The *Sound Pool* is a free improvisation session whose limits are undefined. It is left open at both ends and in the middle. Any sound might be part of the music, depending on how you hear it.

Bring your own sound, and add it to the pool when you feel the moment is right. Don’t take anybody else’s instrument away from him. Make both sounds and silences. The more people playing, the less there is for each individual to do. If everybody plays all the time, the result may be boring or unpleasant. On the contrary, a general silence can be interesting.

Loud instruments (drums, electric guitars) should be set up in a place where they don’t dominate utterly. The space belongs to everybody. Loud instruments should accompany softer ones (flutes, harmonicas); that is, they should be played softly enough so that the softer sounds can be heard occasionally.

Three kinds of activity:
1. Silence: listening to, and reflecting on the sounds around you; thinking about what you are going to do.
2. Accompaniment: providing a background, or support, for a sound made by somebody else; any sound over which someone could play a solo.
3. Solo: a prominent or leading sound; a thematic statement. Let every player at some time play a solo, or have the possibility of doing so.

Let each soloist play a theme, or a variation on a theme. Solos meant to be heard by many people should be played from a prominent position.

Form groups: move around, find someone with whom you can play together, and play a duet. Let there be a group in the center, several others in the periphery and any number of individuals, listening or playing, either standing apart, or occasionally joining with one or another group, or co-ordinating the action of two or more groups.

If somebody is playing something you don’t like, stop what you are doing and listen to him for a while, and then try playing with him. If somebody seems to be playing too loudly, try to find another location in the room where you can hear better. If somebody plays very loudly for a long time, to the general irritation of many people—Tubby the Tuba—indicate to him in some way that he is taking up too much space. Avoid, however, telling other people to stop.

If you are a strong musician, mostly do accompanying work, that is, help weaker players to sound better. Seek out areas where the music is flagging, and organize groups. Be a timekeeper: provide a basic pulse, without drowning out the others. Let the stronger players circulate among the various groups, rather than congregating in one place. Let them stop from time to time and check out the general ensemble, and consider how to establish unifying links among the single groups.

Play long sounds and short ones, soft as well as loud; discover new ways of playing, other than those you are used to, and influence other people to play in different ways. Sometimes imitate what another person is doing, and sometimes play in sharp contrast (for example: against a long sustained sound, make short, spaced, percussive attacks and visa versa). Sing; use hands and feet; play the room; make sounds by scraping, scratching, and striking on floor walls, and furniture taking care not to damage anything.

Find your own theme and improvise on it. Improvise on somebody else’s theme, combine the two.

Most of the time accompany somebody else, in a way that will make him want to accompany you. Occasionally play for yourself alone, without regard for whatever else is happening.

In this agglomeration of individuals, it is not important to be together all the time, to do the same things at the same time; just as there is no reason why everybody should have to work from 9 to 5. We may be able to achieve our purpose (good music) more efficiently by avoiding such uniformity, by “letting a hundred flowers bloom.”

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