

THE GENASI: A PIECE FOR STRING ORCHESTRA INSPIRED BY BILL VIOLA'S
"FIRE WOMAN"

A Thesis
by
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Abstract

THE GENASI: A PIECE FOR STRING ORCHESTRA INSPIRED BY BILL VIOLA'S "FIRE WOMAN"

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The piece was written for a string orchestra. The duration of the piece spans approximately ten minutes in length. It uses patterns and techniques that I have developed in my compositional style such as using triadic variation, simple rhythms, and frequent use of repetition of motives. Sudden cut-offs, interruptions, and juxtaposition are prominent features in my writing. I have continued exploring these devices' structural use in this piece.

The piece itself is inspired by Bill Viola's video/sound installation, "Fire Woman" (2005). The installation features "the vision of a female figure whose dark figure stands in front of a wall of flames" and "advances by spreading their arms to finally sink into a pattern of glowing waves." Viola's work is meant to evoke Iseult's death in Richard Wagner's opera, *Tristan and Isolde*. This act is viewed as the liberation of the character's passion. However, I have written a piece inspired by the visuals alone.

The slow-moving figure of the woman, the water, and the fire will each have their own section and distinct musical materials (pitches, rhythms, textures, registers, etc.) before

returning to a prominent motive within the bass. The figure of the woman is characterized by a slowly developing motive. Turning into water is represented by a fast-paced, high-register section with a quick cut-off. Finally, the fire, which is present throughout the entire installation, is portrayed through the use of repetitive motives, sparse instrumentation, and the use of the low register. By using these methods, I have created a piece that contributes to both the minimalist aesthetic and the body of works for string orchestra.

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I would like to thank all committee members: Nicholas Cline, Andrew Hannon, Hiu-Wah Au, and Victor Mansure. Dr. Cline and Dr. Hannon fostered my musical style and guided me when I stood in my own way. I would also like to thank Susan Stoddard for reminding me that I am deserving of higher education. Lastly, thanks are given to Jennifer Snodgrass for reminding me that I am here to learn, not to prove.

Table of Contents

Abstract	iv
Acknowledgments	vi
Fire Woman.....	1
The Early Considerations	3
The Score Study	4
The Style	12
The Woman.....	12
The Water.....	16
The Fire	18
The Title	21
The Challenges	22
The Final Result	25
References	28
<i>The Genasi</i> Full Score	30
Vita.....	57

Many pieces of music have been inspired by visual art. *Timbres, espace, movement* by Henry Dutilleux is an orchestral piece inspired by Van Gogh's artwork. The series of artworks entitled *The Course of Empire* by Thomas Cole encouraged a string quintet known by the same title.¹ Visual aspects are an important part of my compositional writing. For my creative thesis, I wrote a ten-minute string quartet based on Bill Viola's "Fire Woman".

FIRE WOMAN

Bill Viola is an artist who "has been instrumental in the establishment of video as a vital form of contemporary art."² He has created over 150 video and installation pieces. Many of his works have been created based on collaborations with varying groups: observing fire-walking rituals in Hindu communities, documenting animal consciousness with the San Diego Zoo, and recording a prayer blessing with the Dalai Lama. Viola's latest exhibition (as of Spring 2023) is entitled "Bill Viola's Inner Joy" and is currently on display at the Amos Rex Art Museum in Finland.³

Viola states, "music has always been an important part of my life and work."⁴ He has created videos and video suites for various musical ensembles such as Ensemble Modern and Nine Inch Nails. Viola has also performed with avant-garde composer, David Tudor and his

¹ Joshua Zinn, "HPM Top Ten List: Great Paintings that Inspired Music," *Houston Public Media*, Published August 11, 2014, <https://www.houstonpublicmedia.org/articles/arts-culture/2014/08/11/52509/hpm-top-ten-list-great-paintings-that-inspired-music/>.

² Qistina, "HOD - Bill Viola's 'Fire Woman' and 'Tristan's Ascension'," *Laveines* (blog), Published August 30, 2018, <https://oss.adm.ntu.edu.sg/qistina002/hod-bill-violas-fire-woman-and-tristans-ascension/>, para. 4.

³ Bill Viola, "Biography," Accessed February 15, 2023, billviola.com/biograph.htm, para. 4

⁴ Viola, para. 5.

ensemble Composers Inside Electronics. Richard Wagner's opera *Tristan and Isolde* has been one of Bill Viola's largest musical collaborations. Viola's video components alone span four hours of the five-hour opera. One of the video/sound installations for the work is named "Fire Woman."

"Fire Woman" is one of the final installations in the opera. It features the figure of a woman slowly walking toward a wall of flames. Shortly into the video, the woman falls backwards and becomes water. The wall of flame remains before gradually turning into a reflection on the water. It ends by becoming a "beautiful, cooling blue space."⁵

In *Tristan and Isolde*, Tristan eventually dies from a fatal wound. As his lover, Isolde, is describing her vision of him ascending into the heavens, her spirit leaves her body to be with Tristan.⁶ "Fire Woman" is meant to represent this "transfiguration." The wall of fire has been interpreted as the passion between the two lovers that never extinguishes.⁷ Isolde, the figure of the woman, falls and becomes water because it displays the unification with Tristan. His death is represented with water as well in another video installation by Bill Viola titled "Tristan's Ascension." While these videos reflect Richard Wagner's work, I chose to focus solely on the visuals elements themselves.

The video installation's background is strongly connected to the opera. However, I did not originally view it that way. It was presented to me as a singular piece of artwork with no context. The piece is often displayed separately from Wagner's large work. I composed the string orchestra from the perspective of someone who has only seen the video. It was important to me,

⁵ Qistina, para. 5.

⁶ Richard Wagner, *Tristan and Isolde (English National Opera Guides; 6)*, ed. Nicholas John, (Riverrun Press Inc., 1981), 7.

⁷ Qistina, para. 5

as a composer, that the piece was accessible to every audience member regardless of if they have seen *Tristan and Isolde* or not.

THE EARLY CONSIDERATIONS

The beginning process of this piece started with determining what mood to evoke and what techniques, ensembles, and keys would do that effectively. Viola's artwork transitions slowly from one aspect to the next so I wanted my melodic ideas to gradually develop throughout the piece. It would take the form of held notes. This meant that I would need to choose an instrumental ensemble that could hold pitches easily.

Brass and woodwind instruments were not an ideal choice because the instrumentalist would eventually have to breathe. Percussion instruments could potentially sustain, but this sustain would have to be matched with a strong articulation. That would disrupt the smooth lines that I wanted. A string orchestra was decided upon because pitches could be sustained without a hard attack on the note. String instruments can also execute difficult rhythmic passages which may appear at more active sections of the piece.

Viola only uses the crackling fire as the background audio. It creates an ethereal, but unsettling, feeling. To evoke this, I wanted to use a minor key. The atmosphere of the fire could be developed by beginning the piece with low-register instruments like the double bass and cello. This background sound of crackling fire is present throughout the entire installation, so it was decided early on to incorporate repetitive motives throughout the piece as well.

