

Wendy Reid

Tree Piece #2  
for  
violin  
percussion  
&  
tape

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## Instructions for *Tree Piece No. 2*\*

1. The minimum number of live performers is two: one violinist, one percussionist. The maximum number is that which is reasonable within the performing space, and that in which there is an equal, or nearly equal number of violinists and percussionists.
2. Each page begins at the "trunk" (indicated by an arrow ↑) and works its way up or around.
3. Both staves are in treble clef, the upper always played by the violinist(s), the lower always played by the percussionist(s). When there is only one staff the violinist plays alone, except on the last two pages, where all performers play.
4. The dynamic level throughout is pianissimo.
5. Black notes (●) should be played short; white notes (○) should be more sustained.
6. Timbres, if not specifically indicated, are left to the performers' imaginations. Performers should think in terms of notes "speaking" and words "sounding".
7. Phrasing is suggested by the separate staves or systems. Each staff or system can be considered a single phrase, unless one is slurred to another.
8. Broken vertical lines indicate simultaneous attacks or releases between notes and /or words for the violinist(s) or percussionist(s).

### TAPE INSTRUCTIONS:

9. When two performers (one violinist, one percussionist) are performing . . .
  - a. The violinist makes a tape of himself performing the entire work alone.
  - b. In a performance, then, the three play together, i.e., percussionist, violinist, and taped violin.
  - c. In general the violinist plays a varying counterpoint to the tape, either echoing it, or vice versa, or both.
  - d. The percussionist may choose to follow the violinist at times, the tape at others, or even to follow both the live violinist AND the tape, in this last case playing each phrase of the written percussion part twice.
  - e. The temporal relationship of the three may constantly vary, or may remain consistent throughout.
  - f. The violinist may choose to stop playing at times, allowing the tape to play alone. The violinist may choose to enter simultaneously with the tape on specific motives.
  - g. The percussionist may vary the written part in relation to the violin or tape parts.
  - h. The overall character and specifically notated pitches must not be altered, with the exception that, should the percussion instrument lack some of the pitches in duet no. 4 (page 10), the percussionist may simply leave out any unavailable pitches, or else play pitches from the violin part that would be available on the instrument being used.
  - i. The three parts work together, interacting by creating extensions of sound, and reacting by terminating sound.
  - j. Ambiguity should be created, both between violin and tape, and overall among the three parts.
10. When more than two performers are used (i.e., always with equal numbers of both instruments) . . .
  - a. Players are divided into separate performance groups, each group consisting of one violinist, one percussionist, and one taped violin, each violinist having made an individual tape of himself playing the entire violin part.
  - b. The groups are separated spatially throughout the performance area. When the performance takes place in a large auditorium, more than one group will likely be necessary, inasmuch as the work is soft and intimate in character, and the sound of a single group playing pianissimo would be inaudible beyond its immediate vicinity.
  - c. The introduction and/or the conclusion of the work may be designed to create a specific relationship among the separate performance groups, but in other than those two parts, groups should play wholly independently of other groups, though in the same approximate length of time. With or without a specific relationship between groups, another dimension of ambiguity should be created by the simultaneous yet independent performances of the groups.
11. When an odd number of performers are performing . . .
  - a. Variations in the consistency of the separate performance groups occur.
  - b. When there is an extra percussionist, the "varied" group consists of one percussionist and one taped violin, or optionally, the percussionist can share a violinist with the nearest complete group.
  - c. When there is an extra violinist, more than one varied group is possible, e.g., two violinists and one percussionist (no tape), or two violinists, one percussionist and one taped violin, or one violinist and one taped percussion. Percussion parts played with different timbres can be placed between the separate groups to tie them together or to balance timbral effects.
  - d. Other "varied" groups of similar character are possible, but no more than three live performers should be in any group.

*Tree Piece No. 2* is dedicated to Shotsi Reid.

It is based on a short poem by Jeff Reid.

It had its premiere performance December 4, 1980 at Mills College, Oakland, California, where it was performed by the Mills Contemporary Ensemble together with the composer.

\* Instructions for this piece are open to variation and experimentation.

of

affirmation

contradiction is

but



of.

Musical notation for the word "of", consisting of a treble clef, a key signature of one flat (B-flat), and a single note on the second line (D).

Musical notation for "pizz." (pizzicato) and "of". It shows a treble clef, a key signature of one flat, and a single note on the second line (D) with a "pizz." marking above it.




Musical notation for "pizz." and "of". It shows a treble clef, a key signature of one flat, and a single note on the second line (D) with a "pizz." marking above it.

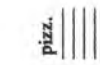


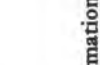
Musical notation for "pizz." and "of". It shows a treble clef, a key signature of one flat, and a single note on the second line (D) with a "pizz." marking above it.



A large musical score consisting of multiple staves. The notation includes various musical symbols such as clefs, key signatures, and notes. Annotations include "pizz.", "arco", and "is". Arrows indicate relationships between different parts of the score. The word "but" is written vertically on one of the staves. The score appears to be a complex piece of music with multiple voices or instruments.





of














↑

of

affirmation

contradiction is



↑

pizz. **but** pizz. *15ma*

pizz. **of but contradiction** pizz. *15ma*

contradiction **is** affirmation *15ma*

pizz. **of but** pizz. *15ma*

**is** affirmation *15ma*

pizz. **but contradiction** *15ma*

pizz. **affirmation of** *15ma*

contradiction **is** affirmation *15ma*

pizz. **but** ↑

of

affirmation

is

pizz.



Musical score for page 8, featuring a sequence of guitar chords and techniques. The score includes a wavy line for a tremolo effect, a double bar line, and various chord diagrams with notes and accidentals. Labels include 'S.P.', 'pizz.', and 'of'. Arrows indicate the flow of the sequence.

of

affirmation

Two guitar chord diagrams with notes and accidentals, labeled 'pizz.'

A guitar chord diagram with notes and accidentals, labeled 'pizz.', with an arrow pointing to the right.

