Missed Messages For Mixed Quintet Trumpet - Alto Saxophone - Trombone - Piano - Percussion By Kristian de Leon

Program Notes:

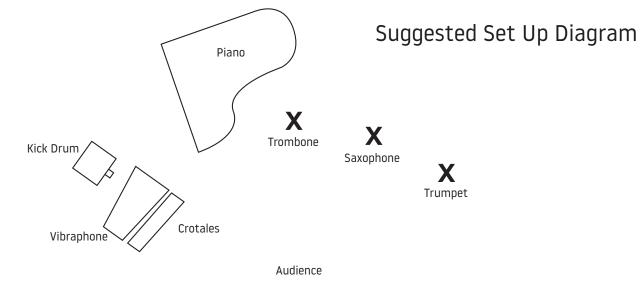
<u>Missed Messages</u> is a mixed quintet for trumpet, trombone, alto saxophone, piano, and percussion. The work is inspired by alternative spaces and methods that messages can be sent or received. The work is in two movements:

- I. Coded, a chaotic fanfare inspired by Morse code, using dense repeated rhythms to send messages between performers. The movement also uses multiple extended techniques and has sections of free improvisation to illustrate the abstract space that is occupied by digital communication.
- II. All in your head, an exploration of the conscious and unconscious mind where thoughts are formed and more often than not, never expressed. The movement explores the soft and cloudy textures found in bowing a piano with acrylic yarn, accompanied with several other extended percussion techniques.

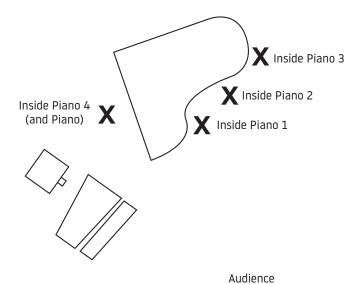
Missed Messages was commissioned by my good friend and fabulous trombonist Jordan Wainright for her second Graduate Trombone Performance recital at the California State University, Fullerton, and will be premiered in the Spring of 2020.

Special thanks to PM & JH for all the help and support in this wonderful project.
-KD, 10.2019.

