

General Guidelines (slightly reworked in light of recent discussions)

1. Each of the six composers writes a fragment of music. How substantial, how coherent, how complete or incomplete is not important. Less complete is probably better.
2. Each of these fragments is then passed onto another of the composers. Each composer takes this new fragment and can edit and change it in any and every way, shape or form, as little or as much as desired/required.
3. When each composer feels that s/he has done as much s/he wants or can, the fragments are passed on again to the next composer, until eventually each of the six fragments has passed through the hands of all composers and arrives back at the first (and also final) composer.
4. At this point, the final composer takes full and final control over the piece, and changing as much as s/he wishes, sees the piece through to completion,
5. While doing so, the final composer can consider whether to and if so, how to curate earlier fragments into the overall piece in some way. This is optional, and completely open in terms of how it's done.

Thus, by the end of this process, there are six pieces, each with the artistic contribution of 5 of the 6 composers, but each with final artistic control given to one.

Additional Thoughts

1. I would on the whole encourage everyone to make fairly huge change changes in the initial stages. I think it's really important that things don't lock in too early. So delete things, and change things almost to the point of non-recognition if you want. As long as there's some connection, however tenuous, that's probably fine.
2. This is probably really obvious, but the final composer cannot simply revert back to their original idea as if the following stages never happened. They can however draw on several of the previous stages if they want.

Files & Passing Stuff On

1. The date that each stage starts represents the date from which the next composer should start work on the received fragments. This means that the previous composer needs to get stuff to them **before** this date. Let's try as far as is possible to stick to this.
2. It'll probably make sense to ask the next composer in advance of time if they have a format that's going to work for them, or alternatively send it in a couple of different formats.
3. If you're sending files, in order that we keep track, can you name them as follows:

[PieceNumber]_[Stage]_[You]-[Nextperson]_(any additional info you want).

So, for example:

"Piece2_St1_Colin-Ollie"

It's going to be easier to keep track of things this way.

