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This thesis serves to examine philosophical and technical influences and their effect on Adam Josephson's personal style of music composition. Specific composers, performers, and the influence of their respective practices in his musical thinking and notation are considered. Selections of compositions from the author's catalogue are inspected, revealing such techniques in maturation. A discussion of Josephson's recent string quartet, *tracing a certain slant of light*, focuses on the application of these inspirational models. The musical score and this written document both serve as thesis material.

TRACING A CERTAIN SLANT OF LIGHT:
FORMING A PERSONAL PHILOSOPHY
AND VOICE IN MUSIC
COMPOSITION

by
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Approved by

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APPROVAL PAGE

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TABLE OF CONTENTS

CHAPTER	Page
I. INTRODUCTION	1
II. INFLUENTIAL COMPOSERS AND THEIR WORKS	3
III. GESTURES AND NOTATION	10
IV. STRING QUARTET: <i>tracing a certain slant of light</i>	19
V. CONCLUSIONS	23
REFERENCES	26
APPENDIX A. SCORE: <i>tracing a certain slant of light</i>	27
APPENDIX B. AUDIO EXAMPLE	32

CHAPTER I

INTRODUCTION

A composer - one who is genuinely interested in sounds and their meanings - cannot deny the influences of past artists on his or her work. More specifically, as a student of music composition works to define a personal voice and aesthetic, he or she may explore and consider sounds and philosophies of earlier, influential composers. These historical works and ideas may be lauded or criticized by the explorer, but are always used as an important tool for understanding and making decisive artistic choices.

One's artistic output may reflect such influences on a variety of musical facets not limited to but including a characteristic overall quality, performance practice, or sound source. My recent string quartet, *tracing a certain slant of light* (2007), serves as a general set of revisions to my earlier compositional ideas, which incorporate new thoughts that have been cultivated from my chosen mentors. A focus on simple, seemingly natural sounds and their subsequent environment has been the result of some of their teachings, while others have served as guides into community-focused performance setting.

Beyond the web of considerations of sound that one makes within the process of creating a piece of music lie deeper questions regarding one's personal identity as a composer.

The writings, ideas, or performances of John Cage, Morton Feldman, Meredith Monk, Pauline Oliveros, and Eugene Chadborne have each patently influenced my musical thought in specific yet separate ways. However, in my way of thinking, their individual ideas connect to form a more complete understanding of, and appreciation for, music. Within this process, the exact beginning and ending of a composer's path of exploration fade.

Many ideas extracted from lectures, articles, interview, and other discussions of these influential composers and their works have combined to form my current aesthetic of music. In order to better understand my philosophical growth in the arts, I re-trace here my journey of musical understanding.

CHAPTER II

INFLUENTIAL COMPOSERS AND THEIR WORKS

“Being that music is our life, in that it has given us a life – did we make things *clear*? That is, do we love Music, and not the systems, the rituals, the symbols – the worldly, greedy gymnastics we substitute for it? That is, do we give *everything* – a total commitment to our own uniqueness?”

- Morton Feldman, 1965¹

John Cage worked to instill an open-minded understanding of sound and silence into Western musical thought. His works have experimental qualities that serve to expand, and in some cases completely destroy, the listener’s preconceived notion of music. During his lifetime, he presented numerous lectures on music composition and its subsequent philosophy.

Cage and his ideas have influenced almost every composer in the last 50 years or so, either directly or indirectly. In the 1950’s composers and artists we now refer to as members of the “New York School” provided validation for Cage’s ideas. Many visual artists - such as Mark Rothko, Robert Rauschenberg, Jackson Pollock, and Frank Stella - intermingled with composers like Cage, Morton Feldman, and Christian Wolfe in an effort to combine their creative energy and pursue uncharted musical territory. I include Cage and his following because to disregard his far-reaching inspiration, either directly to me through his writings and music or indirectly via my teachers, would be ignorant.

¹ Morton Feldman, *Morton Feldman Says*, ed. Chris Villars (London: Hyphen Press, 2006) pp. 256.