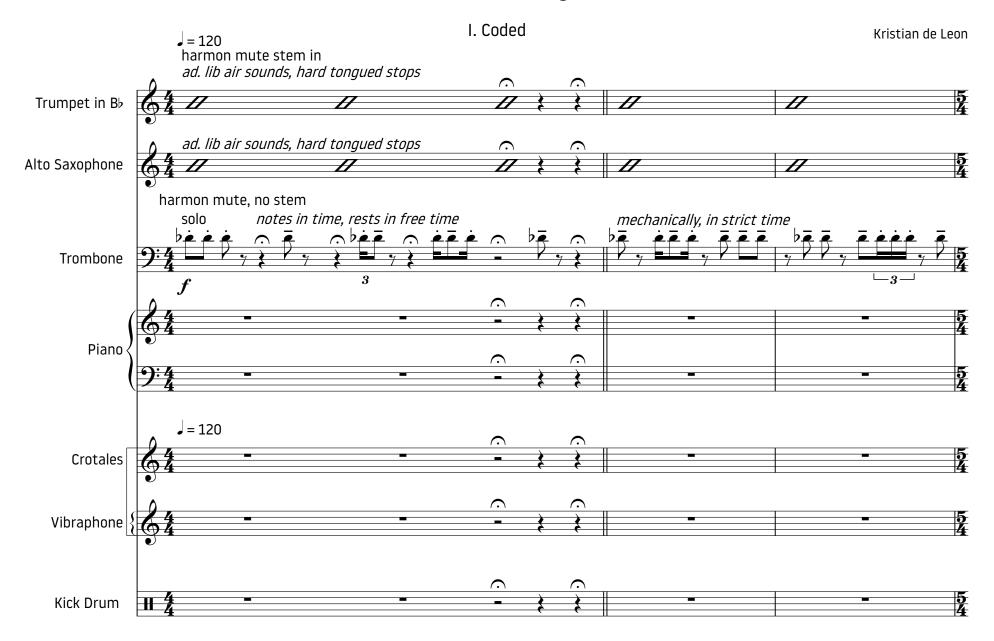
Movement I



Movement II



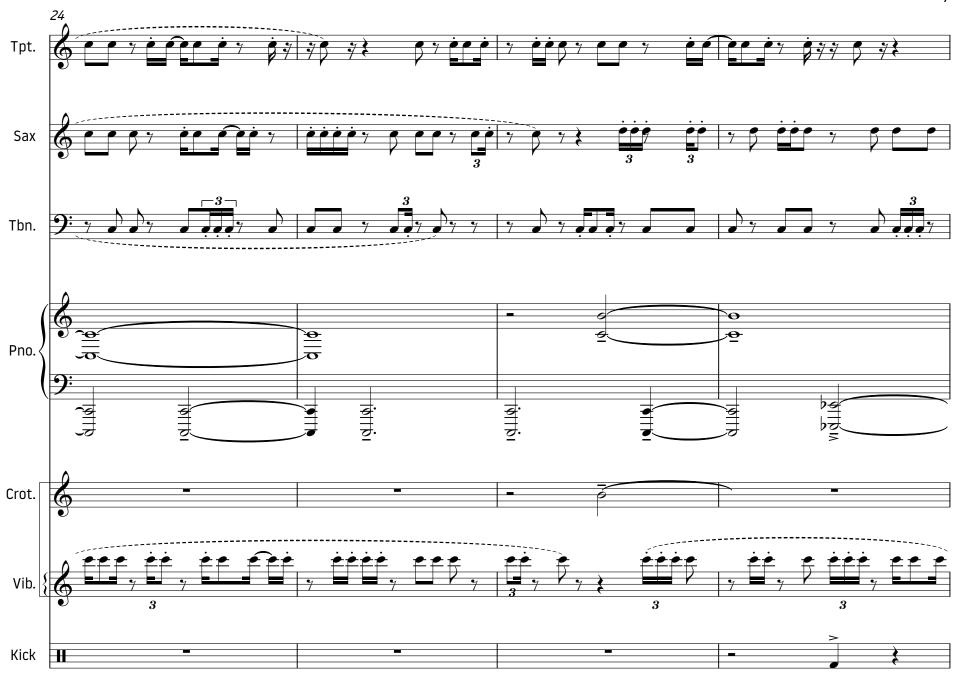
Missed Messages



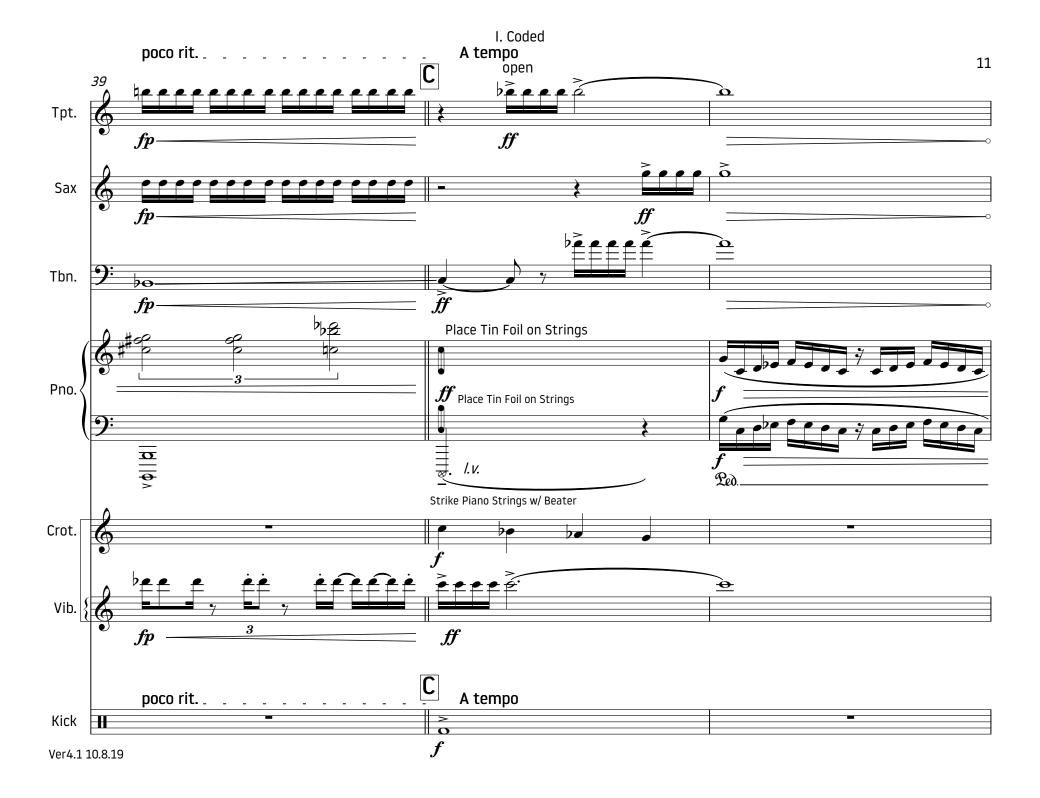








