



# REACT & PLAY

## Tommy Andersson

36 exercises in ensemble playing  
For educators and musicians



'React and play!' is a PUV project (pedagogical development project) implemented at the Danish National Academy of Music in 2017. Please refer to [sdmk.dk](http://sdmk.dk) for more information.



# **36 exercises in ensemble playing**

for educators and musicians

With focus on

*Action and Reaction*

**RHYTHMICS  
ARTICULATION  
DYNAMICS  
SOUND**

Jointly & individually

*The exercises require participation by  
a minimum of two persons*

## ABOUT THE PROJECT

With `React and play` it has been my wish to develop and illustrate the ability of individual musicians to react to and identify the common sound of the orchestra across instruments and musicians and to adapt to the overall sound of the orchestra.

Through the development and testing of a sequence of specific exercises that focus on the need of listening to each other when playing music together, I wanted to see if the musicians would gain more insight into the listening process.

RHYTHMICS  
ARTICULATION  
DYNAMICS  
SOUND

My thesis is as follows:

It is a prerequisite for the creation of a common qualitative sound that an understanding of the association between rhythmic, articulation and dynamics is established.

Throughout the exercises, focus is on the importance (and the necessity) of not rushing the results in an ensemble situation, to bring all musicians together in harmony – in a common sound - and to work with the above four core musical elements as a starting point for the exercises.

The focal point of the exercises is to strengthen the musicians' mutual understanding of sound and harmony and to challenge their prejudices/ ideas as to how they perceive themselves and each other in a group.

There is also an artistic development dimension in doing the exercises as they serve to uncover the most basic elements of the music of the participating orchestras.

Joint basic knowledge such as harmony, melo-

dics, form, 'patterns', claves, etc. is integrated as a natural part of and an added dimension to the four cornerstones on which all exercises are based.

Similarly, the exercises may be seen as creative approaches to artistic collaborations across and/ or within other artistic trends where groups of practitioners work together to investigate a common sound/a common expression. The exercises are intended for musicians, teachers and ensembles.

The exercises are described in their full length and may be simplified or made more challenging to fit an appropriate level in relation to the ensemble's capabilities.

## SEQUENCE

The exercises have been tested primarily on students at the Danish National Academy of Music (SDMK) and musical foundation course (MGK) students at 'Musikhøjskolen' in Frederiksberg, but also on professional musical groups (including choir, string quartet, jazz groups) and on a few classes at the intermediate stage of Danish public municipal schools.

I have used the exercises with my ensemble team at SDMK at every meeting since August 2016. Typically, during the start-up phase we have used the first part to repeat an exercise to activate the concentration by means of an already learned exercise and then switched to a new one.

To many in the ensemble, it was a new approach to never play compositions, but rather to constantly work on basic skills such as dynamics, rhythmic and articulation.

The SDMK ensemble team consisted of saxophone, trumpet, piano, bass guitar, double bass, drums and two guitar players. I have proceeded rather chronologically and have tested most of the exercises with this ensemble.

Using long notes, the first exercises are about intonation, common dynamic sound and the overall sound of the ensemble.

This presents different challenges for different instruments - how to play a particular pitch on drums - and how to solve the long notes on the piano/bass/guitar.

It was a good opportunity to explore the possibilities of the instruments from an impartial point of view in relation to aesthetic traditions, giving the musicians a good understanding of the characteristics of the individual instruments (harmonics, attack, dynamic options, decay, etc.).

The general response from the students was very positive. Initially, they might have been doubtful as to why they had to play the same note over and over again - without any form of tempo, defined harmonious context, etc., but eventually the doubt was replaced by an aha experience as they immersed themselves into the sound of what was happening and began experiencing it without any reservation. As a result, the ensemble saw a significantly better blend and gradually a common sound emerged.

