

VICTOR BURTON

MUTATIONS SPONTANÉES

for varied instrumentation

(2018)

ONTO

Mutations spontanées is a composition that emerged from a reflexion on the linearity of the form in a “jazz¹” context. Constituted of a set of cells, the partition incorporates elements of traditional and graphic notation. By means of a system of “calls”, the performers navigate the different cells and assemble a new form unique to every rendition of the piece.

NOTES FOR THE PERFORMERS

Form: the form is determined by the sequence of the cells embodied between an opening main theme and it's analog to close the piece (“ouverture” and “fermeture”). The order of the cells shall not be defined beforehand. The sudden impulse of the performer is the foremost element that will decide which cell will be played. Omitting or repeating a cell is allowed.

Call: transitions between the different cells are achieved by the mean of calls. Calls are defined by a short fragment of music situated at the top right of each cell. One simply needs to execute the call associated with the desired cell in order to proceed to the given cell.

note: it is to the performer to decide how they want to organize/disorganize who can make the call and when (ex: ordered alternation, selected performer(s) only, anomie...etc).

Tempo: aside from the “ouverture” and one specific cell (ξ), there is no tempo indication. The tempo of the call determinates the tempo of the cell; ultimately the “caller” decides.

Dynamics: aside from the “ouverture”, no dynamics indication are included in the cells. The way each cell is played may be discussed before the performance and/or could be determined by the way the “caller” executed his call.

Tonality: cells are devoid of a clear/fixed tonality but are structured around more-or-less obfuscated melodic, harmonic, rhythmic or spacial structure/shape.

Instrumentation: the minimum instrumentation should consists of drums/percussions, any low-voiced instrument, and two high-voiced instrument. The two high-voiced instruments could be replaced by a single polyphonic instrument. Even if the piece conjures a small “jazz” ensemble, it may be played by a group of musician from other musical background.

Improvisation: the very moment following a given cell, one may begin an improvisation of any length. The improvisation may or may not be inspired/modeled around elements of the cell previously played. One may decide not to participate in the improvisation. At any given point, one may call a cell.

1 I insist here on the italic text combined with the quotation marks to include every type of partially improvised music performed in more-or-less formal setting.

mutations spontanées

(ouverture)

victor burton

instr. x

instr. harm.

bass

drums

snare on snare off

ff *pppp* *f* *p*



5

2nd time: bass comes in

mp

pp



9

pp

13 *mf*

mf

13 *mp*

17 *mf*

17 *mf*

17 *mf*

17 *mp*

21 *mf* *f*

21 *f*

21 *f*

21 *f* *ppp* *p* *ad lib.*

λ





play 2/3/4 times

● ≈ 0,87 - 1,23 sec.

instr. 1

7 : 3



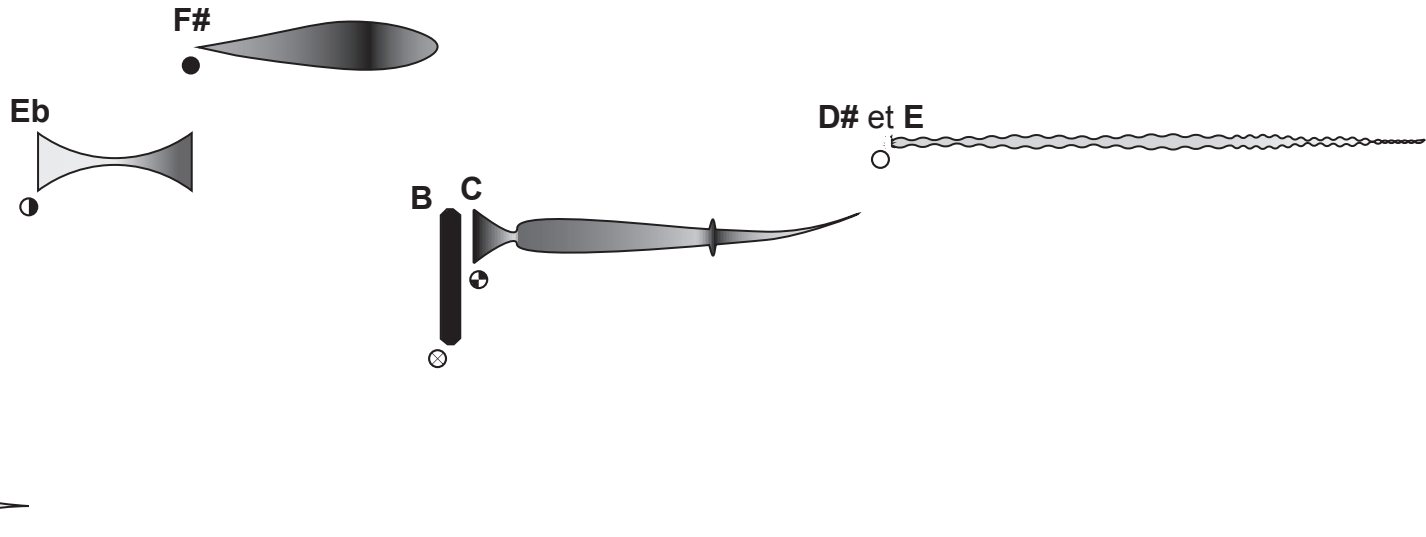
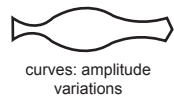
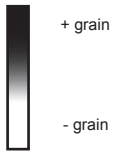
instr. 2

