Wendy Reid

Tree Piece #10
for
violin
percussion
&
tape

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48 Shattuck Sq. Suite 164, Berkeley, CA 94704

instructions for tree piece #10

1. The minimum number of live performers for this work is two: one violinist
   one percussionist
   The maximum number is that which is reasonable within the performing space.
   Other treble instruments may be added provided they have the following pitch range:

2. Each section or sub-section begins at the 'trunk' (indicated by an arrow, ↑), and works its way up or around.

3. All staves are in treble clef.

4. The dynamic level throughout the work is pianissimo.

5. Black notes (•) should be played short; white notes (o) should be more sustained.

6. Timbres, if not specifically indicated, are left to the performers' imagination. With note symbols (see symbols page), the instruments should imitate the particular timbres of the violin.

7. Phrasing is suggested by the separate staves or lines - each staff or line can be considered a single phrase, unless one staff is slurred to another.

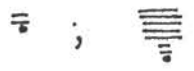
8. Broken lines indicate where notes and/or words between performers begin and/or end.

TAPE INSTRUCTIONS:

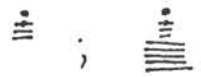
9. When two live performers are performing:
   a. Each instrumentalist makes a tape of himself performing the entire work alone. When there is more than one staff per system, the instrumentalists should choose different ones to tape.
   b. In performance, the four play together: violinist, percussionist, taped violin, and taped percussion. Other tapes of varied performances may be added to the four.
   c. Live performers and cassette recorders are situated around the audience in a 360° spatial setting. Cassettes with taped percussion should be placed closer to the violinist, while cassettes with taped violin should be placed closer to the percussionist.
   d. In general, the live performers play a duet with their taped counterparts, and also with each other. The relationship of the performers may constantly vary or remain the same throughout: a live performer may begin by playing with a cassette recorder, then play with the other live performer, and then play with another cassette recorder; or merely remain with the same 'partner' from beginning to end. One or both of the live performers may even choose to stop playing at specific points, allowing the cassette recorders to play duets with themselves.
   e. In the section subtitled "treeo", the live performers should speak and play their parts in rhythmic unison with one previously selected cassette recorder.
   f. The performers should work together throughout, interacting by creating extensions of sound, reacting by terminating sound.
   g. An over-all feeling of multi-dimensionality and ambiguity is the desired effect.

10. When more than two live performers are performing, the same instructions apply as stated under #9, with a few additions -
   a. The performers can be divided into separate groups, with each group consisting of one live performer and two cassette recorders, or two live performers and two cassette recorders, or variations of this depending on the number of live performers and cassette recorders involved.
   b. In the section subtitled "treeo", all but three live performers should drop out. These three performers, each choosing a different part, should speak and play their parts in rhythmic unison with one previously selected cassette recorder.
   c. Since there would be more performing elements, more 'sound choreography' should take place - planned or improvised. Performers should remain silent more frequently, and effectively interact at selective moments. As a result, the feeling of multi-dimensionality and ambiguity will be created to an even greater degree.

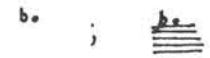
SYMBOLS



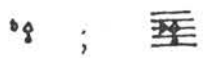
: 'G', open string pizzicato (-or a timbral imitation of it).
This is the note symbol representing the word 'but'.



: 'E', natural harmonic (-or a timbral imitation of it).
This is the note symbol representing the word 'contradiction'.



: 'Gb', fingered pizzicato (-or a timbral imitation of it).
This is the note symbol representing the word 'is'.



