

Pieces in Response to the Coronavirus Pandemic: A Recording
and Commissioning Project of New Works for Unaccompanied Cello Featuring *Burning
Roots Sketch no. 5* by Shawn Head, *Solo for Cello* by Nick Dulworth, and *Persistent* by

William Clay

by

Elliot Yang

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Graduate Supervisory Committee:

Tom Landschoot, Chair

Gabriel Bolaños

Catalin Rotaru

ARIZONA STATE UNIVERSITY

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ABSTRACT

This recording and commissioning project was inspired by a concert from The Library of Congress, The Boccaccio Project. Three composers, Shawn Head, Nick Dulworth, and Bill Clay were commissioned to write works reflecting on their experiences during the coronavirus pandemic. The purpose of this project is to expand the repertoire for solo cello, to serve as an artistic response to the coronavirus pandemic, to promote these brilliant composers, and to provide an opportunity to make music with friends during a time of isolation. This written document includes a discussion of the collaborative process of commissioning and preparing these works, and an analysis of each piece. Scores and recordings of these works are provided at the end of the document.

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TABLE OF CONTENTS

	Page
LIST OF TABLES	viii
LIST OF FIGURES	ix
CHAPTER	
1 INTRODUCTION: A COVID-19 COMMISSION PROJECT	1
2 BURNING ROOTS SKETCH NO. 5	4
Brief Composer Biography	4
My Friendship with Shawn	5
About <i>Burning Roots Sketch no. 5</i>	5
Timeline of Drafts and Workshopping	6
The Collaborative Process	8
The Gong Pizzicato	8
Analysis	9
Structural Elements	9
Ruminations	10
The Ticking Clock	11

CHAPTER	Page
Inner Turmoil	14
3 SOLO FOR CELLO	17
Brief Composer Biography	17
My Friendship with Nick	17
About <i>Solo for Cello</i>	18
Timeline of Drafts and Workshopping	18
The Collaborative Process	20
Changes to the Second Movement	23
Analysis	25
Movement I. <i>Solo for Cello</i>	25
Microtones and the Breath	26
Beginning to Unravel.....	27
The Twisting Knife.....	28
A Moment of Quiet, Sweet.....	29
Movement II. “ <i>extra extra</i> ”	31
Chords of a Guitar and Stillness of a Lake	31

CHAPTER	Page
	A Questioning Theme32
4	PERSISTENT35
	Brief Composer Biography35
	My Friendship with Bill35
	About <i>Persistent</i>36
	Timeline of Drafts and Workshopping36
	The Collaborative Process38
	Analysis43
	Movement I. Tense Release43
	The Flickering Flame43
	The Panic Attack and the Wide Trill44
	Movement II. Meditation no. 147
	The Ostinato, a Worrisome Thought47
	Worrisome Thoughts and the Lurking Bass Line48
	Return of the Wide Trill.....50
	Sudden Eruptions51
	Movement III. Scherzo: Pacing and Fidgeting54
	Structural Elements.....54

CHAPTER	Page
The Pacing Ostinato	55
Fidgeting and Playful Changes in Timbre	55
Restless and Unstable	57
Movement IV. Meditation no. 2	59
A Transformation of Tone Color	59
Combinations of Changing Timbres.....	60
A Transformation of Musical Material	61
5 THE RECORDING AT TEMPEST AND CONCLUSION	62
The Recording.....	62
Conclusion	63
REFERENCES	65
APPENDIX	
A LETTERS OF PERMISSION	67
B SCORES	71

LIST OF TABLES

Table	Page
Table 1, Arch form of <i>Burning Roots Sketch no. 5</i>	9
Table 2, Rondo form of <i>Pacing and Fidgeting</i>	54

LIST OF FIGURES

Figure	Page
Figure 1: <i>Burning Roots Sketch no. 5</i> , The Gong Pizzicato, mm. 1 - 2	8
Figure 2: <i>Burning Roots Sketch no. 5</i> , The Four-Bar Introduction.....	10
Figure 3: <i>Burning Roots Sketch no. 5</i> , Ruminations, mm. 5 - 8	11
Figure 4: <i>Burning Roots Sketch no. 5</i> , The Ticking Clock, mm. 11 - 12	12
Figure 5: <i>Burning Roots Sketch no. 5</i> , First Trumpet Call, mm. 30 – 32	12
Figure 6: <i>Burning Roots Sketch no. 5</i> , Second Trumpet Call, m. 38	13
Figure 7: <i>Burning Roots Sketch no. 5</i> , Third Trumpet Call, m. 44	13
Figure 8: <i>Burning Roots Sketch no. 5</i> , Fourth Trumpet Call, mm. 48 - 51.....	13
Figure 9: <i>Burning Roots Sketch no. 5</i> , Descending Clock Motive, mm. 49 - 51.....	14
Figure 10: <i>Burning Roots Sketch no. 5</i> , Ticking Clock with Seeds of the C Section.....	14
Figure 11: <i>Burning Roots Sketch no. 5</i> , Furious Triplet Figure, m. 63 - 64	14
Figure 12: <i>Burning Roots Sketch no. 5</i> , The Triplet Figure and Tritone Eighths, m. 63...15	15
Figure 13: <i>Burning Roots Sketch no. 5</i> , Seeds of the Furious Triplet Figure, m. 15	15
Figure 14: <i>Burning Roots Sketch no. 5</i> , The Gong Effect, m. 2	16
Figure 15: <i>Solo for cello</i> , Handwritten First Draft	21
Figure 16: <i>Solo for cello</i> , Accidental Legend for Sixth Tones	23
Figure 17: <i>Solo for cello</i> , Engraved Second Draft with Colored Note Names and Cents .23	23
Figure 18: <i>Solo for cello</i> , First Draft of the Second Movement	24
Figure 19: <i>Solo for cello</i> , Second Draft with Strummed Chords.....	24
Figure 20: <i>Solo for cello</i> , mm. 1 - 11	25
Figure 21: <i>Solo for cello</i> , Quicker and Deeper Breaths, mm. 13 - 24	26
Figure 22: <i>Solo for cello</i> , Return of the Opening, mm. 87 - 94.....	27
Figure 23: <i>Solo for cello</i> , Attempts to Break Free, mm. 96 - 102	28
Figure 24: <i>Solo for cello</i> , The Twisting Knife, mm. 107 - 118	29

Figure	Page
Figure 25: <i>Solo for cello</i> , A Moment of Quiet, Sweet, mm. 119 – 139.....	30 - 31
Figure 26: <i>Solo for cello</i> , Strummed Chords, mm. 1 - 5.....	32
Figure 27: <i>Solo for cello</i> , A Questioning Theme, mm. 13 – 19.....	33
Figure 28: <i>Solo for cello</i> , Vigorous Chords and Return of the Breath, mm. 20 – 25	33
Figure 29: <i>Persistent</i> , The Four-Part Chorale Sketch.....	39
Figure 30: <i>Persistent</i> , First Sketch of the Fifth Movement	40
Figure 31: <i>Persistent</i> , First Draft of the First Movement, mm. 1 – 5	41
Figure 32: <i>Persistent</i> , First Draft of the First Movement, mm. 16 – 22	42
Figure 33: <i>Persistent</i> , Final Draft of the First Movement, mm. 12 – 18	42
Figure 34: <i>Persistent</i> , A Scary Intrusion, the Panic Attack, mm. 24 – 25	45
Figure 35: <i>Persistent</i> , “Like a scream,” mm. 36 – 48.....	45
Figure 36: <i>Persistent</i> , The Wide Trill Written-Out, mm. 52 – 55	46
Figure 37: <i>Persistent</i> , The Emergence of the Worrisome Thought, mm. 1 – 3.....	47
Figure 38: <i>Persistent</i> , The Lurking Bass Line, mm. 5 – 7	48
Figure 39: <i>Persistent</i> , Expansion of the Ostinato, mm. 12 – 18.....	49
Figure 40: <i>Persistent</i> , The Wide Trill Passage, mm. 23 – 29	50
Figure 41: <i>Persistent</i> , The Ostinato with Sudden Eruptions, mm. 38 – 45	51
Figure 42: <i>Persistent</i> , Stretching Ostinato and the Climax, mm. 43 – 51	52
Figure 43: <i>Persistent</i> , Final Statement of the Ostinato, mm. 52 – 58.....	53
Figure 44: <i>Persistent</i> , The Pacing Ostinato, mm. 1 – 2	55
Figure 45: <i>Persistent</i> , The Fidgeting Dotted Figure, mm. 23 – 24.....	56
Figure 46: <i>Persistent</i> , Playful Changes in Timbre, mm. 22 – 30	56
Figure 47: <i>Persistent</i> , Unstable Ostinato with Fragments of the A Section, mm. 58 – 61	57
Figure 48: <i>Persistent</i> , Ostinato with Accents on Off-Beats, mm. 70 – 74	58
Figure 49: <i>Persistent</i> , Rhythmically Augmented Ostinato.....	58
Figure 50: <i>Persistent</i> , Drifting Whimsically, mm. 1 - 11	59

Figure	Page
Figure 51: <i>Persistent</i> , Glissandi in Contrary Motion, m. 19 and mm. 23 - 28	60
Figure 52: <i>Persistent</i> , A Release mm. 64 - 71	60

INTRODUCTION

A COVID-19 COMMISSION PROJECT

The Covid-19 pandemic, caused by the novel coronavirus SARS-CoV-2, was the most significant infectious disease crisis in recent history.¹ Lockdown changed the way people worked, attended classes, and interacted with one another. It was unlike anything anyone had experienced before. The extended time in isolation and uncertainty of the future was troubling.

Due to social distancing mandates, performing music with others in the same space was not possible in 2020. Nearly all concert halls were closed. So, like many other musicians, I took on solo projects while in quarantine. I took this opportunity to study and perform pieces from the solo cello repertoire I had always wanted to learn. These included the *Suite for cello* by Gaspar Cassadó, *Cello Suite no. 6* by Johann Sebastian Bach, and the *sonata for solo cello, op. 8* by Zoltan Kodaly. I gave a recital of these works in December 2020, and while it had renewed my interest in the solo cello repertoire, I missed making music with friends.

In 2021, I discovered The Boccaccio Project, a concert organized by The Library of Congress. Named after Giovanni Boccaccio, the author of *The Decameron*, who witnessed The Bubonic Plague pandemic in Florence. The Boccaccio Project consisted

¹ "COVID-19 Dashboard," Johns Hopkins Coronavirus Resource Center, last modified March 10, 2023, <https://coronavirus.jhu.edu/map.html>.

of ten pairs of composers and performers who worked together to premiere new works in response to the Covid-19 pandemic.²

One of these works, *Have and Hold* by Allison Loggins-Hull, is about longing to be near others during social distancing.³ This work resonated with me because I missed seeing my friends and family. During quarantine, I messaged and called my friends often, checking in on their health and how they were doing. I desired the company of others, and no video conference call could replace being near them.

My renewed interest in solo works and The Boccaccio Project inspired me to start my own commission project. I decided to reach out to my composer friends, Shawn Head, Nick Dulworth, and Bill Clay. It made perfect sense because my friends and family were on my mind during lockdown. I have known Shawn since high school and met him through the Milwaukee Youth Symphony Orchestra. I met Nick at Peabody Conservatory during my undergraduate studies, and I've remained friends with him ever since. And I met Bill during my graduate studies at ASU. They are composers I always wanted to work with. To my delight, everyone responded enthusiastically, and I began working on the project immediately.

I proposed the idea of this project to each of the composers in January 2022. From the beginning, I promised not only to record, but to premiere the composers' works

² "The Boccaccio Project," The Library of Congress, last modified June 2020, <https://www.loc.gov/events/concerts-from-the-library-of-congress/projects/boccaccio/>.

