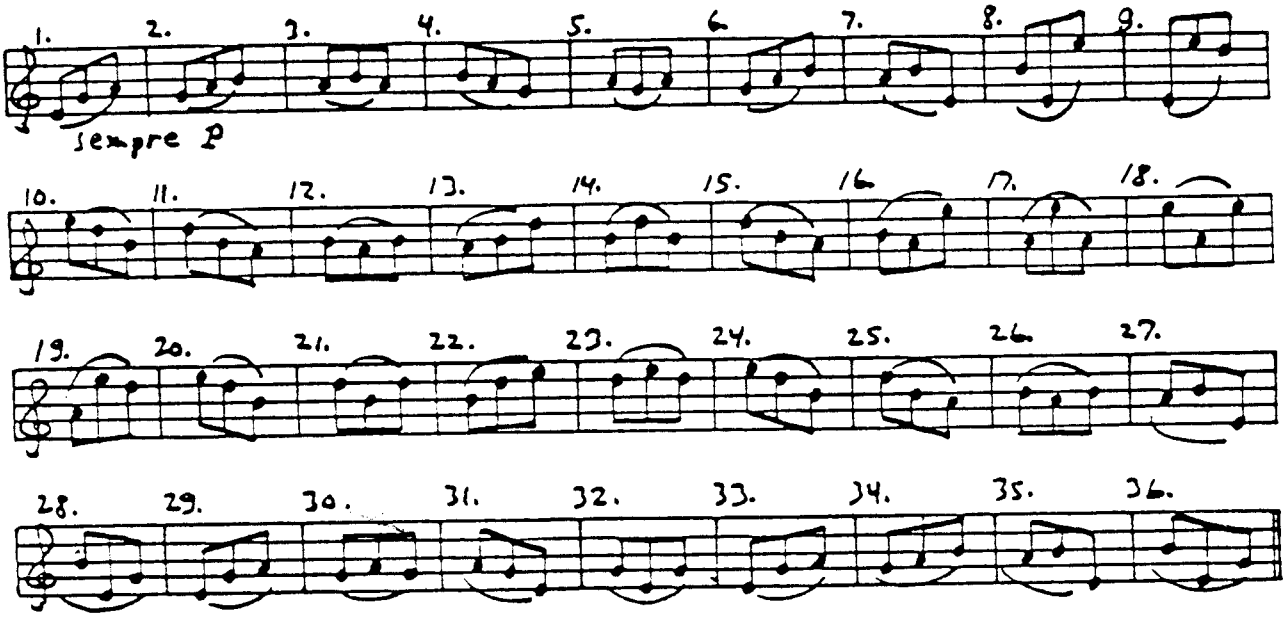
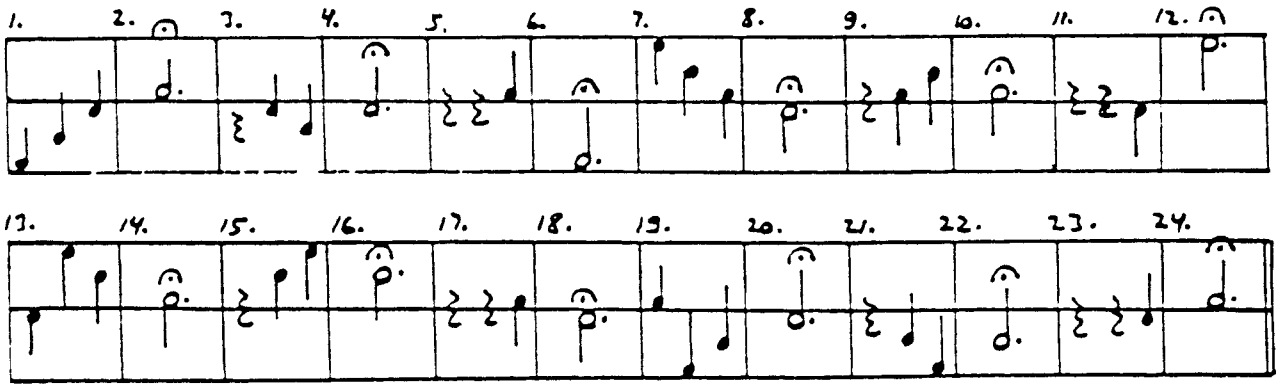
Study 1

Play each figure once, at a moderate speed. Play either after a short general silence, or together with the third note of someone else's figure. Wait any amount of time between each figure.
Transpose ad lib to any degree.



Study 2

Any pitches. Play the melodic shapes with any intervals, as in Study No. 3. Feel a common slow pulse (♩. = ca. 2 seconds), but don't play in unison; don't all start together, but don't start in strict order one after another either. The fermata means that the note over which it is placed is held for an indefinite number of pulses, not however to exceed 6.