The last consideration was what type of form the piece should be in. I decided that I wanted to break it down into three sections. "Fire Woman" has three main aspects within it: the figure of the woman, the water, and the fire. Each section of the piece would focus on these individual characters of the artwork. The expectation for these sections was to be distinct and

completely different from each other. This expectation changed after completing various score studies.

THE SCORE STUDY

I began looking at other pieces that accomplished my desired aesthetic. These pieces needed to demonstrate the gradual development of the motive or melody, utilization of the cello and double bass, sustaining passages, repetitive motives, and effective writing for string ensembles. I expressed these compositional goals to my applied composition professor, and he suggested the following four pieces to study.

Shaker Loops is a string orchestra piece by John Adams that focuses on the idea of repeating loops on string instruments. The piece was adapted from another called *Wavemaker* that was originally meant to conjure images of the ripples and waves on the water.⁸ Adams states in the program notes that he was “indebted to the repetitive procedures of Minimalism” but did not follow the “orderly mechanistic universe of Minimalism.”⁹

In the first movement of the piece, *Shaking and Trembling*, Adams utilizes various string techniques as the first means of expressing the ripple-like image. He states that the passages should be played *sul tasto*.¹⁰ Instead of bowing between the bridge and the fingerboard, *sul tasto* means to play over the fingerboard to produce a softer tone. It also means that the bow pressure should be lighter as well. This could be interpreted as the soft rippling of water.

⁸ John Adams, *Shaker Loops*, (Associated Music Publishers, 1978), Retrieved from https://issuu.com/scoresondemand/docs/shaker_loops_23709, para. 3.

⁹ Adams, para. 5.

¹⁰ Adams, para. 4.

Violins 1 and 2 begin with a double stop on repeating sixteenth notes. A double stop is when a string instrument plays more than one note simultaneously. This reoccurring motion happens until measures (m.) 23 while violin 3 and viola pass around a short motive that starts in m. 14 (see fig. 1). Even though the motive is switched between two different instruments, the rhythms and notes are the same. They are both the pitch B and aids in the repetitiveness and “wave-like” back and forth.

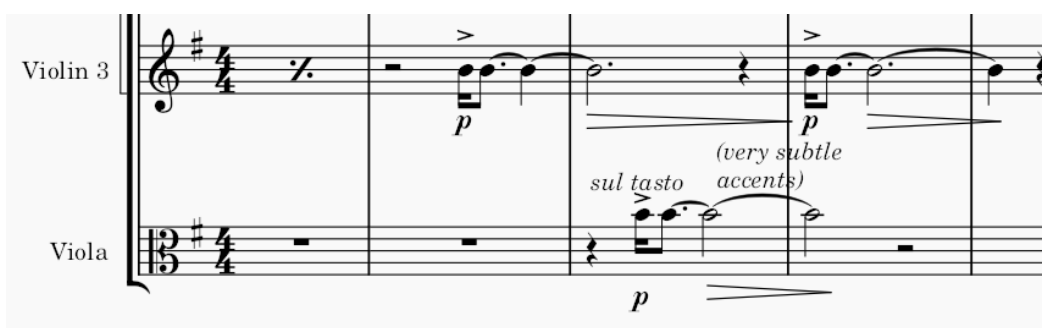


Figure 1. John Adams, *Shaker Loops* (New York: Associated Music Publishers Inc., 1978), 4.

Adams gradually adds in the remaining instruments with this same rhythm. This becomes more chaotic as the piece continues by decreasing rhythmic duration, increasing the voices in the texture, and having each voice become more independent. The shaking is evoked through tremolos, a rapid reiteration of the same note. They appear in violin 2 in m. 23. These tremolos are then dispersed throughout the voices. They abruptly stop in m. 248. However, the composer continues this shaking through the repetitive rhythms in violins 1 and 2.

John Adams created short motives, or “loops”, that move through each instrument. These are not necessarily coherent with the previous loop but do create an oscillating pattern. The ideas that carry over from this piece to mine were small repetitive motives, rhythmic diversity by tremolos, and creating texture through varying “loops” in multiple voices.

The Holy Presence of Joan d'Arc (for cello ensemble) by Julius Eastman also demonstrates repetitive figures and a gradual accumulation of voices. Julius Eastman's music was "often written according to what he called the 'organic principle' by which each new section of a work contained all the previous sections."¹¹ While the piece was performed in 1981, the sheet music was lost after his death in 1990. Any information from the composer was lost with the original score. It was transcribed by Clarice Jensen from listening to the original recording.¹²

Eastman begins the piece with repeating sixteenth-note phrases. While these motives are similar, they occasionally end differently. They occur for different amounts of time. For example, the first iteration, occurring in m. 1, lasts for four measures. The second, occurring in m. 8 lasts for two. It seems that Eastman is gradually decreasing their lengths and then mirroring a build-up once the phrase has depleted to one measure.

The melody enters in m. 21 in the first cello. The rhythm is quickly repeated in m. 25 in the second cello. However, it is placed up a third. Eastman places it up a fifth from the original melody in m. 28. He seems to follow a similar pattern of length by introducing cello 2 after four measures and cello 3 after three measures.

Something interesting in the piece is the sudden abandonment of sound after a large build-up. These occur in m. 252 and m. 293 (see fig. 2). The grand pause in m. 293 feels like a short preparation before moving into a more active texture and larger dynamic range. However,

Julius Eastman, The Holy Presence of Joan d'Arc, trans. by Clarice Jensen, (New York: Eastman Music Publishing Co., 2018), 57, Figure 2.

¹¹ "Julius Eastman," *Berliner Festspiele*, Last edited January 2017, https://www.berlinerfestspiele.de/en/berliner-festspiele/programm/bfs-kuenstler/bfs_kuenstler_detail_196392.html, para. 2.

¹² Clarice Jensen, "Julius Eastman 'The Holy Presence of Joan d'Arc' for ten cellos," Accessed January 23, 2023, <https://www.claricejensen.com/projects/julius-eastman-the-holy-presence-of-joan-darc/>.

the measure of rest in 252 feels out of place. It does not feel like it is creating any sort of preparation because the tension is previously broken by the solo in cello 8. All voices are moving homorhythmically and continue to do so after this rest. It is unclear why the one occurs in m. 252, but as a listener, I liked the grand pause in m. 293.

The image shows a musical score for ten violas, labeled Vc. 1 through Vc. 10. The score is in 2/4 time and begins at measure 251. Vc. 1 has a whole rest in measure 251 and a melodic phrase in measure 252 marked with a forte (f) dynamic. Vc. 2 has a tremolo in measure 251 marked mezzo-piano (mp) and continues with a tremolo in measure 252 marked forte (f). Vc. 3, 4, 5, 6, 7, 8, 9, and 10 all have tremolos in both measure 251 and measure 252. Vc. 4 is marked with a fortissimo (-f) dynamic. The score ends with a double bar line at the end of measure 252.

Figure 2. Julius Eastman, *The Holy Presence of Joan d'Arc*, trans. by Clarice Jensen, (New York: Eastman Music Publishing Co., 2018), 57.

