












## Meltdown

All sounds should be generally quiet or medium quiet, though different dynamics can be played if desired.

 = a very short sound equivalent to a  or a 

 = a short sound equivalent to a  or a 

 = a medium short sound equivalent to a  with increase in volume and sudden stop.

 = a long sound or a very long sound equivalent to a  or a 

All sounds to be chosen freely by the player except at **E, G, I, L, O**. Here at **E** the ensemble forms a chord in the moment which must be remembered and repeated each time for **G, I, L, O**. On the score these sound shapes are coloured black.

At **A** and **B** the musicians can move through the material at will, at section **C** onwards as the score dictates the musicians move through it together. Either this is felt by the players or it can be cued.

At **A**, *make sounds in silence*, the ensemble should try and not have two sounds being heard at the same time, i.e make your sound in a space, in silence.

At **B**, and **N**, *ad'lib placement of sounds*, the player listens and freely chooses when to make their sound.

When **direct** is placed next to a sound shape, this player has to direct the beginning, and at other times the end of the sounds for the other players.

When **Directed** is placed above a sound shape, the ensemble beforehand either chooses one player to direct all of them or decides for different players to direct them throughout the piece.

At **P** and **O**, Sound 1 and Sound 2. One player starts an idea. At **Melt**, one player or players melts their sound with first sound idea. Melt can mean mirror as close as possible what the other player is doing or melt can mean dissolve the sounds together. If using instruments melt their identity.

At **Respond** one player or players listen and responds as they feel fit.