

Mob Mentality (2022)

By Jessie Lausé

*An Extrapolation of Notation
For The Rhythm Method*

Mob Mentality is intended to encourage experimental music making among string quartets of all levels. The first movement, "I. Self-titled" can last anywhere from 1 to 10 minutes, and each player has their own individual part to read. At the top of the part, you'll see notches. You should decide on a duration as a group and write in relative times on the longer notches. For example, if the piece is 8 minutes, the first tall notch will be 2 minutes, the second 4 minutes, and so on. Musicians should strive to land on the larger benchmarks/notches together by watching a clock. Otherwise, time *between* the benchmarks is malleable, and the smaller notches are intended for convenience in preparation.

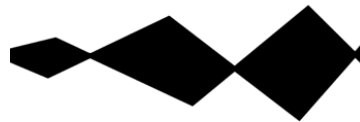
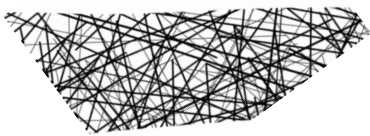
Extrapolate upon the notated pitches using the shapes that follow. Think about how the notes might transform, how you might move your body, how you might create sounds with *or without* your instrument, and how you might situate your sound within the quartet. Ultimately, the notated motifs could be maintained throughout the piece, transformed from one to the next, or be individually evolved into something completely unrecognizable.

The second movement, "II. Collective Consensus," can also last anywhere from 1 to 10 minutes, but everyone shares the score instead of playing individual parts. Extrapolate on the notated pitches throughout the 3 episodes (separated by dashed lines). The episodes don't necessarily have to have specified timings, but it is recommended that one performer be identified as the leader (usually the 1st violinist or cellist), and that leader provide visual cues for transitions between sections. Players do not have to transition at the exact same time, but after the cue, they should complete whatever passage they are improvising and then begin transitioning.