Morton Feldman's music demonstrates both an understanding and the influence of Cage, but while maintaining a cultivated and personal voice. Compared to Cage, his works are much more contained in terms of instrumentation and available sounds. Some of Feldman's works utilize Cage-ian techniques, such as variability in number of performers (and therefore, sound sources) and the use of non-standard instruments.

For example, in *Marginal Intersection* (1951) Feldman includes vinyl recordings of riveting and two oscillators with a more traditional ensemble of brass, winds, and percussion. The riveting recording changes only in duration over time as the oscillator's sound alternates between four pitches, two each in a high and low register. These parts are very limited, although Feldman is able to use them convincingly, punctuated by gestures from the more traditional orchestra, over a period of 6 minutes

To my personal taste, Feldman's works and writings apply a more palatable, focused, and at times integrity-stricken Cage's ideas and theories to art and one's thinking about art. Many writings and discussions of Feldman's works, particularly of the graphically notated scores, indicate a close tie to the visual art of Jackson Pollock and Mark Rothko. In "Vertical Thoughts", from the composer's collected writings, Feldman writes:

A painter will perhaps agree that a color insists on being a certain size, regardless of his wishes. He can either rely on the color's illusionistic elements to integrate it with, say, drawing or any other means of differentiation, or he can simply allow it to "be." In recent years we realize that sound too has a predilection for suggesting its own proportions. In pursuing this thought we find that if we want the sound to "be," any desire for differentiation must be abandoned. Actually, we soon learn that all the elements of differentiation were preexistent within the sound itself.²

Feldman's views have had a lasting impression on my thoughts regarding theory, philosophy, and the visual element of music notation. In this sense, many of my other influences have come about because of my tracing of a specific line of Feldman's thought and the other artists in the same mindset.

Pauline Oliveros works extensively in meditation and improvisation in music. Rather than striving to capture musical moments on paper and claim ownership, she creates instances in which a group of performers work to create sudden, personal, and immediate pieces of art.

Her work, *The Tuning Meditation* (1971), is a recording of Oliveros explaining the work and a subsequent ad hoc performance. From the recording it is not clear whether a written score exists. However, the work appears as the second movement of the composer's *Four Meditations for Orchestra* (1996), a large series of works for groups of instruments or voices, as a series of written, "recipe-like" instructions:

² Morton Feldman, "Vertical Thoughts," in *Give My Regards to Eighth Street* (Cambridge: Exact Change, 2000), p. 12.

Begin by playing a pitch that you hear in your imagination. After contributing your pitch, listen for another player's pitch and tune in unison to the pitch as exactly as possible. Listen again and play a pitch that no one else is playing. The duration of pitches is determined by the duration of a comfortable breath or bow. The dynamic level is soft through out the piece. Brass players use mutes.³

After a quick explanation the members of the audience (or attendees at the lecture) perform the work.

In this instance, the meaning of the piece exists on many different levels for the performers. By taking the visual crutch of the score away, the singers are forced to focus, or become aware of, other senses – the most obvious being sound. On deeper levels, however, the piece may be about something very personal as each performer will hear something different depending on their position in the room. Therefore, in order to create a truly communal performance, which includes performers as listeners, one must direct their attention beyond the aural occurrences to include other immediate factors.

To me, comfort and an atmosphere of equality are important, even necessary, in a performance setting. Oliveros' work and activities, including the Deep Listening Institute (an establishment devoted specifically to gatherings that focus on listening and meditation), have provided me examples of her practice. In each piece, I work to create a visual component that encourage confidence with interpretation rather than generate anxiety or the need to please someone without gaining personal gratification.

³ Pauline Oliveros, *The Tuning Meditation* from *Four Meditations for Orchestra* (Deep Listening Publications, 1996) p. 3.

Like Oliveros, Meredith Monk performs with an exclusive ensemble; her works only exist in the immediate and fleeting interpretation of a single performance. However, Monk adds theatrical factors to her music such as dancing and acting. Rather than create characters with the inclusion of acting, Monk's troupe uses this activity as a launching point to embody the sound. Ritualistic motions and approaches to sound organization further dissolve the notion of free will among the performers. *Mercy* (2002), a recording from 2002 that documents Monk's ensemble studio performances of the similarly titled work, demonstrates these extra-musical influences in practice.

