











Wendy Reid

Tree Piece #10
for
violin
percussion
&
tape

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:
(Note: Instruments may be added only for specific sections.) 
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 (○) should be more sustained.
6. Timbres, if not specifically indicated, are left to the performers' imaginations. 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. Commas (,) indicate sub-phrases within a staff.
8. Broken lines indicate where notes and/or words between performers begin and/or end.
9. Unless otherwise indicated, a pause should be taken between systems.
10. TEXT INSTRUCTIONS
 - a. In general, words should be spoken in a soft monotone.
 - b. On pages 6–8 the words should be spoken in a quick, continuous monotone with a pause between systems.
 - c. On pages 14–18 the words should be spoken in an even eighth-note-like pattern (♩=176) , with a precisely timed pause between systems.
 - d. On page 20 the words should be spoken in a quick continuous monotone *without a pause between systems*. When a word is spoken at the end of a line, its "note symbol" may be played simultaneously with it.
11. TAPE INSTRUCTIONS (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. (In the case of two staves the violinist plays the upper, the percussionist the lower.)
 - b. In performance the four play together: violinist, percussionist, taped violin, taped percussion.
 - 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 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 vary constantly, 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 he merely may remain with the same "partner" from beginning to end. One or both 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 overall feeling of multi-dimensionality and ambiguity is the desired effect.
12. TAPE INSTRUCTIONS (when more than two live performers are performing). Same instructions as in number 11 above with the following additions:
 - a. The performers can be divided into separate groups, each group consisting of one live performer and two cassette recorders; or two live performers and two cassette recorders; or variations on these depending upon 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, each choosing a different part, should speak and play their parts in rhythmic unison with one previously selected cassette recorder.
 - c. More "sound choreography", planned or improvised, should take place, consistent with the greater number of performing elements. Performers should remain silent more frequently and effectively interact at selective moments. As a result, the feeling of multi-dimensionality and ambiguity will obtain 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.)


S.P. *Sul ponticello*, play on the bridge (or a timbral imitation of it).

S.P. → Norm. Begin *sul ponticello* and gradually move away from the bridge, becoming "normal" in timbre.

(x3), (x4), (x5) Play the section or subsection 3, 4, or 5 times. If there is an arrow pointing down (↓) at the top of the page or section, play from top to bottom the second and fourth times.

1) *speak* When performing the sub-section the first time, just **speak** the words;
2) *play* the second time, just play the pitches;
3) *both* the third time, speak the words and play the pitches simultaneously.

 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 where indicated.

 Play the entire section first from bottom to top and then from top to bottom, always reading from left to right.

Tree Piece #10 was commissioned by percussionist William Winant, who performed the première of the work together with the composer on March 31, 1982 at Mills College in Oakland, California.

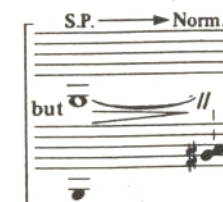
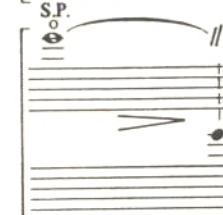
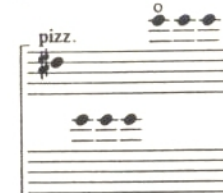
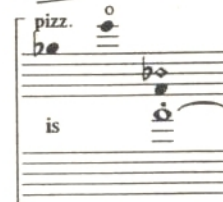
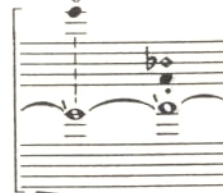
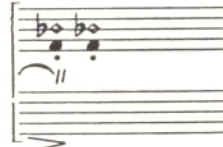
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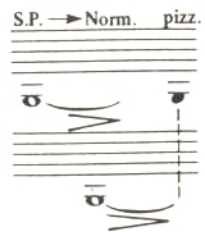
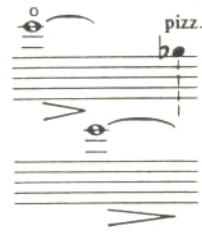
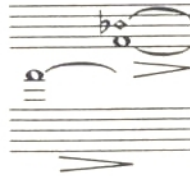
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contradiction is

pizz.
but



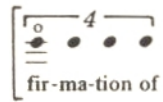


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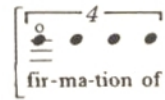