³ Allison Loggins-Hull, "The Boccaccio Project: 'Have and Hold,' by Allison Loggins-Hull, performed by Nathalie Joachim," Library of Congress. The Boccaccio Project, June 26, 2020, 3:19, <https://www.youtube.com/watch?v=jq9SWyaZpxY>.

in a solo recital. I met with each composer individually over video conference. The prompt I gave them was simple: write a work between five to ten minutes in length for solo cello in response to the coronavirus pandemic. Some of these works ended up exceeding the ten-minute length, but the quality of the compositions is ultimately what mattered.

In these meetings, I performed selections from the Kodaly sonata, Cassadó suite, Bach Suite no. 6, and Ysaÿe sonata. This was to demonstrate what kind of techniques were possible to perform on cello and what music I enjoyed playing. Some of the techniques I demonstrated were left hand pizzicato of open strings while bowing, exploring the partials of each string, playing artificial harmonics with the thumb, and virtuosic passages utilizing thumb position. I also sent each composer my performance copies of these works so they could use them as a reference.

The purpose of this commission project was to expand the solo cello repertoire, serve as a response to the coronavirus pandemic, promote these three brilliant composers, and to make music with friends during a time of isolation. This paper documents the creative process from concept to the premiere in November 2022. The original drafts and revisions were documented, and the recording process is also discussed.

CHAPTER 2: BURNING ROOTS SKETCH NO. 5

Brief Composer Biography

Shawn Renzoh Head is a composer, shakuhachi soloist, and chamber musician based in Nara, Japan. His music combines elements of Japanese traditional music with the forms of western music. Many of his works are inspired by Japanese literature and folk music.⁴ This includes his *Fourteen Roei* for Soprano and Shakuhachi which are interpretations of 14 ancient Japanese poems.⁵ His work for cello and piano, *I broke the silence, and then it deceived me*, was inspired by Japanese Imperial Court Music and Japanese folk music – specifically the Japanese concept of space and silence known as “ma.”⁶ His works have been performed by members of the Houston Symphony, Houston Grand Opera, Westheimer String Quartet, and The Path of Tea Houston. Head’s other compositions include his *Shakuhachi Concerto: “And it was Just as I heard,”* *Bright Wind* for solo flute, *Inside my Glass Doors* for Shakuhachi and string quartet, and *Burning Roots sketches no. 1 – 4*.⁷

⁴ Shawn Head Biography. <https://www.shawnheadmusic.com/home>

⁵ Shawn Head, “Fourteen Roei by Shawn Head, For Soprano and Shakuhachi,” YouTube, November 19, 2015, 17:42, <https://www.youtube.com/watch?v=Ps17a-ed-H8>.

⁶ Shawn Head, “I Broke The Silence, And Then, It Deceived Me,” YouTube, December 20, 2020, 8:56, <https://www.youtube.com/watch?v=LLVxJlictfo>.

⁷ Shawn Head, “Selected Works List,” Shawn Head Music, <https://www.shawnheadmusic.com/compositions>

My Friendship with Shawn

I met Shawn in high school while I was a member of the Milwaukee Youth Symphony Orchestra (MYSO). Shawn played viola in the orchestra, and I remember him often telling me about new compositions he was working on. His energy was inspiring. One of the earliest memories I have of Shawn is when the MYSO chamber orchestra was rehearsing his composition, *An Enigma's Closure*. It starts with a cello solo. Shawn met with me to discuss what he wanted, and I remember he worked with me during the rehearsal break, quick to answer any questions I had, and even sent videos to clarify what he wanted. I could tell he really cared both for the music and the people he was working with. That inspired me to play my best. In a way, this memory is a microcosm of this project and I'm so glad I had the opportunity to work with him after all this time.

About *Burning Roots Sketch no. 5*

Burning Roots Sketch no. 5 is the latest work in an autobiographical series composed by Shawn Renzoh Head. It is reflective of the composer's experience living in Japan during the coronavirus pandemic and expresses the frustration of being confined during social distancing. The work is mysterious, ruminative, and is a creative exploration of timbre, utilizing extended techniques throughout.

Timeline of Drafts and Workshopping

2022

January 31st

- Proposed the idea of the project to Shawn.
- Discussed the *solo sonata op. 8* by Zoltan Kodaly and the *suite for solo cello* by Gaspar Cassadó.
- Shawn sent me links of recordings of his compositions for cello including *I Broke the Silence, and then, it deceived me* for cello and piano.

March 4th

- Received the first sketches of *Burning Roots Sketch no. 5*.

March 9th

- Shawn introduced me to the extended technique of the gong pizzicato which is explained in more detail below.

March 12th

- More sketches received from Shawn.
- Shawn discussed the piece being in an arch form, which follows an A-B-C-B-A structure, this is explained further in the analysis.

April 15th

- First draft received.
- April 22nd
- First reading of the piece with Shawn via zoom. Initial ideas discussed.

May 23rd

- Received the second draft.

August 5th

- Second performance and meeting via zoom.
- Third draft received.
- *Burning Roots Sketches no. 1 – 4* received for reference.
- *Burning Roots sketch no. 4* is the first piece to utilize the gong pizzicato technique.

November 9th

- Premiere of *Burning Roots Sketch No. 5* in a solo recital.

December 6th and 7th

- The recording took place at Tempest Recording in Tempe, AZ.

January 21st, 2023

- Received the final edition of the score.

The Collaborative Process

Burning Roots Sketch No. 5 went through very minor revisions from the first draft to the finished product. The virtuosic passages, harmonics, and pizzicato were very well-written for cello. Most of the discussions with the composer were about the shape of gestures, tempo, and pacing of the movement. But one extended technique required further clarification, the gong pizzicato.

The Gong Pizzicato

This piece utilizes an extended technique called the gong pizzicato. The gong pizzicato was introduced in *Burning Roots Sketch no. 4*. That work was written for solo violin, so it was uncertain if this could work on the cello. The technique involves both hands: the right hand applies excessive weight at the frog near the bridge until the open C string is raised by a half step. While maintaining pressure with the bow, the left hand plucks the open C string, which sounds as a Db. If done correctly, the pizzicato should sound like a metal gong, with reverberations felt through the bow. This gong sound was inspired by bells that Shawn heard from his home in quarantine. The gong is meant to symbolize a beginning, in this case, of the start of life in quarantine.

Expressive

gong effect pizz. arco sul pont. pizz. gong effect

p \triangleleft *mp* *ff*

Figure 1, The Gong Pizzicato, mm. 1 – 2

Analysis

Structural Elements

Introduction	Section A	Section B	Section C	Section B	Section A
mm. 1 – 4	mm. 6 – 30	mm. 31 – 62	mm. 63 – 76	mm. 77 – 87	mm. 88 - 108
Gong Pizzicato Improvisatory Flurries	Ruminations The Ticking Clock	More Ticking Clock Statements A Series of Trumpet Calls	Inner Turmoil Furious Triplet Figure	Ticking clock Faint Trumpet Call	Ruminations Gong Pizzicato The Ticking Clock

Table 1, Arch form of *Burning Roots Sketch no. 5*

Burning Roots Sketch no. 5 is a single-movement work. It is in an arch form, which follows an A-B-C-B-A structure. Arch form is symmetrical, meaning the musical material of the A and B sections are revisited in a reverse order.⁸ This arch form is integral to the expression and the way the piece unfolds. The A section (mm. 6 – 30) is mysterious and ruminative. The B section (mm. 31 – 62) begins with hopeful trumpet calls but slowly becomes more agitated. These expressions of agitation build and culminate in the C section's (mm. 63 – 76) expressions of inner turmoil and frustration.

⁸ "Arch form," in *The Oxford Companion to Music*, ed. Alison Latham, (Oxford University Press, 2011), <https://www-oxfordreference-com.ezproxy1.lib.asu.edu/display/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-365?rskey=A76xv7&result=1>

The work revisits the B (mm. 77 – 87) and A themes (mm. 88 – end) in a state of self-reflection.

Tonally, Sketch no. 5 is written in the synthetic mode of c Lydian minor. It utilizes the pitches C – D – E – F# – G – Ab – Bb – C. This mode combines the characteristic raised 4th degree of Lydian mode, with the lowered 6th and 7th degrees of the natural minor scale. This provides an expressive yet melancholic canvas for the work to unfold.

The work begins with an improvisatory introduction (mm. 1 – 4). The metallic timbre of the gong pizzicato and improvisatory flurries creates an unsettled opening. The flurries are fragmented, apprehensive, and create the sense of being lost, changing direction with each statement (Figure 2).

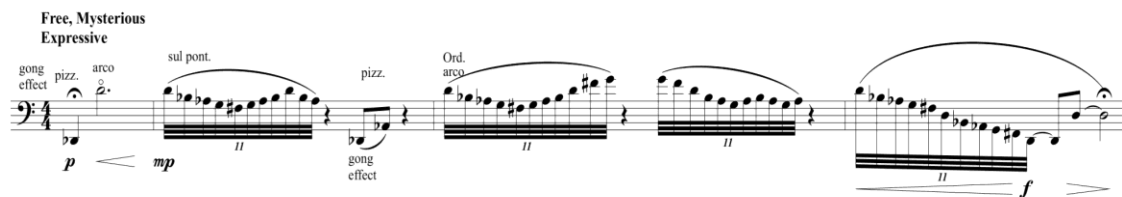


Figure 2, The Four-Bar Introduction

Ruminations

Following the apprehensive introduction, the A section begins in measure 5. In contrast to the introduction, the A section is comprised of a series of what Shawn referred to as “ruminations.” These ruminations are expressed through falling pizzicato on a

prolonged low C (Figure 3). And like a recurring thought, these ruminations return four times in this section. This theme is also melancholic. The rhythm is made up entirely of quarter notes and is a reminder of the slower pace of life during lockdown. I interpret the glissando in measure 7 like a heavy sigh (Figure 3).

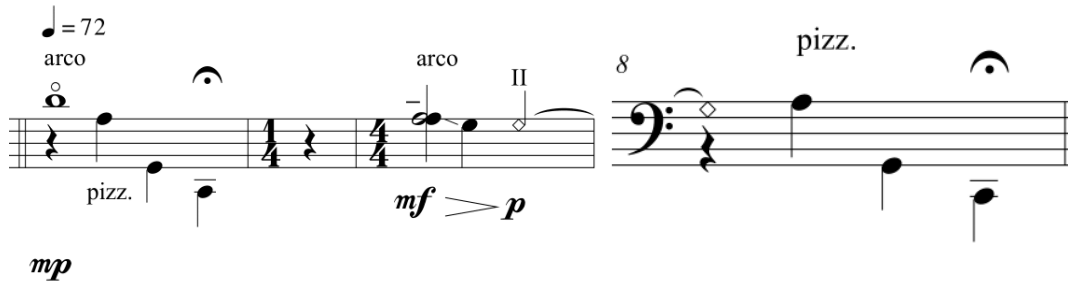


Figure 3, Ruminations, mm. 5 – 8

The Ticking Clock

Much of the musical material is built on the two-note ticking clock motive which symbolizes the passage of time (Figure 4). This motive is used in two ways. The first is the idea that time waits for no one. First appearing in measures 11 – 12, this ticking clock motive appears first in a *p* dynamic and then is echoed in a *ppp* dynamic. While soft, the artificial harmonics' pitch and timbre are striking. In the context of lockdown, the ticking is an incessant reminder of the passage of time with nowhere to go, no one to see, and nothing to look forward to. It is the idea of life events being put on hold, but time waiting for no one. Figures 4, 5, and 8 are all written in Bass clef.