The first track of *Mercy*, entitled "Braid 1 and Leaping Song," opens the recording with ominously bowed crotals, or other similar sounding instrument, and Monk presenting simple and repetitive melismatic patterns that evolve subtly and cleverly into slightly more contrasting ideas. More voices join, all seemingly growing from Monk's original statement, to create a rich texture comprised of physically unique but musically similar vocal lines. A satisfying arrival point occurs when a piano, the identification of which is obvious (traditional playing technique, middle-range, and idiomatic to the keyboard), enters just as Monk's dominant voice drops out of the texture.

After the piano pattern is repeated briefly, Monk makes another vocal statement, this time contrasting and non-traditional. As the work progresses, the ensemble members enter one by one, just as before, with unique supplements to Monk's line. This then builds into the climax of the work - a groovy and tight pattern performed simultaneously by the ensemble. Finally, the bowed, metallic pitches return and as the tutti section ends

as a clarinet, glockenspiel, and the piano (now repeating a new pattern) sonically intermingle.⁴

Finally, Eugene Chadborne creates sonic art in the form of free improvisation. His live performances, which take place in vastly different venues (concert halls or living rooms), incorporate the audience in a visual, as well as aural, way. Truly, one may have a very personal listening experience without the constraints of preconceived notions of structure or sound.

I attended a performance of Chadborne's at an artists' collaborative gallery. He and a percussionist showed up exactly at the designated show time and began unpacking their instruments, which included various drums, bowls, kitchen items, banjo, guitar, combs, tools and many other pieces of miscellanea. The concert was freely improvised, with Chadborne and the percussionist occasionally fusing together to perform surreal versions of familiar tunes.

The musicians did bring many of their own instruments, however as the performance progressed they began using objects from the gallery such as bicycle wheels, old raincoats, and anything else within a reasonable walk or reach.

At one point, I remember clearly, a string broke on Chadborne's guitar. By this time in the performance, the audience members were fully aware that a broken string would hardly stop the sounds. In fact, Chadborne quickly flossed the free end of the string between his teeth and let the guitar hang and knock into his knees as he walked towards another sound object.

⁴ Meredith Monk, "Braid I and Leaping Song" on *Mercy* (Munich: ECM Records, 2002).

To me, this action demonstrates an obligation to sound creation. It appears that, with Chadborne, music achieves a living status, which he will work keep alive no matter what. This tireless and selfless dedication to interesting and unique sound creation suggests a mystical power of sound, one that Chadborne appears to, at times, follow willingly no matter how untraditional, surreal, or outright bizarre the outcome may be.

The philosophies and works of these composers connect to inform my personal journey in musical creation. Their ideas and characteristics are unique, for sure, but relate on an honest and selfless level. These artists' collective output embraces various intimate qualities of sounds while underplaying their own personal image and role in the experience for the listener.

CHAPTER III

GESTURES AND NOTATION

Cage, Feldman, and Oliveros composed many works that sought to develop musical notation that would encourage creative performance by visually engaging the performer. Traditional notation poses several problems to the composer who wishes to focus on the subtle nuance of a sound. Of course, the entire convention of any type of notation is moot within some cultures. Therefore, in order to select or create a functional notation scheme, one must consider his or her musical needs and desired outcomes.

Example 1 shows the opening measures *renditions* (2006), a trio for soprano saxophone, violin, and marimba. *renditions* is one of the first pieces I wrote working exclusively with a single deceptively simple pattern. Throughout this piece, the pattern is repeated and then shifted by slight nuances. These subtle changes bring about new forms and contexts, which give the work a somewhat static and immediate sound and feel, as shown in the first 3 measure of the example below.

SCORE IN C

ADAM JOSEPHSON
(2006)

with somber reverence $\text{♩} = 64$ ~~69~~

non. vib.