The entire piece seems to gradually move the quick rhythms from the lower cellos into the upper cellos and vice versa with the upper cellos sustaining line. Eastman’s “organic principle” is prevalent in this piece. Other aspects of this piece, such as the sudden abandonments, mirror-like phrasing, and repeating rhythmic passages were all techniques that I tried to incorporate into my string orchestra piece.

Another piece that was suggested to study was *Musica Celestis*. This string orchestra piece was written by Aaron Jay Kernis. It was “inspired by the medieval conception of that

phrase which refers to the singing of the angels in heaven in praise of God without end.”¹³ This refers to the idea that people singing the praises of God with an attentive mind is similar to the way the angels sing in heaven. Kernis states that he used simple melodies and variations in his compositional process.¹⁴

The slow introduction of *Musica Celestis* starts with an A major chord. As the piece moves to a new chord, the transition between the two chords often blurs together. A new chord is introduced before the previous one finishes. For example, m. 1 to m. 2 moves from an A major chord to an f# minor chord, but the F# is introduced before the A has fully dissipated (see fig. 3).



Figure 3. Aaron Jay Kernis, *Musica Celestis*, (New York: Associated Music Publishers Inc., 1990), 1.

This creates constant motion despite having little rhythmic activity in these sections. This is technique is applied similarly in the coda.

The main melody is presented in m. 28. It is played by the violin 1. The material is then expanded by violin 2 in m. 32. A violin and cello solo continue to develop the melodic material even more in m. 58. It is faster and livelier than the previous iteration. This expansion and

¹³ Aaron Jay Kernis, “Musica Celestis (1990)”, Last edited 2023, <https://aaronjaykernis.com/work/musica-celestis/>.

¹⁴ Kernis, para. 1.

development can also be seen in m. 38. Kernis variates the chords in measures (mm.) 17-23 by adding notes to create a more rounded sound.

The following section, beginning in m. 68, variates the previous material by utilizing a key change, rolled chords, and strong chords that come out of the texture. Almost every instrument attacks the chord together and holds it for the same duration. This precision is a strong contrast from the initial introduction. Kernis starts a new section of variation on this material in m. 75. It focuses on rhythm even more so. The quarter-note chords become sixteenth notes, and the duration of previously sustaining pitches are shortened.

Another section starts in m. 84. This begins a series of runs that switch back and forth between the instruments. Most of the runs are ascending and follow a diatonic, scalar pattern. The ascending motion in this section is seen throughout the piece and reflects the imagery's upward motion to heaven. It also resembles the obscurity that the introduction has. Rather than chords, the switching of the runs between instruments creates a sense of continuous motion as if it is one instrument.

The texture is sparse but gradually becomes fuller when these runs begin to overlap. These runs become less scalar, and the pattern becomes more disjunct. Kernis does this until a release that leads to the coda in m. 113. He does not give pause like Julius Eastman. There is simply an underlying major chord that serves as transitional material. The piece ends as it started: with a sustained A major chord.

The final piece that I studied before beginning my composition was *Cantus in Memoriam of Benjamin Britten* by Arvo Pärt. This piece was written as a tribute to Benjamin Britten, a contemporary of Pärt. Pärt stated the following about Britten's death:

During this time, I was obviously at the point where I could recognize the magnitude of such a loss. Inexplicable feelings of guilt, more than that even, arose in me. I had just

discovered Britten for myself. Just before his death, I began to appreciate the unusual purity of his music – I had had the impression of the same kind of purity in the ballads of Guillaume de Machaut. And besides, for a long time, I had wanted to meet Britten personally – and now it would not come to that.¹⁵

Something intriguing about this piece is its opening. It starts with a silence that is followed by the sounding of a bell (see fig. 4). Pärt states that this silence has spiritual significance: “it suggests that we come from silence and return to silence; it reminds us that before we were born and after we die, we are silent in respect to this world.”¹⁶ The bell, which plays an A, also seems to symbolize a funeral bell.



Figure 4. Arvo Pärt, *Cantus in Memoriam of Benjamin Britten*, (Vienna: Universal Edition, 1981), 1.

The piece is entirely in A minor. Violin 2, viola, and cello sustain pitches that are found in the minor chord throughout the entire piece. Focus is placed on the violin 1. The upper violin moves diatonically down from an A. Each time this motive is repeated, another note of the scale is added to the end. For example, in mm. 12-13, the scale goes down to only a B. When it is introduced again in mm. 13-14, it goes down to an A.

The upper violin 1 also alternates between half notes and quarter notes for the downward, scalar movement. This creates diversity in the rhythm so that it does not fully sound like repetition. This is also known as a *talea*, a rhythmic motive that is repeated throughout the part. It

¹⁵ Leopold Brauneiss et. al. “Arvo Pärt in Conversation,” (Dalkey Archive Press), Published 2012. <https://www.arvopart.ee/en/arvo-part/work/387/>, para. 1.

¹⁶ Brauneiss et. al., para. 2.

occurs throughout the entire piece until it ends on a middle C. The lower violin in the divisi also follows this rhythmic pattern.

Unlike its counterpart, the lower violin 1 gradually moves through the notes of the a-minor triad (see fig. 5). This downward melodic motion in the upper violin 1 paired with an arpeggiation of the triad in lower violin 1 is known as tintinnabulation.¹⁷ Arvo Pärt coined this term for his musical technique. However, outside of music, it means the ringing or tinkling sound of a bell.¹⁸



Figure 5. Arvo Pärt, *Cantus in Memoriam of Benjamin Britten*, (Vienna: Universal Edition, 1981), 2.

Pärt's use of gradual expansion of a downward melody was something that I wanted to use in my piece. While I did not use the arpeggiation to create tintinnabulation, I still was curious to explore repetitive motion utilizing triads. This is another piece, like *Musica Celestis*, that created an atmosphere that made the listener feel like they were floating in an expansive sky. It did this, however, in the opposite way. *Musica Celestis* started with spacious chords and this piece starts with a singular instrument. The opening of my piece was not something that I had given much consideration to until I studied these works.

THE STYLE

¹⁷Jeremy Grimshaw, "Arvo Pärt – Cantus in Memory of Benjamin Britten, for string orchestra and bell." *ALLMUSIC*. Accessed February 13, 2023, <https://www.allmusic.com/composition/cantus-in-memory-of-benjamin-britten-for-string-orchestra-bell-mc0002356312>.

¹⁸ Grimshaw, para. 3.

Something to note about all these pieces is that they fall into the category of Minimalism. “Minimalism is applied to a style of music which aims to reduce the range of compositional materials to a minimum.”¹⁹ This means that a minimalistic piece will use a small motive and repeat it. Gradually, the repetition will change. It could change in terms of harmony or rhythm.²⁰

This type of compositional style is one that I often find myself writing in. I gradually develop small motivic cells throughout my pieces. Rhythms tend to be simple. The use of ostinatos based on triads is often prominent. Harmony becomes a result of how I overlay melodic material. These are all key aspects of my style that align with the aspects of Minimalism.