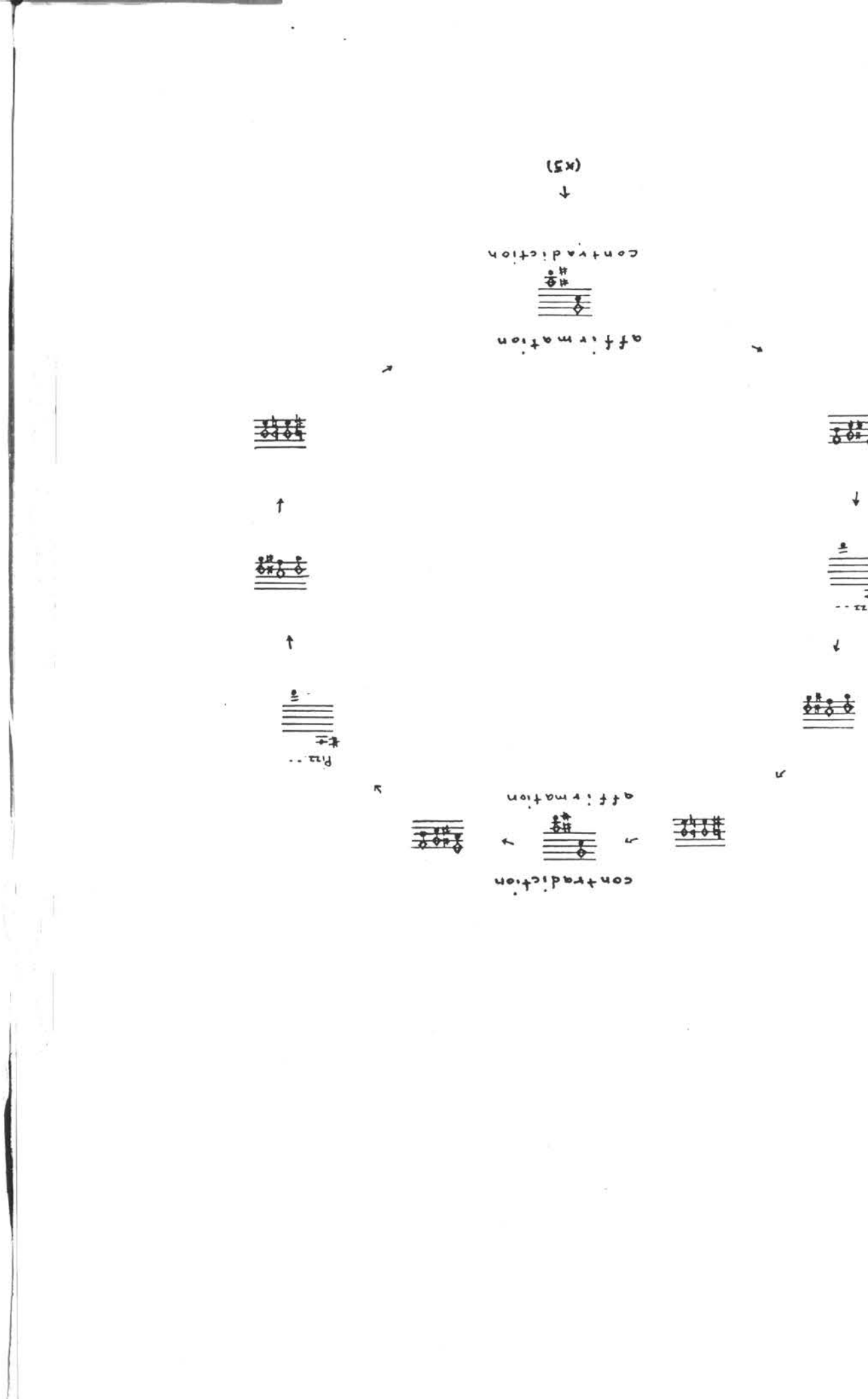
: 'F', fingered harmonic (-or a timbral imitation of it).
This is the note symbol representing the word 'affirmation'.

(The word 'of' has no note symbol.)

(x4) : Play the page or section 4 times. If there is an arrow pointing down ( ) at the top of the page or section, the 2nd and 4th times it should be played from top to bottom.

↕ : Play the entire section from bottom to top; then play the entire section from top to bottom (always reading from left to right).

 : Reiterate the note ('E', natural harmonic) as many times as there are dots. This should be done in a fast spiccato-like texture. If syllables are lined up with the dots, the performer should simultaneously play the notes and speak the syllables.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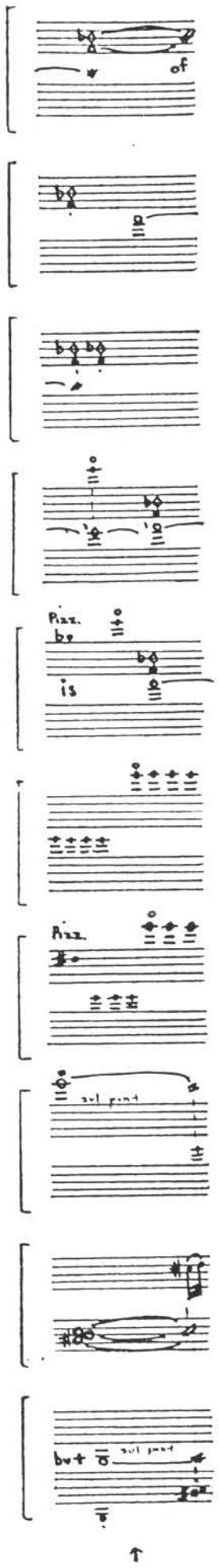

