Engaging with the Score: Wadada Leo Smith, Graphic Notation, and the Performer’s Perspective

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ENGAGING WITH THE SCORE: WADADA LEO SMITH, GRAPHIC NOTATION, AND THE PERFORMER’S PERSPECTIVE

by

Kennedy Taylor Dixon

A thesis submitted to the Graduate College in partial fulfillment of the requirements for the degree of Master of Arts
School of Music Western Michigan University
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ENGAGING WITH THE SCORE: WADADA LEO SMITH, GRAPHIC NOTATION, AND THE PERFORMER’S PERSPECTIVE

Kennedy Taylor Dixon, M.A.
Western Michigan University, 2021

As a Composer/Performer, my work exists in both realms. This thesis reflects the principle that my experience as a violist influences my compositional process and vice versa. Since identifying under both artistic skill sets, it has become evident that the two areas that exist as a creative and presentational output, thrive off one another’s success.

In June 2019, I had the chance to play Wadada Leo Smith’s String Quartet No. 3: Black Church, The First World Gathering of the Spirit (1995) at the Nief-Norf Summer Festival. This encounter was the first time I interacted with graphically notated scores as a performer. With the help of Cellist Ashley Walters, Violist/Violinist Andrew McIntosh, and the three other members of the string quartet ensemble, Smith’s music came alive in a way I had not experienced in the classical music environment. My detailed listening and flexible interpretation abilities were heightened, along with my understanding of indeterminacy factors.

Since performing this work, the musical skills I developed have influenced my own compositional process and assisted me in developing a unique graphic notation system of my own. Throughout where I go, a collection of five distinct works dedicated to the Black Lives
Matter movement, there are depictions of nostalgia, sorrow, and hope; all emotions I experienced while rehearsing Smith’s creations. The vulnerability that Smith encompasses in his music encourages artists, whether composers or performers, to live in the moments that the music creates.
ACKNOWLEDGMENTS

I would like to begin by acknowledging my committee members, Dr. Lauron Kehrer, Dr. Lisa R. Coons, and Dr. Christopher Biggs. Your impact on my career was significant beyond words. The inspiration that you bestow on your students each day amazes me and I find myself honored and privileged to have had the opportunity to study with all of you.

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Next, it is important that I thank Elliott Lupp and Kristopher Bendrick. The two of you believed in my success as a composer long before I did. I appreciate your persistence in convincing me to pursue a composition degree and am grateful for your support and more importantly, your friendship.

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Kennedy Taylor Dixon
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INTRODUCTION

I attended the Nief-Norf Summer Music Festival (NNSF) in June 2019 at the University of Tennessee, Knoxville as a Performance Fellow. Weeks prior to the start of the program, each performance fellow received copies of the scores they were performing, the names of their fellow ensemble members, and the ensemble coach’s information. As the only violist at that year’s festival, I found myself in a handful of non-traditional ensembles and was worried about the small experience I had in contemporary ensemble playing, as the majority of my musical background at the time was in classical string culture. However, I was calmed seeing my placement in a traditional string quartet. When I opened the score of the string quartet, my relief quickly transformed back to my original concern. The score to Wadada Leo Smith’s quartet was filled with markings I did not recognize. There were unusual repeat schemes, odd triangular symbols known as Velocity Units, and staves filled with unmetered content. I had many questions but was fearful that I was the only one who did not understand the notation. Fast-forward to our first rehearsal, I realized I was not alone in my confusion.

At our first rehearsal, the quartet looked quizzically at the score as we attempted to dissect its meaning. Luckily for us, our coach, Ashely Walters, was familiar with the notation. Walters has worked closely with Smith over numerous years and has played majority of his string quartets as the cellist of the Pacifica Red Coral String Quartet. Before Smith’s arrival as a guest artist at the 2019 contemporary music festival, Walters gave an open presentation to the attendees defining each of Smith’s markings. There were a few works of Smith’s that were being performed by other members at NNSF, so this presentation helped answer a list of questions. However, there were elements that did not become clear until rehearsals were well underway. I attempted to navigate through the work as much as I could on my own, but quickly realized there
was only so much I could do. Because of the detailed notation, the success of Smith’s piece required group rehearsals. There was more concentration that I needed throughout the learning and performing process of this graphically notated work, an understanding that I had not experienced in my classical music career. After spending two weeks dissecting this graphic score, I left with a larger awareness of the challenges of comprehending scores of this nature.