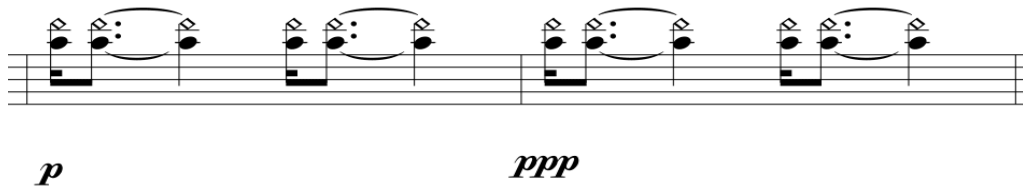


Figure 4, The Ticking Clock, mm. 11 – 12

I also interpreted the ticking clock motive as indicative that the situation will pass. In contrast to the ruminating A section, the B section (mm. 32 – 62) begins with a hopeful character. The clock motive expands to an ascending fifth and is evocative of a trumpet call (mm. 31 – 32). This trumpet call and the descending triplets are hopeful and resilient in character (Figure 5). Each of the four trumpet calls are more robust than the last, growing in both dynamics and texture. This can be seen in the growing depth of the bass lines, with the first having none, followed by C3, F#2, and D2 in Figures 5, 6, and 7, respectively.



Figure 5, First Trumpet Call, mm. 30 – 32

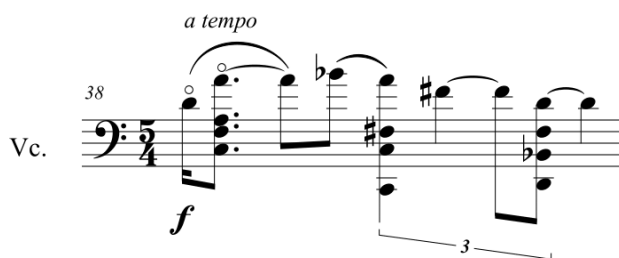


Figure 6, Second Trumpet Call, m. 38

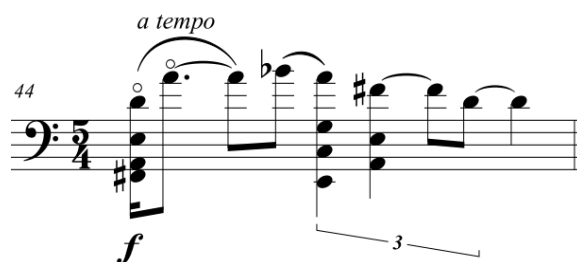


Figure 7, Third Trumpet Call, m. 44



Figure 8, Fourth Trumpet Call, mm. 48 – 51

While these trumpet calls are majestic, each is juxtaposed with additional statements of the ticking clock, serving as a reminder of the passage of time. Like the melancholic opening, the clock motive descends. In addition, rhythmic seeds of the C section are combined with the clock motive (Figure 10). The music becomes more and more agitated, leading to the climactic outburst of the C section.

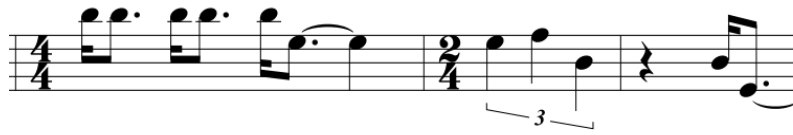


Figure 9, Descending Clock Motive, mm. 49 – 51



Figure 10, Ticking Clock with Seeds of the C Section, mm. 58 – 60

Inner Turmoil

During meetings with the composer, Head described the climax of the work, in section C, as “massive inner turmoil.” Notable elements of this climax include its furious triplet figure, use of tritones, and sequences on the verge of losing control.



Figure 11, Furious Triplet Figure, mm. 63 - 64

However, there is more to this climax. Beyond its strong rhythmic core, use of tritones, and its formidable expression, this passage is based on ideas presented early in the work. In this sense, it is a culmination of the ruminations and the ticking clock.

The four notes of the furious triplet figure (Figure 11) are derived from the first four notes of measure 15 (Figure 13). Similarly, the tritone eighth notes (Figure 12) are based on the gong effect in mm. 2 (Figure 14). The rising sequence in mm. 73 – 75 is based on the same material from m. 9 and m. 30. These connections show the inner turmoil present throughout the work. It is simply released in the climax. Therefore, the arch form and motivic ties throughout combine to form a single expression. Note, figures 13 and 14 are written in Bass clef.



Figure 12, The Triplet Figure and Tritone Eighths, m. 63

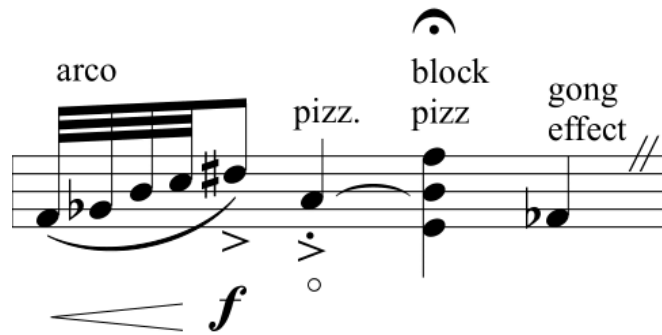


Figure 13, Seeds of the Furious Triplet Figure, m. 15

pizz.



Figure 14, The Gong Effect, m. 2

CHAPTER 3: SOLO FOR CELLO

Brief Composer Biography

Nick Dulworth is an award-winning composer of classical, electro-acoustic, and film music. Nick was awarded third prize at Peabody Institute's 2015 Prix d'Été composition competition for his piece, *Recede* for flute, live electronics, and electric guitar. Other notable compositions include his two ballets for chamber ensembles, and a trio for saxophone, violin, and electric guitar. Nick has also composed music for films, including Sarah Bushin's *How to Avoid People* and Ana J. Kim's *Bertie and Camera*.⁹

In addition to composing, Dulworth also has a Master's in Acoustics and has recorded over 200 concerts, including performances by the Peabody Symphony and Concert Orchestras under the baton of Marin Alsop and Leon Fleisher, the Emerson String Quartet, Dawn Upshaw, and Emmanuel Ax.¹⁰

My Friendship with Nick

I met Nick during my undergraduate studies at Peabody. In addition to composing, Nick is also a recording engineer and I got to know him when he helped me make many recordings for festivals, auditions, and applications. I remember being a little

⁹ Nick Dulworth, "bio," Nick Dulworth Recording Engineer & Composer, www.nickdulworth.com/about

¹⁰ Dulworth, "bio."

nervous from needing to make a good recording, but no matter how anxious I was, he never failed to make me laugh. His sense of humor always helped me relax and allowed me to play my best.

I'm very lucky to call Nick my friend and I always look forward to catching up with him. Suffice it to say, I could write pages about how much I admire Nick both as my friend and as a musician. Nick was the first person I thought of for this project and working with him was a labor of love.

About *Solo for Cello*

Solo for cello is a two-movement work written by Nick Dulworth. It is inspired by the uncertainty of the pandemic. According to the composer, the piece is based on a descending glissando, “a simple motif based on a breath.”¹¹ As the piece progresses, the breaths become quicker and deeper, expressed with expanding pitches, particularly through the gradually widening glissandi. *Solo for cello* achieves this expanding pitch space using microtones.

Timeline of Drafts and Workshopping

2022

January 18th

- Proposed the idea of the project to Nick.

¹¹ Nick Dulworth, “*Solo for Cello* Program notes,” 2022.

January 26th

- First meeting with Nick via Zoom.
- The Boccaccio Project was discussed.
- Showed performances from The Bocaccio Project, including *Have and Hold*

September 8th

- Received the first handwritten draft, 220908 (Figure 15)
- The notation was revised.
- Nick clarified directions in the score for “left hand tap quickly.”
- In measures 27 and 113 – 119, Nick requested quicker glissandi and tapping of the bowed string.
- Suggested tenor clef for the end of the draft.

September 29th

- Received the first engraved score, 220929 (Figure 17)
- Received the accidental legend of sixth tones (Figure 16)
- This engraved score included clarification of microtones, color-coded note names for starting and ending pitches, and numerical values for changes in pitch.

October 17th

- Meeting and first reading with Nick.
- Discussions of the sound coming more in focus, as the music becomes more aggressive, especially in measures 83 – 105.
- Discussions of the anguished glissandi to a minor second, like a twisting knife, in measures 103 – 105.

October 19th

- The left-hand tapping was reduced in mm. 141 – 147, to create a more ominous character.
- For consistency, I recommended the slurs in m. 132 be applied to the same musical figure in mm. 133 – 134.

October 25th

- Discussed pizzicato technique in the second movement.
- It was a challenge to maintain the calm strumming with the original version (221025).
- I recommended pizzicato with a combination of thumb and index finger as a possibility.

October 30th

- Received the fourth draft with a revised second movement, 221030a.
- Second movement notes were rewritten to be more idiomatic for the left hand. These pizzicato notes were strummed with the index finger, like a guitar.

November 1st

- I recorded the performance in studio class and sent the recording to Nick.
- Comments from Nick included giving the first movement triplets more shape and a more of a gradual build up, having a quicker tempo with the final glissandi at the end the first movement to give the effect of a sudden ending.

November 9th

- Premiere of *Solo for Cello* in a solo recital. Composer present for the performance.

December 6th and 7th

- The recording took place at Tempest Recording in Tempe, AZ.

The Collaborative Process

Centered on a single musical idea of the breath, this piece explores musical expressions of uncertainty, dread, pain, peace, and serenity. *Solo for cello* requires very

careful attention to detail, including gradual changes in timbre, maintaining long phrases within the slow tempo, and very precise microtonal intonation. Since much of this music is microtonal, it was decided to begin the work without vibrato, because vibrato could interfere with the microtonal intonation. No vibrato also helped achieve the sense of painful breathing, and a sound that was not decorated in any way.



Figure 15, Handwritten First Draft

Due to the microtonality in this work, specifically the use of sixth tones, it was challenging to keep track of the pitches. I had played pieces utilizing quarter tones, such as the *Sacher Variation* by Witold Lutoslawski, but sixth tones posed a new challenge for me. After many hours of practice, this first draft was covered in extensive annotations and comments. These included writing note names, with arrows pointing up and down.

These annotations helped me keep track of the changes in pitch, but more importantly, helped me recognize larger patterns in the composition. Therefore, in our meetings, I recommended including these note names, vertical arrows, and numerical values in the second draft, as seen in Figure 17.

In addition to including my recommended annotations, Nick provided an accidental legend for the sixth tones (Figure 16). Traditional quarter tone notation couldn't be used, since sixth tones require smaller divisions of the semitone. In equal-tempered tuning, a semitone is equal to 100 cents, a quarter tone is 50 cents, and a sixth tone is 33 cents.

The solution for more precise notation was an accidental legend inspired by a positive and negative number line. The number, in cents, specified how high or low to play each note. The numbers in the accidental legend refer to cent deviations of the D natural (Figure 16). A positive number with an arrow up means to play 33 cents above the printed note. A negative number with an arrow down indicates to play 33 cents below the printed note. Later drafts kept this notation within the range of a semitone since 166 cents could be confusing.

The second draft also featured color-coded note names. Starting note names appear in blue. Ending note names appear in red. This clarified the glissandi's starting and ending pitch as seen in Figure 17. These clarifications provided me the freedom to focus less on the notes and more on pattern recognition and phrasing of the bass lines.



