

Uncompliant
Eris DeJarnett

The piece will be eight minutes long. Stopwatches or the equivalent should be utilized to ensure the group (more or less) starts and stops together.

Uncompliant is a series of abstractions based on the blues. However, it examines the blues—and, more specifically, its underlying spirit—through a post-Cage lens. As such, sounds you can produce on your instrument, your voice, or in your environment that are *not* based on traditional techniques and performance practices are vastly preferred, though you can throw in more normal things if you wish.

Instructions:

1. The piece should begin and end with quiet textures produced *primarily* through extended techniques that make you happy or bring you joy. These can include any of the following, plus anything else in your noise toolbelt you'd like to bring to the table.
Saxophones: air sounds, key clicks, blowing up the overtone series, multiphonics, slap tonguing, growling, singing through the horn, misc. noises on the horn, etc.
Trumpet: air sounds, half-valve, split tones, ingressive singing through the instrument, sung multiphonics, mute work, bassoon reeds, instrument modification, valve clicking, singing through the horn, misc. noises on the horn, etc.
Trombone: air sounds, valve trills (if applicable), ingressive singing through the instrument, split tones, sung multiphonics, mute work, bassoon reeds, instrument modification, singing through the horn, misc. noises on the horn, etc.
Guitar: bowing guitar (strings or body), feedback, playing cards, binder clips, plucking/strumming past the bridge, misc. noises on the instrument, etc.
Bass: overpressure, col legno, plucking/bowing past the bridge or at the tailpiece, tapping/knocking on body of the instrument, Bartok pizz., harmonic glissandi, misc. noises on the instrument, etc.
Drums: bowing cymbals, super balls, diverse beater selections, manipulation of snares, use of auxiliary percussion, found sounds, etc.
2. These quiet textures should persist until *at least* 1'30" and during this time should establish an overall blend in which little interactions between performers might jump out at the audience. Overall, though, the sound should remain somewhat continuous, like a cauldron that's at a good simmer.
3. Past the 1'30" mark, performers may begin to incorporate more traditional pitches and articulations into the ensemble texture. These should not be particularly obtrusive; the goal is to begin blending them into the existing texture. Extended techniques should continue to be used throughout the piece.
4. From 2'00" to 5'00", performers may add in the blues fragments provided in parts. Like the pitches and articulations, these should be introduced gradually. Transposition at any interval is acceptable, as are inversion, retrograde, augmentation, diminution, etc. Intervallic expansion is not encouraged. You can also take the pitch, rhythm, or some other component of the fragments and realize it using extended techniques. As fragments are interspersed more frequently, the overall dynamic and texture of the ensemble sound should begin to build.

5. Beginning at 2'30", any member of the ensemble may break out into either a traditional or nontraditional blues solo at a medium swing tempo or faster. Up to three soloists may be blowing at any given time; each musician may also choose their own tempo at which to solo. Standard F blues changes should be used. Rhythm section members, if not soloing, may choose whether to accompany a soloist (walking, comping, time, etc.) or ignore them completely in favor of their own musical decisions. The results of this should be entirely chaotic. *There should always be at least one person playing abstract pitches, articulations, extended techniques, or something decidedly Not The Traditional Blues.*
6. 5'00" should be the textural and dynamic high point of the piece. No later than 5'30", the ensemble should begin gradually bringing things down toward the initial blend and dynamic level. Extended techniques should begin to gradually become more prevalent again as the fragments and pitches disappear. The piece should end as it began, with even the extended techniques gradually fading out.