Graphically notated scores enhance the engagement of performers through aural and conceptual engagement. In this paper, I use scholarship along with my personal experience of learning, rehearsing, and performing Wadada Leo Smith’s String Quartet No. 3: A First World Gathering of the Spirit (1995) to prove this. I discuss the ways in which I as a performer of A First World Gathering of the Spirit, and as a composer of my own string quartet, unstuckening (2021), interpret graphic notation and use it to augment the performers’ experience. Through interviews, autoethnography, and scholarship, I will demonstrate how performers experience listening, interpretation, and use of indeterminacy performing these works.

GRAPHIC, PROPORTIONAL, AND INDETERMINATE NOTATION

Whether printed or handwritten, scores that are graphically notated come alive visually before they are audibly experienced. Graphic notation includes the use of symbols, shapes, markings, and even colors that are outside traditional notation markings. First started by composers Morton Feldman, John Cage, and Karlheinz Stockhausen, these creative musical templates ask more of the performers when it comes to comprehending cues on the page. These elements such as time signature, key signature, tempi, and note duration become optional or negated all together. Composers turn score pages into musical canvases, with curving lines,

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peppered note heads, and undecided parameters scattered about. This type of composition writing was born in the 1950s and serves as an alternative to traditional notation. Smith introduces his own take on graphic, proportional, and indeterminate notation practices by providing the space for performers of his work to explore harmonic and timbral atmospheres.

Smith previously defined himself as an improvisor and has shifted his mindset in the last handful of years. Instead of improvised music, Smith uses the term “creative music” to describe his practice. She mentions that improvisation has lost its “uniqueness,” and he believes that “creative music is dedicated to developing a heightened awareness of improvisation as an art form.” It is evident in his scores that composition is his art platform. To help portray his ideas, Smith’s scores utilize two branches of non-traditional notation: proportional notation and indeterminacy. Proportional notation is described by Roger Bowers as a musical system that uses space to suggest the length of musical ideas to the performers. This means that notes that are printed further apart on the staff occur with more time in-between compared to notes that are written closer together.

James Pritchett defines indeterminacy as “the ability of a piece to be performed in substantially different ways,” meaning the decisions and results of a piece vary from each performance. This can be divided further into two categories. The first, known as “indeterminacy of composition,” is the option of having the notes of any piece determined by chance. The second category, “indeterminacy of performance,” leaves the product of a piece up to the performer themselves.

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3 Ibid.
In Smith’s work, he indicates indeterminate and proportional methods in a few ways. He leaves tempos unidentified, using “black notes” and “white notes” instead of quarter notes and half notes, respectively. He then highlights proportional notation by utilizing the space between notes on the score by placing them across the staff in alternating measurements, displaying the changing lengths of each note. These black and white notes represent the duration to performers. However, the time given to each note is based on a few factors. Black notes are shorter than white notes, and can either stand on their own, or they can be grouped via a tie. This extended line expands the length of the note itself. Since Smith also plays with staging notes proportionally across the staff, the physical space between each note changes the speed of execution as well. The opening motive in the cello part in movement one of Smith’s third string quartet provides a useful illustration of this technique (see Figure 1). According to Smith’s guidelines on black and white note durations, the first note (F2) is to be played longer than the second note (C3). Now looking at the fourth note in the same figure (F#2), this duration will be longer than the two previous black notes because there is a tie attached. This technique is carried throughout, but as the involvement of the entire ensemble increases, the durations can evolve over time.
Ultimately, the final category that determines the result of indeterminacy and proportionality is the performer. In his essay *notes (8 pieces) source a new world music: creative music*, Smith reveals his own definition of proportional notation and indeterminacy. He emphasizes that “each musical figure in the score will have a constant ratio to the others, but the quantities or measurable properties with the score will be subject to individual choices when performed.”\(^7\) In the brief conversations I had with Smith at NNSF and from working with Walters during the festival, there were questions they both hesitated to answer. Neither wanted to fully influence our artistic decisions as performers. Rather, Smith and Walters encouraged the performers to fill in the gaps that he left in his graphic scores so that the musicians had a chance of creating their own individualized experience of the piece.