Figure 16, Accidental Legend for Sixth Tones

$\text{♩} = 40$ murky, fading in and out, growing

LH tap bowed string with free finger

$\text{♩} = 40$ murky, fading in and out, growing

$\text{♩} = 40$ murky, fading in and out, growing

$\text{♩} = 40$ murky, fading in and out, growing

Figure 17, Engraved Second Draft with Colored Note Names and Cents

Changes to the Second Movement

Intended to be calm and quiet, the second movement was inspired by the strumming of a guitar. Nick composed this movement with a guitar in hand and imagined the stillness of a lake. This is why the movement is played entirely with pizzicato. The beginning of the first draft of this movement was originally written out

(Figure 18). But rolled chords were present at the end of the first draft, from mm. 23 – end. Rolled chords created a more serene character and was more imitative of a strumming guitar.

10 $\text{♩} = 72$ calm, static, serene
sempre pizz.

Figure 18, First Draft of the Second Movement

10 Pause between movements
movements

$\text{♩} = 100$ free, calm, subtle pulse
pizz. sempre

2. "extra extra"

Figure 19, Second Draft with Strummed Chords

Nick and I also experimented with rolling the chords in different directions, starting from the bottom using the thumb and from the top using the index finger. In the second draft of this movement, much of the musical material emerges from the rolled chord.

Analysis

Movement I. *Solo for Cello*

When playing the beginning of *Solo for Cello*, I imagine a blurred image fading in and out of focus. Like a camera lens that cannot focus on its subject, the sound begins from nothing, grows in focus, and then fades again. The focus of the sound fades in and out with the changing contact point. Nick describes these falling glissandi as breaths. But I would add these are groaning, painful breaths evidenced with the expressive intervals. The falling minor seconds and minor thirds are ominous, and this opening really takes its time. This lack of clarity and painful breathing creates an opening that is weighed down by feelings of dread (Figure 20).

♩ = 40 undefined, breathing, fading in and out of focus, growing slowly

1. n $ord.$ pp n $sul\ pont.$ n $ord.$ pp n $sul\ pont.$

LH tap bowed string with free finger

n $ord.$ p n $ord.$ p $sul\ pont.$

F -33

Figure 20, mm. 1 – 11

Microtones and the Breath.

Starting in measure 13, the sound begins to become more defined, and the breathing quickens and deepens. This is where the microtones are used very expressively. The deepening of the breath is expressed with the gradual widening glissandi. The starting pitches gradually ascend from Ab to A, while the bass lines continue to descend from F to E. Each breath is deeper and more anxious than the last. (Figure 21)

breaths between phrases start become shorter over time

The figure displays three staves of musical notation in bass clef, representing measures 13-16, 17-20, and 21. The music features glissandi and microtones, indicated by red and blue notes with numerical values. Dynamic markings include *n*, *mp*, *ord.*, *p*, *mf*, *mp*, *p*, *mf*, *sul pont.*, *ord.*, and *mp*. The time signature is 3/4.

Staff 1 (Measures 13-16): Starts with a fermata on a whole note. Notes: F⁻⁶⁶, A^{flat}, F | E, A⁻⁶⁶, E⁻⁶⁶, A⁻³³, E⁻³³. Dynamics: *n*, *mp* *ord.*, *p*, *mf*, *mp*.

Staff 2 (Measures 17-20): Notes: A⁻³³, E, A, F, A, F⁻³³, A⁻⁶⁶, F⁻⁶⁶. Dynamics: *ord.*, *mf*, *sul pont.*, *ord.*, *p*.

Staff 3 (Measure 21): Notes: A⁻³³, F⁻⁶⁶, A⁻³³, E, A. Dynamic: *mp*.

Figure 21, Quicker and Deeper Breaths, mm. 13 – 24

The opening returns in measure 87. However, this is a more painful version of the opening, expressed with a falling tritone. Other differences include the forte

Beginning to unravel... 5

Accell. poco a poco

♩ = 72, on edge,
heavy

Figure 23, Attempts to Break Free, mm. 96 – 102

The Twisting Knife.

All this frustration leads to the moment in mm. 107 – 118. For twelve measures, there is a sustained cry of pain. The intervals used in this passage, the minor third and minor second, are derived from the glissando intervals of the opening bars. Even the expanding sixth tone makes an appearance in m. 111.

But the music reaches its most painful moment in m. 113, what I call, “the twisting knife.” For the only time in the piece, two sets of glissandi travel in contrary motion from a third to a minor second. In mm. 117 – 118, an agonizing minor second is

painful breaths of falling minor seconds and minor thirds. Also, the rising sequence of ascending fourths, in mm. 128 – 132, can be seen as the inversion of the painful minor second and descending tritone in mm. 85 - 87. The connection between this sweet theme and the inverted intervals from the opening not only achieves unity within the work but can also be seen as an evolution of the painful breath into a beautiful, singing theme.

♩ = 40, take time, a moment of quiet, sweet

119 $\frac{3}{4}$ *pp*

120 $\frac{4}{4}$ *p* *n* *p*

6

122 *pp*

125 *p* *n* *p* *pp*

127 *p* *pp*

131 *p*

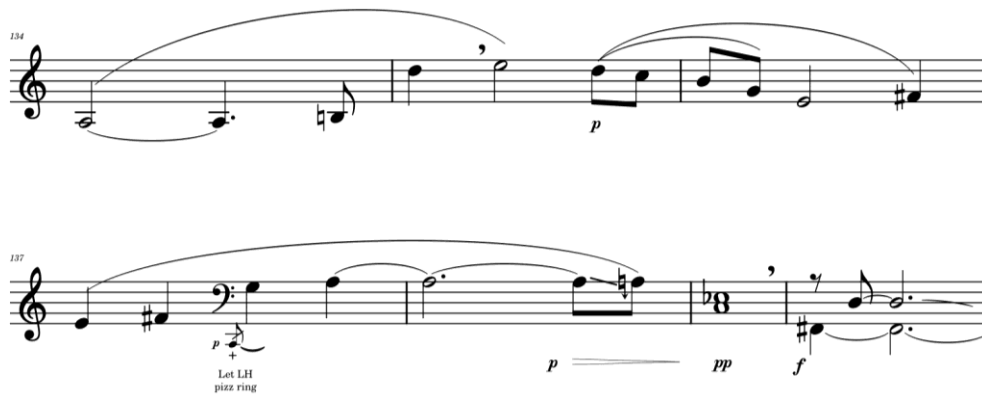


Figure 25, A Moment of Quiet, Sweet, mm. 119 – 139

Movement II. “extra extra”

Chords of a Guitar and Stillness of a Lake.

As mentioned in the collaborative process, this movement is calm and quiet. Inspired by the gentle strumming of a guitar, this movement is played without the bow. Nick described the stillness of a lake, and this stillness is reflected in the “subtle pulse” and the slower harmonic rhythm. Following a C minor seventh chord in the first measure, Eb Major chords are strummed in mm. 2 - 4. This slow harmonic rhythm and strummed chords creates a sense of serenity.

10 *Pause between movements*

$\text{♩} = 100$ free, calm, subtle pulse

pizz. sempre 1 *RH sim.*

2. "extra extra"

mp *p* *pp*

vib.

3 *n* *p*

Figure 26, Strummed Chords, mm. 1 - 5

A Questioning Theme.

Out of this serenity of strummed chords, emerges the only theme in the movement (Figure 27). Its origin can be traced to the descending eighth notes in the moment of quiet in m. 121 (Figure 25). Like the moment of quiet, this theme emerges from stillness. I interpret this theme as a question due to its descending contour and frequent pauses as seen in the rests in mm. 16 and 18 - 19.

13 6/8

2 1

RH sim...

pp

17

Figure 27, A Questioning Theme, mm. 13 - 19

11

20 T RH sim...

(pp) f

22 mf mp

24 mf p subito

11

Figure 28, Vigorous Chords and Return of the Breath, mm. 20 – 25

Return of Microtones and the Breath.

Vigorous chords suddenly appear in the middle of m. 20, disturbing the serenity. The abrupt change in strumming pattern also accentuates this sudden disturbance. The ominous breath and sixth tones return very briefly in mm. 23 – 24, bringing back feelings of dread.

As movement fades, it begins to slow down. It remains on strummed C minor major seventh chords, seemingly leaving the listener with an unanswered question. The return of the microtones and the breath evokes the uncertainty of the first movement and the uncertainty of the pandemic.

CHAPTER 4: PERSISTENT

Brief Composer Biography

William Clay is a composer based in Tempe, Arizona. Since 2016, he has been a co-producer for Tasting Notes Contemporary Concert Series. Clay has also collaborated with the Society of Composers Inc., Arizona Flute Society, and the Arizona Chamber Opera. His music is inspired by the fusion of heavy metal and contemporary music. In addition to composition, he has served as a faculty associate at Arizona State University teaching both Freshmen Seminar and Aural Skills.¹²

My Friendship with Bill

I've gotten to know Bill through this project, and I have really enjoyed working with him. I had the opportunity to meet with him in-person while working on this composition. Bill's enthusiasm for this music, and willingness to experiment with new playing styles was refreshing. He was always curious to hear my ideas, and this collaboration was a true partnership. After reading through the initial drafts of *Persistent*, I knew this music would be poignant and moving, and I was eager to realize his vision for the piece. It was an absolute pleasure working with him, and *Persistent* is a work I am very proud of.

¹² Bill Clay, "Biography," Bill Clay Composer, Guitarist & Music Educator, <https://billclaymusicdotcom.wordpress.com/>.

About *Persistent*

Persistent is a work in four movements written by Bill Clay. The title has a double meaning, referring to both the persistent covid-19 pandemic and “the persistence of people and art through the Covid experience.”¹³ The working title of *Persistent* was originally, “Mood Portraits and Meditations from Quarantine.” From trepidation, worry, perfunctory routine, and catharsis, the movements take the listener on a journey through the quarantine experience. But more specifically, *Persistent* explores the experience of a panic attack and its aftermath. *Persistent* achieves this through numerous extended techniques, and the gradual transformation of tone color.

Timeline of Drafts and Workshopping

2022

January 12th

- Proposed the idea of the project to Bill.

February 22nd

- Received the four-part chorale sketch (Figure 29).

April 21st

- Received the first draft of the third movement, Pacing and Fidgeting.
- Discussions of pacing in a room, the routine of daily life.

¹³ Bill Clay, “About *Persistent*,” in *Persistent*, 2022.

April 24th

- Received the first sketch of the fifth movement, Attempted Chorale (Figure 6.2).
- Received the first draft of the first movement, Tense Release.

August 18th

- First reading with the composer. I played through the first and third movements.
- Received the first draft of the second movement.
- Bill shared the idea of the second movement's worrisome mantra.
- Explored the possibilities of using a combination of heavy weight in the right hand and bow speed to create a distorted sound, like an exasperated cry in m. 50.

September 9th

- Received updated scores for the second and third movements.

October 27th

- Additions to the I. Tense Release received.

November 9th

- Premiere of works in a solo recital. Composer present at performance.

December 6th and 7th

- The recording took place at Tempest Recording in Tempe, AZ.

The Collaborative Process

Persistent began as a sketch of a four-part cello chorale (Figure 29). Since the goal was to ultimately perform the music live at a premiere, it presented a challenge. During this time, I had discussions with Bill about the possibility of performing with a looping pedal. Performing with a looping pedal seemed to be the only feasible way of playing a four-part chorale live. In addition, it seemed apt to use a looping pedal since it was evocative of the layered recordings I had made during the pandemic.