Soprano Sax. *mp* *pp* *pp* *mp*

Violin *pp* *pizz.*

Marimba *pp*
with medium/soft mallets

Example 1. Josephson, *renditions* mm. 1-4.⁵

Morton Feldman's *Nature Pieces* (1951) for solo piano – particularly the fourth movement, directly influenced the compositional technique that I used in my trio. Similar to *renditions*, his work for piano utilized simple patterns that subtly expand and contrast in shape in a fashion that suggest new material.

For example, the first sounds in the fourth movement of *Nature Pieces* work are single, repeating tones in the right hand. From this, a descending scalar pattern flows into a left hand pattern that completes the line. After this activity, Feldman returns to a single tone.

However, this tone has been changed – put into a new, higher register. The descending patterns are also restated and therefore create a mirror image of the original gesture, although this time adding motion and tension from the subtle differences. In *renditions*, my technique shows the influence of Feldman. I wanted to rely on one gesture to transform in and suggest dissimilar, somewhat defiant patterns.

⁵ Adam Josephson, *renditions*, 2006, p. 1.

♩ = 66

3 *p*

Pedals 1 and 3 are held throughout

10

18

Example 2. Feldman, *Nature Pieces*, *Mvt. IV* mm 1-25. ⁶

A similar interest in repetition of musical patterns and relative perception, I believe, compelled Feldman's focus towards a flexible notation technique. Hence, Example 3 (*Intersection 3*) shows an earlier and very different work for piano.

In order to achieve aural effects reminiscent of the visual creations of his favorite painters, Feldman resorted to looking at the music on the paper to be like a painting,

⁶ Morton Feldman, *Nature Pieces*, *Movement IV* from *Solo Piano Works* (New York: C.F. Peters Corporation, 1998), p.1.

my instinctive ideas and opinions about musical communication and visual representation that I first explored in *resonant petals*.

resonant petals (2007), for saxophone quartet, draws influence from the notation scheme of Feldman's graphically notated pieces. As the bold outlines that indicate a sustained sound in *Intersection 3*, I used extension lines to show the duration of the pitch. The exact timing of attack and length of the sounds are ultimately up to the performers' discretion within a given instance. In a visual sense, my sounds became much more free, so much so that I found it difficult to pin a specific tempo marking on them.

Ruminating on Feldman's writings, I began to consider the consequences of allowing performers complete freedom in the decision of the pace. However, for me, that level of freedom, and therefore uncontrollable elasticity, makes the true realization and solidification of a work impossible. So, I created three measures per staff system and stated that each measure should last 10 seconds. Each system was marked with a time code in order to suggest a general pace.

In order to allow the piece to be played as freely as possible while still maintaining ultimate awareness of the musical material, I felt a full score was more relevant than individual performance parts for the performers. The master score appears at sounding pitch, while the performance scores are transposed.

resonant petals

for saxophone quartet (2006)

ADAM JOSEPHSON

(heavy reflection)

performance notes:

[] = simultaneous attack, otherwise play freely
 quick glissando to the next pitch, sometimes occurring over multiple pitches
 steady glissando to the next indicated pitch
 sung tone ("a" as in "paws", always through the saxophone)
 open-mouthed tongue slap (aggressive, rude)
 close-mouthed tongue slap (earthy, pitched tones)
 a short tone
 long tone, the duration of which is indicated by a succeeding line.

Example 4. performance notes to *resonant petals* for saxophone quartet⁹

resonant petals

for saxophone quartet (2006)

ADAM JOSEPHSON

(heavy reflection)

SCORE IN C

each measure = 10 seconds

00:40
 Soprano Sax. *non-vib. - sempre*
 Alto Sax. *non-vib. - sempre*
 Tenor Sax.
 Baritone Sax.
 S. Sax. *gliss.*
 A. Sax. *gliss.*
 T. Sax.
 B. Sax.

Example 5. *resonant petals*, page 1 from original version¹⁰

⁹ Adam Josephson, *resonant petals* version 1, 2007, performance notes.