Other unique elements of Smith’s compositions are his velocity units (VU). Seen below in Figure 2 in the first violin part, VUs describe the amount of density that a player creates on

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\(^7\) Smith, *notes*. 
their instruments. In these notations, performers are encouraged to change the timbral environment they are in. When asked to describe VUs further, Walters illustrates scenarios of changing the space that exists between notes by speeding up or slowing down articulations, using descriptors such as “less” and “more.” She suggested changing the amount of activity as well when discussing ways to alter the density. For example, a VU that is colored in as seen in the first half of Figure 2 is translated as needing more density and could be played with multiple techniques related to rhythm, timbred or register (i.e., tremolo, sul ponticello, harmonics, etc.). For a VU that is not filled in, (seen in second half of Figure 2) the performer approaches this contrastively, diminishing the density.

![Figure 2](image.png)

Figure 2, Wadada Leo Smith, *Black Church*, representing velocity units

These exclusive notation markings serve as moments of instability and disruption in Smith’s works and require performers to present individualistic results. Smith’s use of black notes, white notes, and VU’s challenge his performers to create unordinary paths that can only be navigated by those who understand his parameters. While traveling through Smith’s scores, it is also important to continue a constant out-of-body perspective by listening to and engaging with all parts of the piece.
LISTENING

Emma-Kate Matthew, a professor of Architecture of the University College London, argues that “in order for music to exist, it must be performed and experienced – or even better, listened to.” Smith echoes this sentiment in his third string quartet, which appears on his album *Ten Freedom Summers*, released in May 2012. This collection of works contains pieces that Smith wrote over the span of 50 years and dedicated to the Civil Rights Movement. The composer expresses the importance of his works by explaining the way they should exist: “None of these pieces are meant to simply be listened to,” they are meant to be lived through, instead. Opposed to the act of casually listening to his music and letting the notes pass by, Smith encourages players and listeners to sit with each minute, engaging semantically, by trying to comprehend what is being presented.

In the case of graphic notation, the performers serve the roles as both the interpreters and experiencers of the music, signifying the importance of their listening abilities. In “The Future is Graphic: Animated Notation for Contemporary Practice,” Australian composer and scholar Catharine “Cat” Hope discusses the importance of listening while playing from graphically notated scores, as this is the quality that ensures success, as opposed to the skill a musician has from years playing their instrument. At NNSF, the demographic consisted of educated musicians ranging from those who had completed Bachelor, Master, and Doctoral degrees, along with fellows already immersed in the professional field. In the string quartet specifically, there were four completed degrees and two in-progress, separating us from beginner musicians. However, this did not guarantee our capability to execute Smith’s quartet with ease.

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ability,” according to Hope, is not a qualification necessary to interpret graphic scores, but rather it is the “experienced musicians who have well-developed aural and ensemble skills,” that ensure “the best performances of graphic and animated notation.” As mentioned previously, rehearsing this work individually was largely impossible due to the group interaction the piece required.

The string quartet learned quickly that we needed to retrain our brains to listen differently. Throughout rehearsals, cues were missed, and harmonies were out of sync due to our expectation of predictability in the music. To help, Walters challenged us in rehearsals to put our peers to the test and to alter our own musical decisions each time we performed it. She insisted that we avoid getting too comfortable with the notes on the page. Rather, she encouraged us to be ready for the unexpected by practicing the art of active listening. “Hearing is the psychological phenomenon, while Listening is the act,” re-states Matthew. Originally explained by French philosopher Roland Barthes, this claim that Matthew includes in her research coincides with the idea of attentive aural observation upon which Walters insisted. When I took a step out of the music, I found myself navigating through alternate routes and investigating different ways that I existed in Smith’s work based off the environment that the other members of the string quartet musically constructed. Executing Smith’s composition became a journey of personal preference rather than a collection of right or wrong choices.

