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| At any time someone should not be playing | Quiet with occasional loud bursts | Play bad, but make it fit with what's happening | Extreme registers (highest and lowest only) |
| Don't repeat any musical patterns | Not fast but with momentum | Gradually slow down, but don't decrease the volume | With trills or vibrato |
| Shared tempo but not constant | Create something crazy and evolve it to something normal | If you play, don't make any pauses between notes | Let the leader emerge for all to follow |
| Add a non-musical sound from time to time | Try to make others laugh | Only two pitches per person | Include fragments of famous compositions |

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| When you go down with pitch, slide or go with small steps | Mimic one other person | Relate to sounds from your environment | Pick a direction together and interpret musically what you see |
| When you repeat a pitch, alter the articulation drastically | If you play quiet, play a lot of notes | Fill the empty spaces with quiet noise | Use techniques that you want to improve. Accept failures. |
| Include spoken word | Start your phrases with a long note | Pick a player, try to always be more quiet than that player | After a rest enter back with something completely different |
| Use common objects around you to produce or modify sounds | When someone waves a hand, all who notice make an accent | Play with your eyes closed more than half of the time | Switch between clean and dirty timbre |