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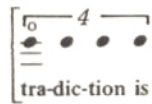
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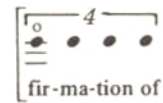
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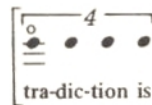
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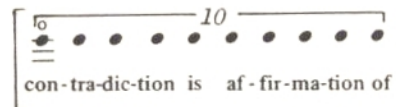
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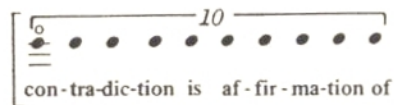
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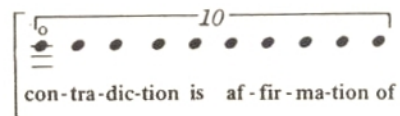
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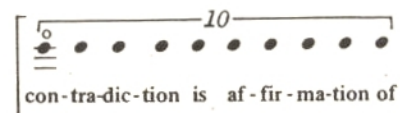
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con-tra-dic-tion is af-fir-ma-tion of



con-tra-dic-tion is af-fir-ma-tion of



con-tra-dic-tion is af-fir-ma-tion of

- 1) *speak*
- 2) *play*
- 3) *both*

↑
(x3)

(2)

$$\left[\begin{array}{c} \circ \\ \bullet \\ \text{---} \\ \text{of.} \end{array} \right]$$

$$\left[\begin{array}{c} \circ \quad \bullet \quad \bullet \\ \bullet \\ \text{---} \\ \text{fir-ma-tion} \end{array} \right]$$

$$\left[\begin{array}{c} \circ \quad \bullet \quad \bullet \quad \bullet \\ \bullet \\ \text{---} \\ \text{fir-ma-tion of} \end{array} \right]$$

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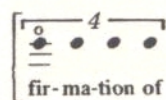
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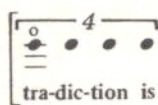
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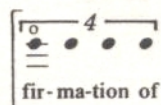
- 1) play
- 2) speak
- 3) both

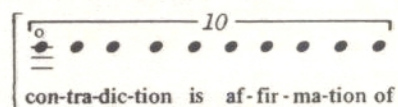
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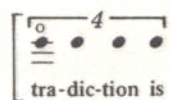

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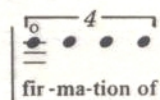

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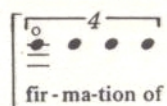

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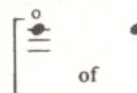

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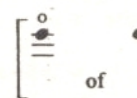

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 (x3)

- 1) both
- 2) play
- 3) speak

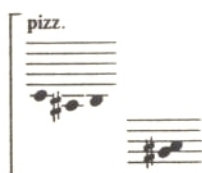
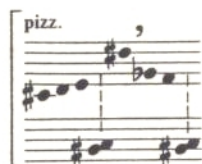
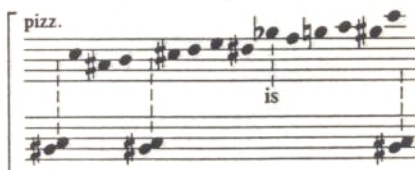
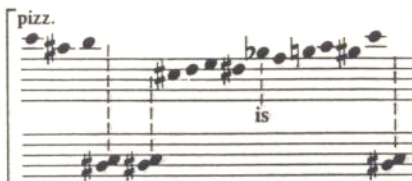
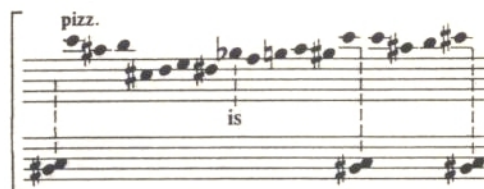
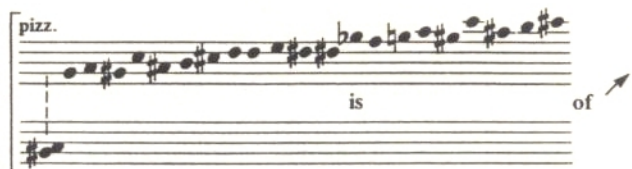
of.