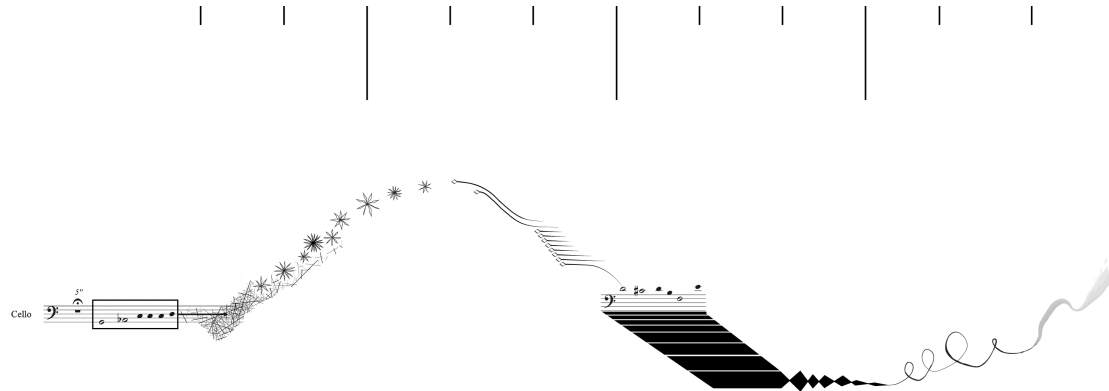
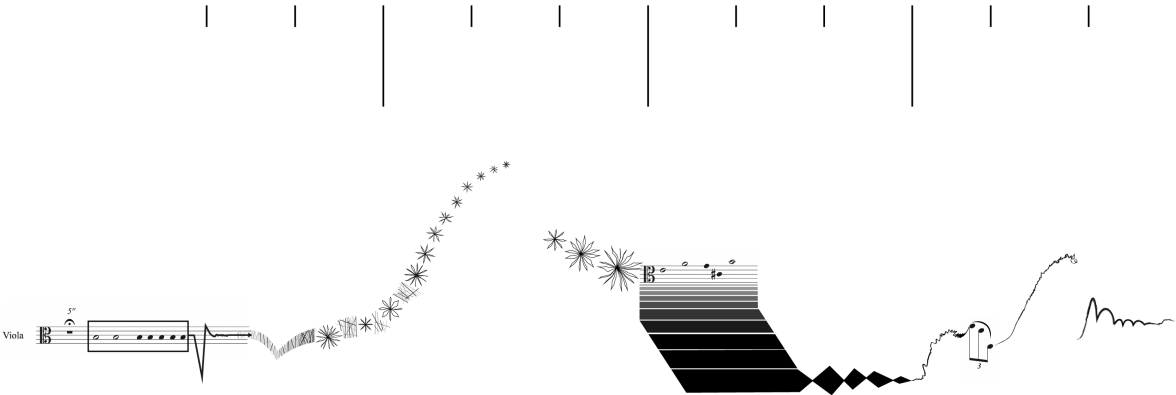
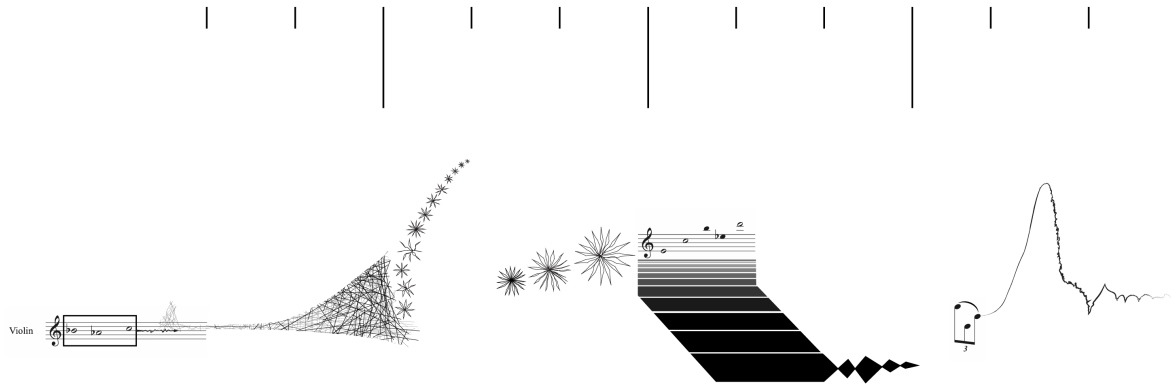
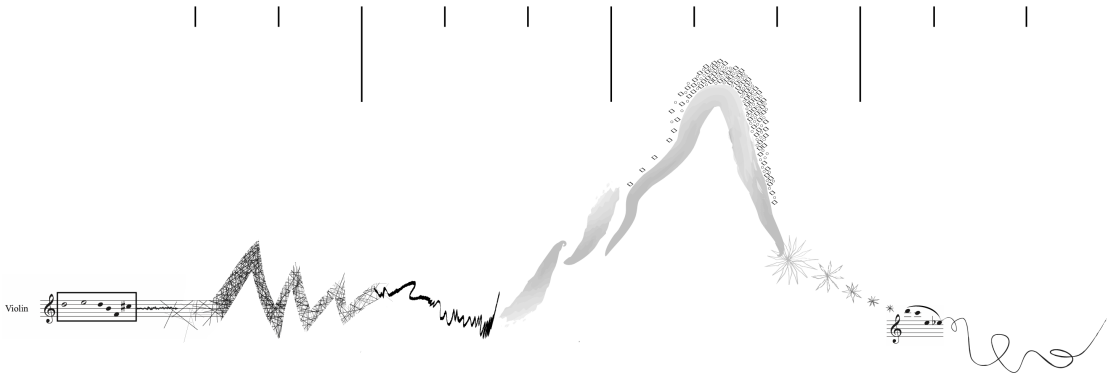
In the second episode, players should migrate to one of the two cells using the paths provided and improvise on that cell for at least 1 minute or until they find a natural point of silence. After this, players can move from cell to cell at whatever pace feels natural. Keep experimenting with the colors, textures, and shapes provided, and feel free to play collaboratively. You are a team working towards a composite image; play complimentary and work towards the shapes you see. If you see something but don't hear it, perhaps it is your responsibility to play it.

To prepare, discuss recurring figures in your parts as a group. Share your ideas, inspire each other, but ultimately, decide what the shapes mean to you. The key to an effective discussion and subsequent performance is to brainstorm using musically descriptive language. Find words that evoke memories of timbre, tonality/modality, physical or aural gesture, articulation, etc. Think of *compositional techniques* as well as instrumental techniques. On the following page, there are some recurring figures and suggested prompts to get you started; nonetheless, feel free to begin discussion as far removed from sound as possible, then find your way back. Best of luck on your journey, and I hope you find some wild sounds in the shapes!

