

SOME NOT ALL for Three Cellos (2015)

Graphic Score:

Each player should start from one of the numbered circles 1,2 or 3 on the page and move independently towards the tutti centre of the score.

Each circle represents a musical event and are joined together by transitions forming a path for each player. It is up to each player how they interpret the graphic in and around the circle. Colour could represent timbre...

The shape of the circle implies and encourages repeats of each event before moving on to the next. Their differing size could determine tempo, number of repeats or both.

Some circles and transitions are more complex than others... all are open to the personal interpretation of the player.

The tutti section at the centre should be cued by player 1. Players 2 and 3 should repeat the single joined bar at the end of their path independently from each other until the tutti cue from player 1.

Remember to take your time and not rush through your path.

Matt London | October 2015

SOME NOT ALL

for TRE VOCI

MATT LONDON

OCT 2015

The score is a hand-drawn musical composition for three voices, titled "SOME NOT ALL" by Matt London, dated October 2015. The notation is integrated with abstract, colorful diagrams.

Section 1: Labeled "1." at the top. It features a large, abstract diagram at the top left with a circle containing yellow and orange lines, and a blue circular shape. A wavy line connects this to a circular diagram on the right containing a color-coded chord: C# (yellow), G (red), E (green), F# (blue), and C# (orange). Below this, a musical staff in bass clef with a key signature of one flat (Bb) contains notes and rests. A circular diagram with arrows is also present. To the right, three staves show vocal parts with notes and rests.

Section 2: Labeled "2." at the bottom left. It begins with a circular diagram containing a brown and green shape. A musical staff in bass clef with a key signature of one flat (Bb) follows. Above this staff, a circular diagram contains a red and pink shape. To the right, a circular diagram contains a red and black shape. Below the staff, a circular diagram contains a blue and yellow shape. A musical staff in bass clef with a key signature of one flat (Bb) is also present.

Section 3: Labeled "3." at the bottom right. It features a circular diagram with a blue and yellow shape. A musical staff in bass clef with a key signature of one flat (Bb) follows. To the right, a circular diagram contains a blue and yellow shape. Below the staff, a circular diagram contains a blue and yellow shape. A musical staff in bass clef with a key signature of one flat (Bb) is also present.

Other Elements: A "TUTTI" marking is present on a musical staff in the middle left. A large, abstract diagram with a blue and yellow shape is located at the top left. A circular diagram with a blue and yellow shape is located at the bottom right.

Brief thoughts on Some Not All for three cellos

As my compositional research into interpretation through notation develops I have been looking at various forms of "graphic" notation... from Earle Brown's FOLIO experiments, through to the myriad of shapes and colours from the Notations 21 (Theresa Sauer) collection.

The nature of graphic scores which are for the most part void of traditional notations or references for the players requires the performer to decode the symbols they are presented with resulting in improvisation. I always find it intriguing that the word "improvisation" is often never mentioned when it comes to the practice of performing graphic scores... perhaps it is so not to scare people away?!

I tried to forget everything I'd seen from these examples when it came to creating my own score and with so many options open to me when it comes to shapes, colours and form... it is hard to know where to start!

With that in mind I wanted to create some kind of uniformed presentation and practice to the score to help the performers navigate their way through it which also imparts structure, something that isn't always too clear in these situations.

The majority of the material is open and ambiguous in keeping with the nature of the graphic score. The initial use of the circle forms the foundation of this piece taking advantage of the shape's intrinsic nature towards perpetual continuation and not exact repeats! This is countered with fragments of linear more traditional material to ensure a faint structure is acknowledged and hinted at but keeping the indeterminate spirit and environment of the piece as it's primary function and characteristic. This ambiguity was achieved in realisation with each performance different from the other.

I found there was something rather cathartic in creating the score... being able to experiment so freely is invigorating and distilling ideas down to their core was enjoyable.