

(CoMA) Chameleon

Rich Perks

List of 'Functional Descriptors' (found in italics on score)

Roles

Free Solo: Improvise freely; top layer, prominent, focal point of music.

Support: Do whatever is necessary to complement another player whilst improvising (usually the soloist). This may include providing accompaniment (passive approach) or pushing a player (aggressive approach). Sometimes an approach is specified.

Augment: Enhance another player (from any of the four roles) by emphasising their rhythms, pitches, melodies, motifs etc. when improvising. (This might include: playing in unison, harmonising a melody, copying a rhythmic figure etc.). Elevate yourself to same level of prominence as the player you are augmenting.

Play Arbitrarily/ other: Extra musical input such as: Atmospheric, silence, complete musical disagreement, 'glitter' or 'something else' (Usually written as 'create ...' etc.).

Instructions

Embellish: Decorate material provided.

Develop: Expand and elaborate upon material provided; do not deviate dramatically.

Improvise around: Improvise around the provided material with little restriction.

Refer to/ Draw influence from written material but make your own.

Build Intensity: Increase overall intensity of improvisation by increasing content detail, register, dynamic, rhythmic syncopation etc. (apply any of above).

Reduce Intensity: Converse of Build Intensity.

See Supplementary Score: refer to Supplementary Score for detailed instructions for section e.g. Improvisatory Milestones, choice options (indeterminate), graphic stimulus, culturally specific notation etc.

Merge: Blend one section into the next (these may be improvisatory, through-written or combinations of the two).

Become disjointed: Gradually (or over time frame indicated) break away from linearity and other players. Introduce gaps in playing, and increase their frequency until completely silent.

Stop Suddenly: Abruptly cease section as directed by score. If no specific point is indicated on score, abruptly cease when you feel it is appropriate.

Freely Improvise: Play completely freely, adopting and changing roles as you feel appropriate.

Performance directions:

- Musicians are to choose one part at the beginning of the performance and stick to it throughout. (Ideally there should be at least one person playing each part in any performance).
- Only one player is to perform the Lead/ Voice part.
- Time indications and tempos are rough guides only.

1.

(CoMA) Chameleon

Time: 0':00"
(approx.)

0':30"

Lead (or Voice)

Freely; Any Register
♩ = 80 approx.

8 div.

C Melodic

mp

x 2; then *Develop & Embellish.*

Bb Melodic

Enter when ready; after C plays theme x 2
Freely; Play in any order; Any register; Partial or Full; Any rhythm

C Chordal

mp

Cont. Sim.

Other

Enter when ready; after Chords

Freely; *Improvise around melody & Pitch line; if voice, refer to words in text box.*

L/V. *mf* Here, There, Where?
Now, Then, Soon. *vib.* (A) (C) (E) *vib.* etc. Cont. Sim. *Build Intensity* *fff*

C. Cont. Sim. *f* *8* *Improvise around opening melody; echo L/V. phrasing e.g:* etc. Cont. Sim.

Bb. **Enter when ready; after L/V.** Choose a or b *8* Repeat tone row; Open rhythm; Any Register: *mf* Cont. Sim. & Embellish

a.) *8* *mf*

b.) *f* (tr) etc. Cont.