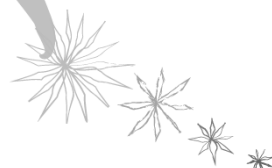
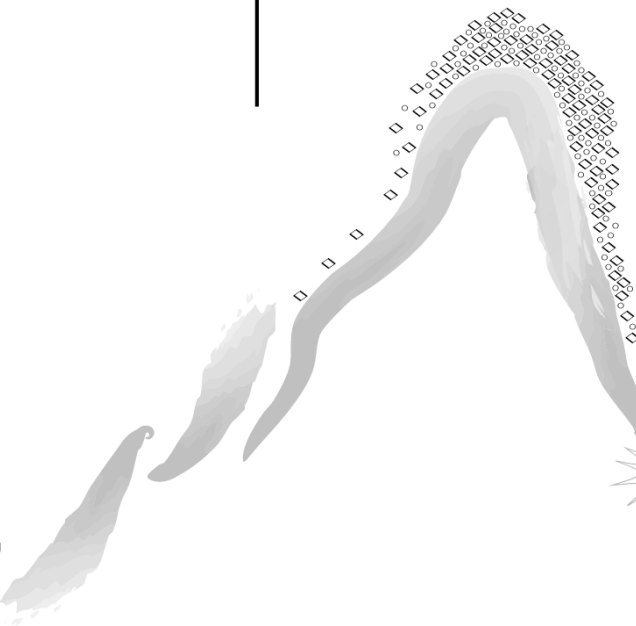
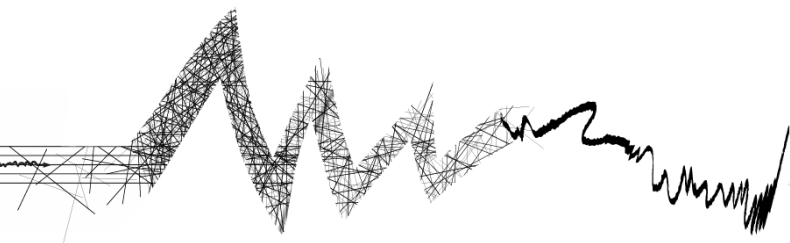
- Describe a texture you see.
- Describe a shape you see.
- How do textures change?
- How do shapes change?
- How do lines change?
- If a texture/shape reflects a technique, pitch/melodic motif, or rhythmic gesture, how might that technique, pitch/melodic motif, or rhythmic gesture change when the shape:
 - Grows/shrinks?
 - Changes color?
 - Becomes more/less complex?
 - Blurs?
 - Has thicker/thinner lines?
 - Has straight lines?
 - Rises/falls?
 - Is rigid?
 - Is painterly?
 - Is busy/sparse?
 - Is dark/light?
 - Makes a gradual/abrupt change?