Later exercises are performed in an underlying tempo which is, however, not explicitly played. Here they benefited greatly from practicing together and from being responsible to maintain group time where you must constantly react and adjust in order that everyone may be on the same side timewise. When e.g. they only had to play markings that move on the strokes in a longer loop, their ability to hold on to their inner time/period sensation despite the few externally played sounds was put to a test.

Some exercises use different subdivisions which are played alternately in particular ways and here the musicians became aware of the extent to which the shifts between some subdivisions were more difficult than others.

Several of the musicians used the exercises in simplified versions in their own ensembles outside of the classes at the Academy and in teaching

settings where they themselves taught harmony at music schools, etc.

Especially exercises where different subdivisions are played simultaneously, but where only one musician may play in each layer at a time, and where you may change layer as you wish, make it necessary to listen to other subdivision layers at the same time as the musician him-/herself plays a fierce layer - and it is easy to differentiate, allowing someone to e.g. just play a note while others try to build phrases.

Similarly, the awareness and the execution of articulation and dynamics are practiced in subsequent exercises.

The reaction time is especially trained in exercises 10-13, where a short note is sent around in the orchestra circle. It is simple, the participants think it is a lot of fun, and at the same time it is a very demanding concentration exercise over time, a kind of musical presence marathon.

These exercises worked very well in all the contexts where I tested them, including a school class (4th form) and miscellaneous classical ensembles.

Together with three students from SDMK and two professional musicians, I have recorded demonstration videos of all exercises as it is my hope that this visual supplement will make it easier to understand the descriptions of the exercises.

## CONCLUSION

The majority of the involved musicians who have tested all the exercises have had the experience of finding a more creative and concrete approach to the listening process when they play together with others. The musicians (students) with whom I have completed an extended sequence at SDMK say they can feel that after doing the exercises, their musical skills have improved considerable with respect to the following:

- Awareness about harmony
- Open readiness
- Bodily language
- Focus on the differences of the instruments
- A desire to concentrate
- The feeling of a new form of fatigue after having played

They have also appreciated the illustration and experience of the importance of mutual concentration for the ensemble development.

The nature of the exercises are not genre specific and at the same time may easily be differentiated for the individual participants. The exercises are also sufficiently open and simple to allow the musicians to easily continue building on the concepts themselves and create own exercises as needed.

If a musical teacher with insight into and/or a desire to improvise uses the exercises in the teaching, it will immediately generate a particularly great benefit.

It has been exciting to put words on how the musicians have continually experienced a concrete difference in their musical skills in the contexts of which they are already a part.

As the exercises make it possible for everyone to act as leaders in the exercises, a clearer communication will emerge among the musicians, both physically and with their instruments.

Many of the exercises are performed in a format where the group is divided into simultaneously playing duos, and this had a major effect on the participants' ability to zoom in on a particular instrument within the entirety and to experience the differences between the instruments. On the other hand, it also seemed useful to be able to retreat and observe the process in the exercises where duos play alone.

Some instruments offer challenges in connection with the performance of the exercises, e.g. drums and pitch and note length. Here, it is important to point out that these challenges should be dealt with concurrently, individually or together with a main instrument teacher.

With these exercises, I hope that those who test them will develop their own methods and tools in the form of new exercises that may strengthen the work morale and mutual understanding among musicians in an ensemble, enabling them to listen to the entirety and be aware of their own role, giving them the ability to make rapid (improvised) artistic choices along the way, where mutual energy and concentration are developed based on an individual and a mutual sense of harmony.

I hope that the exercises will help ensure that musicians in further education programmes within music, students at music schools and at public municipal schools as well as musicians in general within the professional environment regardless of genre will be inspired to work with the exercises of the project in combination with their regular working methods.

*Thommy Andersson, November 2017*



## Introduction

The purpose of the following exercises is to promote a creative collective wish to develop the common sound of the ensemble and to enhance the concentration and responsiveness of the individual musician in musical performance and learning.