¹⁰ *Ibid.*, p.1.

An opportunity came for me to compose a work for a masterclass featuring Calefax, a visiting wind quintet (oboe, clarinet, bass clarinet, alto saxophone, and bassoon) and *under a big oboe sky* (2007) resulted. The members of this Dutch ensemble are each highly professional and talented, making the result of their collaboration an exceptional musical experience. In this piece, I wanted to work with my new notational ideas that I presented in *resonant petals* because the compositional process was very comfortable and natural.

I set the systems up in a similar fashion to the saxophone quartet – with three measures per system.

each measure = 10 seconds

SCORE IN C

00:30

Oboe

Clarinet in B

Alto Sax.

Bass Clarinet

Bassoon

Example 6. *under a big oboe sky* mm. 1-3¹¹

I employ extension lines again, although with the addition of a secondary line to indicate vibrato contour. Also, for want of a better indication of simultaneous attacks, I created a gray transparent vertical line in order to connect the instrumental parts visually. (See Figure 6).

¹¹ Adam Josephson, *under a big oboe sky*, 2007, p.1.

During the masterclass several suggestions were made to me by the performers and the other attendees with regards the perceived constraints of the barlines and the time codes. After the ensemble read through the work staying as true to the given time allotment as possible, they seemed eager to play it again without paying attention to the clock. The product of this performance was a sound with much more intimacy and comfort. When presented with an opportunity for subsequent performance, I revised *resonant petals*, for a second performance, by simply deleting the intimidating objects and indicating: each system = 30 seconds, more or less.

each section lasts 30 seconds, more or less

Soprano Sax. *non-vib. - sempre*
PPP > σ *PPP* > σ *PPP* > σ

Alto Sax. *non-vib. - sempre*
PPP > σ *PPP* > σ *PPP* > σ

Tenor Sax.

Baritone Sax.

Example 7. *resonant petals*, first system from revised version¹²

¹² Adam Josephson, *resonant petals* revised version, 2007, p. 1.

The realization of the musical gestures relies on comfortable pacing. In composing the individual patterns, and therefore the entire arc of the work, I have allowed for maximum flexibility while still maintaining a general sense of control of the outcome. This quality is expressed clearly in my notational scheme.

The freedom of notation also allows for more creativity. When writing, I consider the physical production of the sound, and similar gestures, which they may suggest. For instance, in *tracing a certain slant of light*, there is a focus on placement of fingers and the resultant effect on the sound of the plucked string. As I reflected on this idea, a certain mode of motion in sound became apparent to me; the notational devices made it simple to place these sounds within a seemingly living thing.

CHAPTER IV

STRING QUARTET: tracing a certain slant of light

My main compositional concern in *tracing a certain slant of light* was to create a performance situation that allows the players to create complex, interesting, and emotive sounds in a communal setting of listening and reacting. I wanted to indicate gestures of high concentration of focus that would visually match the desired sounds. This trait gives the work elasticity in performance, as each performer adds personal characteristics to different performances of the piece. I include the performance notes:

performance notes:

← indicates a simultaneous ensemble attack

open string

finger-muted string

approximate pitch, usually barred across multiple strings

highest possible pitch on given string

1/4 tone sharp

3/4 tone sharp

1/4 tone flat

3/4 tone flat

play fast, but not as fast as possible

↓ strum downward continuously, unless otherwise notated

↑ strum upward and downward continuously, unless otherwise notated

p as soft as possible; barely audible

vibrato

indicates a sequence of events

Example 8. performance notes to *tracing a certain slant of light*¹³

¹³ Adam Josephson, *tracing a certain slant of light*, 2007, performance notes.

Many of the notational ideas explored in *under a big oboe sky* and *resonant petals* appear in the score. In this work I feel the visual element has much to do with the desired outcome; it looks the way it sounds. The nuanced qualities of certain strumming techniques were important to me, so, much of the notation is focused on that. Special note heads that indicate approximate barred fingerings (stopping 2 or more strings at a given point on the fingerboard), highest possible pitches, and specific strumming directions are included.

