

Interstices / Interferences

Jonas Kocher and Gaudenz Badrutt (2023)

for an ensemble of 9 to 12 musicians

Composition written for the Šalter Ensemble.
Premiere: 5 May 2023, Venezia Mestre (IT)

with the support of Fondation Nicati-de Luze

Description of the piece

Interstices / Interferences consists of five different sound elements:

1) melodic fragments 2) rough spots 3) static sounds 4) openings 5) pivots

It is up to each musician to move freely between melodic fragments, static sounds and rough spots.

The pivots and openings, on the other hand, are announced by a light signal on a screen placed in front of the ensemble and visible to all.

Based on their listening skills, the musicians keep an awareness about the music that is being made, that has been and what it could evolve into. Each person will make musical decisions that will ensure the maintenance of balance and tension between the different sound elements and between individual and collective playing. The evolution of the music is rather slow. Overall, the dynamic is a sonorous mezzo-forte.

The duration of Interstices / Interferences is open, it has to be defined by the group of musicians playing the piece.

The Max MSP Patch (also as a stand-alone application) generating the light signals is available on request by writing to badrutt@shizophonic.ch

Description of the elements

1. **Melodic fragments:** Melodic fragments are played by two to ten musicians

Monodic, atonal and slow

Each musician has his/her own phrasing. He/she keeps the same pace, character and ambitus throughout the whole performance. Fragments of different musicians evolve in parallel, there is no interaction between them. The musicians keep an awareness of the collective result.

Dynamics: *pp* or *mf* (as overall dynamic of the resulting fragments)

2. **Rough Spots:** Rough spots are played by two to six musicians

Short sound bursts that are connected to individually chosen elements of ongoing melodic fragments played by other musicians.

There is no interaction between musicians playing rough spots simultaneously.

Dynamics: Rough spots are played at a slightly higher sound level than the ongoing material

3. **Static sounds:** Static sounds are played by one to ten musicians.

Static sounds have a duration of 15 seconds to 2 minutes

Static sounds can appear either very slowly or suddenly. They all disappear slowly and subtly. Static sounds are played in relation to the other elements in play.

Dynamics: between *pp* and *f*. The chosen dynamic of a static sound should not be adapted to other elements going on

4. **Opening:** An opening must be played by all musicians.

Each one lets his or her own sound activity disappear into silence, in the course of about 12 seconds.

Openings are announced by a sudden light signal (white screen) which remains bright for 5 seconds, followed by a slow 12 second fade out of the white into the black screen. The duration of the common silence after the opening should have a certain duration. After the silence, musicians are free to choose which elements they continue with (melodic fragments, rough spots or static sounds).

5. Pivot: A pivot must be played by all musicians except those playing static sounds at the moment the pivot is announced. A pivot is a rapid burst of short, fast, precise accents. 1 accent per person maximum.

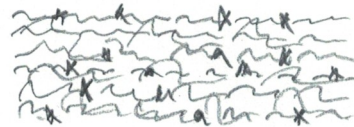
A pivot is announced by a luminous countdown. During this countdown, without interrupting their playing, the musicians have about 10 seconds to get ready. On or just after the end of the countdown, all musicians start their accents. The accents become more and more distant and disappear after about 7 seconds or less. After his/her accent(s), each musician is free to choose which element he/she continues with (melodic fragments, rough spots or static sounds). Musicians playing static sounds when a pivot arrives have to continue to play them. They do not contribute to the pivot.

Dynamics: not too loud, *mf*

Melodic fragments



Rough Spots



Static Sounds