but



(1)



(2)

pizz.

is

pizz. ,

is

pizz.

pizz.

pizz.

pizz.

pizz.

is

pizz.

is

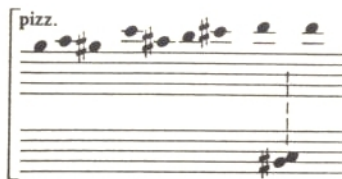
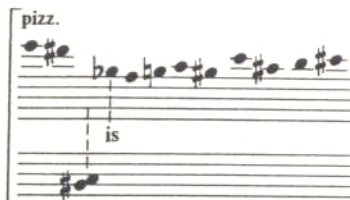
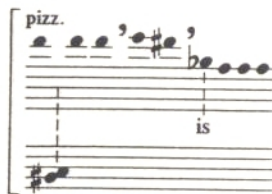
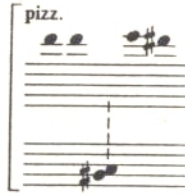
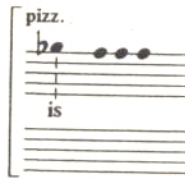
pizz.

is

pizz.



(3)



of.



contradiction

pizz.
b e

but



$$\begin{pmatrix} 1 \\ 10 \end{pmatrix}$$

$$\begin{bmatrix} \begin{bmatrix} \overline{\text{but}} & \overline{\text{but}} & \text{is} & \text{of} \\ \text{is} & \text{is} & \text{of} & \text{but} \\ \text{of} & \text{of} & \text{but} & \text{is} \end{bmatrix} \\ \begin{bmatrix} \text{but} & \text{is} & \text{is} & \text{of} \end{bmatrix} \\ \begin{bmatrix} \text{is} & \text{of} & \text{of} & \text{but} \end{bmatrix} \end{bmatrix}$$

$$\begin{bmatrix} \begin{bmatrix} \text{pizz.} \\ \overline{\text{but}} \end{bmatrix} & \text{is} & \text{of} & \overline{\text{but}} \\ \begin{bmatrix} \text{pizz.} \\ \text{is} \end{bmatrix} & \text{of} & \text{but} & \text{is} \\ \begin{bmatrix} \text{of} & \text{but} & \text{is} & \text{of} \end{bmatrix} \end{bmatrix} \begin{bmatrix} \begin{bmatrix} \text{is} & \text{of} & \overline{\text{but}} & \overline{\text{but}} \\ \text{of} & \text{but} & \text{is} & \text{is} \\ \text{but} & \text{is} & \text{of} & \text{of} \end{bmatrix} \end{bmatrix}$$

↕

(2)

[	of	$\overline{\text{but}}$	$\overline{\text{but}}$	is
[	\text{b^\bullet	of	but	b^\bullet
[	\text{b°	is	b°	but

[	$\overline{\text{but}}$	$\overline{\text{but}}$	is	of
[	of	but	b^\bullet	b^\bullet
[	is	of	but	b°

[	is	of	$\overline{\text{but}}$	$\overline{\text{but}}$
[	\text{b^\bullet	b^\bullet	of	but
[	but	b°	is	b°

[	$\overline{\text{but}}$	is	of	$\overline{\text{but}}$
[	but	b^\bullet	b^\bullet	of
[	\text{b°	but	b°	is



$$\begin{pmatrix} 3 \\ 8 \end{pmatrix}$$

$$\begin{bmatrix} \text{is} & \overline{\text{but}} & \overline{\text{but}} & \text{of} \\ \text{is} & \text{of} & \text{but} & \text{is} \\ \text{of} & \text{but} & \text{is} & \text{of} \end{bmatrix}$$

$$\begin{bmatrix} \overline{\text{but}} & \overline{\text{but}} & \text{of} & \text{is} \\ \text{of} & \text{but} & \text{is} & \text{is} \\ \text{but} & \text{is} & \text{of} & \text{of} \end{bmatrix}$$