Relative pitches; *Improvise around* suggested rhythms

Cd. Cont. Sim. *Build Intensity (& Chord density)* *mf*

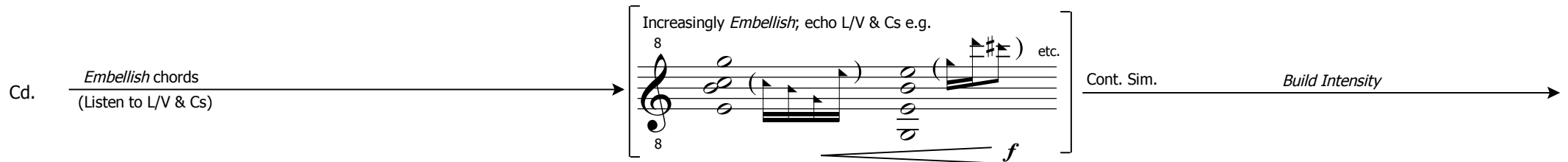
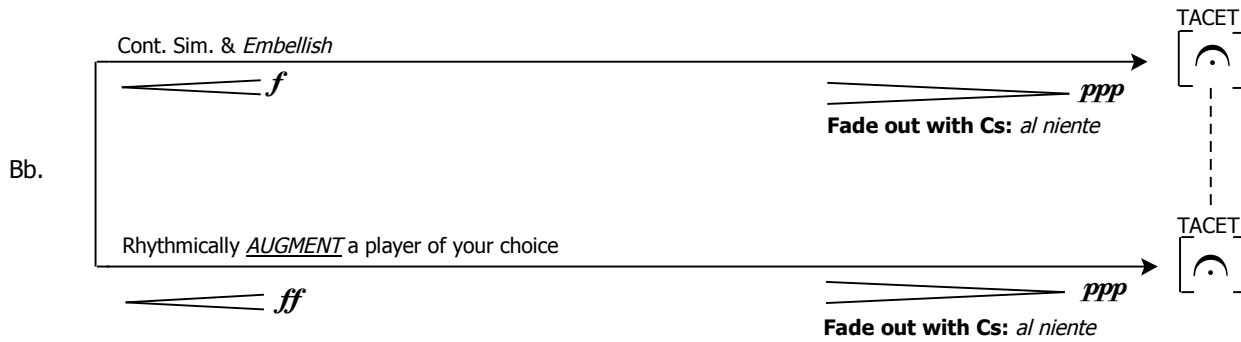
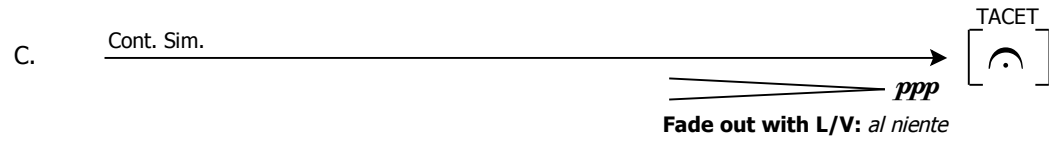
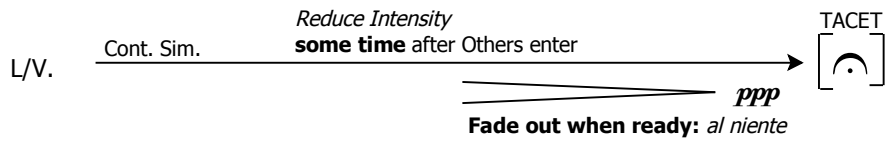
Oth.

3.

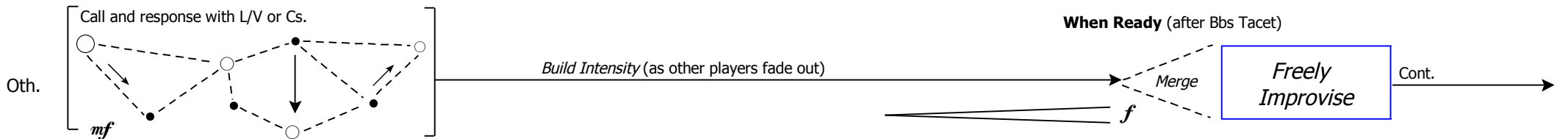
2:00"

3:00"

3:30"



Enter When ready; after Bbs (at point of high intensity.)



Enter when ready: **Wild Outburst!**

L/V.

fff

Hold note

TACET

ppp

Fade out after Bb entry: *al niente*

C.

Enter after L/V tacet

Improvise around this model; As low as poss.

unis.

etc.

Cont. Sim.

mp

Bb.

Enter during L/V outburst

Freely; 1.) as high as poss.; 2.) as low as poss.

♩ = 80 approx.

1.) *mf*

8 div.

2.) *mp*

8

x 2; then *Develop & Embellish*

Stop immediately on L/Vs entry.

Cd. Cont. Sim. → TACET

Oth. Cont. Sim. → TACET

ppp

Fade out slowly after L/V enters: *al niente*

5.

5:00"

6:00"

Enter when ready; after Oth.

Freely; As High as poss.

L/V.

8

1.) *mp*
2.) *mf*

x 2; then *Develop & Embellish*

f

C.

Cont. Sim.

When Ready (after L/V re-enters)

Merge

*Freely
Improvise*

Cont. Sim.

mf

Bb.

Cont. Sim.

Develop & Embellish

Embellish; Echo phrases from L/V e.g.

