups of very fast contiguous notes...). Of course in this case you can use almost any instrument, even percussion.



**C.** Manage sounds in the same way, but now insert much more rests. This time just produce noises with the instrument; with voice you can produce vowel sounds of any kind. Of course in this case you can also use any sound source.

## 4.

No metronome: in a time span of about 7 minutes (or less if it seems too much, or more if you like)

**A.** You have a wind or a bowed instrument, an electronic one, the voice: play a series of C in the central register, of average long but slightly different duration, soft and more or less *piano*, static, without pauses. Sometimes exchange C with the upper A and repeat it a few times.



**B.** You have a polyphonic instrument: play 1-3 slow bichords in the middle register based on a C mixolydian, interspersed with pauses of always different duration (from short to long).



**C.** Play short "solos" in C mixolydian in the mood you like, interspersed with long pauses (imagine that you have to leave room for two other soloists). This can also concern drums and percussion (without regarding pitches, of course).