7 : 3

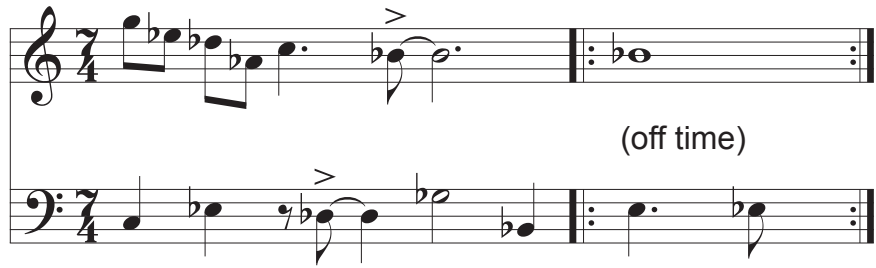


(arco)

- on a '7' pulse
- on a '3' pulse
- on a '3' et '7' pulse (simult.)
- ⊕ on either a '3' or '7' pulse
- ⊗ not on any pulse



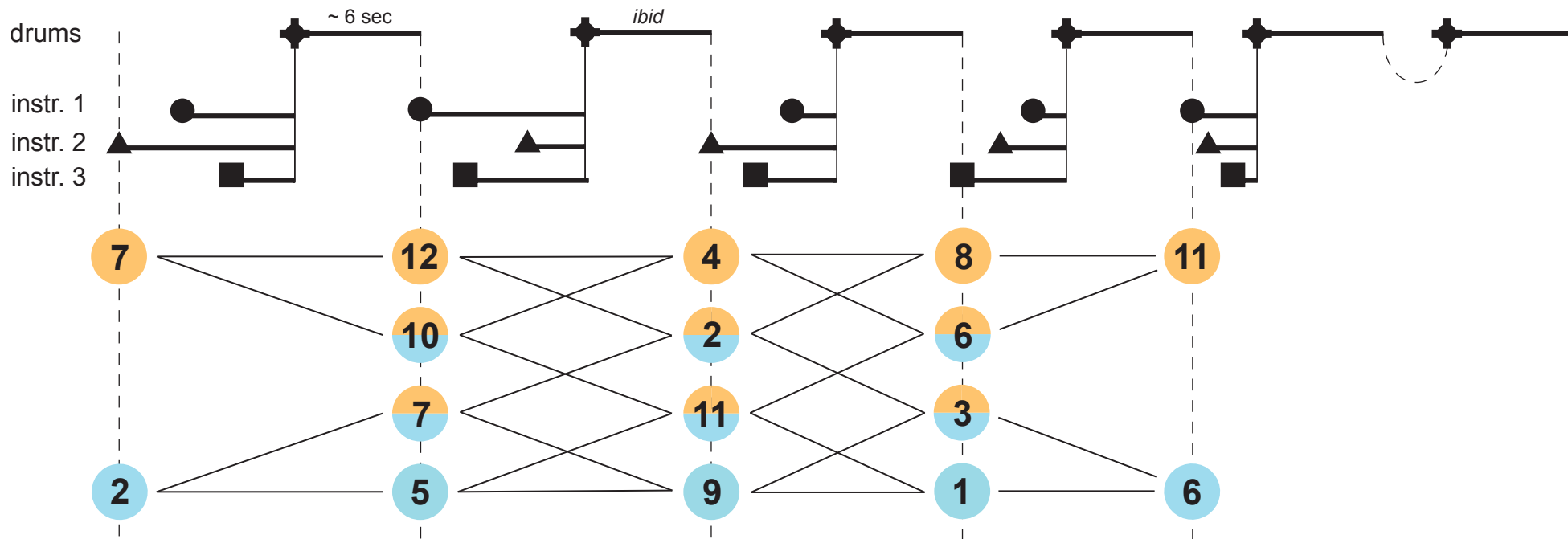
μ



p



instr. 1: «1» = *lab*
instr. 2: «1» = *do*
instr. 3: «1» = *mi*



for every trichord, select a note in the corresponding column.