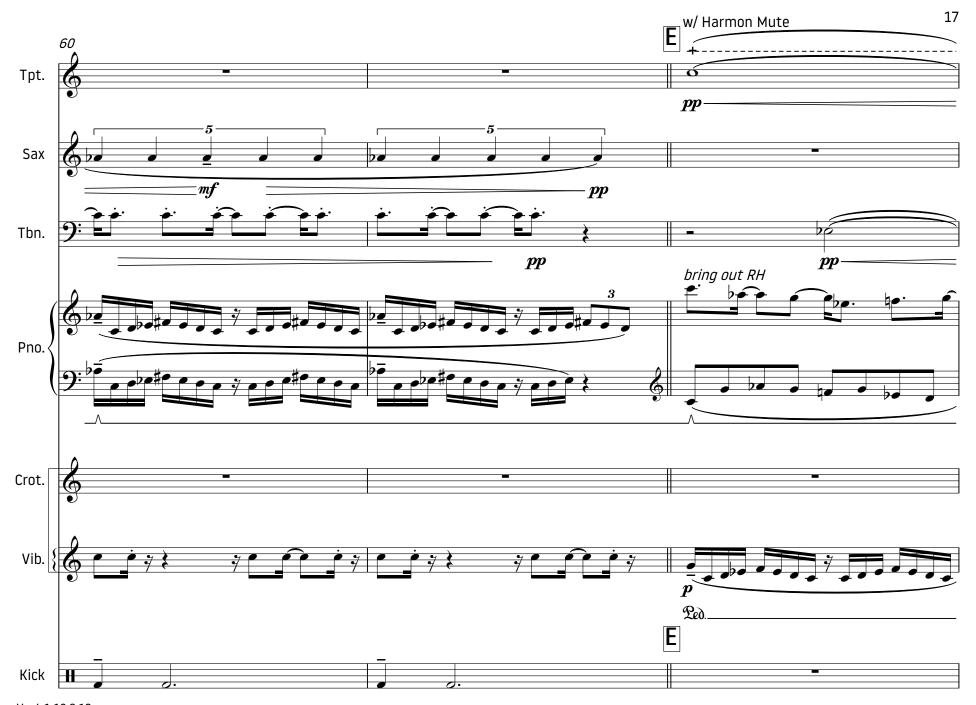






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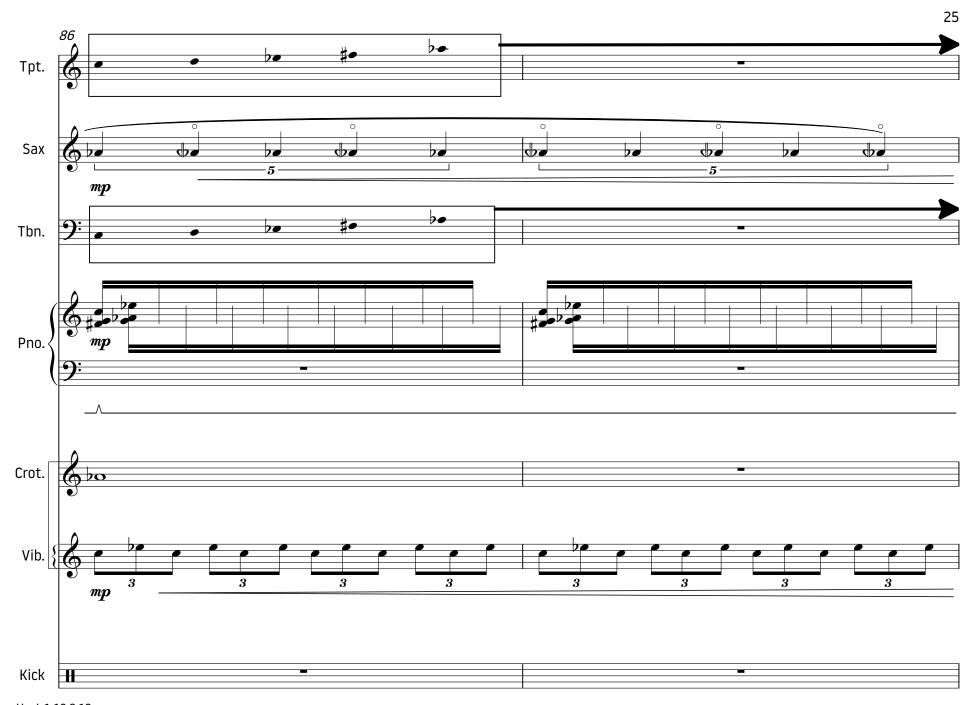