This was followed by a sketch of the fifth movement, “Attempted Chorale – Pieces of the Familiar.” Instead of a loop pedal, this initial draft utilized double stops to achieve polyphony. At the time of writing, the fifth movement is currently being written, and while not included in this paper and recording project, its sketch points to what *Persistent* would eventually become - an exploration of the transformation of tone color. This gradual change in timbre is notated with an elongated arrow pointing to the resulting tone, as seen in Figure 30 where the phrase calls for a gradual transition between *sul tasto* and *sul ponticello*. Even in this early sketch, it is clear the timbre serves as a structurally important feature of the gesture, which is evident in every movement of the work.

The image displays a musical score for a four-part chorale sketch. It is organized into three systems, each with four staves. The first system is for Violoncello (Cello), the second for Violoncelli (Viola), and the third for Violoncelli (Violin). The tempo is marked as $\text{♩} = 70$. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A blue square marker is present at the beginning of the second and third systems. The first system shows the cello part with a melodic line in the upper voice and harmonic support in the lower voices. The second system shows the viola part with a similar melodic line. The third system shows the violin part with a melodic line. The score concludes with a double bar line and repeat signs.

Figure 29, The Four-Part Chorale Sketch

V: Attempted Chorale--Pieces of the Familiar

♩ = 60
tasto

Violoncello

1

p < mf > p > n p < mf > p

6

Vc.

> n p < mp > p f

12

Vc.

n p mp > p

18

Vc.

mp > p p mf p <

22

Vc.

$mf-p$ > n ppp p

26

Vc.

tasto

mf p < $mf-p$ n

pont.

pont.

pont.

Figure 30, First Sketch of the Fifth Movement

This sketch was followed by a first draft of *Persistent*. Except for only a few minor changes, the first draft of *Persistent* very closely resembled the final score.

This draft introduces harmonic glissandi, which activate the partials of the string, creating faint, but distinct artifacts. With a quick glissando, the partials produce a shimmering effect. Gradual change in tone color is expanded to the left hand which sees a gradual lifting and placing of the finger, indicated by the arrow, exploring the timbre between the third partial and notes played with a solid finger. In the context of the first movement, these two effects combine within a niente dynamic to produce the image of a mysterious flame coming into existence (Figure 31).

The image shows a musical score for Violoncello and Violin (Vc.). At the top, the tempo is marked as ♩ = 65 and the movement is labeled 'I'. The Violoncello part starts with a 'sul A' marking and a 'n' (niente) dynamic. It features a 'gliss.' marking with a note and an arrow indicating a glissando. A note is marked with '(gliss touching string as if producing a harmonic)'. The dynamics transition from 'n' to 'p' (piano) and then to 'mf-pp' (mezzo-forte to pianissimo) and 'mp-pp' (mezzo-piano to pianissimo). The Violin part starts with a '3' (triple) marking and a '(simile)' marking. It features a 'norm.' (normal) marking and a 'molto pont.' (molto ponticello) marking. The dynamics transition from 'mp' (mezzo-piano) to 'pp' (pianissimo) and back to 'mp > pp' (mezzo-piano to pianissimo). Annotations include 'always unmeasured tremolo (slight variation of speed)' and 'grace notes always occur on the beat'.

Figure 31, First Draft of the First Movement, mm. 1 – 5

At first, I thought the arrows were indicating the direction, to maintain the tempo. Some of the arrows also were directed up at an angle, as in m. 20 of Figure 32, so I wasn't sure if this was referring to changing the weight of the left hand or changing the location of the bow. Bill clarified that this means a gradual releasing of the left hand's weight, creating a transition from a fingered note to a harmonic. These notations were

also applied to the other movements. Below is a comparison of the same passage from the first movement. Through the process, some measures were omitted, so measure 16 corresponds with measure 13 (Figure 32 and Figure 33).

Figure 32, First Draft of the First Movement, mm. 16 - 22

Figure 33, Final Draft of the First Movement, mm. 12 - 18

During meetings with the composer, he requested to bring out more of the shimmer from the harmonic glissandi. The challenge was that some partials would speak, while others would not. During this process, I remembered a similar passage from the second movement of Dmitri Shostakovich's cello sonata, op. 40. Very similar to the shimmering effect, the passage in Shostakovich's work also utilizes glissandi and the partials of each string using the thumb. After applying that same technique, it worked flawlessly.

Analysis

Movement I. Tense Release

The Flickering Flame.

The idea of this movement is about the anxiousness felt during quarantine and the uncertainty leading to tense anticipation. The composer told me that the first movement is associated with the image of a flickering candle. Just how a flame flickers unpredictably, the movement is tense throughout. The work begins with a niente opening and quick glissandi over harmonics. The glissandi activate the eight partials of the string, and glows like a flame coming into existence. The unpredictable, and nervous flickering of this candle is expressed through the uneven tremolo.

This tense anticipation never achieves the desired respite. The uneven tremolo occurs within a niente, ppp, and pp dynamic. The ever-changing tone color from normal to molto sul ponticello create a prolonged experience of sustained tension and trepidation.

The Panic Attack and the Wide Trill.

Instead of a desired resolution, the anticipation is met with the “tense release” in measure 24 (Figure 34). In the score, this tense release is described as “a scary intrusion; the flickering transformed into a panic attack.”¹⁴ It is “an unwanted answer to the anticipation.”¹⁵ This tense release is the pivotal moment of the work. When working on this movement, I discussed experiences of family members testing positive for coronavirus and being admitted to intensive care units. Since the pandemic affected so many people, the piece is not meant to be overly programmatic, and instead is left open to the listener’s imagination.

Musically, this panic attack is characterized by the wide trill, performed with a wide vibrato and overpressure. The wide vibrato was inspired by how one’s voice shakes, and may even break, due to emotional distress. Overpressure is symbolic of the unbearable weight one feels while distressed. It is chaotic and gives the sense of losing control.

¹⁴ Bill Clay, “A Scary Intrusion; The Flickering Transformed Into a Panic Attack,” in *Persistent*.

¹⁵ Bill Clay, “About *Persistent*,” in *Persistent*, 2022.

A Scary Intrusion;
The Flickering Transformed
Into a Panic Attack

Vc. *sf-ff* *sf-ff* (*ff*)

Figure 34, A Scary Intrusion, the Panic Attack, mm. 24 - 25

This tense release is sustained all the way until the end of the movement. It intensifies, rising in pitch and register, culminating in the sustained G# in measures 43 – 44 (Figure 35).

Vc. *fff*

Vc. *pp* (*sul A*) *D* *simile...* *mp* *pp*

Like a Scream
Running out of Breath

Figure 35, “Like a Scream,” mm. 36 – 48

This sustained G# acts as the climax of the work. Bill suggested that this gesture, despite being two measures long, could be held for as long as I wanted. I interpreted this as being overcome with fear, and that fear feeling like an eternity. The scream's excessive vibrato and overpressure acts as an emotional release. The rest of the work slowly fades like one losing their voice. The idea of the flame returns in measure 46. But instead of the flickering due to uncertainty, the flame slowly dies out, the same way it came into existence. The effect of "Running out of Breath" is achieved through the gradually changing timbre from normal to sul pont, and from sul pont to molto pont. The wide trill is written out in measures 53 – 54, before returning a final time in the last measure (Figure 36).

The image shows two staves of musical notation for Violin Concerto (Vc.). The top staff, labeled '51', begins with a wide trill on a G# note. Above the staff, a bracket spans the entire measure with the marking 'pont.'. Below the staff, the instruction 'sul A until the end.' is written. The bottom staff, labeled '54', continues the wide trill. Above the staff, a bracket spans the measure with the marking 'molto pont.'. Below the staff, a '3' indicates a triplet of notes. The piece concludes with a double bar line and a fermata symbol.

Figure 36, The Wide Trill Written-Out, mm. 52 – 55

Movement II. Meditation no. 1

♩ = 40 Still, Slowly and Quietly Blossoming

Violoncello

n *pizz.* *pp* *p*

Figure 37, the emergence of the worrisome thought, mm. 1 – 3

The Ostinato, a Worrisome Thought.

I interpret this meditation as a direct response to the traumatic event of the first movement. The second movement is based on “a worrisome thought.”¹⁶ According to Bill, this worrisome thought appears in the form of an ostinato, the alternating E – G sixteenths in measure 3 (Figure 37), which is expanded upon throughout the movement. The movement is in a modified ternary form and explores the transformation of tone of normally played notes, pizzicato, and harmonics.

This second movement picks up exactly where the first movement left off. The quiet blossoming of the alternating E - G are the same notes from the end of the first movement, see mm. 53 – 55 in Figure 36. This is where the idea of the worrisome ostinato emerges. This ostinato is central to the movement. Since the ostinato is derived

¹⁶ Bill Clay, “About *Persistent*,” in *Persistent*, 2022.

from the end of the first movement, I interpret the second movement’s worrisome thoughts as a continuation of the material from the first movement.

Worrisome Thoughts and the Lurking Bass Line.

This worrisome thought grows, as seen in the ostinato becoming more restless throughout the movement. In mm. 5 – 7, a lurking bass line, Eb – Db – B – G, emerges out of the ostinato (Figure 38). This lurking bass line is in sharp contrast with the ostinato’s harmonics, since it is played in a lower register, accented, and marked with tenuto. This lurking bass line appears for two measures, and then disappears. Bill describes this movement as “a worrisome thought, that is difficult to dismiss, even in moments of external peace.” With this description and the title of meditation, I think of the disturbances in this movement occurring within the mind.

The image shows a musical score for Violin Concerto (Vc.) in 2/4 time, measures 4 through 7. The score is written for a violin and a bass line. The violin part (top staff) features a continuous eighth-note ostinato pattern. The bass line (bottom staff) is mostly silent, with a 'Lurking Bass Line' appearing in measures 5 and 6. This bass line consists of the notes Eb, Db, B, and G, played in a lower register, accented, and marked with tenuto. The bass line is marked with dynamics: *mf - pp (subito)* in measure 5 and *mp - pp (simile)* in measure 6. The violin part is marked with *p* in measure 4 and *pp* in measure 7. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 38, The Lurking Bass Line, mm. 5 – 7

The worrisome thought begins to fester, expanding from a minor third in m. 3, to a minor seventh in m. 14. The lurking bass line also becomes more restless as seen in the rhythmic accelerando in m. 18, leading to the arrival into the middle section. I interpret this restlessness as worry and pessimistic thoughts beginning to take hold (Figure 39)

2

Vc.

12

mp-p

n

Vc.

15

mf-p *mf-p*

f-mp

n

(*simile but with crescendo*)

mf-p

Vc.

17

mf-p (simile but with crescendo)

Figure 39, Expansion of the Ostinato, mm. 12 – 18

Return of the Wide Trill.

Other ties to the first movement's panic attack include the return of the wide trill. The wide trill appears in mm. 2, 8, 13, 16, and the passage from mm. 24 – 30. In this passage, a series of wide trills descend a glissando (Figure 40). In the first movement, the wide trill was imitating one's voice breaking during a panic attack. But here, I interpret these trills as the inability to be at ease even when there is no immediate danger. Therefore, I interpret the description of "Chopy" as turbulent, evidenced by the falling glissandi. When playing this passage, I think of the feeling of helplessness while falling in dream.

The image shows a musical score for Violin and Cello, labeled 'Vc.' on the left. The score is divided into two systems. The first system covers measures 23 to 27. Measure 23 features a wide trill in the violin part, marked with a '6' and a 'wide trill' annotation. The dynamic is *mf*. Measure 24 is marked 'Chopy' and 'gradually lift touch 4th', with a *pp* dynamic. Measure 25 has a *mf* dynamic. Measures 26 and 27 feature descending glissandi in the violin part, with *pizz.* (pizzicato) markings in the cello part and *(mf)* dynamics. The second system covers measures 28 to 29. Measure 28 has a *poco pont.* (poco ponticello) marking. Measure 29 has a *pont.* (ponticello) marking and a *f (as possible)* dynamic. The cello part in the second system has *(pizz.)* markings and '+' symbols above the notes.