(* Ending for short version of Tree Piece #10)

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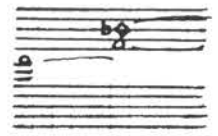

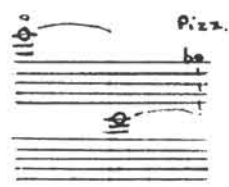

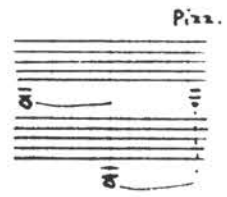

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1) Speak
2) Play
3) Both

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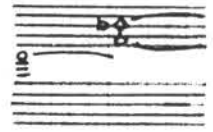

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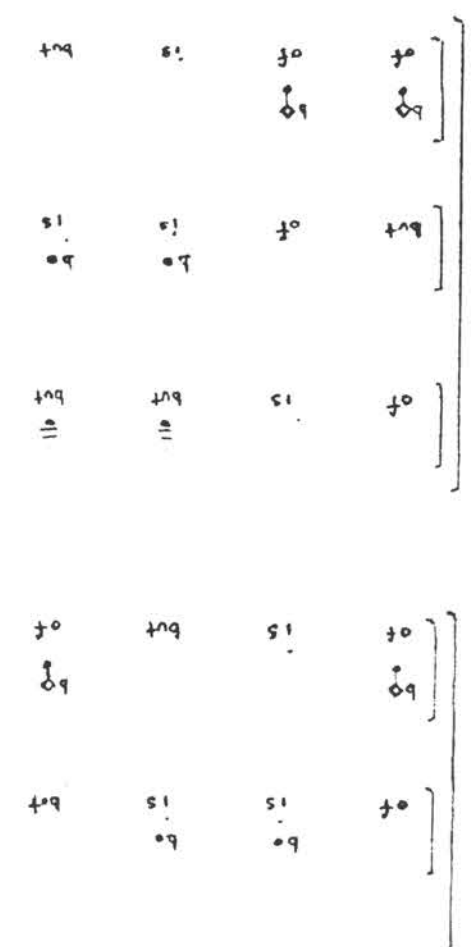