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11 Matthew, 302.
INTERPRETATION

Another challenge that presented itself during the rehearsal process of this string quartet was the numerous possibilities to choose from in the score. Classically trained musicians are severely limited by composers and traditional practice in what decisions are acceptable. This presents difficulty when interpreting a graphic score. During my time as an undergrad at Western Michigan University, there was a course I took specifically designed to assist classical musicians to overcome this obstacle. It focused on the idea that wrong notes and mistakes didn’t exist but rather any unwanted note was a transitional harmony serving as a pathway to the next idea. This course helped prepare me in navigating Smith’s score; however, there was still the fear of misinterpreting Smith’s instructions.

Each member of NNSF’s string quartet was trained in the concepts of classical string playing and reading. From a young age, many string players are presented with sheet music and told to play exactly what is printed. While pieces grew in difficulty as skill level improved, the concept of improvisation is left out of these scores and teachings. It is not uncommon for musicians with classical training to shy from openly notated works. Alex Eddington, an educator in Canada, shares this concern and explains how he is using his composition background to avoid the fear of the unknown in his students. Eddington explains that he introduces graphical scoring in a way that his students do not need to understand Western traditional practices to be able to create their own ideas and works.\(^\text{12}\) Despite his positive presentation of the contemporary topic, he is usually met with hesitation and pleas to convert their visual scores back into traditional notation. Eddington believes that Western notation limits our views on music; that it holds too many parameters disallowing musicians to think outside the box, or staff in this case. He

\(^{12}\)Alex Eddington, “Not My Cup of Tea: Can we Teach Composition Beyond Musical Genre?” *Canadian Music Educator* 58, no. 2 (Winter 2017): 38.
suggests that “Graphic Notation solves some of [these] problems,” and that it allows “openness in interpretation” for the minds of young musicians.\(^{13}\)

Referring to his text, \textit{8 notes}, Smith discusses ways to interpret indeterminate music and stresses the importance of implementing elements from one’s own life into their musicianship. Smith “believe[s] that music can illustrate the psychological elements that we carry in our conscience and that we develop through education and our life experiences.”\(^{14}\) However, from the beginning stages of learning, musicians are instructed to present to an audience what is on the page of music in front of them. Recently, my own instructors have begun opening the door to interpreting pieces in my own way and I have been pushed to make each piece I perform unique by adding more dynamic details, elevating my expression, and portraying my passion with more embellishment. This has allowed me to diversify my musicianship to seek non-traditional routes in traditional string works. Smith’s score provides different information compared to a more traditional score. Due to the unique musical language combined with using personal experiences to help amplify the music, Smith’s string quartet comes alive in a way unlike other string repertoire. Cat Hope mentions that this notational practice “provide[s] a reliable and efficient mechanism for communicating composer intentions, whilst making space for stylistic interpretations and developments.”\(^{15}\) This helps strengthen the positive effect that non-traditional scores have on performers.

Without a tempo or time signature, dissecting this indeterminate work presents difficulties in deciding the length of melodic moments and allowing those moments to live and exist in the environment it deserves. Performers may feel rushed without a steady meter guide

\(^{13}\) Ibid.

\(^{14}\) Smith, \textit{notes}.

\(^{15}\) Hope, 192.
that typically accompanies music. This was a topic of conversation at NNSF during one of our coached rehearsals with Walters. The experienced performer of Smith’s work assured us that we had all the time we wanted and needed to express our emotions through the music, but this remained stressful due to the endless possibilities. While his students felt consumed by the endless decision making, Warren Neidich reassures these musicians that artists performing contemporary works are “freed from the regimented, tutored, and academic playing techniques they so often use, replaced instead by an ensemble of striking, plucking, and blowing techniques invented on the spot or rehearsed.”

Walters reminded us to be patient in our playing and to trust both ourselves and one another. At the end of the two-week festival, on the morning of our performance of Smith’s string quartet, she assured us that our skills, musicianship, and intuition would take care of interpreting the score and that all we needed to remember was to let the music live in the space we created.