THE WOMAN

The piece divides into three sections: the woman, the water, and the fire. Viola’s video installation starts with an immense wall of fire. Beyond it is only pitch-black. Darkness surrounds every corner with the only light coming from the fire. The melodic motive that is meant to represent the fire spans mm. 1-11 in the double bass and cello. It is placed in these low voices to evoke the mystery and power that the fire carries with it. It was important that this idea started alone because it needed to be the focus. I did not want it to be obscured by any other pitch classes.

Originally, I only had the motive of the fire only present in the double bass. This did not encapsulate the full intensity of the fire. It felt weak. That is why other voices begin to fill out the chord in m. 12. These chords help establish the key of A minor: A minor in first inversion

¹⁹ Potter, Keith. “Minimalism.” Grove Music Online. 2001; Accessed 27 March 2023. <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040603;jsessionid=3E4DB373EA564B58EAF50F2FB1FD4030>

²⁰ See above footnote.

(starting on C), D minor, E major, and A minor. As this pattern repeats each instrument enters with its own idea.

Violin 1 enters by alternating between different notes of the chord. The use of the word *static* here is meant to denote the role of the violin. It is new, but not of extreme importance. This is because the alternating notes are only meant to aid in developing the immense fire. Because the fire is tall, the use intervals assist in representing that idea of expansion.

In m. 44, violin 2 enters with tremolos on the same pitches as the double bass and cello. It creates more rhythmic movement without the addition of another motive. Similar to the violin 1, the violin 2 is meant to aid to the fire. The notes are not meant to sound mushy, nor are they meant to sound static.

This is important because it reintroduces the melodic idea of the fire from the very beginning of the piece. Fire is ever present in the video installation, so it needed to be present throughout the entire piece. However, it needed to be slightly different to keep the listener engaged. Tremolos help to provide that rhythmic movement in an unobtrusive way.

As the fire remains constant, the only other visual is the figure of the woman. When she is first seen, she is unmoving. It appears that the woman is contemplating about what to do with the fire. Should she touch it? What would happen if she did?

The viola represents the thoughts of the woman. This woman is curious about the fire but unsure of approaching it wholeheartedly. That initial thought is represented through upward arpeggiation. The word *contemplative* is given to this part to emulate her thoughts. This is evoked even more using a sustained note. That note is followed by a descension in the arpeggiation. Descension in the arpeggiation is the woman's hesitancy. She is not fully convinced to do so, but the thought continues to come to her.

The figure of the woman makes her decision. She begins to walk towards the fire. However, each step is painstakingly slow. These steps are presented in the cello with mm. 60-96. The material is presented one note at a time. The woman is meant to feel strained. She has taken a step, but there is still uncertainty to the movement. Then a few notes are added on. Even more notes are added to the melodic idea until it becomes a full phrase. It is important that this gradual addition is made because it shows that the woman's intention has changed. Instead of being uncertain, her singular footstep is now part of a journey. More weight and intention is given to the path the figure is creating.

Measures 139 – 151 were already created before being placed into the piece. The woman is meant to feel strained. The closer she gets to the fire, the hotter and more uncomfortable she becomes. However, it felt too intense to insert it with the material already present. To fix this, I broke it down. The focus was placed on mm. 145-151 and simplified into one-note sections. The pitch level is also lowered to contrast its more aggressive iteration later.

There is a break in m. 96. The cello's line moves to the A, but the texture is different. The woman walking is about to meet the fire. It is uncomfortably hot. She is close enough to touch it. Right as she is about to, there is some hesitance. It felt important to show her reevaluating why she was doing this. The A follows in the cello as the listener expects, but the other instruments vanish. Violin 2 plays an A tremolo to represent uncertainty. The double bass motive from the beginning presents itself as well, but with a tremolo. This shows that the fire is still there. It just has more importance than before. The call the woman feels towards it is more urgent and pressing.

As this pause happens, each idea presents itself again. However, it is done without the underlying chords from before. The fire is all that is left. No more steps can be taken. Only the

final choice. The choice to enter the fire without looking back. This figure's final thoughts are represented in the cello at m. 111. Her journey has become more metaphorical than physical. The step fragments are now a continuous melodic idea. Finally, in m. 124, the woman solidifies her decision to walk into the fire.

Violin 1 plays the intervals from the beginning. It moves from A to E and A to D like previously, but it is an octave higher. The ending of the pattern is changed from utilizing G# to using G natural. This idea is meant to show that all the decisions of this woman have led to here. It seems as if the video installation is about to end. Once the woman disappears into the fire, there should be nothing left.

Once again, the expected resolution is changed from the expectation. Unlike what is expected, the woman is waiting. She does not continue to move forward. The ending A is moved to the double bass and is accompanied by new material in m. 139. Measure 138 contains the expected E from the cello. This section was meant to end here. However, it is interrupted by an unexpected, new character.

THE WATER

Viola's video installation surprises its viewer. Instead of the woman walking into the fire as expected, the figure spreads their arms and begins to fall backwards. The viewer becomes concerned. This is not only because the action is unexpected, but because the figure begins to transform into water.

This section, starting at m. 152, is more fast-paced and there is an increase in technicality. Since this is the transformation of the woman to water, it was important that this be the most active area of the work. However, there are some things that are taken from the previous section.

Throughout the section, I still incorporate the C, D, E, and A movement. It starts with the cello and alternates with the viola. Even though the focus is the woman, the fire is still present. It is a bystander to this event. This pattern continues until they reach the A in m. 158. That A is then held through alternate movement between the cello and viola.

The sixteenth note ascending runs in the violin 1 are contrasted with downward motion in the viola. Viola's motion is meant to show the falling of the woman while the upward motion represents the beauty of this strange transformation. Contrasting motion shows that the viewer does not know how to feel. Is this transformation what the woman wants? Could she be in pain? Is this a punishment for exploring the fire?

A new melodic idea presents itself in m. 160. It develops the tonal center of D by using arpeggiation within the chord. This shows the introduction of the new element: water. However, it is only for five measures. The water is only present for a short period of time, so the melodic material reflects that. The cello starts to move to a conclusion as it did in the previous section. Before it can do so, the idea is interrupted again.

Unlike the other interrupted sections where the A is present, but just shifted to a different voice, m. 168 is a true abandonment of the listeners expectation. There is no resolution. Each instrument enters on a higher register which juxtapose the downward motion. Violin 1 utilizes the material from the cello in the previous three measures. Imitation occurs in the violin 2. It is high and dissonant against the violin 1. It is becoming more evident that this woman will not be returning.

In the woman section, violin 1 alternates between A and another note. This is placed in the viola at m. 169. The double bass has a similar arpeggiated motion to that of the viola in the previous section. The cello keeps the underlying sixteenth notes to help drive the momentum.

This section continues moving down sequentially until m. 185. Reused material is not an expression of the woman, but rather that of the viewer. It is almost as if they are calling out to the woman to return.

