**A SHORT IMPROVISED DUO PERFORMANCE**        **PETRI HERRANEN**

* Performance on the topic given by the audience
* Use story and movement improvisation combined with musical improvisation

(See page no. 2 )**\***

Watch video: <https://youtu.be/hsVaJniFEBg>

Lilli Härmä-Leinonen: Creative movement and impro story

Petri Herranen, Piano improvisation

**A SHORT IMPROVISED SOUNDSCAPE BY A DUO ENSEMBLE**

The starting point of the soundscape was the Indian pentatonic scale heard at the beginning, to where the song also ended.

**Task:** Make a short soundscape by a duo ensemble.

At the beginning and at the end, use a pre-agreed similar element to frame the soundscape: scale, melody, chord, etc.

Watch video: [https://youtu.be/l2h1l6e-ALU](https://youtu.be/l2h1l6e-ALU%20)

Landscape of Sounds I Tiina Viitala, kantele & Petri Herranen, piano

**ADJECTIVE STORY**

Small/large group/ 1-2 lessons

The idea is to develop a small narrative in which the passages of adjectives are left blank

From the ready-made list of adjectives, where each adjective has a number

(for example, from 1 to 10), an adjective is randomly selected for the story made

* Make a list of adjectives
* Use adjective cards as well

Alternatively, a ready-made story can be used. One can choose some short narrative in which the passages of adjectives are left blank. The story can be, even from **the Kalevala**

Watch video: [https://youtu.be/SriY7WSTPXg](https://youtu.be/SriY7WSTPXg%20)

**THREE SHORT PIECES**

CLASSIC EXERCISE

* Form a trio
* The duration of one piece eg. 1-2-min.

Description: Everyone in the trio is allowed to start and end one of the piece

(Important: The piece has the same initiator and quitter)

* Other support or do opposite things
* One can also keep a pause from time to time
* No need to play all the time

The main thing: The pieces are clearly different from each other

You can use different levels of sounds:

(COMPARE RUDOLF LABAN: THE MASTERY OF MOVEMENT)**\***

* Powerful, strong – light, weak
* Fast - slow
* Continuous – discontinuous
* Heading for something – not going anywhere ( hovering)

The person who started the piece has one clear idea

There can be almost anything inside the piece

The challenge of the exercise lies in quitting, how to stop at the same time

It is always good to include structured structural improvisation at the beginning of the lesson. After that, it is natural to move on to making short improvised pieces

They can be carried out completely freely

Watch video: [https://youtu.be/lUP4c8LxMK8](https://youtu.be/lUP4c8LxMK8%20)

Landscape of Sounds III, improvisation in three parts

Impro Ensemble: Minna Ollikainen, vl Sanna-Kaisa Ruoppa, vlc Petri Herranen, pno

**ENSEMBLE-IMPROVISATION**

* One of the players starts playing
* One by one, the other join in so that eventually everyone plays together
* This will continue for some time
* The last player to join is the first to stop playing and leave the stage
* This continues until the player who started the song is left
* He stops playing and leaves the stage. The performance has ended

Watch video: <https://youtu.be/84cuzAyzid8>

Landscape of Sounds IV

Impro Ensemble: Minna Ollikainen, vl Sanna-Kaisa Ruoppa, vlc Tiina Viitala, kantele Vesa Karhunen, kb Taneli Kiiskinen, dr Petri Herranen, pno

**IMPROVISED OVERTURE TO THE COMPOSITION**

* Plan a small overture to a familiar song

Watch video: [https://youtu.be/m3pxR\_PZBus](https://youtu.be/m3pxR_PZBus%20)

Landscape of Sounds II Petri Herranen

Impro Ensemble: Taneli Kiiskinen, dr vesa Karhunen, kb

Petri Herranen, pno

**DANCE THEATER PERFORMANCE COMBINED WITH MUSIC GROUP IMPROVISATION**

In the performance seen in the video, free group improvisation was used. In the permissive atmosphere of the group, it is encouraging and liberating to start improvisational performances. Theater and a spontaneous soundscape improvised in an instant lived in the moods of the story. The music improvised for the play was free, intuitively born in the moment through the player's musical background and experience. Of course, some common improvisational tools had been agreed in advance during the rehearsals. They may have been related to articulation, dynamics, or rhythms that were allowed to be followed, but it was also not forbidden to do otherwise. In addition, at some points only some of the musicians played.

Watch video: [https://youtu.be/POoq7xQmtgw](https://youtu.be/POoq7xQmtgw%20)

Dance theatre WilliWisio

Little Mermaid

based on a Story by H.C. Andersen

arranged by Lilli Härmä-Leinonen

Landscapes of sounds:

students of Ylä-Savo Music School and Iisalmi Adult Education Center

guided by Petri Herranen

**IMPROVISATION LESSON: MUSIC COMPOSED FROM KALEVALA AS A SOURCE OF CREATIVITY**

* Let's listen to Kalevala-themed music: ( J. Sibelius, U. Klami, A. Sallinen)
* When listening to music, you go to write on the board the words or phrases that have come to mind from it.
* Then, by combining words on the board, everyone writes a short narrative
* Make small groups, and sift through from the stories one more new story, which will be turned into a musical improvisation.
* Performing of the improvisations

Extra:

* Remove adjectives from stories and replace them with randomly selected adjectives
* Let's read the stories and at the same time improvise the music to it
* In the performance there is a draughtsman, who simultaneously draws the music he hears

→Make a composition

**MUSICAL IMPROVISATIONAL WORK BASED ON A SHORT STORY**

These musical improvisational works based on the short story were filmed in my multi-art improvising course in December 2022 in Pécel, Hungary

<https://youtu.be/7wRr4TTPbdk>

<https://youtu.be/HQaa-5pXFPE>