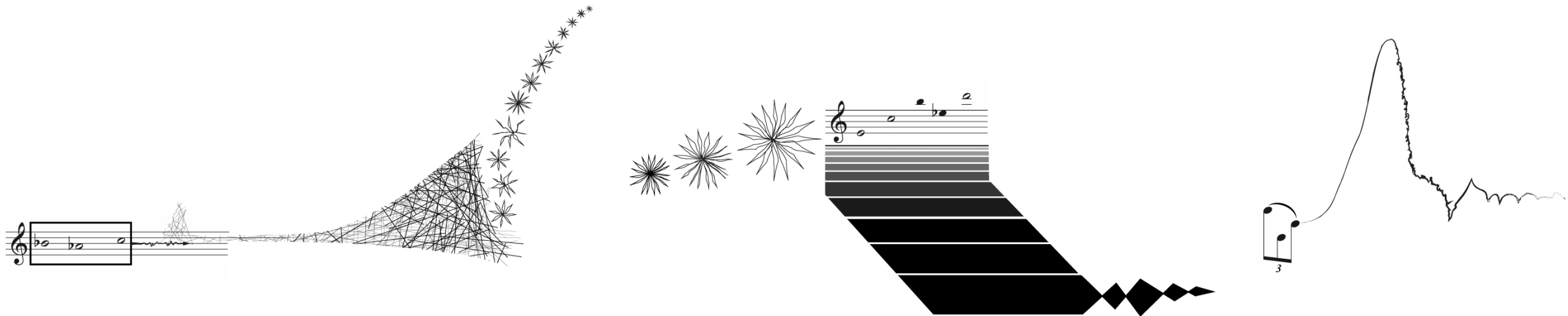
Mob Mentality: I. Self-titled



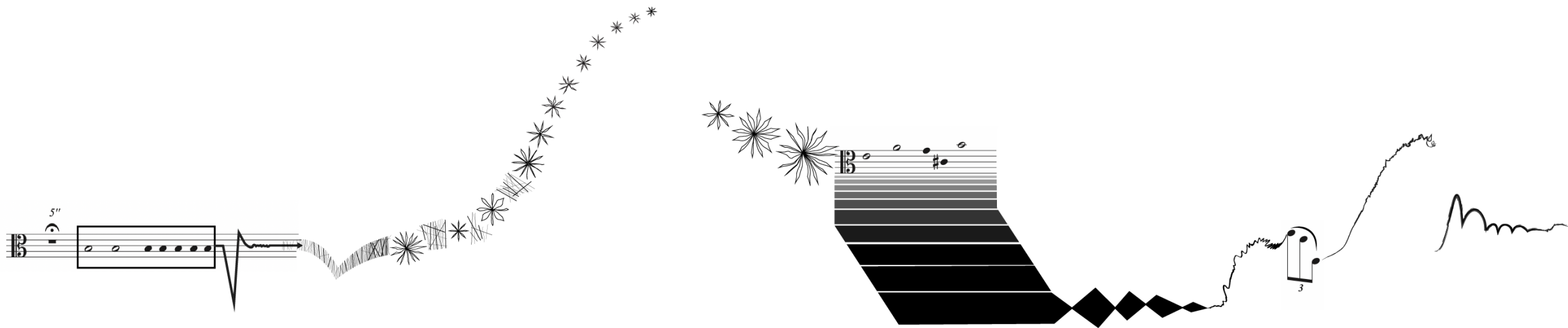
Violin



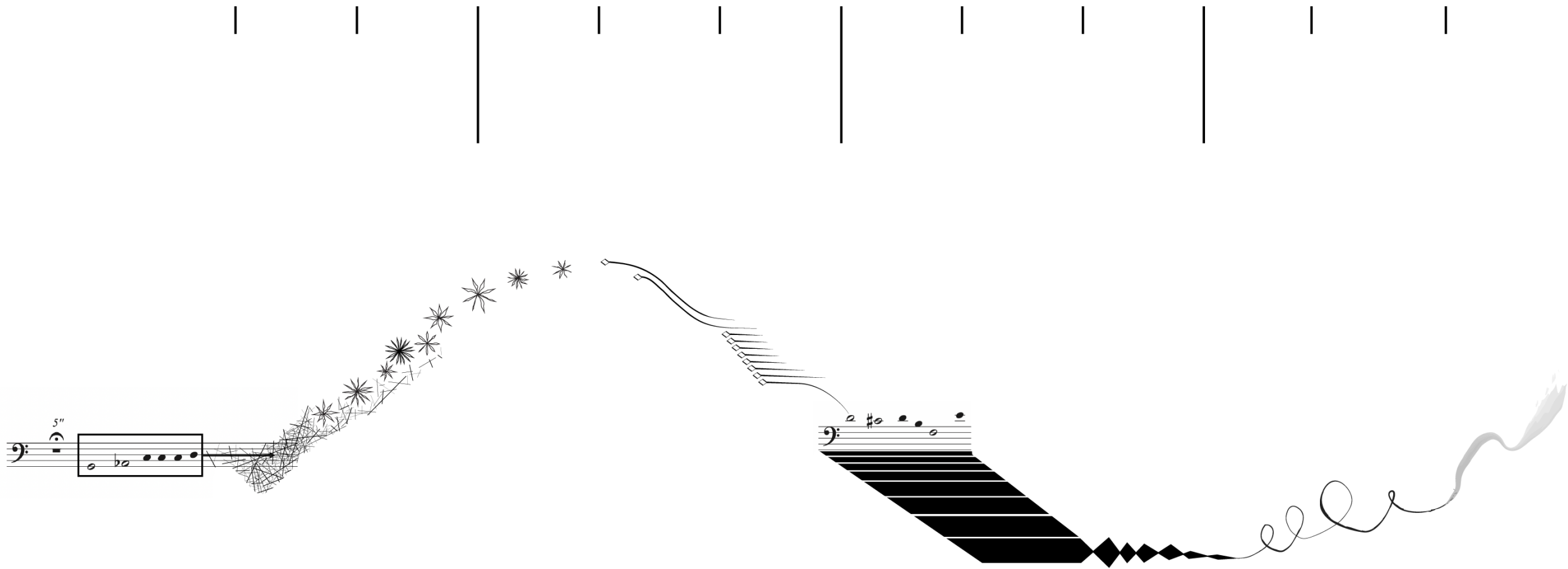
Violin



Viola



Cello



Mob Mentality: II. Collective Consensus