CONCLUSION

As a composer who uses graphic notation in her own work, Cat Hope explains further the benefits of using non-traditional notation:

Since the 1800s, common practice notation has been cited as a barrier to musical engagement. Animated notation provides a more accessible literacy for reading music, using colour, shape and movement as key indicators over dots and lines. In the digital format, it can be easily shared and navigated. It has the possibility to be understood by musicians globally, and it should also be informed by notation practices globally. Digital, graphic, and animated notation allow traditional Western music notation readers (such as classical musicians), non-music reading improvisers (such as jazz, pop) and non-music reading folk musicians to follow the same music together and combine it with other art mediums.

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16 Neidich, 86.
Hope identifies that graphic notation is a tool that can be used to expand the result of musical playing. From my personal experience as a performer of Smith’s String Quartet No. 3 and with the help from scholars listed above, traditional notation has proven to be limiting to both performers and composers from the boundaries created and definitive results. It is through graphic notation, however, that musicians can connect artistically and freely.

Since opening my own compositional technique to graphic notation, the results of my works have grown to become more of an interactive and genuine experience between those that perform them. My string quartet, unstuckening (2021), was premiered by JACK Quartet at New Music on the Point in June 2021 and was described by fellow attendees as an engaging and interactive experience to watch. The four members of JACK Quartet took my circles, swirls, and squiggles (see Figure 3 below) and transformed them into a meticulous conversation that only they understood. With the experience that this ensemble has from working closely together for several years, the result was excellent. Combining the ensemble’s experience with their listening skills, unique interpretation, and comprehension of indeterminate markings, my work was an intricate experience. The result of this collaboration between myself and JACK will not be replicated, due to its many open parameters and possibilities.
Graphic notation requires performers to focus on different aspects of a score. As a composer who uses graphic notation with proportionate and indeterminate factors, I must trust myself along with those that perform my works, hoping they will transform my thoughts into a personal story of their own that is told through presentation. The ability to listen and interpret these graphically notated scores gives musicians the capacity to implement a more special experience for them and those who listen to them. Skills required for this branch of notation can be implemented into other musical examples, expanding each performer’s musical competence.
BIBLIOGRAPHY


Compact Disc.


WHERE I GO

Instrumentation

Voice
Viola
Piano
Performance Notes

Before us,
Before anything,
Life was simple.
However, not in the way we dream of it being.
A void of endless possibilities,
Countless paths,
Infinite results in what our lives could be.
Left, Right, Yes, No, Fried or Sunnyside.
Each decision weighing over our head,
Each with the potential of being life changing.
Whether I choose it or not, where I go is determined by more than just my mind and my actions.
The stranger across the street, the whisper in the corner..
Both hold the power of redirecting the result of my final destination.
But, until tomorrow comes,
Before I can say goodbye,
I wait with the anticipation of what’s to come.
And until that day,
I’m stuck,
standing in the comfort of knowing it’ll be here soon.
Bolded Words: Add emphasis

Plus Sign: Dampen string of the notes this symbol is attached to

Loops: the height of loops correlates with how big the physical circles are on the strings of the piano. Width of swirls correlates with the speed of circles. (i.e., wide swirls = slower circles)

Triangle Note head: scrap tops of fingernails along strings

X Note Head: Percussive sound; create by hitting knuckles on wood of piano

Bow Turns: Turn bow horizontally across strings with overpressure. Move bow slightly in an up or down motion to produce creaky/crunchy sound.
Glissando: Slide finger to the next note

Vibrato: Size of wave line is interpreted as size of vibrato (i.e., smaller wave = smaller vibrato)

Vertical Dashed Lines: Indicates moments of synchronization among performers

Irregular tremolo: Vary tremolo speed from fast to slow

½ Pressure: Use half pressure in L.H. on fingered notes. This will create a glossy sound and may produce harmonic.

Zigzag/Scribble: Low rumble. Height correlates with dynamic
Solid Bar Line: Indicates end of phrase

Overpressure: Increasing bow pressure until a crunchy, grinding sound is produced

Feathered Beaming (ritardando): gradually decrease speed of playing notes

Feathered Beaming (accelerando): gradually increase speed of playing. Notes
where I go

voice

1

TACET

2

before us.

voice

before us.