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$$\left[\begin{array}{cccc} \overline{\text{but}} & \text{is} & \overline{\text{but}} & \text{of} \\ \text{but} & b \bullet & \text{of} & b \bullet \\ \text{but} & \text{is} & b \circ & b \circ \end{array} \right]$$

$$\left[\begin{array}{cccc} \text{of} & \overline{\text{but}} & \text{is} & \overline{\text{but}} \\ b \bullet & \text{but} & b \bullet & \text{of} \\ b \circ & \text{but} & \text{is} & b \circ \end{array} \right]$$

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$$\left[\begin{array}{cccc} \text{is} & \overline{\text{but}} & \text{of} & \overline{\text{but}} \\ b \bullet & \text{of} & b \bullet & \text{but} \\ \text{is} & b \circ & b \circ & \text{but} \end{array} \right]$$


(5)
(6)

[$\overline{\text{but}}$	$\overline{\text{but}}$	of	is
[is	is	but	of
[is	but	of	of

[$\overline{\text{but}}$	of	is	$\overline{\text{but}}$
[is	but	of	is
[but	of	of	is

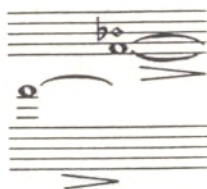
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of.

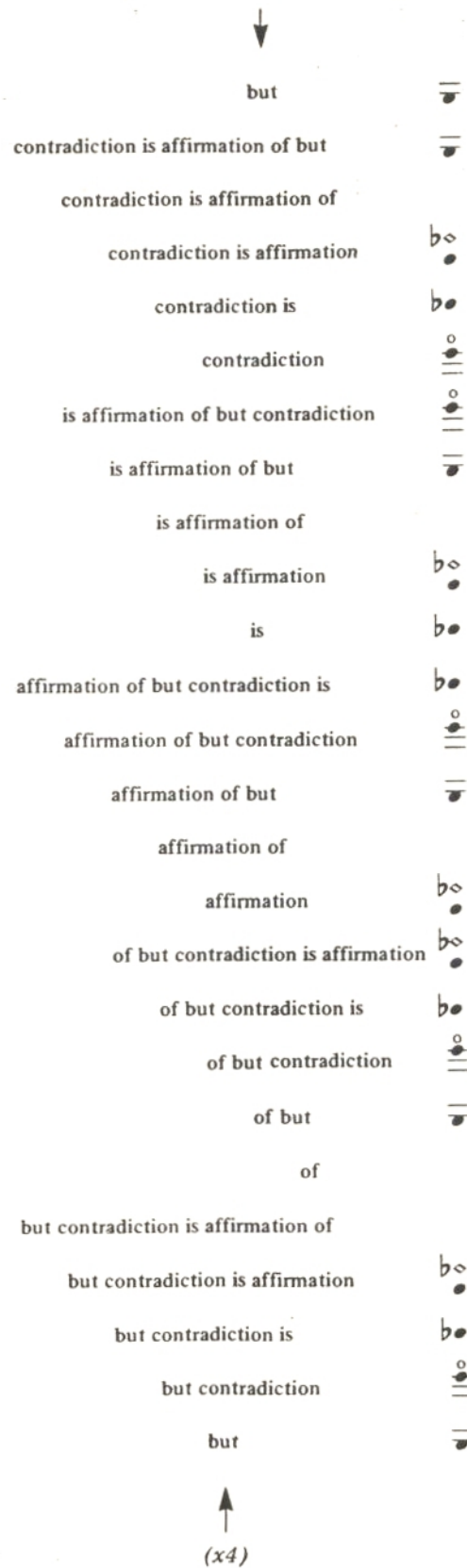
of.