The exercises serve as tools for maintaining, enhancing and improving the individual's reaction time and ability to focus on specific sound sources and become better at making decisions.

The exercises are based on both individual and collective reaction, common focus/concentration, understanding of the ensemble's technical capacity (pitch, rhythmic, harmonics and melodic) and understanding of the quality of music (dynamics, timbre, sound and energy).

It will be advantageous to use the exercises as a platform for joint improvisation.

In the exercises, everyone in the ensemble tries to be the driving force - be the leader - and this requires the development of a culture where it is easier for the individual musician to make decisions - take control - in a like-minded forum.

Thommy Andersson, 2017

## **Procedure**

The following exercises are intended as a developmental starting point. They represent an approach for the individual teacher/ensemble leader/ensemble to eventually develop exercises in accordance with the ensemble's own needs and level.

All exercises require the participation of two musicians as a minimum.

Throughout all exercises, the ensemble must stand in a circle.

The exercises are described in their full length and may be simplified or made more challenging for an appropriate level.

All exercises have a video link that shows how they are performed.

When the musicians in the ensemble feel relatively comfortable in an exercise, the same exercise may be further developed.



## Primary focal points of the exercises

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Action/reaction  
Intervals  
Short notes  
Long notes  
Notes with specific pitch  
Notes without specific pitch  
Dynamics, joint and/or individual  
Articulation, joint and/or individual  
Simple rhythmic structures  
Time line/tempo  
Focusing on specific detail(s)  
Sensing the importance of concentration  
Sensing exhaustion at high concentration - 'melt down'  
Having the courage to vouch for a decision  
Learning the importance of appreciating own playing

## Recurring focal points

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Breathing in unison/individual breathing  
Register  
Unisonity  
Individual understanding of rhythmic, dynamics and articulation  
Joint understanding of rhythmic, dynamics and articulation  
Position in a room/on a stage  
Individual concentration/joint concentration  
Cycle/time understanding (the inner clock)

## Individual development

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Full register of own instrument  
Own possible play register  
Own possibility to create various expressions in the different fields within the playable register  
Own understanding of dynamics in contrast to other sound sources  
Own reaction time within the individual exercises  
Own accept of sound and harmony

## Video examples

Each exercise is followed by a video example which demonstrates the execution in practice.

You can access the videos by scanning the associated QR code which you find under the exercise description.

In addition, all videos are collected here (click or scan):



Martin Kjær Killie - Trumpet  
Troels Jensen - Guitar  
Benjamin Kirketerp - Electric Bass  
Chano Olskær - Drums  
Anders Banke - Saxophone  
Thommy Andersson - Double Bass

Find the project online here:  
<https://www.sdmk.dk/udviklingsvirksomhed/puv-reager-og-spil>

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# Exercise #1



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

The leader selects a random note.

Each individual musician finds the note in a comfortable and playable register.

The common note is a long note and must be played legato.

Each individual musician tries to the best of his or her ability to briefly explain to the others how to play a long note on the instrument in the comfortable register (technical difficulties/physical difficulties, easy/difficult approach).

All musicians present the note individually so the group will focus on and become aware of the different ways the note sounds depending on the instrument.

Upon the leader's cue, the note will start tutti, and the note is established in the orchestra.

Upon the leader's cue, the note will end tutti after approx. five seconds.

This is repeated several times. It is the leader who starts/cuts off with a clear bodily cue (this can be practiced in parallel, as everyone will try to lead the orchestra).



# Exercise #2



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

The leader selects a random note.

Each individual musician finds the note in a comfortable and playable register.

The leader starts and stops the note with a clear bodily cue.

The note should be played several times and each time it is played for a longer time depending on the level and technical possibilities, e.g. gradually from 5 seconds - *short interval* - 10 seconds - *short interval* - 15 seconds - *short interval* - 20 seconds - *short interval* - 1/2 minute.



## Exercise #3a



The orchestra is divided into duos.