8

etc.

f

Cont. Sim.

Build Intensity

Enter when ready; after Cs re-enter

High register; Tremelo; Open pitch & rhythm

Cd.

8

etc.

mf

Develop & Embellish

f

Enter shortly after Chds

Staccato bursts e.g.

mf

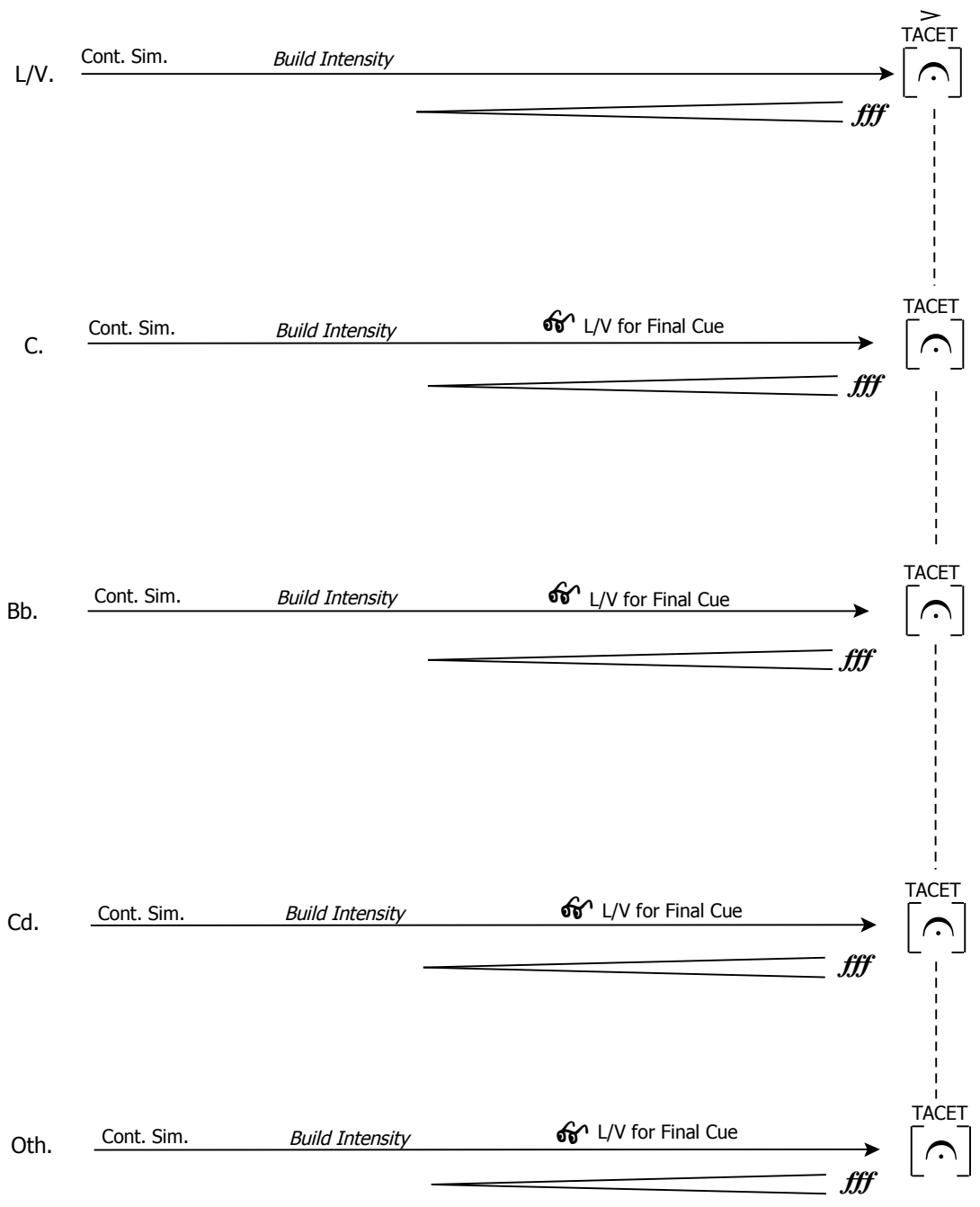
Develop & Build Intensity

f

7:00"

8:00"

L/V CUES Sudden Ending; Once desired texture & level of tension reached.



Stop Suddenly on L/V's Cue