

Kory Reeder

Grey Bird

For Harp, Vibraphone, and Viola

2020

General Considerations

Always very quiet.

Select any pitch on the page, and move adjacently (vertical, horizontal, diagonal). The edges of the page may be treated as walls, or as loops to the other side of the page.

Do this for as long as desired (but probably at least 7 minutes).

For Harp and Vibraphone

Steady phrases with wide spaces between them.

A pulse of about [note] = 80 or so.

Play independently – sometimes together, but never in unison, and usually at different(ish) speeds.

Push and pull and weave around each other.

For Harp

Mostly harmonics.

Very few pedal changes, with absolute patience.

Spending most of your time between F3 and F6.

For Vibraphone

Pedal down, always.

Perhaps very slow motor only on occasion.

For Viola

Always with mute.

Always arco

Perhaps sul tasto, perhaps sul pont.

Always very slow, and very long tones; as if in long breaths, with pauses between them.

Always open strings, or harmonics (natural and artificial).

The resonating hum under all things.

Thoughts on the piece

With this piece, I'm more interested in creating a space, or a place to be together rather than providing a strict hierarchical relationship. On some level, I have attempted to give a general direction to this space. "It's over there." In summary, the piece is very quiet with long notes, some short notes, many pauses, and a specific harmonic framework. Still, this is only the vaguest idea: the details are left for you.

Trios are fundamental to company. "Three is a crowd," as they say. "Three participants share a room. It takes three to deliver a narration, as thespians may know [...]. The three actors of a trio are radically dependent on each other." -Eva-Maria Houben, 2019, Musical Practice as a way of life.

Of grids, Agnes Martin said: "When I first made a grid I happened to be thinking of the innocence of trees and then this grid came into my mind and I thought it represented innocence, and I still do, and so I painted it and then I was satisfied. I thought, this is my vision."

Please notify if performed

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Harp and Vibraphone, page 1

The image displays a musical score for Harp and Vibraphone, page 1. It consists of seven staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notes are as follows:

- Staff 1: B-flat, D-flat, E-flat, F, G, A-flat
- Staff 2: B-flat, D-flat, E-flat, F, G, A-flat
- Staff 3: B-flat, D-flat, E-flat, F, G, A-flat
- Staff 4: B-flat, D-flat, E-flat, F, G, A-flat
- Staff 5: B-flat, D-flat, E-flat, F, G, A-flat
- Staff 6: B-flat, D-flat, E-flat, F, G, A-flat
- Staff 7: B-flat, D-flat, E-flat, F, G, A-flat

Harp and Vibraphone, page 2



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Viola