Figure 40, The Wide Trill Passage, mm. 23 - 29

Sudden Eruptions.

The low C in m. 38, marks the return of the opening ostinato, this time with sudden interruptions. The low C is significant because that was central to the scary intrusion of the first movement. Another returning figure from the first movement is the sul ponticello overpressure eruptions. But these sudden eruptions in mm. 42 and 45 are more disturbed than those in the first movement, with a minor second created with the G and Ab (Figure 41). Due to these similarities with the scary intrusion, I interpret these eruptions as a series of panic attacks.

Still, but with Sudden Eruptions

Vc.

pp *ff* *n* *pp*

(as possible)

ff

mp - pp *pp* *f* *pont.* *6* *6* *5*

(subito) arco (C)

norm. *pp* *ff* *pont.*

(subito) (subito) (C)

Figure 41, The Ostinato with Sudden Eruptions, mm. 38 - 45

Beginning in m. 43, the minor third interval of the worrisome ostinato becomes stretched to the point of being unrecognizable. The ostinato expands to a tritone and minor seventh in m. 45, a G2 to F#5 in m. 48, and a D3 to C#6 in m. 49, intervals spanning nearly three octaves. In mm. 48 -49, the rhythmic accelerando creates a sense of urgency. The sudden crescendo and rapid change in tone color from sul ponticello to molto ponticello in m. 49 brings back the feelings of panic and arrives to the F#5 and C6 tritone in m.50, the climax and breaking point of the movement (Figure 42).

43 norm. *pp* (subito) *mp - pp* (subito) *ff* pont.

46 norm. *pp* (subito) *n fff* (subito) pont.

49 *fff* pizz. (arco) *molto pont.* *poco pont.* create a broken, screechy sound with light overpressure and slow bow speed

Figure 42, Stretching Ostinato and the Climax, mm. 43 - 51

6

52

norm.

Vc.

n *pp* 6 6 *n*

54

pp *n* *pp* *n* *pp* *n*

poco pont., create a broken, screechy sound with light overpressure and slow bow speed

molto pont.

Figure 43, Final Statement of the Ostinato, mm. 52 - 58

The ostinato returns one last time and emerges from the lingering resonance of the tritone. The movement ends with one last statement of the ostinato. It returns like a painful memory. The wide trill returns, but to me it sounds like weeping. The change in tone to molto ponticello reminds me of one being stifled with worry, losing all ability to speak.

Movement III. Scherzo: Pacing and Fidgeting

In the words of the composer, this scherzo “was inspired by the perfunctory nature of life in quarantine,” and that “it was easy to pace and fidget through daily activities in an almost mechanical way.”¹⁷ This movement’s pacing and fidgeting carry a nervous energy as seen in its pacing ostinato and repeated rhythms. However, being a scherzo, this movement attempts to break up the frustrating monotony with playful figures of varying tone colors.

Structural Elements.

Section A	Section B	Section A	Section C	Section A
mm. 1 – 22	mm. 23 – 47	mm. 48 – 57	mm. 58 – 65	mm. 66 - 97
The Pacing Ostinato (m. 1) Pacing figure in poco sul ponticello (mm. 10 – 12)	Repeated dotted rhythm (mm. 23 – 24) Playful changes in timbre to sul ponticello (mm. 24, 26, 30, 32) Fragment of The Pacing Ostinato in pizzicato (mm. 34, 37, 39 – 40)	The Pacing Ostinato A Section is compressed into 10 bars, reflecting its hurried and anxious character.	Restless and uneasy, a mixture of various fragments of the A Section (mm. 1, 3, and 16) Sudden timbral change to descending sequence of partials (mm. 65)	Unstable Ostinato with sudden off-beat accents A series of rising sequences (mm. 79 – 85 and 89 – 90) Augmented Ostinato

Table 2, Rondo Form of *III. Scherzo Pacing and Fidgeting*

¹⁷ Bill Clay, “About *Persistent*,” in *Persistent*.

The Pacing Ostinato.

Like the second movement, this scherzo is built upon a one-bar ostinato (Figure 44). While meeting with the composer, he mentioned the eighth notes of the ostinato were inspired by pacing along the four walls of a room.

I interpret the musical description, “robotically” as an extension of the mechanical fidgeting mentioned earlier. This one-bar ostinato is repeated, and it reminds me of how consecutive days in quarantine often followed a routine and sometimes felt indistinguishable. Therefore, “robotically” is not an indication of music devoid of expression, but rather the frustrations felt from feeling stifled and confined to routine.

♩ = 82 Robotically

Violoncello

f-mf (*simile*) *p* (*subito*) *f-mf* (*simile*) *p* (*subito*)

Figure 44, The Pacing Ostinato, mm. 1 – 2

Fidgeting and Playful Changes in Timbre.

The frustrations of feeling stuck continue in the repetitive dotted figure of the B section (Figure 45). Primarily alternating between a minor ninth D and C, I interpret this figure as uneasy, and as small movements of fidgeting. Like the ostinato, its driving sixteenths give it a nervous character.



Figure 45, The Fidgeting Dotted Figure, mm. 23 - 24

These repeated fidgeting statements are interrupted with sudden changes in character. Since this movement is titled a scherzo, I interpret these sudden changes in character as playful attempts to break up the monotony of pacing ostinatos and the repeating dotted figure. In mm. 24 and 26, the sliding artificial harmonics and descending eighth note figure in sul ponticello create an unexpected change in tone color. Playful figures such as the descending 32nds in mm. 28 contrast with the serious ostinato and dotted figure (Figure 46).

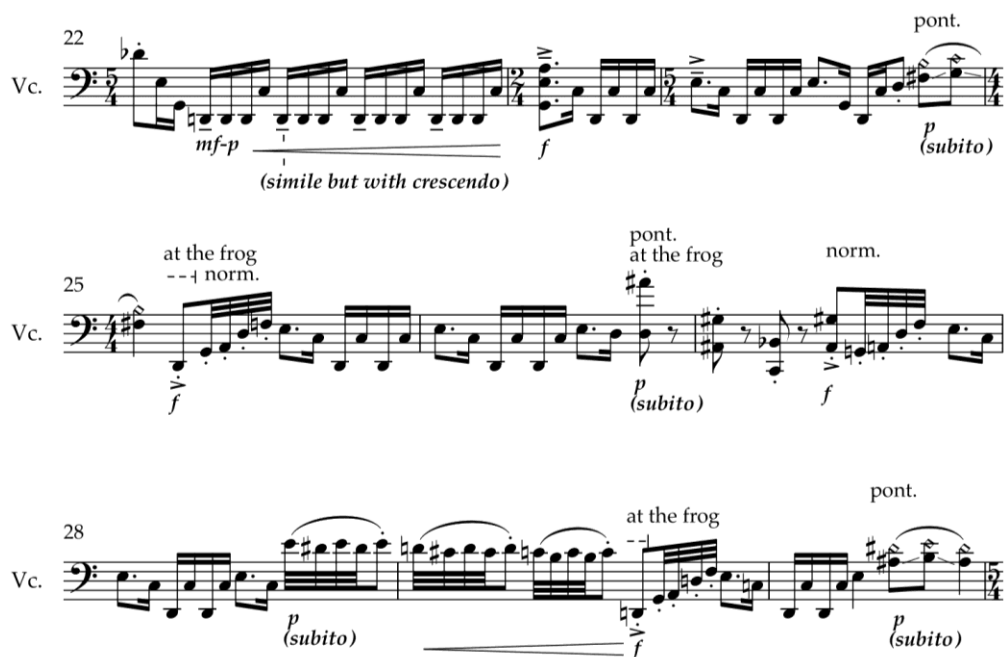


Figure 46, Playful Changes in Timbre, mm. 22 – 30

Restless and Unstable.

After a brief reappearance of the A section in mm. 48 – 57, the scherzo begins to become restless at the start of the C section (Figure 47). The Fortissimo dynamic and accents reveal a much more aggravated version of the ostinato. However, this ostinato is also combined with fragments from mm. 3 and 16 of the A section, adding to the instability and creating feelings of chaos.



Figure 47, Unstable Ostinato with Fragments of the A Section, mm. 58 – 61

The repeated sixteenths from the ostinato are expanded in an extensive passage from mm. 66 – 76. In this passage, emphasis is often placed on the second sixteenth, creating a disorienting experience, since the downbeat becomes ambiguous to the listener. This is also the only passage to use the interval of the 11th, which adds to feelings of discomfort and chaos (Figure 48).

Figure 48, Ostinato with Accents on Off-Beats, mm. 70 – 74

Rising sequences culminate in a return of the pacing ostinato in mm. 91 – 97 (Figure 49). But this ostinato is enraged. It is rhythmically augmented and appears in sustained fortissimo with strong accents on each note. The texture is denser with sustained sixths. This final statement of the enraged ostinato is a culmination of the frustrations building up from the beginning of the movement.

Figure 49, Rhythmically Augmented Ostinato, mm. 91 - 97

Movement IV. Meditation no. 2

♩ = 65 Drifting Whimsically

The image shows a musical score for two instruments: Violoncello (Cello) and Violin (Vc.). The Cello part is in the bass clef, 4/4 time, and features a series of descending glissandi. The first glissando starts on a high note and descends to a lower note, with a dynamic marking of *n* (normal) followed by *p* (piano). The second glissando is similar, also marked *n* and *p*. The Violin part is in the treble clef, 5/4 time, and features a series of descending glissandi. The first glissando starts on a high note and descends to a lower note, with a dynamic marking of *p* (piano). The second glissando is similar, also marked *p*. The third glissando is marked *gliss.* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 50, Drifting Whimsically, mm. 1 - 11

Meditation no. 2 is a peaceful movement. Unlike Meditation no. 1, there is no ostinato pushing the music forward, nor any sudden eruptions. Rather, this meditation is an exploration of the transformation of timbre. Meditation no. 2 revisits musical material from the first movement, creating a sense of cohesion.

A Transformation of Tone Color.

The description of “Drifting Whimsically” is reflected in the gradual descent of the shimmering glissandi, described earlier in the collaborative process. These shimmering glissandi are taken from the first movement and expanded upon in mm. 1 – 7 (Figure 50). Each descending glissando activates different partials of the string, exploring the continuous transformation of tone color.

These glissandi gently descend to the harmonic and open string in mm. 2 and 6. In these measures, the gradual lifting and placing of the finger explores the change in

timbre between the harmonic and open string. This gradual transformation of tone and exploration of partials creates this whimsical opening.

Combinations of Changing Timbres.

The image shows two staves of music for a Violin (Vc.). The first staff starts at measure 17 and includes triplets of notes with glissandi markings. The second staff starts at measure 25 and features a series of chords with glissandi markings and dynamic markings: *p*, *mp* < *mf*, *mp* < *mf*, *mp* < *mf*, *pp* < *mp*, and *ppp*. Arrows and wavy lines indicate the direction and nature of the glissandi.

Figure 51, Glissandi in Contrary Motion, m. 19 and mm. 23 - 28

The ideas of the shimmering glissandi and gradual placing of the finger are combined in m. 19 and mm. 23 – 28. Beginning as a double stop, the fingers gradually lift, while a pair of glissandi travel in contrary motion, activating the partials of both strings simultaneously. This contrary motion creates a new combination of partials, and it reminds me of the ever-changing patterns and reflections seen in a kaleidoscope.