The material at m. 128 is presented again in m. 189. The motion in the bass is the same. The viola moves upward rather than downward in its pattern. Sixteenth-note runs are given to violin 2 who, instead of just repeating four notes, moves up the scale each time. The cello doubles the violin 1 to emphasize this important moment. While the fire is not burning the woman, the heat is unbearable. It is the moment the woman understands there is no going back. She will become nothing but water.

While there is acceptance that the figure of the woman will become water, the water itself even starts to disappear. This is marked by an abrupt stop in the music. Nothing, not even a remanence of water, is left of the woman. This is followed by the same pattern that is present towards the end of the walking section. The two main differences are the diminution in rhythm and the repetition in the other voices. They are letting go, but are, at the same time, mourning the loss of this woman. All that remains in the video is the wall of fire. That is why all that remains in this section is the fire's motive.

THE FIRE

This section is all about the "organic principle." Nothing in this last section is new. It is all a variation of something that is present in the previous melodic material. Since the fire has been present during the entire video installation, it did not make sense to introduce a new idea. It made more sense to alter the previous material to show how it was now a part of the fire.

I originally wanted to find a way to harmonize the C, D, E, and A patterns. However, it never seemed like it was necessary to do that. So instead of using this new pattern to harmonize,

it was used to replace the original fire motive. The viola and double bass present this idea in mm. 221-238. Despite the fire being throughout the entire installation, it has changed too. It has witnessed the transformation of this woman.

After downward motion, the following measures repeat the idea at m. 221. The violin 2 and double bass are removed from the texture. All that remains is the fire. A solo cellist plays the motive while the others harmonize with the pitch of A. It shows how alone this setting feels. This is placed in the cellos because I really liked this “purple” tone that the instrument had. The double bass felt too heavy. It was more of a dark blue. Any higher voice felt like a lighter, thinner color.

The violin 1 enters in m. 262 with another repetitive pattern. It does not alternate to match the chords. It stays the same. The reason this is done is that in the video, I expected something else to happen. This lack of new visuals for an extended period made me uncomfortable. That is why this stays the same even if it causes dissonance with other notes.

Both the viola and the bass present the C, D, E, and A pattern again in m. 266. It felt like the best way to transition away from the previous material. In m. 276, the viola changes to its arpeggiation again. It is varied from the previous iteration by using triplets. I wanted it to sound slightly different but was unsure of what to do. *Musica Celestis* contained triplet figures to variate ideas, so I tried to emulate something similar. This change of the material is meant to show the subtle beginnings of change in the fire.

The melodic idea that is following starts to come to a resolution point. However, it does not. This idea is interrupted again by a repetition of the ascending three notes. The fire, while it is changing, is doing so with extreme caution. It does not know if it should follow in the

woman's transformation or if it should stay. It has always remained. Why would it need to change?

Eventually, all the voices leave until only violin 1 is left. It eventually moves to 4/4 because of the following material in the cello. It represents the uncomfortable decision the fire must make. The theme occurs in the cellos at m. 309. Like m. 247, the cellos are mostly alone. This was done for three reasons: to show a reverse accumulation, I did not feel that the original iteration of this idea had been given enough time, and to show the decision that the fire is making. The choice of the fire cannot be helped by anyone.

The triplet pattern returns from earlier. This is used to help demonstrate a faster moving rhythm as well as the fire making its decision.

In m. 333, the C, D, E, and A pattern that occurs in the double bass is presented again here. However, it shows up in the cello and violin 1. The double bass is instead augmenting the material from m. 221. This is to symbolize the changing of the fire. It is becoming a reflection of itself. It is starting to turn into water.

Violin 1 and viola also undergo a change from quarter-note triplets to eighth-note triplets. The pattern changes into a back-and-forth motion that moves downward from E and G. This is for two reasons: I wanted to vary the idea at m. 136-137, and that there cannot be a resolve to the A because this is a reflection rather than the real wall of fire. A resolution would make the transformation feel finalized which cannot happen.

This transformation ends with a forceful harmonization of the C, D, E, and A pattern in m. 343. The fire has now become a large body of water that encapsulates the whole screen. The return of material from m. 146 right after serves as a cool-down. The viewer must not only

mourn the loss of the woman, but of the fire as well. The cool-down also represents the cool, calming nature of the water.

But, once again, it is interrupted. While the A is moved down into a different voice, there is a moment of pause. This pause felt much needed. The video has lost its two most important pieces. It changes back to 3/4 here to show that the following material comes straight from the beginning section of the piece. The music uses the same double bass tremolos to serve as a moment of transition.

At m. 374, the voices return to the same pattern that is presented at the beginning of the piece. The viola does not, however. It focuses on m. 80 with the original melodic idea. This is a nod to the woman. Despite disappearing, whatever water she turned into is merged with the final pool at the end of the installation.

The piece starts to reach its conclusion in m. 402 by reiterating the material in violin 1. This has been a moment of mourning and loss, but now its meaning has also transformed into one of acceptance. Most of the instruments are holding an A, but violin 2 doubles the pitch E in violin 1 an octave down. This is until it reaches an A and begins to tremolo. The entire string orchestra piece ends with the double bass and cello presenting the very first melodic motive that the piece started with.

THE TITLE

Creating a title is one of the most difficult finishing steps for me. It must encapsulate the entire idea of the piece. The title also must be intriguing and memorable. In my free time, I often play a Dungeons and Dragons campaign with friends. Dungeons and Dragons have had various expansions over the years which include different races of creatures. One race is the Genasi.

The Genasi are human-like creatures who contain the blood of an elemental being. They are the offspring of a genie and a human.²¹ Genasi can take on the form of any element such as air or fire. Another element that they can have control over is water. While the name genasi comes from Dungeons and Dragons, the idea of elemental creatures can be found in various other mediums such as folklore and Greek mythology.

This name fits well with the personification of water and fire. It also made sense to use this as the title since a woman turns into water during the installation. It was short, memorable, and interesting. *The Genasi* became the title of my twelve-minute string orchestra piece.

THE CHALLENGES

Overall, it felt like the piece had a clear direction. The elements that I wanted to focus on from the video installation were easy to choose. The hardest part, as is with any composition, is deciding how to do that.

One large issue was being aware of all the techniques that were possible on strings. I needed not to miss out on opportunities to create the sounds necessary. My applied composition professor demonstrated the options that I had to use. It helped to understand what it would truly sound like, and how it would express the imagery. Some examples of these are *sul tasto*, *sul ponticello*, and *pizzicato*. These techniques were all interesting, and if used correctly, extremely capable of a string player.

I decided to use these sparingly; mostly *detacheés* and tremolo. The *detacheés* are used to show two things: to stress the importance of each individual note within the arpeggiation in the viola, and it is not a strong attack that is associated with an accent. I also use the tremolo in the

²¹ D&D Beyond, “The Genasi Race for Dungeons & Dragons (D&D) Fifth Edition (5e),” Accessed February 20, 2023, <https://www.dndbeyond.com/races/23-genasi>, para. 5.

violin 2 and in the double bass. The tremolo provides a rumbling affect which is related to the fire, while at the same time providing rhythmic movement in sparse sections.