The piece begins with a focused exploration of a sound world created by the repetitive occurrences of strummed strings with specific tones slightly permeating the underlying texture. The gestures are repeated as marked, “hypnotized, lucid,” reflects the influence of Oliveros’ meditative works. I achieved a static state in the composition that would serve as a point of departure for the entire piece.

The material swells in each individual line build towards an abrupt, transformed statement of the strumming gesture in the viola. The cello voice, to my ears, is the unstable voice of the group at this point, strained by strumming a fingered high note on a low-pitched string. Thus, it is affected by this and descends by way of glissando into a more comfortable, idiomatic range. A short period of contemplation follows as the cello repeats fragments of the musical material in an improvisatory fashion while the strings finally fade to silence. The first planned simultaneous attack occurs and the strumming gesture is changed by the recent sound events and has incorporated glissandi, of various proportions, into their fragmented incidents. These glissandi are immediately presented

at various levels. Microtonal intervallic relationships are explored, as demonstrated by the violins I and II in Example 9.

Example 9. *tracing a certain slant of light*, p. 3, bottom system¹⁴

This example also reflects the appearance and compositional technique of Feldman’s *Intersection 3*. However, in my work, there is more freedom in regards to tempi as well as an exploration of simultaneous attacks.

The glissandi then appear to fall into a return to the opening ideas using somewhat more simple sounds. However, this motion is interrupted by another sudden eruption of activity. It is in this section that the violist and the cellist first introduce bowed sounds into the work.

The cello line on page 4, beginning at the end of the first system, slowly undulates on the interval of a 5th. This section of the work represents a crystallization of musical material in that the cello line has “broken into” traditional playing techniques. A focus of the piece that manifests itself here is the journey back to open strings.

¹⁴ Adam Josephson, *tracing a certain slant of light*, 2007, p. 3.

In the following section the opening material returns, while the cello contemplates recent material, however without sounds of open strings or steady pitch. This instability gives way to another, this time somewhat more rhythmic and tight, section of coordinated attacks. The various fashions of stopping a string are combined, including palm muting, barring, and harmonic fingerings.

After a brief pause each performer is instructed to finger the highest pitches possible across all strings and slowly release the pressure from their left hand, revealing all open strings. This texture is reminiscent of the opening, and similar material is presented, although changed by erratic vibrato. Soon, the sounds of the open strings are again concealed, resulting in another meditation in the cello line. The final 40 seconds of the work reiterate, possibly in afterthought, motion to the open strings – most importantly the cello’s open low C string.

Even though this piece is structured in a different way, and on a different scale, than Monk’s and Chadborne’s work, it does exhibit an interest in the sounds created by non-traditional, although less outrageous (in Chadborne’s case), techniques. In considering the generally accepted definitions and standards of musical practice, I was so led to challenge the assumed usage of a musical instrument. Ultimately, I was inspired to work with sounds that represented my recent thinking and commitment to composing pieces regarding what I actually think, and therefore know, about.

CHAPTER V

CONCLUSIONS

The mental journey that a composer takes is evident in his or her works. Each composer that I have explored here has considered how sound, not music, factors into their lives and in what way these audible vibrations affect them. In some cases, such as Cage and Feldman, the methodology employed was to explore other artistic practices such as painting and sculpting and to incorporate those perceived dimensions into their musical practice. The visual aspect of Feldman's work, regarding the flexibility of notation and construction, has influenced both my writing and score assembly.

Oliveros worked to create an environment free of hierarchy or other such identity convolutions. Her thinking, which one could interpret as an extension of Cage's, further released sound from human grasp. Oliveros' work evokes in me a deeply rooted responsibility to sound, as they remind one that beautiful, complex, and interesting textures can be created by non-musicians, without altering the participants' identities to include a musical ranking. In my quest to find a personal voice, this thought serves as a point of departure for each musical opinion that I attempt to craft.

