

Moss Freed

Golden Sugar

For 2 improvising drummers

Performance Notes

Use 2 small drum kit set ups - 1 bass drum, 1 snare, a set of hi-hats and 1 bell/gong each. There is scope to expand if it will significantly aid the performance but major extensions would detract from focus. The bell/gong could be a ride bell, a receptionist's bell, a gong, or anything else that fits the description and resonates well. Bear in mind that there is a section of 26" for improvisation with the bell alone, so choose something you feel comfortable to work with for that period of time. Ideally the two performers should choose different types of bell/gongs.

The two kits should be set up roughly back to back, side-on to the audience, so that the performers can't communicate visually but are still close enough to hear each other easily. A headphone amp can then be placed between, giving both players independent volume levels for the same track.

The audio track gives a timeline and an audio representation of the score, allowing synchronisation between players. It is designed to be heard by the players but not the audience and begins with 4 clicks to count in the placement of the first bell hit of the performance.

The piece is broken up into two main types of material, which require different types of performance approaches, interactions and responses:

1. Areas of standard notation can be heard, played by guitar and bass, on the audio track. These are to be treated in the way that an improvising drummer would treat the written material on a lead sheet, such as a jazz standard. i.e. the material is not written specifically for drums, it contains harmonic and rhythmic information that is to be interpreted in a way the drummer feels most appropriate. This might include bringing out certain rhythms or patterns, filling in gaps, improvising around the material, being silent, following the pulse alone, playing outside of the pulse, playing polyrhythmically etc. Play as freely as you like, following the score and track in a way you feel would support and/or counterpoint and/or develop what you see and hear. Consider density, intensity, dynamic, role etc. Concentrating on one type of interpretation or varying throughout are both valid options. The only thing to discourage would be following the score dot for dot and rendering as accurately as possible. In terms of feel/affect/sentiment/approach/vibe, use your ears and respond to what you hear on the track. The whole kit is available for use other than in sections where a particular voice is specified. Of course, this doesn't mean you should feel obliged to use all voices all the time, or to play a groove etc.

2. For each text-based section, performers can either choose a single instruction, combine ideas, or move between them freely throughout the stated duration. They are simply springboards to encourage certain types of interaction and improvisation, and should be interpreted personally. Some of them are deliberately vague. The audio track will give 8 counts in for new tempi.

Bell symbols in conjunction with certain text sections show that the bell/gong should be hit to start the section (included in the given time) and allowed to ring for at least a short time. There is no requirement to give the bell space/time to resonate before playing anything else but you can do this if desired.

For the written rhythm that concludes the 'dialogue/battle' section, play as soon as you hear the cue ("now!") on the track and as fast as possible but without thought to synchronise with one another.

Consider changing sticks at various points. This is entirely optional.

The end of the audio track gives 3 bars of 4/4 click once the guitar and bass have stopped. This is only to allow the synchronised muting of the bell at the end of the 3rd bar.

Golden Sugar

Moss Freed

Dec, 2018



(Bell ring begins the section)

13"	Urgently	Intermittently
	Saturate	Track other player

$\text{♩} = 60$

3

6

8

10

13

16



Bell/Gong
26''

Blend your sounds	Isolated events
Give space	Respond freely

19 $\text{♩} = 97$

22

25

28

31

34

Dialogue / Battle

Maximum one player at any time

Interrupt each other or play in turns

Be as aggressive or passive as you like

Allow some silence

1'18"

(Cue: 'Now')

As fast as possible on snare



Develop/Contrast the phrase
you've just played, then:

Intertwine

Develop an idea

Support

Snare
l'05''

Unstable sounds

37 $\text{♩} = 157$

40

43

46

The musical score is written on a single staff in treble clef. It begins at measure 37 with a tempo marking of quarter note = 157. The key signature has one flat (B-flat). The score consists of four lines of music, with measure numbers 37, 40, 43, and 46 indicated at the start of each line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a group of notes). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents).

(no gap)

Listen and...

Accelerate

Expand

Contrast

Repeated phrase/gesture

Synchronise

1'44"

48 $\text{♩} = 254$

51

53

55

BELL

4/4

Dampen together precisely