contradiction is

but





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

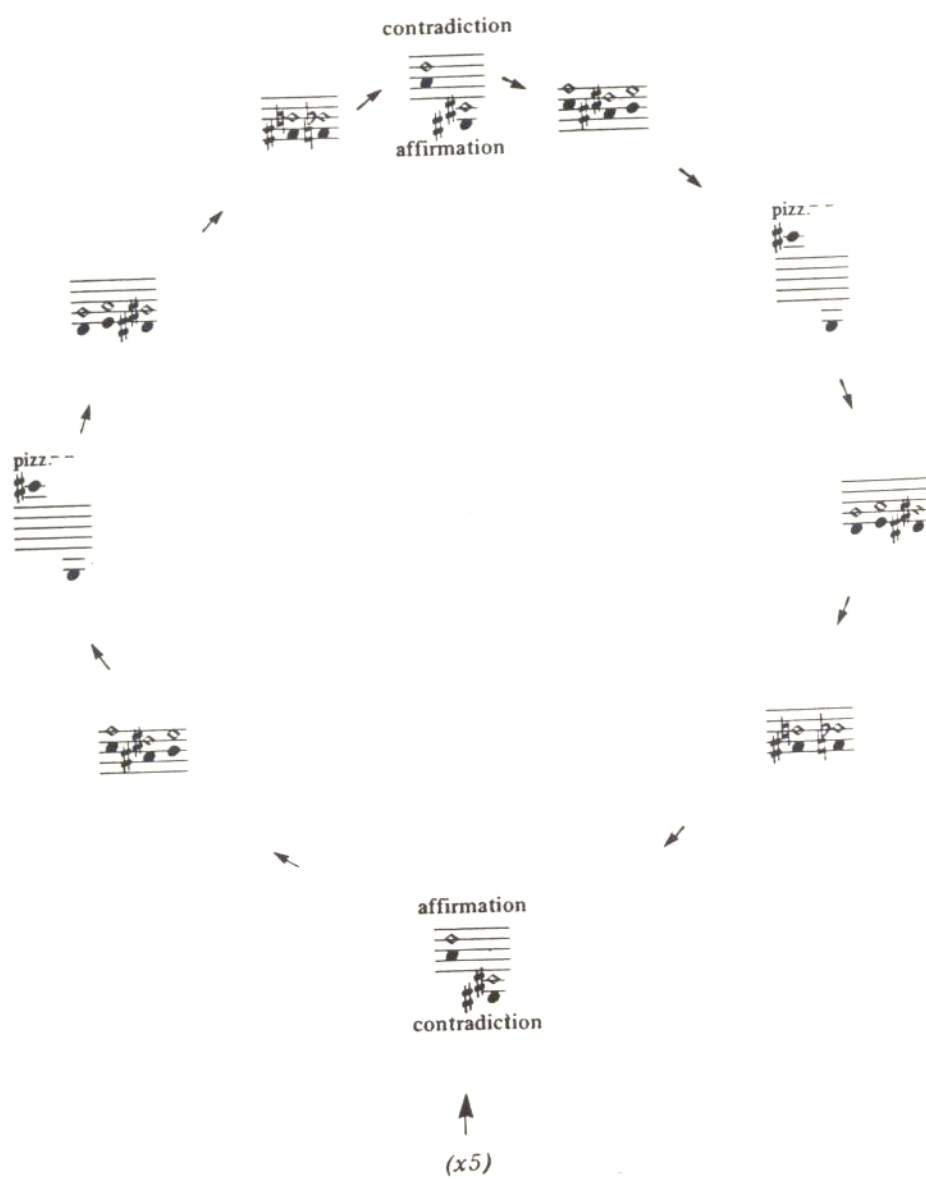
of.

affirmation

contradiction is

but





2-28-1982
Montclair

			of.
		b	of
	b	b	of
	^o b	b	of
	^o b	b	of
	^o b	b	of
	^o b	b	of
	^o b	b	of
	^o b	affirmation	of
	^o b	is affirmation	of
	contradiction is	affirmation	of
but	contradiction is	affirmation	of