In another form of practice, as seen in the work of Meredith Monk, performers relinquish their entire bodies to the powerful music in theatric ritual. Through deep focus the performers achieve a higher mental connection to the sounds. In considering Monk's ideas, I have discovered a mode of listening while composing similar to her performance

practice. Rather than actually move myself, I envision performing the piece in my mind, deliberating on how I would make certain sounds and how changing subtle elements of that gesture would result in, potentially radically, different sounds. Therefore, a level of relevance exists in the physical aspect of the piece as well as the aural.

In a different vein, Eugene Chadborne freely draws from any sound source possible in a given performance venue. This allows the listener to enter into the performance by means of many different levels and points of relevance. In my experience, I felt as though the entire room – scattered with old children’s toys, clothing, bed frames, bicycle wheels, and other sorts of nostalgia – came alive with the possibility of producing sound. These considerations supplement the realizations reached above (through the work of Monk), although Chadborne’s unpredictable structure appears to be boundless and even more open-minded, in terms of instrumentation, musical material, and style.

My own work, *tracing a certain slant of light*, demonstrates various cogitations of musical thought in terms of philosophy and notational practice. The construction of the piece relied upon the visual aspects as well as a particular focus of sound production. I created a visual scheme that would allow the ensemble an opportunity for extreme engagement in a given performance, thereby creating a fleeting instance of a non-hierarchical community in music.

I have worked to uncover my identity in music. Throughout this still unfinished journey, I have worked to let go of many pre-conceived notions, reforming them to include only my understandings of direct personal experiences. The composers discussed

in this paper have served as integral guides, connected by similar musical thoughts and philosophies.

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APPENDIX A. SCORE:

tracing a certain slant of light

each line = 30 seconds, more or less

ADAM JOSEPHSON
(2007)

hypnotized, lucid

Violin I: *pp*, slightly uneven strum, sul G. *pp*

Violin II: *pp*, slightly uneven strum, sul G. *pp*

Viola: *pp*, slightly uneven strum, sul C. *pp*

Cello: *pp*, slightly uneven strum, sul C. *pp*

Violin I: move right hand to sul pont. *f* *pp* norm.

Violin II: *pp*

Viola: *pp*

Cello: move right hand to sul pont. *mp* norm.

2

Violin I: move right hand ... to ... sul pont. *ff* *pp* norm. sul A sul G

Violin II: move right hand to sul pont. *mp* *pp* norm. sul A sul G

Viola: *ff* *pp* norm.

Cello: *p* *pp* gliss.

Violin I: *mf* *pp* *f* *pp*

Violin II: *mp* *pp* *mf* *pp*

Viola: sul pont. norm.

Cello: *p* *pp*

3

Musical score for measures 3 and 4, featuring Violin I, Violin II, Viola, and Cello. The score includes dynamic markings such as *p*, *pp*, *f*, and *fffpp*, and performance instructions like *pizz. - sul pont.*, *gliss.*, and *sul pont. sul G*.

4

Musical score for measures 5 and 6, featuring Violin I, Violin II, Viola, and Cello. The score includes dynamic markings such as *pp*, *f*, *fff*, *mf*, and *p*, and performance instructions like *gliss.*, *norm.*, *arco*, and *sul pont. arco*.

7

Vln. I
 sul D
 sul G
 mf

Vln. II
 (pp)
 sul D
 sul G
 p < mp > pp < mf

Vla.
 (pp) sul G
 sul C until end.
 gliss. to open palm
 p

Vc.
 fffpp fffpp fffpp fff
 arco
 sul pont.
 p

Vln. I
 gliss. to open palm

Vln. II
 gliss. to open palm

Vla.
 norm. pizz.
 p

Vc.
 gliss. to open palm
 gliss. to open palm
 p

APPENDIX B. AUDIO EXAMPLE

An audio recording of *tracing a certain slant of light*, for string quartet, is included as a supplemental audio file. This recording documents a live performance that took place on February 24, 2007 in the Organ Recital Hall at the University of North Carolina at Greensboro's School of Music. The performers are: Wayne Reich, *violin I*, Wille Selle, *violin II*, Christen Blanton, *viola*, and Kendall Ramseur, *cello*.