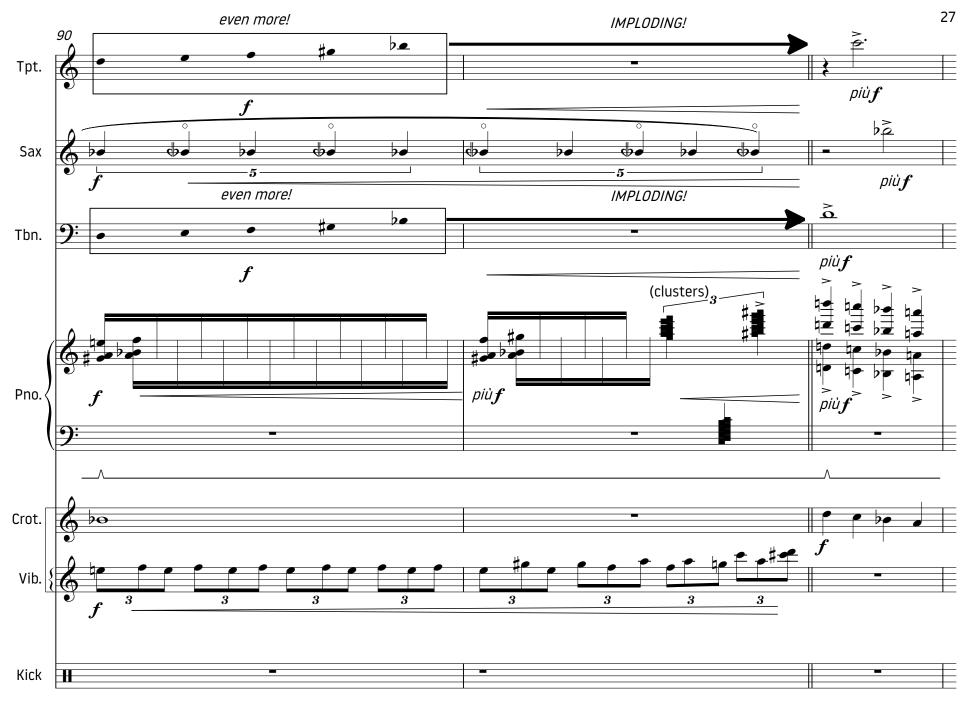












II. all in your head Kristian de Leon Performance Notes: Time in this movement is completely free. Repeat sections may be repeated up to the performers' discretion. String thin acrylic yarn through the following strings in a grand piano: D2 | A2 | D3 | E3 | A3 | D4 | F#4 Specific pitches used by performers are notated. Some performers may share strings. Trumpet & Saxophone - play each rhythm as written, taking free time between each figure. Figures do not necessarily need to align as shown in score. Trombone, Piano, and Vibraphone - 'Piano leads the melody in free time. Trombone and vibraphone follow loosely behind the piano melody, as echoes. Figures do not necessarily need to align as show in score. Techniques: Inside Piano -Run the length of the yarn across the piano strings in a single smooth motion. Relax yarn tension off the piano string at the end of the bow to increase resonance. All players bow at their discretion, creating a loose cloudy texture. Bows may vary in volume and duration, but each singular bow should be even in sound. Notations in these sections are approximate and should not be played as the rhythm is written. Single Full Bow -Bow Freely -Open Pedal with bow length -Pluck Yarn -Open the pedal for the duration of the yarn bow. All bows should be even in length. Pluck the yarn while tension is against the piano string before, during, or after bowing. Vibraphone - with paper tubes -Strike or roll with paper straws or tubes drop ping pong balls long drop -Drop ping pong/table tennis balls onto vibraphone keys Let balls drop until they stop bouncing, from open bounce to closed 'buzz' sound. Bounces do not need to begin together. Cover the mute and the bell of the instrument loosely with tin foil. The intended timbre should be buzzy and distorted, like tin foil on piano strings. Trombone - mute w/ tin foil Sing the pitch notated by a diamond notehead while playing the pitch notated in standard notation. multiphonic -