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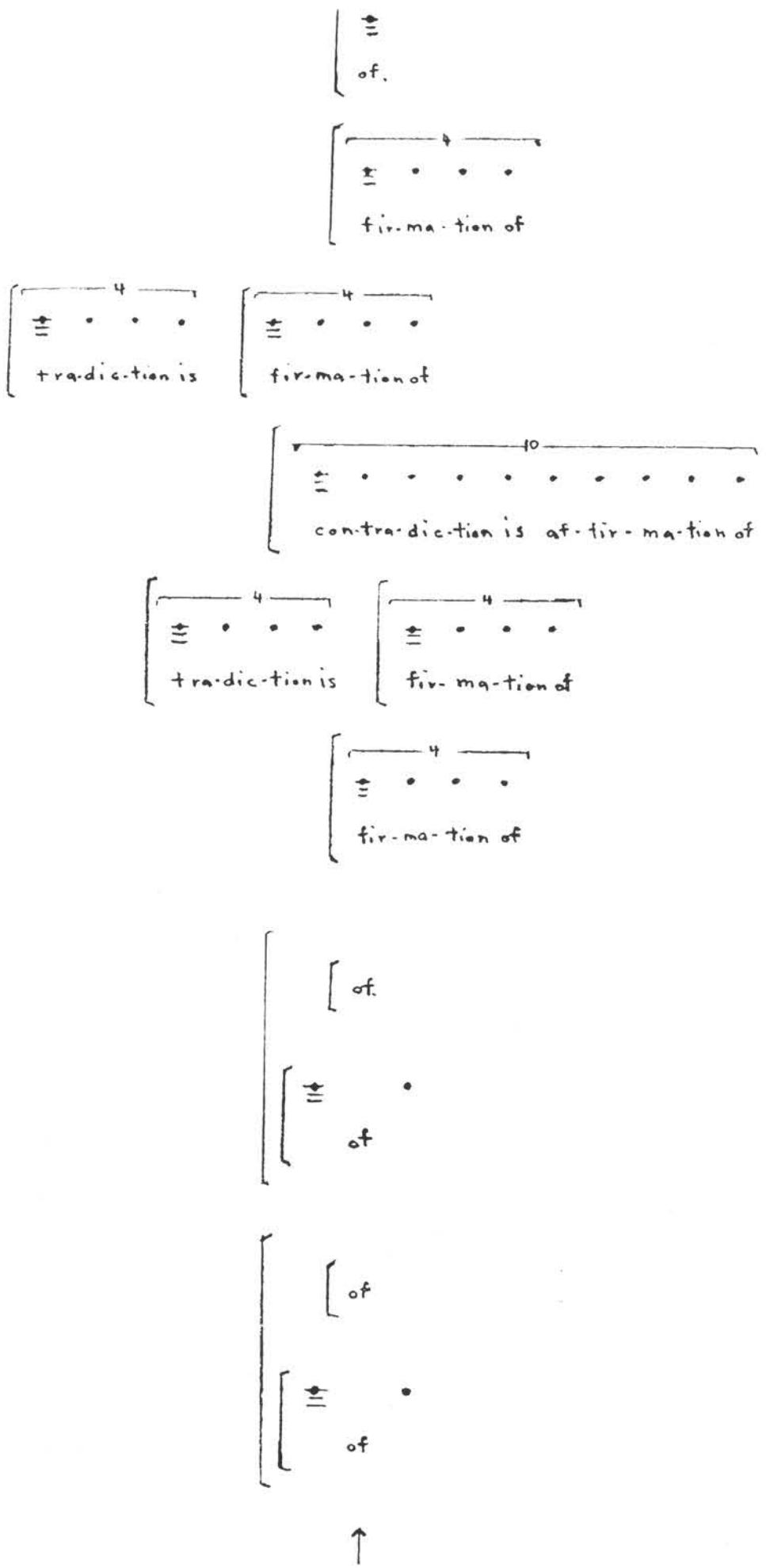
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2) Play
3) Speak