A 'leader' is selected for each duo.

The leader of each duo selects a random note and plays this while the other musician – by means of long notes – tries to find the same note in the same octave.

All duos try to start and end simultaneously.

Each time, the note should be played for a longer time depending on the level and technical possibilities, e.g. gradually from 10 seconds – short interval - 20 seconds - *short interval* - 30 seconds - *short interval* - 40 seconds - *short interval* - 1 minute.

The exercise is repeated until everyone has played a duo with each participant.

## Exercise #3b



*Exercise #3a is repeated with additions:*

The duos take turns starting.

For each attack, the leader of the duo is exchanged.



## Exercise #4



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

The leader starts by playing a note legato.

The next musician in the circle takes over the note (does not have to be the same note). When this happens, the 'old note' must stop immediately.

You move on in this manner, until the leader starts/stops the music/note.

If possible, the dynamics must be followed.

## Exercise #5



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

Anyone in the orchestra may take over the note. When this happens, the 'old note' must stop immediately.

You move on in this manner, until the leader starts/stops the music/note.

If possible, the dynamics in the room must be followed.

If possible, the same note must be taken over.



## Exercise #6



A 'leader' is selected.

The leader asks each musician to play his or her own perception of dynamics on the instrument using the same note.

They play the same note for about 2 seconds per dynamic, e.g. *f-mp-p*.

The leader counts off in 4/4 at a tempo of his or her choice.

Everyone starts at the same time, but quickly adjusts the dynamics to match the leader.

Form:

The note is played for 1 bar - 1 bar break - 2 bars playing - 1 bar break - 3 bars playing - 1 bar break - 2 bars playing - 1 bar break.

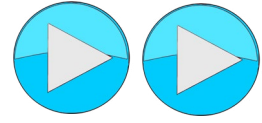
Repeat x times.

For each round of the exercise the leadership role shifts clockwise to the next person in the circle. The new leader is free to choose a new tempo and a new note and counts off the next round.

Remember to breathe and enjoy the sound you hear!



## Exercise #7a+7b



A 'leader' is selected.

The leader counts off in 4/4 at a tempo of his or her choice.

The leader chooses a new notes and dynamic for each section and the band strives to adjust.

For each round of the exercise the leadership role shifts clockwise to the next person in the circle. The new leader chooses a new tempo and a new note and counts off.

Form:

The note is played for 1 bar - 1 bar break - 2 bars playing - 1 bar break 3bars playing - 1 bar break - 2 bars playing - 1 bar break.

Repeat x times.



## Exercise #8



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle. The new leader selects a new tempo and note and leads the counting.

The leader indicates a tempo in an optional time signature.

The leader changes the note of each beat that must be played.

The note may be one half step from the initial note upward or downward. The other musicians change as quickly as possible to the leader's note.

As this exercise is performed at a specific tempo, you must select a  $1/4$  beat to change the note, i.e. to maintain the original note - register the new note - play the new note on the next possible  $1/4$  beat stroke.

The exercise is repeated with a new leader each time - until everyone has had the leadership role.



## Exercise #9a



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

The orchestra jointly tries to define what a short note is. How short can it become, and how articulated can it become?

A common note is selected.

The leader leads the counting at a medium tempo (e.g. 120). The entire orchestra plays on the 1st stroke of each beat.

Form:

4 beat loop where you move the stroke  $1/4$  for each beat.

The dynamics are rising from *p-f* in each loop, e.g. every second beat is a *p* and every second beat is an *f*.





## Exercise #9b



*Exercise #9a is repeated with an addition:*

Form:

Four beat loop where you move the stroke 1/4 for each beat, where the dynamics are rising from *p-f* in each loop or where e.g. every second stroke is a *p* and every second stroke is an *f*.

## Exercise #10



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

A common note is selected.

The leader makes sure to be in eye contact with everyone so that the room is full of energy.

