

Moss Freed

A Net Flow of Air

For tenor saxophone

Performance Notes

Structure

Introduction: Start in the **bottom** left box and move up the column, box by box, until you are in the top left, spending approximately 17" in each. This box (top left) then becomes the 'choice' for the first column (this will become clearer soon) of the first time through the main structure.

Main grid structure: Play left to right through the four columns, choosing **any one** box in each column. Do this four times. The first 'choice' is dictated as detailed above – it is the top material in the first column that finishes the introduction – but all other choices are free. Each time you reach the 4th column and go back to the 1st column to start again, the top row of the previous time through becomes **void** and no longer an option. ie. 1st time through: all 4 rows are available in each column, 2nd time: only the lower 3 rows are available, 3rd time: only the bottom 2 rows are available, 4th/final time: only the bottom row is available (the only option is to play through the whole bottom line).

Interludes: There are two, which should act like sudden interruptions. Move 'attacca' to and from the interludes. Interlude 1 occurs after the 2nd time through the main score structure, and interlude 2 occurs after the 3rd time through.

Other notes

Dotted vertical lines indicate gradual transitions – move seamlessly from one material to the next with some period of overlap. Hard lines indicate a sudden shift or abrupt change.

Timings for each column are approximate – use your judgement in the moment.

Choices of which box to move to in any given column should be made in situ, responding/reacting to the current musical situation, not planned in advance.

The staves have no clefs so can be transposed or played with any clef, but the material is written here for solo tenor saxophone so is presented in Bb with relevant multiphonic fingerings.

Brackets above relate to effects/processing or techniques. These can be rendered by pedals, other types of digital processing (e.g. laptop), or an interpretation of them through a change in technique etc.

Fl: Flutter tongue

G: Glitch

R: Reverb

Boxes with numbers in indicate an approximate number of seconds of improvisation. These should relate to the surrounding materials in some way, either as a development or deconstruction, or as a contrast.

Written rhythms are relative to the approximate quaver tempo (180).

Crossed note heads should produce a muted tone, perhaps by using an alternative timbral or bisbigliando fingering. If the pitch is very slightly altered that is a bonus. Stave-less diamond note heads show a contour with free pitch choice.

Unless specified, the performer should use musical judgement to determine dynamics, phrasing, timbre/approach etc.

The word 'dirty' is used to indicate a dirty sound, achieved by any technique, including singing, distortion pedals etc. These can be any dynamic.

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♩ ≈ 180 RUBATO

17"

25"

25"

10"

	<p>contrast</p>	<p>play for the space</p>	<p>battle</p>
	<p>develop</p>	<p>disappear</p>	<p>overflow</p>
	<p>deconstruct</p>	<p>spacious, repeated cell</p>	<p>intensify</p>

Interlude 1

FL. G FL. DIRTY ATTACCA BACK TO GRID

SUBITO PP

Interlude 2

FL. G FL. DIRTY FL. G DIRTY

p mf p mp

(circular breathe this line)

FL. G FL. R

mp (bisb.) 6 3 mf

MP MF F P MP PP

(PITCHLESS/AIR)

FL. ATTACCA TO GRID LINE 4

20