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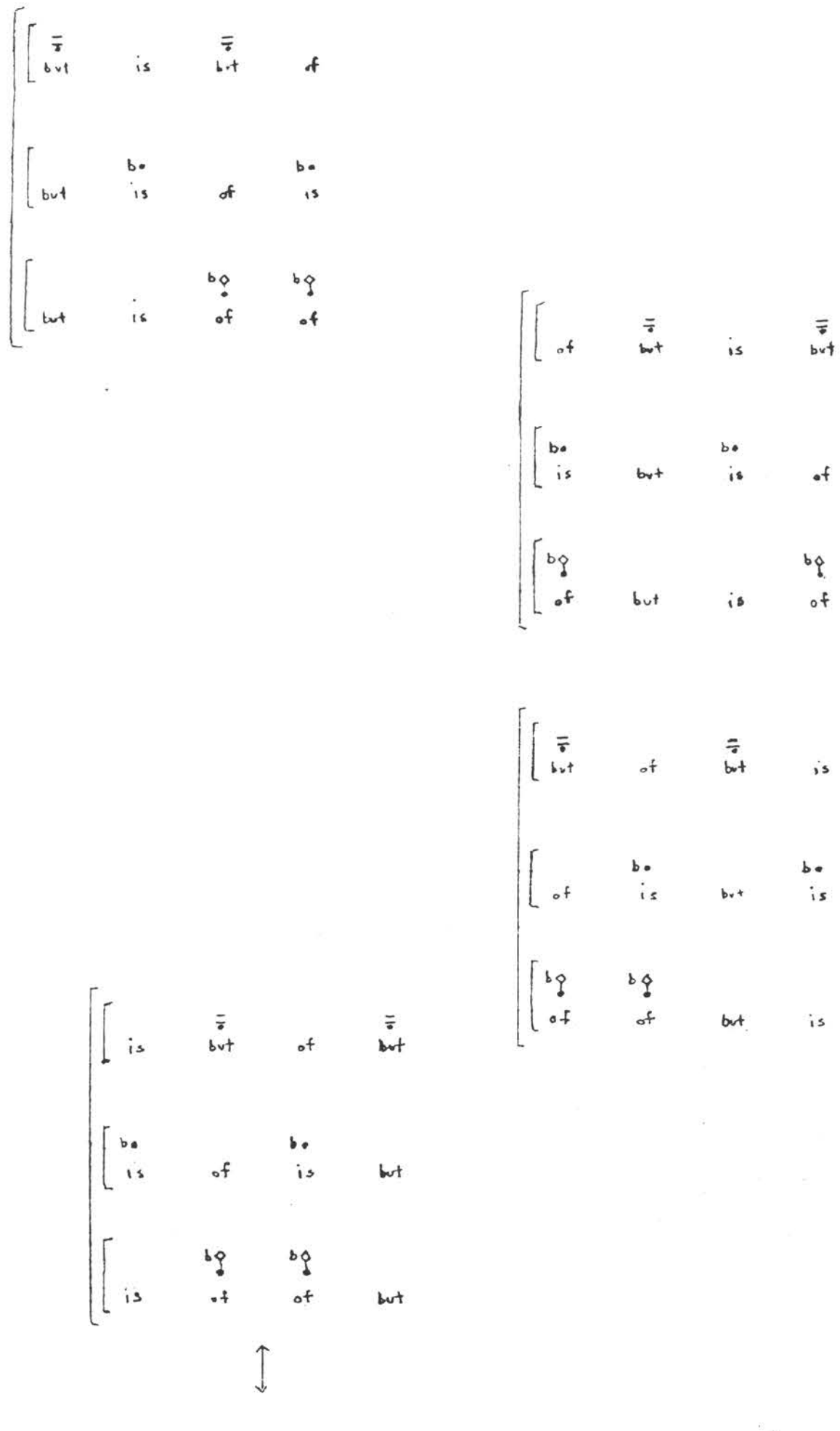
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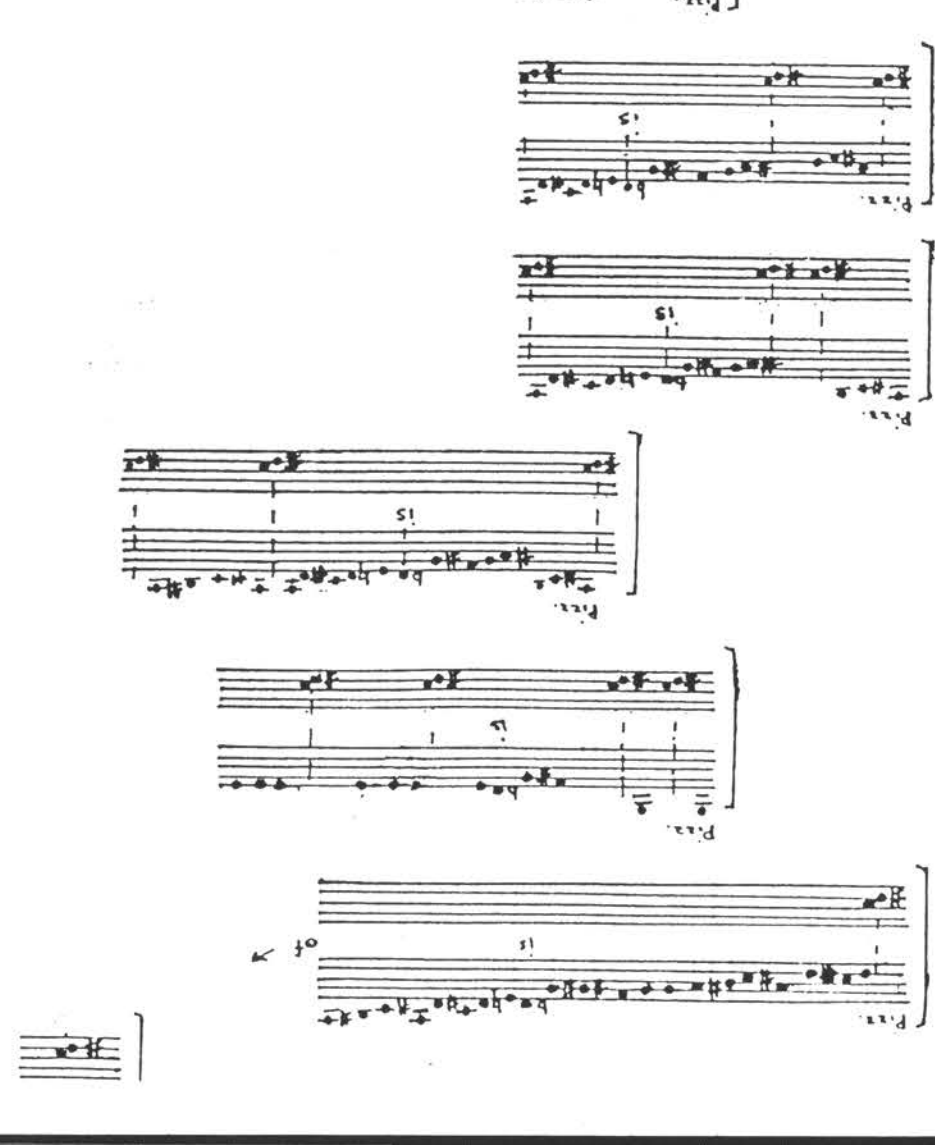

