

# **Wireless**

**Werktitel:** Wireless

**KomponistIn:** [Salecich Daniel](#)

**Entstehungsjahr:** 2006

**Dauer:** 11m

**Genre(s):** Neue Musik

**Gattung(en):** Ensemblesmusik

**Besetzung:** Trio

**Besetzungsdetails:** [Tenorsaxophon](#) (1), [Perkussion](#) (1), [Violine](#) (1)

**Art der Publikation:** Manuskript

**Uraufführung:**

10. Oktober 2006

**Mitwirkende:** [Ensemble Intégrales](#)

Wireless is a work inspired by improvisation. The worlds of Chick Corea, John Coltrane, Dave Liebmann and Charlie Parker have been overturned to inspire this seemingly energetic and saturated soundworld. Frequent shifts and cuts of fleeting ideas and gestures become essential compositional tools in the work, as are the characteristics of improvised music.

Like re.saturate.d, Wireless has been intentionally written as if composed directly on the stage: improvised, as the work constantly shifts and changes direction, often without warning. In this way, Wireless is the twin of re.saturate.d, where in both these works, the rules of ultra-modernism through improvisation still apply. Multiple levels of meaning exist in Wireless, both from within and outside of the work. To be "wired" is often used colloquially to describe either an irrational individual or the "high" of the frequent drug-user. Also, wire-less is quite banal, i.e. "without wires", as in wireless LAN or wireless Internet. However, this does not imply that the work must be played without the aid of microphones or an audio system.

Wireless begins with immediacy: saxophone blazing, percussion busy but watchful, and the violin (i.e. piano) accompanies, as in a standard jazz trio. The saxophone line develops as part of an elaborate organic process, propelling the

long saxophone melodic lines forward. Often each process is divided into small bite-size phrases that together form an antecedent-consequent.

The work uses motifs, but in a liberal manner. Motifs are reduced, explored and manipulated, becoming mere ghosts of their former selves. Intervals, pitches, transposition are irrelevant: the gesture, the essence of the motif, is of more value. Like the improvising player who always pushes forward, already oblivious to the exact notes played only two seconds ago, the motif in Wireless has a desire to be reproduced, at any cost. A motif becomes akin to a fetish object; "describe the ways", a multi-faceted, ever-changing crystalline structure which reflects light.

In reinforcing the material of the saxophone, the violin and percussion employ a process of imitation. When a small fragment conducive to imitation or continuation is eventually relayed through the ensemble (becoming subject to the idiomatic and contextual constrictions associated with the new carrier), old material the new instrument was playing becomes integrated into the new fragment being stylised.

It is Salecich's intention that a continuity and immediacy in Wireless extends far beyond a simple improvised solo with accompaniment, and into an integrated whole.

(<http://www.salecich.com/en/composing/experimental-music/wireless.html>)

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