

Moss Freed

Chained Melodies

For DriftEnsemble (Improvising Quintet)

Instrumentation/ensemble

This piece was written for DriftEnsemble, a quintet specialising in contemporary classical music and improvisation. Players are referred to by their names in the score. For this project, the personnel were:

Colin Frank - percussion

Paola Muñoz Manuguán - recorders

Cristian Morales Ossio - prepared guitar

Irene Røsnes - violin

Pablo Galaz Salamanca - laptop

Performance Notes

Play each section in order, left to right, top to bottom. Bear in mind that the 'quotes' box (top left) is not a section but simply a space on the page for these materials. Quotes may be used in the 'link' sections. The starting point is labelled.

Any player can cue a section change via an agreed sign - e.g. head nod/downbeat. Bear in mind that if you find yourself waiting for someone to cue a section change, that this may be an indication you are ready to move on. In this instance, take control and direct the group to do so. As a rough guide to section lengths, the whole piece should last somewhere between 7-12 minutes.

Sub-ensembles and groupings of active players are shown in boxes, alongside associated actions, both within and between sub-ensembles. Players not mentioned in a given section should remain silent.

The structure alternates 'ensemble' sections with 'link' sections throughout. Generally, ensemble sections can be longer and weightier than link sections, with more time given to exploring improvisation and interaction types.

Ensemble sections prescribe specific groupings of players, approaches to material generation and types of interactions.

Link sections are open to all players and always follow the same way of working:

The default state for link sections is **silence**, into which players can choose to place **individual** events. These can be short or long but should be conceived as singular occurrences, not ongoing developments etc. Once a single event has run its course, the player should remain silent until the end of the section, except in link 3, where each player should play one or two distinct and separate events. Link sections could quite easily end up being more silence than sound depending on how long the players decide they should last and how long and involved individual events are.

Players choose one type of event from the given options, which include:

1. A reference in some way to the given quotes, potentially 'processed' through one of the given filters (each link has a different set of filters to choose from);
2. A response to the sound(s) produced by another player at that time, 'processed' through one of the given filters;
3. (in some links) A single long sound;
4. (In most links) Remain silent .

Link 3 is slightly different to the others as, although silence remains the default position, players should play at least one event in this section. It is the only link section where players cannot remain silent throughout.

Transitions are specified as being abrupt (solid line) or gradual (dotted line). With abrupt changes, players should aim to play with the same intensity and conviction right up to the downbeat, enabling a very sudden change in texture, groupings and/or materials. When it is clear that a downbeat is imminent, players could prepare by looking ahead to the next section, whilst not succumbing to the lull in intensity that this may naturally lead to. For gradual transitions, players can overlap current materials and those of the next section via a more fluid and unsynchronised development.

The start and end of the piece should be abrupt and synchronised, regardless of intensity.

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Moss Freed, May 2018

Start