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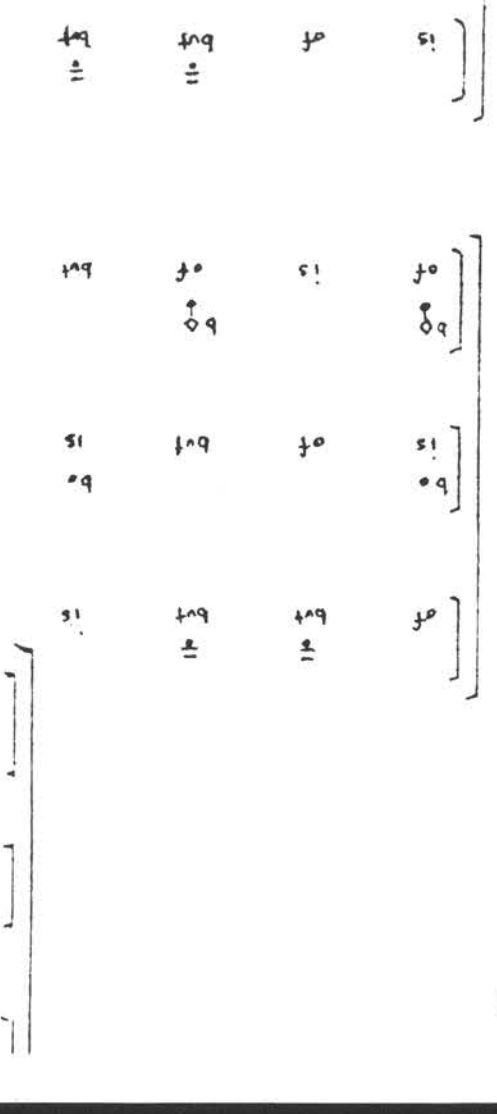

