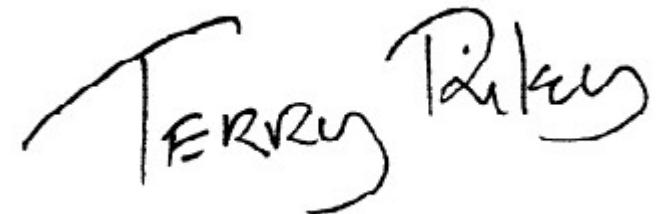


WORKSHOP DEMOCRATIC MINIMALISM: TERRY RILEY, *IN C*

JUAN JOSÉ FACCIO PELÁEZ

A handwritten signature in black ink that reads "Terry Riley". The signature is fluid and expressive, with "Terry" on the left and "Riley" on the right, connected by a curved line.

PRESENTATION

In 1964 Terry Riley composed *In C*, a minimalistic piece constituted by 53 patterns or small sequences which develop the C harmonic series. It can be played by an undetermined number of musicians and instruments. The aim of this workshop is to approach contemporary music to young (but not exclusively) performers through a three days activities and game didactic to go beyond the score. It also includes a final concert for what a special scenography will underline our democratic topic.

METHODOLOGY

Every session is focused on the **performer autonomy** according to a group expression. Through the game, all participants can get acquainted with open forms of contemporary music. Mechanization and de-mechanization exercises favor and empower skills also needed for everyday life: auditory memory, concentration, perception, non verbal language and self esteem. The aesthetic experience is possible within an education *in* and *for* the art.

Minimalism is an artistic style with pared-down elements. In music it often features the repetition of patterns, as it can be listened in the works of La Monte Young, Steve Reich, Philip Glass and Terry Riley. The undetermined characteristics of Riley's piece is also a common element of the compositions of the sixties, which leaves to chance and in hands of the interpreters the possibility of being creative beyond the score. *In C* has also a two pages list of instructions about how to perform the piece and it underlines that it is not required to have professional music education as well as the patterns may be repeated at will.

The program of the workshop is scheduled in three days/sessions, but it can be extended. Its reduction is only possible if there is no public performance at the end of it, which would convert the workshop in an educational tool or introduction in contemporary practices.

1ST DAY:

- Warm-up: Meet the other.
- Mimesis games: Synchronization and de-synchronization.
- Musical open forms: Instrument choice.
- Introduction to *In C*: Collective reading.

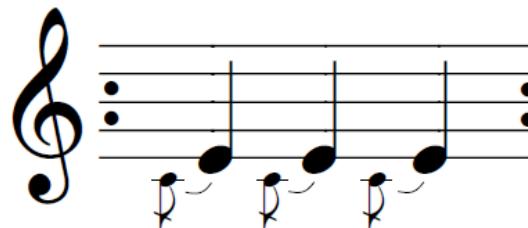
2ND DAY

- Warm-up: Body presence and performance embodiment.
- Role-playing in music.
- Rhythm autonomy.
- Trial-error: Dynamics and improvisation.
- *In C*.

3RD DAY

- Warm-up: How to move.
- Scenography creation: Meaning.
- *In C* general rehearsal.
- Public performance.

1.



53.



NUMBER OF PARTICIPANTS: 15-20



Juan José Faccio (1985) is a saxophonist based in Lucerne, Switzerland. He studied classical and contemporary performance with Nacho Gascón at the Escola Superior de Música de Catalunya in Barcelona (ESMUC). He also attended masterclasses by Marie-Bernadette Charrier, Marcus Weiss, Rodrigo Pérez-Vila, Arno Bornkamp and Philippe Bracquart, among others. In 2011 he studied abroad under the Erasmus program at the University of Music and Scenic Arts of Viena (UMDK), where he joined various new music projects, performing at the UNO HQ and the Austria National Radio (ORF). Back in Barcelona, he carried out her own final concert project at Hangar under the supervision of composer Christophe Havel. His interest in space, contemporary performance and audience experience led him to obtain a Master research degree in Music as Interdisciplinary Art at the University of Barcelona, with philosopher Magda Polo as supervisor. In 2015 he published some papers about the graphic notation of Earl Brown. He recently participated in the new music Donaueschingen Festival and the Darmstad Summer School, both of them in Germany; and he also worked at the organization committee of the Wege der Wahrnehmung Festival in Lucerne. In 2016 he performed two interdisciplinary projects in Barcelona as Artist in Residence: *Anòsmia* and *Con-Tacto*. He has also experience in teaching both in Spain and Switzerland. He is currently studying Contemporary Performance at the Hochschule Musik Luzern (HSLU) with Sascha Ambruster and Beat Hofstetter.

This workshop was already carried out for the II Festival de Música Contemporánea La Rioja in Logoño (Spain) in 2016.