TACET

Score

Kennedy Taylor Dixon
before anything, life was simple.

however, not in the way we dreamed of it being.
5 voice  a void of endless possibilities. countless paths.

vla Pressure

[ mp < f > mp ]  full pressure

6 voice  infinite results in what our lives could be.

vla

pho

f  p  p  p
over our head
with the potential of being life changing.
Whether I choose it or not,
Where I go is determined by more than just my mind and my actions.
The stranger across the street...

The whisper in the corner...
Both held the power of redirecting my final destination.
Until tomorrow comes, before I can say goodbye,

I wait, with the anticipation of what's to come.
and until that day, I am stuck.

and I stand in the comfort of knowing, it will be here soon...
TILL TOMORROW//ABOVE THEM

Instrumentation

Voice

Cello
Performance Notes

This movement is dedicated to Emmett Till. Too young to be taken away, but never forgotten.

Free,

Free as the birds that flew high above them

Those who lived before him watched from the clouds,

As he whistled and wondered,

Basking in the sun and sky and in the singing of the birds that flew high above him.

Free was what he wished he would always be.

Free, was her state of mind, but his presence brought her back to reality.

His sole existence disrupted their pure life.

The wrong place

At the wrong time

Was all it took for them to believe

They were high above him.

And just like the birds in the sky, he flew

Freely,

In the clouds with those that came before him

And he told stories of how he once ran unbounded, unchained

“Free?” They thought. “How?”

As they breathed in every word that flowed from his lips.

For they knew

Freedom was not what he spoke of
If he was now with them,
High above them all.

//

Emmett’s story lives on
Flowing through the minds and veins of those to follow
Freedom was what he dreamed,
But,
It was still just out of reach.

**freedom**  
Bolded words: Add emphasis

`giss.`  
Glissando: Slide finger to the next note

**S.T.**  
Sul Tasto: Playing with bow closer to fingerboard to create soft, clouded sound

**S.P.**  
Sul Ponticello: Play with bow closer to bridge to create glassy, metallic sound

Vibrato: Size of wave line is interpreted as size of vibrato (i.e., smaller wave = smaller vibrato
Vertical Dashed Lines: Indicates moments of synchronization among performers

Irregular tremolo: Vary tremolo speed from fast to slow

Solid Bar Line: Indicates end of phrase

Feathered Beaming (accelerando): Gradually decrease speed of playing notes
still tomorrow // above them

freely, freely as the birds that flew high above them.

those who lived before him watched from the clouds

as he whistled and wandered, basked in the sun and sky

and in the singing of the birds that flew high, above him
free was what he wished he would always be.

free,

was her state of mind, but his presence brought her back to reality.

his sole existence disrupted their
pure life... the wrong place at the wrong time...

Was all it took for them to believe they were high above him.

and just like the birds in the sky he flew freely

high in the clouds alongside those who came before him.
he told stories of how he lived unchained, unbounded...

"free?" they thought "how?" as they breathed in every word that flowed from his lips. for they knew freedom was not what he spoke of.

if he was now, high above them all.
Emmett's story lives on, flowing through the minds and veins of those to follow. Freedom was what he dreamed of but, it was just out of reach.
GOODBYE FOR NOW

Instrumentation

Voice

Double Bass
Performance Notes

goodbye for now

I’ve found Then and Now to be quite separate.
They say that the Now tends to be better.
Brighter, even.
The idea that “Living in the Moment” is absolute
But who’s to know that it was actually my Then’s that were my friend
And my Now’s that pose
as my rival.
My Now’s stand camouflaged as joyous victories and adventures.
But what the lights doesn’t see is
A facade of spirited moments.
My yesterdays were the ones filled with the elation of a new.
My Then’s replay in my mind
The remembrance of rays that once danced across my face
The preserved days filled with peace
Embedded in my brain.
But those are gone.
Gone are the moments of starts and firsts.
And come the moments we dread most.
So, it is goodbye for Now.
And soon our Then’s will come again.
Directions:

No player can proceed to the next line until both have finished

Let Ring: For pizzicato notes, avoid dampening string until note is finished ringing
Score

I've found then and now

They say that now tends to be better.

The idea that "Living in the Moment" is absolute.

But who's to know that it was actually my then's that were my friend.

And my yestords that pose as my rival.