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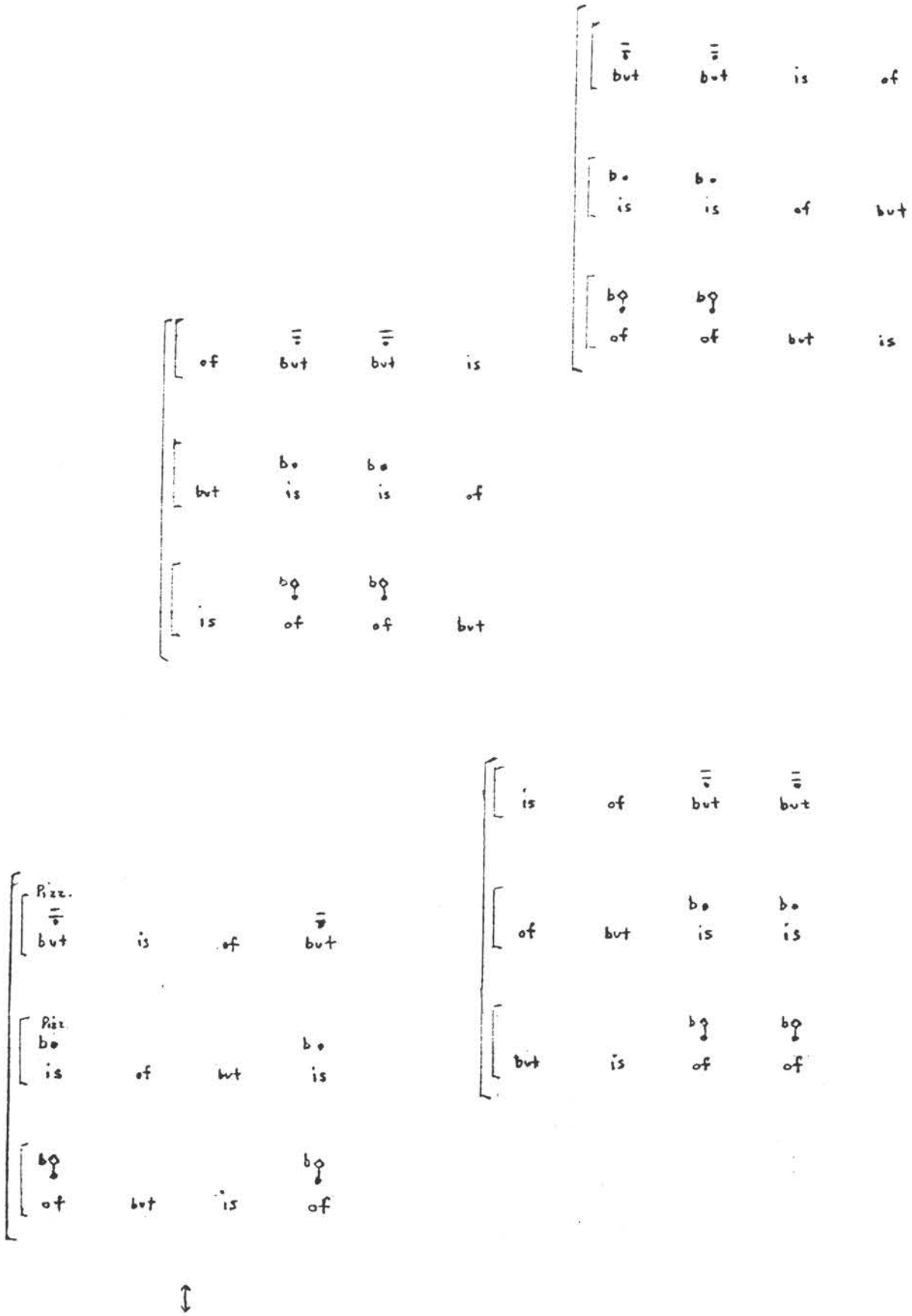
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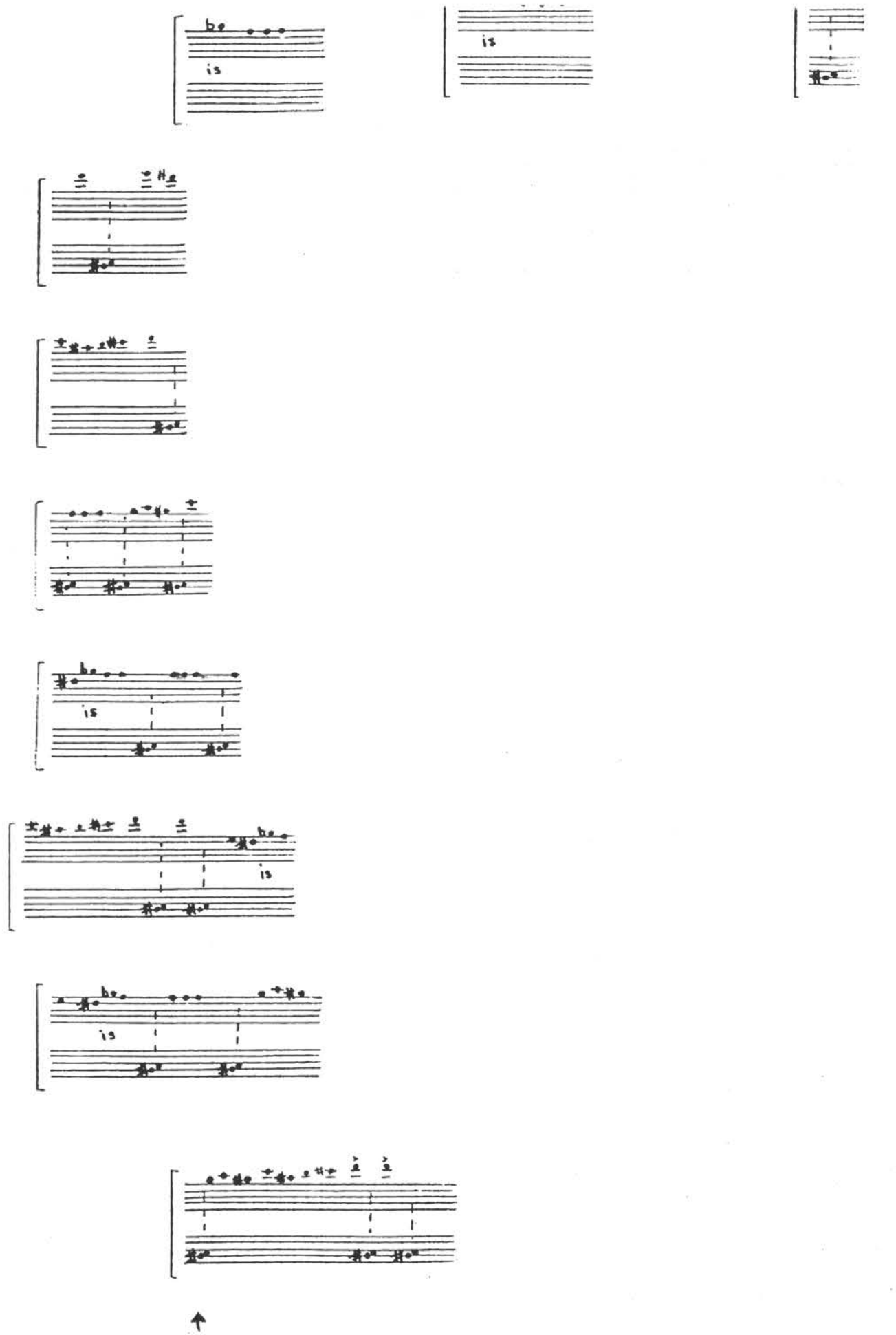
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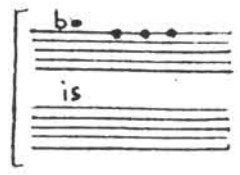