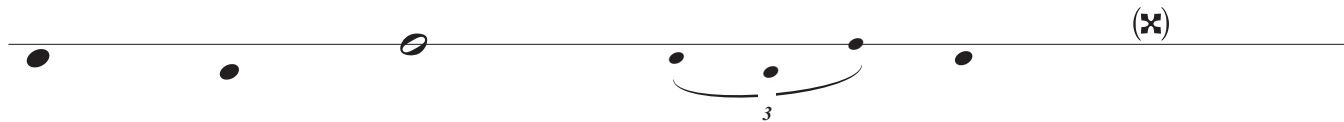
if you just played a 'full' note, you can re-select the following 'full' note of the same color or it's adjacent 'half-and'half'.

if you just selected a 'half-and-half', you cannot re-select the following note of the same type; you must select either the opposed 'half-and-half' or the adjacent 'full' note.

Ψ

give a look to the drummer:
'I know that you know that
I know'

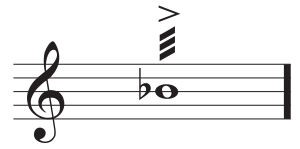
1. rapidly put on the wires and release their tension (approx. 2-3 strainer-spins should be enough).
2. with an overtone chant, sing the following pattern once. the notes on the line should be those who produce the loudest 'wire-buzz' (see **note**). for each notes, the melodic interval should be somewhere between a 1/4 step and a 1/2 step.



3. with the combination of a bare hand + whatever stick/mallet/brush/object, proceed to a 'solo' of an indefinite length. the latter must be executed on the snare drum exclusively.
 - 3.1 during the whole duration of the 'solo', repeat pattern above. the note (x) stands for a short/percussive sound with the mouth [ex: bok, pa, tu, etc.]. this interaction may not be played every time; it is optional.

note: beforehand, target the note that produces the loudest 'wire-buzzing'.

φ

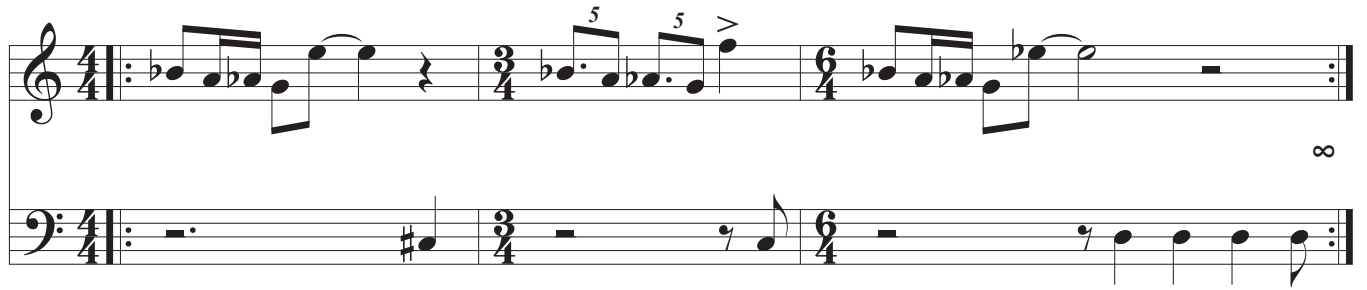


A musical score for a drum cell. It consists of two staves: a treble staff and a bass staff. The treble staff contains a sequence of notes with accents, grouped into three measures. The first measure is labeled 'A/Bb', the second 'Gbmaj7(#11)', and the third '1/2/3x'. The bass staff contains a sequence of notes with accents, also grouped into three measures, corresponding to the chords above. The entire piece is enclosed in a double bar line with repeat dots at both ends.

note: drums only can call this cell

- note2:** this cell can be called a maximum of three times;
- the first time, play the pattern once
 - if called a second time, play it twice
 - if called a third time, play it three times

fermeture



with an irrevocable cynicism, gradually increase the intensity before reducing it to a ridiculously low level so that the drums can proceed (with a cutting subtlety) to the final execution of the main theme.