My News stand camouflaged as joyous victories and adventures,

but what the light does not see, is a facade of spirited moments.

my yestords were the ones filled with the excitement of a new
My Thun's replay in my head,

The remembrance of rays
that danced across my face,
The preserved days filled with peace...

Embedded in my brain,
But those are gone.
Gone are the moments of starts and firsts,
And come the moments we dread most.

So it is goodbye for now,
And soon our Thun's will come again.
UNSTUCKENING

Instrumentation

Violin I
Violin II
Viola
Cello
Performance Notes

Each system should last 15”-20” seconds long.

Bow Circles: the height of bow circle swirls correlates with how big the actual bow circles are on your instruments. Width of swirls correlates with the speed of circles. (i.e., wide swirls = slower circles)

Bow Turns: Turn bow horizontally across strings with overpressure. Move bow slightly in an up or down motion to produce creaky/crunchy sound.

Glissando: Slide finger to the next note

Vibrato: Size of wave line is interpreted as size of vibrato (i.e., smaller wave = smaller vibrato)

Vertical Dashed Lines: Indicates moments of synchronization among performers
Irregular tremolo: Vary tremolo speed from fast to slow

½ Pressure: Use half pressure in L.H. on fingered notes. This will create a glossy sound and may produce harmonic.
Score

un·stuck·en·ing

Kennedy Taylor Dixon
HERE I STAND

Instrumentation

Viola

Fixed Media
Performance Notes

Abbreviations:
Pizz: Pizzicato
Reg: Register
Vib: Vibrato
Gliss: Glissando
FM: Fixed Media
Con’t: Continue

MaxMSP Coll Format for Viola Instructions: Number, Instruction;
The Number represents seconds that have surpassed in the Fixed Media. Instruction informs the performer of their activity.

Each change of action will have a countdown timer letting the performer know to prepare for the next activity. The Performer should engage with the Fixed Media as a duet. The Perform should borrow melodic and rhythmic material from the Fixed Media.
Score

0, Viola Tacet;

206, Prepare to Pizz;

216, Pizz Low Reg – Vary Broken Chords and Single Notes;

240, Begin to Slow Activity – Fade Out Pizz;

245, Arco Long Tones – Start Soft in Low Reg and Build;

300, Prepare to Stop Arco;

305, Stop Arco – Tacet for 11 sec;

311, Prepare to Pizz;

316, Pizz – Respond to FM with 4 Pizz Then Stop;

320, Prepare to Arco;

323, Arco – Low Reg Respond to FM – Begin Improv – Vary Pizz and Arco;

380, Start to Decrease Activity – Decrescendo – Prepare to Stop;

385, Tacet – Prepare to Pizz;

388, Pizz – Upper Reg Single Notes Descending;

402, Arco Mid Reg – Increase Dynamic and Reg;

430, Prepare to Pizz;

435, Pizz – Upper Reg – Vary Chords and Single Notes;

450, Decrease Dynamic and Reg – Prepare to Arco;

453, Arco Mid/Upper Reg – Sprinkle in Vib and Gliss;

510, Add Double stops – Vary in All Reg;
550, Con’t – Respond to Elements in FM – Gliss;

560, Decrease Activity Dynamic and Reg - Prepare to Tacet;

565, Tacet;

567, Prepare to Arco;

570, Arco - Low Reg - Small and Soft Melody;

573, Prepare to Tacet;

575, Viola Tacet;

578, Prepare to Arco;

580, Arco - Mid Reg- Mid Size Soft Melody;

587, Prepare to Tacet;

590, Viola Tacet;

595, Prepare to Pizz;

600, Pizz x4 in Response to FM;

605, Viola Tacet;

634, Prepare to Pizz;

639, Pizz Descending Melody - Will be Interrupted by FM Overpressure;

652, Prepare to Tacet;

657, Viola Tacet;

669, Prepare to Pizz;

673, Pizz Mid Reg Chords Until Interrupted;

685, Prepare to Pizz;

689, Pizz Low Reg Chords Until Interrupted by FM Pizz;

724, Motion to Pizz - Will be Interrupted Before You Have Chance To Play;
Max Patch for Here I Stand

Figure 4, Max Patch for *here I stand*, Presentation Mode

Figure 5, Max Patch for *here I stand*, Edit Mode