Another large issue was the texture. Often, I would write polyphonic textures with each instrument doing its own thing to create a large, cacophonous idea. In actual practice, it would not sound as full as originally thought. It was important that this water section felt like it was building to something. My applied composition professor continued to say that the texture in mm. 151-157 needed to be reworked. I interpreted this as meaning that I needed a more complex texture. More melodic ideas were incorporated until every instrument had its own moving, melodic idea. Unfortunately, this is not what my professor meant.

What he was trying to say was that even with the multiple melodic ideas, the texture did not sound full. It was not building the way I had intended. Score study helped to rectify this with pieces such as: Mendelssohn's Octet, Dvorak's *Serenade for Strings*, Schoenberg's *Transfigured Night*, and Caroline Shaw's *Too the Hands*. These pieces showed full texture through doubling rather than individualistic ideas in each section. They also demonstrated how the different instruments are often paired such as both violins, cello and violin, viola, and double bass, etc. The beginning of the water section is a result of this.

One consideration that was addressed early on was the overall goal of the string orchestra. What was the overall goal? Where did it end? How should it end? I created a color graph similar to that of Augusta Read Thomas, a composer, to answer these questions (see fig. 6).²² Her colorful graphs pinpoint different feelings of sections, specific rhythms, texture,

²² Augusta Read Thomas, "Sharing Music Through the Pandemic," *The University of Chicago*, Published May 27, 2020, <https://music.uchicago.edu/news/sharing-music-through-pandemic-augusta-read-thomas>.

instruments, etc. I tried to create my own graph to map out the overall idea of the string orchestra piece.

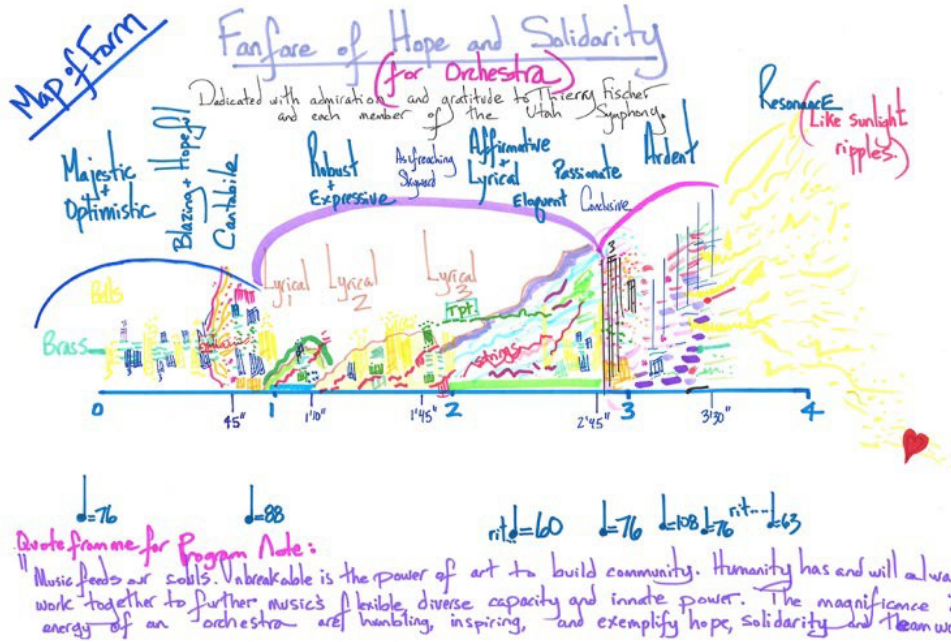


Figure 6. Augusta Reed Thomas, *Fanfare of Hope and Solidarity* (Premiered May 22, 2020) 1.

The different colors were meant to evoke the different types of tone color that I wanted. For example, the blue is meant to represent a darker, lower tone while the orange is meant to be higher. The shapes and dots were created to show the type of melodic pattern that I wanted. Arch-like green patterns developed into the arpeggiated pattern in the viola. If any of the shapes

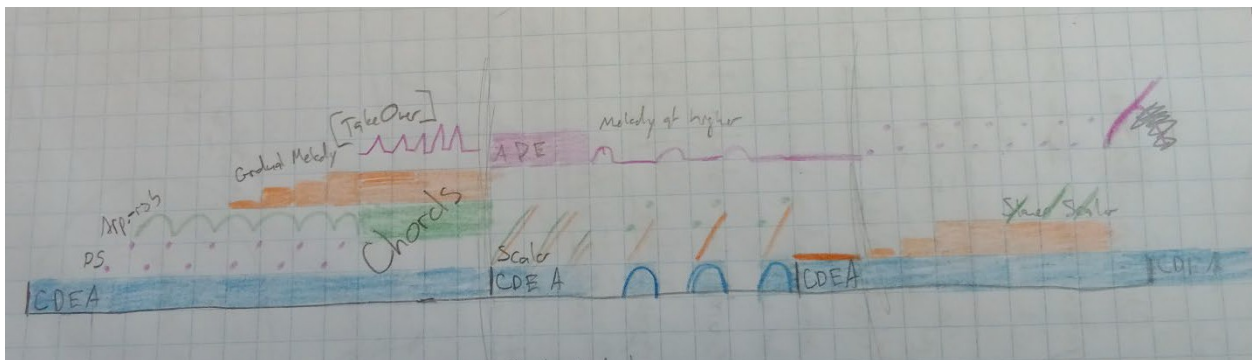


Figure 7. R. Dulaney, *The Genasi Color Graph*.

or colors changed, they were to be placed in the instrument that corresponded to that tone color (see fig. 7).

While this activity was a different way to map out a piece, I think I would change the way I use it. It felt extremely difficult to change the music when it conflicted with what I had drawn. I eventually stopped using the drawing as a reference. It did not fit the vision that I had anymore, so it became less and less useful. Its largest contribution to my piece was deciding where transitions needed to be placed and what type of texture the piece needed to end with.

The last major issues did not arrive until later. In the water section starting at m. 152, there were some things that human players simply could not do. One was the overlying slur that spanned two measures and was repeated in multiple voices. This slur is not possible because the player would not be able to reiterate the bottom of the four notes without doing a new attack with the bow. The long slur was changed into smaller ones that encapsulated the four-note pattern rather than the two measures.

Measure 159 also served as a challenge. The movement in violin 2 was possible, but it was difficult because of the hand position the violin would need to use. It was not originally scalar and had a jump from the note B to D in the four-note pattern. To play it clearly, the tempo would have to be much slower. The other option was that it could remain fast, but the result would just be unclear. It was adjusted by changing the second beat of sixteenth notes to a straight ascending motion rather than a jump. This allowed for the violin 2 to play clearly without any issue.

THE FINAL RESULT

There are many musical works inspired by visual art. *Timbres, espace, mouvement* (Time, Space, Movement) by Henry Dutilleux, and *The Course of Empire* by Thomas Cole are examples

of this.²³ *The Genasi* is now another one. My overall goal was to create a string orchestra piece, approximately ten minutes in length, based on Bill Viola's installation "Fire Woman." The process of creating this piece took a large amount of time, discussion, and experimentation.