The leader starts/stops the note with a clear bodily cue.

You play clockwise, as short notes as possible, as quickly as possible.

All musicians play a note.

It is a matter of reacting as quickly as possible.

Breathe and listen to the entirety. Try as much as possible to not visually 'follow' the movement...

Let the exercise continue until the concentration slips!



## Exercise #11



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

A common note is selected (or several notes).

The leader starts/stops the note with a clear bodily cue.

You play clockwise, as short notes as possible, as quickly as possible.

The musicians each play a note.

When the note gets back to the leader after a round in the circle, the notes are played in the opposite direction. This is repeated until the flow is broken. The new leader immediately restarts the exercise.

It is a matter of reacting as quickly as possible, and at the same time focusing on creating a short quality note.

Breathe and listen to the entirety. Try as hard as possible to not visually 'follow' the movement ...

Let the exercise continue until the concentration slips!



## Exercise #12



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

A common note is selected.

The leader starts/stops the note with a clear bodily cue.

You play clockwise, as short notes as possible, as quickly as possible.

When the note gets back to the leader after a round in the circle, the notes are played in the opposite direction. This is repeated until the flow is broken. The new leader immediately restarts the exercise.

It is a matter of reacting as quickly as possible, at the same time focusing on creating a short quality note.

For each round, the dynamics must be gradually changed, i.e. if the leader starts with a forte, a collective diminuendo must be created – and conversely.

Breathe and listen to the entirety. Try as hard as possible to not visually 'follow' the movement ...

Let the exercise continue until the concentration slips!



## Exercise #13



A 'leader' is selected.

For each new round of the exercise, the leadership role passes clockwise to the next person in the circle or whoever wishes to start.

A common unison note is selected.

The leader makes sure to be in eye contact with everyone prior to start.

The leader starts/stops the note with a clear bodily cue.

You play clockwise, as short notes as possible, as quickly as possible.

The musicians each play a note.

When the leader plays his note, he may shift the note a half step upward or downward from the initial note. It is a matter of reacting to this and playing the leader's note until it changes again.

It is a matter of reacting and taking action as quickly as possible.

Breathe and listen to the entirety. Try as hard as possible to not visually 'follow' the movement ...

Let the exercise continue until the concentration slips!



## Exercise #14a



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

The leader selects a note sequence (e.g. a defined scale).

The notes that are played must have a defined articulation.

Then, in a defined tempo, use the subdivisions below:

- 1/4
- 1/8
- 1/8
- 1/16

You are free to select a comfortable tempo, allowing everyone to participate, e.g. 50-70 bpm.

The leader leads the counting and stops the music.



## Exercise #14b



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

The leader selects a note sequence (e.g. a defined scale).

The notes that are played must have a defined articulation.

Then, in a defined tempo, use the subdivisions below:

- 3:4
- 4:3
- 3:2
- 2:3

You are free to select a comfortable tempo, allowing everyone to participate, e.g. 50-70 bpm.

The leader leads the counting and stops the music.



## Exercise #15



Groups are divided into duos.

The duos play one at the time while the others listen.

Three different subdivisions are selected, e.g. 1/4, 1/16 and 1/8 triplets.

The counting is led in a slow tempo, e.g. 60 bpm.

The two musicians should try not to play the same subdivisions.

If they reach rhythmic unison in a subdivision, one of the musicians should as quickly as possible change the nature of the subdivision.



## Exercise #16



Groups are divided into duos.

One duo at the time plays the exercise while the others listen.

Three different articulation options are selected, e.g. short notes, semi short notes and long notes.

The counting is led in a slow tempo, e.g. 60 bpm.

The two musicians should try not to play the same subdivisions.

If they reach rhythmic unison with an articulation, one of the musicians should as quickly as possible change the nature.



## Exercise #17



Groups are divided into duos.

One duo at the time plays the exercise while the others listen.