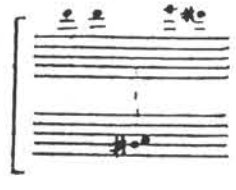

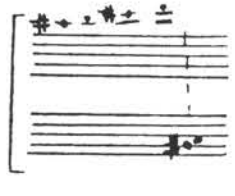

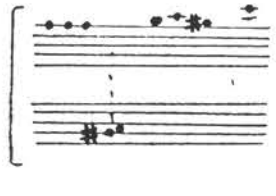

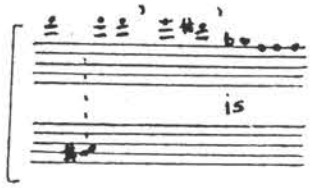

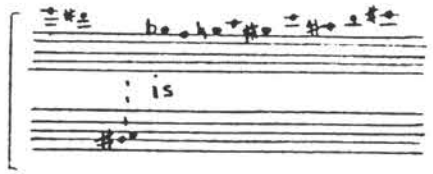

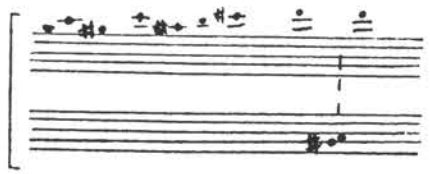

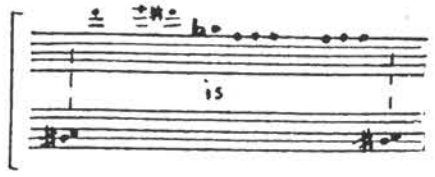

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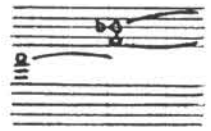

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