My original idea was to create three distinct sections: the woman, the water, and the fire. This is to represent the three main aspects of Viola's work. While his is based on the transfiguration of Isolde, my piece was based on the visuals alone. However, instead of making multiple movements or having strong, separate melodies, I used minimalistic techniques. This included repetition, gradually adding notes or instruments to the line, and a large amount of variation. I also stayed true to my style of writing. This means that I continued to use a repeating bass line and interruptions. Sudden drop-offs and juxtapositions are essential to my compositional style as well.

Something I did not expect while doing my score study was the way I would be affected mentally. Being a composer takes on a large amount of responsibility. Compositional styles and processes are personal. It is difficult to have that examined by other people. I find that I often compare my style to others. It can feel like my music is not complex enough to have a place at the table. Being able to study pieces that related to my compositional style was hugely reassuring. *Cantus in Memoriam of Benjamin Britten* by Arvo Pärt was a piece that I found myself listening to repeatedly. It was simplistic in nature. However, the work felt fully realized and I was attracted to the sense of simplicity.

My creative thesis is also simplistic in nature. Minimalistic tendencies had a large influence on the final product and allowed for an opportunity to learn about other similar

²³ Joshua Zinn, "HPM Top Ten List: Great Paintings that Inspired Music," *Houston Public Media*, Published August 11, 2014, <https://www.houstonpublicmedia.org/articles/arts-culture/2014/08/11/52509/hpm-top-ten-list-great-paintings-that-inspired-music/>.

composers. I was able to create something based on Bill Viola's "Fire Woman," and it is satisfying to feel that I completed the task. I am extremely proud of my string orchestra piece,

The Genasi.

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The Genasi

By R. Dulaney

2022

Program Notes:

This piece is inspired by Bill Viola's video installation entitled "Fire Woman." In the video a woman walks towards a wall of fire, falls, and turns into water. The wall of fire eventually turns into a reflection on the water. It is entitled *The Genasi* after the race of elemental humanoids in Dungeons and Dragons.

The piece contains three sections: Woman Walking, Turning into Water, and The Remaining Fire. In the first section, the double bass introduces the motivic material that represents the fire. It does this throughout the entire piece. The cello presents the gradual walking motive until it turns faster and more aggressive. Aggressive juxtaposition that utilizes a higher range in the violins and quick, repetitive rhythms between instruments show the struggle as the woman turns into water. The Remaining Fire is represented through the variation of previous musical material and a focus on the lower range. After the bass and cello reiterate the same ominous notes as in the beginning, the piece ends with a sustained A in all the instruments.

The Genasi

R. Dulaney

$\square = 10$ *Woman* *Wig* *static*

Violin 1

Violin 2

Viola

Violoncello

Contrabass

$\square^\#$ *sim.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Violin 1

Violin 2

Viola

Violoncello

Contrabass

contemplative

sim.

Violin 1

Violin 2

Viola

Violoncello

Contrabass

with subtle intensity

6

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sim.

en ious

75

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 75 to 84. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Vln. 1 staff contains a series of eighth notes with upward-pointing accents. The Vln. 2 staff features a melodic line with slurs and accents, and a lower line with slurs and accents. The Vla. staff has a melodic line with slurs and accents. The Vc. staff has a melodic line with slurs and accents. The Cb. staff has a melodic line with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings.

76

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 76 to 85. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Vln. 1 staff contains a series of eighth notes with upward-pointing accents. The Vln. 2 staff features a melodic line with slurs and accents, and a lower line with slurs and accents. The Vla. staff has a melodic line with slurs and accents. The Vc. staff has a melodic line with slurs and accents. The Cb. staff has a melodic line with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings.

-
-
-

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

This system contains five staves of music. Vln. 1 has a treble clef and a key signature of one sharp (F#). Vln. 2 has a treble clef and a key signature of one sharp (F#). Vla. has a treble clef and a key signature of one sharp (F#). Vc. has a bass clef and a key signature of one sharp (F#). Cb. has a bass clef and a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings such as accents (>) and hairpins.

B
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

melting into the sound

This system continues the musical score with five staves. A boxed letter 'B' is positioned above the Vln. 1 staff. The Vc. staff contains the instruction *melting into the sound*. The notation includes notes, rests, and dynamic markings.

Musical score for measures 1-8. The score is arranged in five staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. The first measure of Vln. 1 is marked with a fermata and a hairpin. The Vln. 2 part features a melodic line with slurs and a lower line with a hairpin. The Vla. part has a melodic line with slurs and a lower line with a hairpin. The Vc. part is marked *strong* and features a melodic line with slurs and a lower line with a hairpin. The Cb. part has a melodic line with slurs and a lower line with a hairpin.

Musical score for measures 9-16. The score is arranged in five staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. The first measure of Vln. 1 is marked with a fermata and a hairpin. The Vln. 2 part features a melodic line with slurs and a lower line with a hairpin. The Vla. part has a melodic line with slurs and a lower line with a hairpin. The Vc. part has a melodic line with slurs and a lower line with a hairpin. The Cb. part has a melodic line with slurs and a lower line with a hairpin.

First system of a musical score for a string ensemble. The staves are labeled Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and slurs. A section marker 'C' is present in the upper right corner. The Vln. 1 staff begins with a dynamic marking *B*. The Vln. 2 staff features a long slur across several measures. The Vla. staff has a long slur in the first few measures. The Vc. staff has a long slur in the latter half. The Cb. staff has a long slur in the latter half.

Second system of the musical score, continuing the staves Vln. 1, Vln. 2, Vla., Vc., and Cb. The notation continues with notes, rests, and slurs. The Vln. 1 staff begins with a dynamic marking *B*. The Vln. 2 staff has a long slur. The Vla. staff has a long slur. The Vc. staff has a long slur. The Cb. staff has a long slur.

D Becoming Water

149

Musical score for measures 149-153. The score is arranged in a system with five staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. The first three measures (149-151) show Vln. 1 playing a series of quarter notes with accents, while Vln. 2 plays a sustained note. Measures 152-153 show Vln. 1 playing a series of eighth notes with accents, Vln. 2 playing a sustained note, Vla. playing a series of eighth notes with accents, Vc. playing a sustained note, and Cb. playing a sustained note.

Musical score for measures 154-158. The score is arranged in a system with five staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure 154 shows Vln. 1 playing a sustained note, Vln. 2 playing a series of eighth notes with accents, Vla. playing a sustained note, Vc. playing a series of eighth notes with accents, and Cb. playing a sustained note. Measures 155-156 show Vln. 1 playing a sustained note, Vln. 2 playing a series of eighth notes with accents, Vla. playing a sustained note, Vc. playing a series of eighth notes with accents, and Cb. playing a sustained note. Measures 157-158 show Vln. 1 playing a series of eighth notes with accents, Vln. 2 playing a sustained note, Vla. playing a series of eighth notes with accents, Vc. playing a sustained note, and Cb. playing a sustained note.