Three different dynamic levels are selected, e.g. *p* - *mp* - *f*.

The counting is led in a slow tempo, e.g. 70-90 bpm.

The two musicians should try not to play the same dynamics.

If they reach rhythmic unison in the dynamics, one of the musicians should change dynamics as quickly as possible.



## Exercise #18



A 'leader' is selected.

A defined articulation is played on all beats as agreed on beforehand.

The leader indicates a pulse (suggestion: medium tempo approx. 120 bpm).

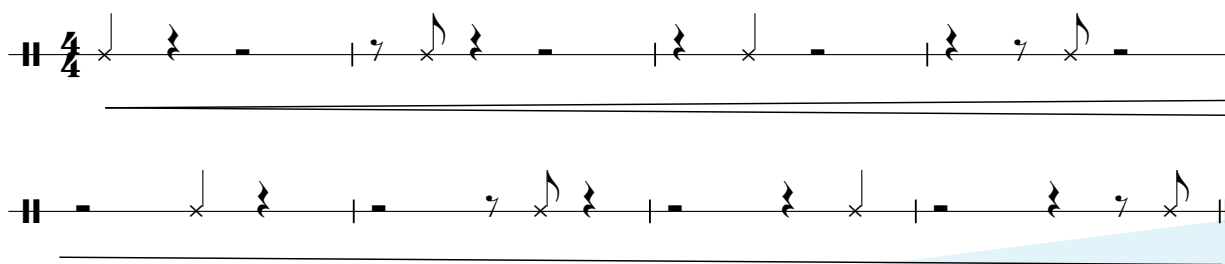
Form:

Eight beat loop. One beat is played as follows: 1, 1&, 2 etc. (May also be performed with a triplet feel).

In each round, a crescendo is played through the first four beats and a diminuendo through the next four beats.

The leader leads the counting in the selected tempo.

The note material may be the same note at all beats, a particular scale, triad, sounds with indeterminate pitch, a particular register or anything else that the orchestra wants and is up to. However, the rhythm, the dynamics and the articulation are always the main focus.



## Exercise #19a



A 'leader' is selected.

Exercise #18 is repeated, but this time - after a loop (eight beats) - you will play the figure over eight beats backward with the same dynamics, or a new dynamic idea if wanted, i.e. you strive to play toward a new place all the time (up to 1, up to 1& in the next beat, up to 2 in the third beat, etc.).



## Exercise #19b



A soloist is selected who will play against the hits the orchestra plays, i.e. you strive to play toward a new place all the time (up to 1, up to 1& in the next beat, up to 2 in the third beat, etc.).

## Exercise #20



A 'leader' is selected who will lead the counting.

Exercise #19a/b is repeated, but now each musician will start displaced a beat - at a different place in a canon - while still maintaining his or her own dynamics in the loop.



## Exercise #21



Groups are divided into duos.

For each duo, a 'leader' is selected who will lead the counting.

Exercise #20 is repeated, but now each duo will start three beat strokes at different times as in a canon, however, maintaining own dynamics in the loop.

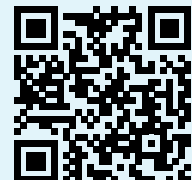
## Exercise #22



Groups are divided into duos.

Three different articulation options are selected, e.g. short notes, semi short notes and long notes.

Exercise #21 is repeated, but now each duo will start/stop when they feel like it, however, maintaining own dynamics in the loop.





## Exercise #23



### To accompany a soloist

All musicians find the area on their instrument which do(es) not function very well (difficult notes).

All musicians find the area on their instrument which function(s) well (great notes).

A soloist is selected. The soloist instantly creates an ostinato which the orchestra learns.

The soloist only plays selected 'difficult notes', while the remaining ensemble plays their 'great notes' in the ostinato.

Everyone must try to be a soloist, and all soloists create their own ostinato.



## Exercise #24



*Exercise #23 is repeated.*

New soloist(s) are selected.