The image shows a single staff of music for a Violin (Vc.) starting at measure 64. It features several chords with glissandi markings. Dynamic markings include *p*, *pp*, and *n*. Arrows and wavy lines indicate the direction and nature of the glissandi.

Figure 52, A Release, mm. 64 - 71

This figure is significant since it also returns to conclude the movement (Figure 52). In addition to the combination of changing timbres, the intervals are expressive of a release. Beginning on a minor 9th, the shimmering glissandi move in contrary motion and converge on a fifth. This transformation of tone ends in the purity and stability of the harmonic fifth. I hear this ending as an exhale, and a release of the tension of the previous three movements.

A Transformation of Musical Material

Returning elements of the first movement, such as the shimmering glissandi and wide trill are significant since they not only unite the work but are used to express this release. In the first two movements, the wide trill and shimmering glissandi were used to express fear and uncertainty. But in this movement, they are presented as explorations of peaceful reflection. Therefore, the fourth movement not only explores the transformation of tone color but the transformation of musical expression.

CHAPTER 5: THE RECORDING AT TEMPEST AND CONCLUSION

The Recording

The recording sessions took place on December 6th and 7th 2022 at Tempest Recording Studio in Tempe, AZ. Clarke Rigsby, the engineer, recorded and edited the tracks. After the premiere on November 9th, I asked for feedback from the composers to prepare for the recording. The feedback they provided was minor, including just a few recommendations on tempo and timing of transitions between sections.

Due to the amount of music needed to be recorded, I decided to divide the recording session over a span of two days. The goals of the first day were focused on recording *Burning Roots No. 5*, *Solo for Cello*, and Movements II and III from *Persistent*. Goals of the second day were focused on Movements I and IV from *Persistent* with the remaining time devoted to anything I wanted to rerecord.

From my prior recording experience, I knew concentration and exhaustion would become inevitable during the later stages of the recording session. So, I decided it would be best to start with the most difficult and demanding passagework: Movement II and III from *Persistent*.

I knew getting a “perfect take” was nearly impossible. So, I went in with the mentality of just giving a performance. I wanted to make it a goal of needing to have to make as few edits as possible, but more importantly, I wanted to make sure the

recordings captured the experience of live performance. Again, the goal was expression of these works.

This strategy seemed to work well. Three out of four movements from *Persistent* ended up requiring three or less edits. *Burning Roots sketch no. 5* required five edits and *Solo for Cello* required five. I also knew the music very well at this point since I had given a recital of the works just a month prior. All recordings are available in the link below.¹⁸

Conclusion

This project was successful in achieving the four goals stated at the beginning of this written document. It expanded the solo cello repertoire, served as an artistic response to the coronavirus pandemic, promoted the work of three brilliant composers, and created an opportunity to make music with friends during a time of social isolation. The compositions are intricately composed and are incredibly moving. The premiere of these works actively promoted these composers, and the recording captured the spirit of their works.

I met each of these composers at different periods in my life. During the pandemic, friends and family were on my mind. It was a joy to work with friends on music that was meaningful to all of us. While the subject matter of the music was

¹⁸ Elliot Yang. *Pieces in Response to the Coronavirus Pandemic*, Shawn Head, Nick Dulworth, and Bill Clay. recorded December 6th and 7th, 2022, Tempest Recording, streaming audio, accessed November 10, 2023, Soundcloud. https://soundcloud.com/elliott-yang-cello/sets/pieces-in-response-to-the?si=8a0e994de4c345c8a74574c6b2e9e027&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

intense, the meetings were just the opposite. It was truly a labor of love and I'm very proud of these works and recordings. This project is proof that even a global pandemic cannot come in the way of making meaningful music.

Future projects include completing the fifth and final movement of *Persistent*. A performance of the complete work is scheduled for March 2024 at the Oh My Ears Festival. In addition, I look forward to the premiere of *Burning Roots Sketch no. 5* in Nara, Japan. This project marks the beginning of many future collaborations with these composers. The future of new music is bright, and I'm excited to see what composers and performers will create. My hope is that this project inspires others to commission new works to promote this generation of composers.

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APPENDIX A

LETTERS OF PERMISSION

I give permission for Elliot Yang to include my musical scores as part of his research project document, "Pieces in Response to the Coronavirus Pandemic: A Recording and Commissioning Project of New Works for Unaccompanied Cello featuring *Burning Roots Sketch no. 5* by Shawn Head, *Solo for Cello* by Nick Dulworth, and *Persistent* by William Clay."

Shawn Head

Print name

October 9th

Date 2023

Burning Roots Sketch Cello

Score Title

Signature

I give permission for Elliot Yang to include my musical scores as part of his research project document, "Pieces in Response to the Coronavirus Pandemic: A Recording and Commissioning Project of New Works for Unaccompanied Cello featuring *Burning Roots Sketch no. 5* by Shawn Head, *Solo for Cello* by Nick Dulworth, and *Persistent* by William Clay."

Nicolaus Dulworth

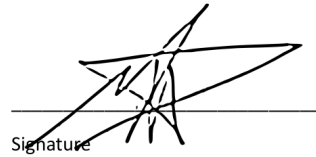
Print name

11 October 2023

Date

Solo for Cello

Score Title



Signature

I give permission for Elliot Yang to include my musical scores as part of his research project document, "Pieces in Response to the Coronavirus Pandemic: A Recording and Commissioning Project of New Works for Unaccompanied Cello featuring *Burning Roots Sketch no. 5* by Shawn Head, *Solo for Cello* by Nick Dulworth, and *Persistent* by William Clay."

William Clay

Print name

10/7/2023

Date

Persistent

Score Title

William Clay

Signature

APPENDIX B

SCORES

Burning Roots Sketch No. 5

The image displays a musical score for Violin Concerto, titled "Burning Roots Sketch No. 5". The score is written for Violin (Vc.) and is organized into six systems, each containing a single staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various performance instructions such as *a tempo*, *mp*, *mf*, *f*, *rit.*, *stringendo*, *arco*, *pizz.*, *sul tasto*, and *subito p*. It also features dynamic markings like *rit.*, *stringendo*, *p*, *mf*, *f*, *arco*, and *pizz.*. The score includes numerous musical notations such as slurs, ties, and accents. The systems are numbered 38, 44, 52, 60, 67, and 71. The first system (38) starts with *a tempo* and *f*. The second system (44) starts with *a tempo* and *f*. The third system (52) starts with *mf*. The fourth system (60) starts with *mf*. The fifth system (67) starts with *arco* and *pizz.*. The sixth system (71) starts with *arco* and *pizz.*.

Burning Roots Sketch No. 5

Violin Concerto score, measures 73-104. The score is written for a single violin (Vc.) in 4/4 time. It features various articulations and dynamics. Measure 73 starts with an arco section. Measure 74 includes a pizz. section. Measure 75 has an arco section with a first ending bracket. Measure 76 has a pizz. section with a first ending bracket. Measure 77 has an arco section with a first ending bracket. Measure 78 has a pizz. section with a first ending bracket. Measure 79 has an arco section with a first ending bracket. Measure 80 has a pizz. section with a first ending bracket. Measure 81 has an arco section with a first ending bracket. Measure 82 has a pizz. section with a first ending bracket. Measure 83 has an arco section with a first ending bracket. Measure 84 has a pizz. section with a first ending bracket. Measure 85 has an arco section with a first ending bracket. Measure 86 has a pizz. section with a first ending bracket. Measure 87 has an arco section with a first ending bracket. Measure 88 has a pizz. section with a first ending bracket. Measure 89 has an arco section with a first ending bracket. Measure 90 has a pizz. section with a first ending bracket. Measure 91 has an arco section with a first ending bracket. Measure 92 has a pizz. section with a first ending bracket. Measure 93 has an arco section with a first ending bracket. Measure 94 has a pizz. section with a first ending bracket. Measure 95 has an arco section with a first ending bracket. Measure 96 has a pizz. section with a first ending bracket. Measure 97 has an arco section with a first ending bracket. Measure 98 has a pizz. section with a first ending bracket. Measure 99 has an arco section with a first ending bracket. Measure 100 has a pizz. section with a first ending bracket. Measure 101 has an arco section with a first ending bracket. Measure 102 has a pizz. section with a first ending bracket. Measure 103 has an arco section with a first ending bracket. Measure 104 has a pizz. section with a first ending bracket. Dynamics include *mf*, *p*, and *ppp*. Articulations include arco, pizz., black pizz., and gong effect.

Solo for Cello

Nicolaus Dulworth
Revised 221025a
9x12 for iPad

♩ = 40 undefined, breathing, fading in and out of focus, growing slowly

1.

7.

12.

17.

21.

2

25

mp *f* *mf* *p*

A flat A -66

LH tap bowed string with free finger

ord. sul pont.

28

A -66 E 0 A -33 E -66 A -33 E -33 A 0 E 0

ord. *mf*

32

Accell poco a poco

f *f* *ff* *mp*

A -66 A -66

ord.

36

LH tap bowed string with free fingers

mp *mp* *mp*

G -66 G -33

39

mf *mf* *mf*

G -33

42

f *f* *f* *f*

F +33 E -66 E -66 F +33 E -33 F +66

♩ = 66

45

F +66 F +33 F

ff *ff*

49

F# +33 F# +33 E +33 F# +33 E +33 F# +66 E +33

ff

53

F# +66 E +66 F# +66 F

Suddenly intense, distorted, molto vib. during swells

ff *subito pp* playful pizz. *fff* *f*

ord. sul pont. ord. sul pont.

58

fff *f* *ff* *p*

ord. sul pont. ord. sul pont.

63

pp sul pont. *p* sul pont. *p* *mp*

ord. sul pont. ord. sul pont.

67

E +33 E -66

p

4

71

C +33

E +66

E -33

mf

75

A -33

C +33

E +66

f *mf*

78

E -33

A -33

C +33

C +33

81

E +33

E -33

A -33

C +33

f *mf* *p* *mf*

Let LH pizz ring +

85

♩ = 40
return of opening, full, droning,
no vib initially, not decorated

f *n* *f* *f*

91

f

Beginning to unravel...

5

95 $\frac{3}{4}$ Accell. poco a poco

99 $\frac{4}{4}$ $\hat{\Delta}$ B +33 ff $\hat{\Delta}$ B +66 sfz ff sfz

$\text{♩} = 72, \text{ on edge, heavy}$

103 $\frac{4}{4}$ ff $\frac{2}{4}$ $\hat{\Delta}$ $\frac{4}{4}$ sfz p f $\frac{1}{4}$ *subito*

intense, distorted, molto vib. wailing, ugly

106 $\frac{1}{4}$ $\hat{\Delta}$ $\frac{4}{4}$ ff $\hat{\Delta}$ ff

113 $\hat{\Delta}$ fp $\hat{\Delta}$ $\hat{\Delta}$ $\frac{2}{4}$ $\hat{\Delta}$ $\frac{3}{4}$ fff

$\text{♩} = 40, \text{ take time, a moment of quiet, sweet}$

119 $\frac{3}{4}$ pp $\frac{4}{4}$ p n p

6

122 *pp*

125 *p* *n* *p* *pp*

127 *p* *pp*

131

134 *p*

137 *p* *pp* *f*

Let LH pizz ring

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141

Quick tap
LH tap bowed
string with
free finger

LH tap bowed
string with
free finger

f *ff* *p* *p*

145

LH tap bowed
string with
free finger

LH tap bowed
string with
free finger

mp *mp*

147

LH tap bowed
string with
free finger

p *mf*

150

triplet 8th = 8th, accell. poco a poco

mf

152

f *f*

154

ff *ff*

156

ff *ff*

Measures 156 and 157. Measure 156 starts with a double bar line and a sharp sign. Measure 157 has accents (^) over the first two notes and a breath mark (v) over the third note.