The first system of the musical score consists of five staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. The Vln. 1 staff begins with a dynamic marking of *mf* and contains a series of eighth notes with slurs. The Vln. 2 staff has a few notes in the first measure, followed by a series of eighth notes with slurs in the second and third measures. The Vla. staff has eighth notes with slurs in the first measure, followed by a long slur in the second and third measures. The Vc. staff has a few notes in the first measure, followed by eighth notes with slurs in the second and third measures. The Cb. staff has a few notes in the first measure, followed by a long slur in the second and third measures.

The second system of the musical score consists of five staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. The Vln. 1 staff begins with a dynamic marking of *ff* and contains a series of eighth notes with slurs. The Vln. 2 staff has a few notes in the first measure, followed by eighth notes with slurs in the second and third measures. The Vla. staff has eighth notes with slurs in the first measure, followed by eighth notes with slurs in the second and third measures. The Vc. staff has a few notes in the first measure, followed by eighth notes with slurs in the second and third measures. The Cb. staff has a few notes in the first measure, followed by a long slur in the second and third measures.

Vln. 1 *ff*

Vln. 2

Vla.

Vc.

Cb.

Vln. 1 *166* **E** *begging*

Vln. 2

Vla.

Vc.

Cb.

Vln. 1 *ff*
 Vln. 2 *b* *ggg*
 Vla.
 Vc. *calling out*
 Cb.

Vln. 1 *ff*
 Vln. 2
 Vla.
 Vc.
 Cb.

First system of a musical score. The staves are labeled Vln. 1, Vln. 2, Vla., Vc., and Cb. The Vln. 1 staff begins with a double bar line and a fermata. The Vln. 2 staff has notes with stems. The Vla. staff has notes with stems and beams. The Vc. staff has notes with stems, beams, and slurs. The Cb. staff has notes with stems and beams.

Second system of a musical score. The staves are labeled Vln. 1, Vln. 2, Vla., Vc., and Cb. The Vln. 1 staff begins with a double bar line and a fermata. The Vln. 2 staff has notes with stems. The Vla. staff has notes with stems and beams. The Vc. staff has notes with stems, beams, and slurs. The Cb. staff has notes with stems and beams.

F



185

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

G

letting go

Abupt Stop

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

14

26

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

27

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

H Remaining Fire

Musical score for measures 21-26. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure 21 is marked with a box containing the letter 'H'. The Vln. 2 part features a series of sixteenth-note chords with a slur. The Vla. and Cb. parts are marked with the instruction *legato*. The Vc. part has a series of eighth-note chords with a slur. The bottom of the page shows various performance markings such as accents (< and >) and hairpins.

Musical score for measures 27-32. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure 27 is marked with a box containing the letter 'I'. The Vln. 1 part has a series of eighth-note chords with a slur. The Vln. 2 part has a series of sixteenth-note chords with a slur. The Vla. and Cb. parts have a series of eighth-note chords with a slur. The Vc. part has a series of eighth-note chords with a slur. The bottom of the page shows various performance markings such as hairpins and the instruction *sec in*.

29 *ra ki*

Vln. 1

Vln. 2

Vla.

Vc. *solo*

Cb.

30

Vln. 1

Vln. 2

Vla.

Vc. *tutti*

Cb.

272

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

J

280

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

28

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

26

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Vln. 1 **K**
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for measures 1-6. Vln. 1 has a dynamic marking of *mp* and a boxed **K**. Vln. 2 has triplets and a crescendo. Vc. has triplets and a crescendo. Cb. has a long note with a decrescendo.

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for measures 7-12. Vln. 1 has a dynamic marking of *mp*. Vln. 2 has a decrescendo. Vc. has a *solo* marking and triplets. Cb. has a long note with a decrescendo.

34

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

37

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

tutti

Vln. 1 L
 Vln. 2
 Vla.
 Vc.
 Cb.

This system contains measures 1 through 6. Vln. 1 plays a melodic line with a treble clef and a key signature of one sharp (F#). Vln. 2 plays a melodic line with a treble clef and a key signature of one flat (Bb). Vla. and Vc. play a rhythmic pattern of eighth notes with a treble clef and a key signature of one flat (Bb). Cb. plays a bass line with a bass clef and a key signature of one flat (Bb).

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

This system contains measures 7 through 10. Vln. 1 plays a melodic line with a treble clef and a key signature of one sharp (F#). Vln. 2 plays a melodic line with a treble clef and a key signature of one flat (Bb). Vla. and Vc. play a rhythmic pattern of eighth notes with a treble clef and a key signature of one flat (Bb). Cb. plays a bass line with a bass clef and a key signature of one flat (Bb).

desperate

38 *desperate*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

39

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

divisi

unis.

342

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Abrupt Stop

347

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



M

Musical score for section M, measures 35-44. The score is arranged in a system with six staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. The Vln. 1 staff begins with a measure number of 35. The Vln. 2 staff features a series of chords with stems pointing downwards, starting in measure 38 and continuing through measure 44. The Vla. staff contains a single note in measure 38 with a long, tapering line extending to the right. The Vc. staff has a series of chords with stems pointing downwards, starting in measure 38 and continuing through measure 44. The Cb. staff has a series of chords with stems pointing downwards, starting in measure 38 and continuing through measure 44.

N

Musical score for section N, measures 37-44. The score is arranged in a system with six staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. The Vln. 1 staff begins with a measure number of 37. The Vln. 1 staff has a series of notes with stems pointing upwards, starting in measure 37 and continuing through measure 44. The Vln. 2 staff has a series of chords with stems pointing downwards, starting in measure 37 and continuing through measure 44. The Vla. staff has a series of notes with stems pointing upwards, starting in measure 37 and continuing through measure 44. The Vc. staff has a series of chords with stems pointing downwards, starting in measure 37 and continuing through measure 44. The Cb. staff has a series of chords with stems pointing downwards, starting in measure 37 and continuing through measure 44. The word *static* is written above the Vln. 1 staff in measure 37, and the word *subtle intensity* is written above the Vln. 2 staff in measure 37.

388

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

394

0

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

45

acceptance

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

46

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Vita

Rebecca “Becka” Dulaney was born in Marianna, Pennsylvania in 1997. They later moved to Sundance, Wyoming and attended school in Crook County. Becka graduated as salutatorian and a first-generation student from Sundance High School in 2015 and then pursued higher education at The University of Wyoming. In 2020, they earned their Bachelor’s of Music in Music Education. Becka participated in multiple organizations during their time as an undergraduate. One of these included The McNair Scholars Program where they developed their own research methodology surrounding aleatoric music. This research has been presented nationally. Becka, currently, is a second-year graduate student at Appalachian State University. They are pursuing a Master’s of Music with a composition concentration as well as The Music Theory Pedagogy Research and Practice Certificate. Under the direction of Dr. Andrew Hannon and Dr. Nicholas Cline, Becka has completed their requirements for their MM and plans to teach music at the elementary level in Wyoming. They have decided to take this time to reflect before pursuing a doctoral degree in either music philosophy or music cognition.