The soloist only plays selected 'great notes' while the remaining ensemble plays their 'difficult notes' in the same ostinato.

Everyone should try to be a soloist, and all soloists invent their own ostinato.



## Exercise #25



A 'leader' is selected.

For each new round of the exercise, the leadership role shifts clockwise to the next person in the circle.

A common unison note is selected.

It is the leader who changes dynamics and/or articulation which the others will follow.

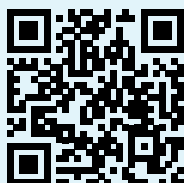
The leader starts/stops the note with a clear bodily cue.

You play clockwise – as short notes as possible, as quickly as possible.

The musicians each play a note.

When the leader plays another note than the common note, the music will stop immediately.

The exercise is repeated until everyone has tried the leadership role.



## Exercise #26



A 'leader' is selected who will create a clave/an ostinato in an optional time signature of maximum two beats.

It must be sufficiently easy to allow it to be played immediately.

A note/several notes, articulation and dynamics are added to the clave.

The clave is practised.

New claves are created in the same time signature by all musicians in the orchestra.

When all claves have been learned and defined, all claves are played in sequence in a form which is repeated.

When/if the flow is broken, you always start over again.



## Exercise #27a



*Exercise #26 is repeated with additions:*

When all claves/ostinatos have been learned and defined, they are played simultaneously - one clave per musician.

If the participants are up to it, they take over the clave to the right on cue from the leader.

When/if the flow is broken, you always start over again.



## Exercise #27b



*Exercise #27a is repeated with additions:*

When all claves/ostinatos have been learned and defined, they are played simultaneously in a certain form.

Form 1:

After two beats you take over the clave/ostinato you hear from the right.

Form 2:

On cue from the leader, you take over the clave/ostinato you hear from the right.



## Exercise #28



A certain form is decided (blues form or similar available form).

A soloist is selected.

The orchestra – or parts thereof – accompanies the soloist in 4/4.

The soloist creates phrases and stays in another time signature decided by the soloist himself (e.g. 3/4, 7/8, 11/8 or anything you wish to test).

As a soloist, you endeavour to stay clearly within own time signature, at the same time staying within the particular form in 4/4.

Everyone must try being a soloist.



## Exercise #29



A leader is selected who will create a clave/an ostinato in an optional time signature of maximum two beats.

Maintain a particular phrasing idea in different dynamics and articulations (short or long notes) with a particular pulse.

Individually, you select optional notes/rhythmic ideas in a particular register based on a particular harmonics/chord.

Example:

We are playing over an **Ilm-V7-I**, where **I** will always become the new **Ilm** in the next bar.

Dm7 - G7 - C - Cm - F7 - Bb – Bbm ... etc.



# Exercise #30



A 'leader' is selected.

For each new round of the exercise, the leadership role passes clockwise to the next person in the circle or whoever wishes to start.

A common unison note is selected.

The leader makes sure to be in eye contact with everyone prior to start.

The leader starts/stops the note with a clear bodily cue.

You play clockwise – as short notes as possible, as quickly as possible.

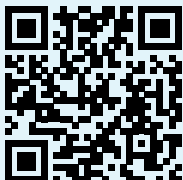
The musicians each play a note.

When the leader plays his note, he may choose to play multiple repeats (at the same pitch) which the others follow. It is a matter of reacting to this and playing the leader's number of notes until there is another change.

It is a matter of reacting and taking action as quickly as possible.

Breathe and listen to the entirety. Try as far as possible to not visually 'follow' the movement...

Let the exercise continue until the concentration slips!



# REACT AND PLAY!

Exercises to develop the common sound of the ensemble and to enhance the concentration and responsiveness of the individual musician in musical performance and learning.

The exercises serve as tools for maintaining, enhancing and improving the individual's reaction time and ability to focus on specific sound sources and become better at making decisions.