158

f *mp suddenly*

Measures 158 and 159. Measure 158 has a flat sign (b) over the second note. Measure 159 has a dynamic change to *mp suddenly*.

160

B flat *B -66* *B flat* *B -66*

Measures 160 and 161. Red annotations above the notes indicate chord changes: B flat, B -66, B flat, and B -66.

162

B flat *mp* *molto* *ff* *f*

Measures 162 and 163. Measure 162 has a red annotation *B flat*. Measure 163 has dynamics *mp*, *molto*, *ff*, and *f* indicated by a slur.

164

ff *f* *fff* *f*

Measures 164 and 165. Measure 164 has dynamics *ff* and *f*. Measure 165 has accents (^) over the first four notes and dynamics *fff* and *f*.

166

f *ff*

Measures 166 and 167. Measure 166 has a dynamic *f*. Measure 167 has a dynamic *ff*.

168 *ff* *mf* *mf* 5

170 *mp* *f*

171 *mp* *f*

176 *f* *fff*

178

180 *pp* *p* *suddenly* *mute final note*

10 *Pause between movements*

♩ = 100 *free, calm, subtle pulse*

2. "extra extra"

pizz. sempre 1 *RH sim.* *pp*

3 *n* *p* *vib.*

6 *p* *vib.*

10 *p* *vib.*

13 *pp* 2 1 *RH sim...*

17 *p*

20 *T* *RH sim...*

(pp) *f*

22

mf *mp*

24

mf *p subito*

rit... fade out...
 notes in last strummed bar should hardly speak
 (mechanical noise only)

26

(p)

28

30 *♩ = 80 rubato*

p

Persistent

For Solo Cello

Composed with gratitude for Elliot Yang

Bill Clay
Fall 2022

About *Persistent*

It was a joy to work with Elliot as I was writing this piece. *Persistent* is inspired by both the persistent intensity of the Covid experience, and the persistence of people and art *through* the Covid experience. The use of repetitive gestures, and the transformation of tone color are equally important in this piece. A fifth and final movement is currently being finished.

I: Tense Release

I am interested in what causes tension during the listening experience, and how it can be used in an appropriate way. The nervous, persistent tremolo notes were inspired by periods of tense anticipation during Covid. Even the “release” of the tremolo tension—a repeatedly held low C on the cello—never actually relaxes the music. It just brings its own new state of intensity, like an unwanted answer to the anticipation.

II: Meditation I

This movement has a mantra-like ostinato that pushes the music forward. It is about the transformation in tone color between harmonics, normally played notes, and plucked notes. Many features of this movement remind me of a worrisome thought that is difficult to dismiss, even in moments of external peace.

III: Pacing and Fidgeting

This movement was inspired by the perfunctory nature of life in quarantine—in a living space, it was easy to pace around and fidget through daily activities in an almost mechanical way. The movement once again makes use of ostinatos, which here reference the uniformity and repetition that are the backdrop for attempts at play and variety.

IV: Meditation II

This movement is a more peaceful kind of meditation. It does deal with transformations in tone color between harmonics and normally played notes, but there is no driving ostinato. Instead, it simply holds and examines musical ideas for a moment, and then surrenders them to the flow of the piece. In this way, the emotional arc of the entire work turns conciliatory. Even though a final movement is being written, it works for me that this performance will end with the positivity of this movement.

Performance Notes

Diamond noteheads vs. typical harmonics

Diamond noteheads are used to indicate the touching of a string as if one was producing a harmonic, whether or not this is a point on the string where a harmonic is produced (below). It is expected that as the performer performs glissandi or touches the strings in this way in various places, different harmonics will be activated and the tone color will change, producing various artifacts. In contrast, natural harmonics and touch fourth harmonics are notated in the standard way.



Glissandi

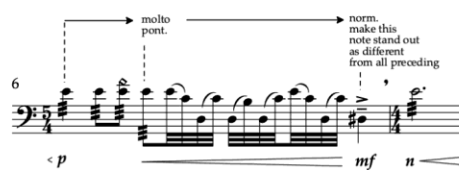
Glissandi are always notated with a plain line that goes from one note to another. Sometimes the word "gliss" appears, but sometimes there is not enough room, so there is only a simple line.

Tremolo in the first movement

The small-scale, delicate gestures in the first movement that recall nervousness were inspired by thinking about the flickering of a candle. Consequently, the tremolo should ideally be performed unmeasured, with small variations in exact speed.

Transitions in tone color

As mentioned before, much of this piece is about the transformation of tone color. An arrow above a given note is used to indicate the gradual change of one tone color to another. This might be between a diamond notehead to a regular notehead (touching as if producing a harmonic to normal fingering), normal notehead to natural harmonic or vice versa (gradually placing fingers into position to produce a natural harmonic or vice versa), pont. to norm., or playing a touch 4th harmonic and gradually lifting the finger that creates the harmonic to reveal only the fingered note. Below is one such example.



Overpressure

Overpressure is indicated by a thick line, and the amount of distortion is indicated by the relative thickness of the line. Overpressure in this piece should be played at the frog, sul pont, while holding the bow “like a club.” Speed should be enough to create resistance with undisturbed motion across the string.

Wide Vibrato

Exceptionally wide vibrato is indicated by a thick wavy line.

Below is an image that shows both overpressure (thick line above the C that gets thicker towards the end of the note) and wide vibrato (thick wavy line).



Grace Notes

In the first movement, grace notes always occur *on* the notated portion of the beat that they visually proceed in the score (see below). They should also stand out with a suddenly louder dynamic (for example, if the given dynamic for the section is *p*, the grace note should ideally be performed *mf-p*). Even during a crescendo, the grace note tremolo dynamic should grow proportionally.

Persistent

for solo cello

I: Tense Release

Bill Clay

♩ = 65 Nervous Flickering

Violoncello

(norm)
sul A
p
pp
molto pont.
norm.
mp
pp

Vc.

4
mp
pp (sub.)
molto pont.
norm. (sub.)
mp

Vc.

6
< p
mf
p
sul A
ppp
molto pont.
norm. make this note stand out as different from all preceding
gliss.

Vc.

9
sul D
p
mp
molto pont.
norm.
molto pont.

Vc. 12

pp *mp (sub.)* *ppp* *mf-pp*

Vc. 16

sf-pp *f* *sf-ff* *sf-pp*

Vc. 19

sf-ff *pp (sub.)* *n*

Vc. 22

sf-ff *sf-ff*

**A Scary Intrusion;
The Flickering Transformed
Into a Panic Attack**

Vc. 23

sf-ff *sf-ff* *(ff)*

26

Vc.

30

Vc.

34

Vc.

36

Vc.

40

Vc.

4

Like a Scream Running out of Breath

Vc. 45

pp (sul A) D simile... *mp* *pp*

(norm.) →

Vc. 49

mp

Vc. 51

pont. gliss. 3 3
sul A until the end. *pp*

Vc. 54

3 molto pont. *n*

2

12

Vc.

mp-p

6 6

n

15

Vc.

mf-p *mf-p*

f-mp

6 5

n

(*simile but with crescendo*)

mf-p

17

Vc.

mf-p (simile but with crescendo)

19

Vc.

f-mp

p

20

Vc.

f-mp
(subito)

n
(subito)

21

Choppy

23

Vc.

mf

pp *mf*

pizz. *pizz.* *pizz.*

(mf) *(mf)*

wide trill

gradually lift touch 4th

28

Vc.

f
(as possible)

(pizz.)

poco pont. *poco pont.* *pont.*

4

30 norm.

Vc.

p *mf* *f*

32 arco

Vc.

pp *mf* (pizz.) *ff*

34

Vc.

f (as possible) *pp* < *ff* (as possible) *pp* < *f* (as possible)

6 9 3

37 Still, but with Sudden Eruptions

Vc.

pp < *ff* (as possible) *n* *pp*

ff

40 5

Vc.

mp - pp
(subito)

f
arco

pont.₆

(C) _____

43

Vc.

norm.

pp
(subito)

ff

pont.

mp - pp
(subito)

(C) _____

46

Vc.

norm.

pp
(subito)

pont.

n fff
(subito)

49

Vc.

molto pont.

fff
pizz.

(arco)

(arco)

poco pont., create a broken, screechy sound with light overpressure and slow bow speed

6

52

norm.

Vc.

n *pp* 6 6 *n*

54

poco pont., create a broken, screechy sound with light overpressure and slow bow speed

molto pont

Vc.

< *pp* *n* < *pp* *n* < *pp* *n* *n*

III: Scherzo--Pacing and Fidgeting

♩ = 82 Robotically

Violoncello

f-mf (*simile*) *p* (*subito*) *f-mf* (*simile*) *p* (*subito*)

3

Vc.

f-mf *p* (*subito*)

5

Vc.

f-mf *p* (*subito*) *f*

8

Vc.

p (*subito*) *f*

10

poco pont.

Vc.

p (*subito*) *f* *p* (*subito*)

12

norm.

Vc.

f *p* (*subito*) *f* *mp* (*subito*)

2

14

Vc.

ff *pp* *ff (subito)*

16

Vc.

mf (subito) *f* *mf* *norm.*

19

Vc.

22

Vc.

mf-p *f* *p (subito)* *pont.*

(simile but with crescendo)

25

Vc.

f *p (subito)* *f*

at the frog *norm.* *pont. at the frog* *norm.*

28

Vc.

p (subito) *f* *p (subito)*

at the frog *pont.*

31 at the frog ---+ norm. pont. p (subito)

Vc.

33 pont. at the frog --+ norm. pizz. arco mf (subito) mp f

Vc.

36 tasto (as possible) pizz. (arco) tasto (as possible) mp f

Vc.

39 pizz. (norm. position) arco tasto (as possible) mp mp

Vc.

42 mp ff mp

Vc.

46 norm. pont. 6 6 p (subito) mf-mp

Vc.

4

48 *norm.*
Vc. *f-mf (simile) mf*

51 *pont.*
Vc. *p (subito)*

54 *norm.*
Vc. *f p (subito) f mf ff*

58
Vc. *ff-mf (simile) ff-mf (simile)*

60
Vc. *(ff-mf, etc.)*

62
Vc. *mf-p (simile) f*

64
Vc. *p (subito)*

66

Vc. *ff-mf*

68

Vc. *p* (subito) *sff-mp* *f-mf* (simile)

70

Vc.

73

Vc.

75

Vc. (measured tremolo) *f* *p* (subito) *f* *sf*

78

Vc.

79

Vc. pont. norm. *p* <

82 Vc. *f-mf* *f* *pont.*

85 Vc. *pp* *p* *norm.* *pont. at the frog* *norm.*

88 Vc. *f*

89 Vc. *p*

90 Vc. *ff* **Andante**
♩ = approx. 60

rit.

92 Vc.

IV: Meditation no. 2

♩ = 65 Drifting Whimsically

Violoncello

7

Vc.

12

Vc.

17

Vc.

25

Vc.

31

Vc.

n *p* *p* *gliss.* *gliss.* *n* *mf* *p* *mp* *mf* *mp* *mf* *mp* *mf* *pp* *mp* *ppp* *rit.* *mp* *<mf* *ppp* *mp* *<mf*

33
Vc. *mp < mf* *p* *ppp*

38
Vc. *mp < mf* *pp (subito)* *pppp* *mp < mf*

44
Vc. *pp (subito)* *mp < mf* *pp (subito)*

50
Vc. *gliss.* *gliss.*

56
Vc. *gliss.* *gliss.*

64
Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *p* *pp* *n*