

Kory Reeder

Codex Praxis

A Document of Practice for Ensemble

(2019)

The act of, and the movement of all things: together.

Here, I have attempted to express what could be seen, and what might be I heard in the best ways I could. Standard practice has left a gap in creative impulse; how can we document the creative drive at initiation? It's about asking questions about the nature and tools of creation, and engaging that world.

Instrumentation

High Voice
Bowed Strings
Plucked Strings
Percussion

Part I

I. Percussion alone. 2'

7 and 3 (3 times). The Beginning, middle, and end; the circle of all things; the trinity; the birth, the life, the death; the incantation; the introit; the call. With patience, we begin the dance. All things begin move like nightingales. We look to the past while moving to the future; there is trust here. The future taps us on the shoulder, and the wake of what is to come wraps around us. The past is not only our prologue, but also our present.

II. Musical Introduction. 13'

Strings enter; 1 first, alone on a single pitch and single dynamic, and alone for some time. The second fades in, barely audible before descending back down below the surface and patiently waiting again. The high voice ornamented the peak of its swell, the plucked strings become compelled to join in their ornamentations with their colors. They slowly, and patiently spoke to each other in a delicate, but richly colored patterns, as if no one else existed, or as if we were only allowed to glimpse their conversations in a language we couldn't read- let alone speak. The Tones slowly died out. Fading and fading into the distance. The delicate plucked sounds captured the silence and allowed it to drift away. Gently, and gently, distant, and distant. In a great circle, it all repeated.

III. Vocal Introduction with Instruments. 13'

Creation.

With much discretion, the plucked sounds initiated the voice. Sweetly, flowing, ornamenting a single sustained pitch. Gradually growing in numbers, but always warm, and inviting with the soft and distant plucks connecting all the pieces. Slowly the strings returned.

IV. Percussion. 2'

7 and 3 (3 times). All other instruments on a single pitch- unmoving, very quiet and underneath.

V. Voice and Instruments. 13'

Song: Life Birth.

Strings and many ostinati; with more joy.

VI. Voice Alone. 5'

Life-Life and the Death of Others

The voice alone. Each phrase contained many pitches and colors, but were presented in such a way that it sounded like poetry and recitation more than song. Long threads and excitations called back to an ancient spirit; all moved and danced in quiet gestures brushing around their feathered edges. There was much silence, but never emptiness.

Lines are chosen, perhaps repeated, perhaps some unheard. Perhaps transposed.

Perhaps repeated. Once gone, never returned.

VII. Percussion alone. 2'

7 and 3 (2 times) | 3 and 7 (1 time)

Part II

VIII. Percussion alone. 2'

3 and 7 (3 times) with ornaments.

IX. Instruments. 13'

Life Together

In summary; this *place* is very quiet with long notes, some short notes, many pauses, and a specific framework. Still, this is only the vaguest idea: the details are left for you.

X. Voice and Instruments. 13'

Life Life and the End.

The voice initiates it; the strings carry it; the plucking ends it.

Ostinati, somber vocalizations.

Holding, fading, and fading.

XI. Percussion and Instruments. 2'

3 and times (7 times)

Subtle pulses resonating in time.

XII. Voice and Instruments. 13'

Ritual and Vocalise.

XIII. Voice Alone.

Death. The act of being alone, and all the beautiful things that come with it.

XIV. Percussion, Instruments, and Voice. 5'

Ite, missa est. Lightly ornamented, and free.

Thoughts on the Instruments

It's possible that any assortment of the above instruments is acceptable. Violins, guitars, dulcimers, etc. For the premier performance, period instruments were used to authenticate a specific color pallet I had in mind. This is not always necessary, and any performances can meet the minimum requirements documented. In this case, at least 3 persons are needed (with various doublings).

General Considerations

The most striking and immediate thing that will stand out with this piece is the notation. Clearly we're not working within a standard *practice* here. On the contrary, this piece works as a collaborative effort and a ritual of notation, poetry, graphic indications, verbal cues, intuition, and creativity.

The piece is always rather quiet, bowed pitchers are often very long, and the general atmosphere or aura of the piece is slow, meditative/contemplative, and rather cerebral.

The piece has many different outcomes, but the above description hints at a sort of generalization. The piece is roughly 100 minutes long, in total, and most of the specifics will come with practice and collaboration. I highly encourage each performer to express themselves; this is not a rule book, and I am not your employer here. We do this *practice*, and we create together.

Thoughts on the signer

And then there is the singer; the energy is there so that she can do. What is she, is she a priest in a ceremony? What is it that she's doing there? She is leading; it's for her. She has the patience; she makes the decisions; one tone, one phrase, 15 minutes of silence, 15 minutes of continuous singing, etc. She needs to be able to decide in the moment. Is she in the position to create silence? Is she the leader; I think that she is intuitively the leader in the roll. The rest are a collective and she is somehow standing out and in a position of power here.

Thoughts on the Instruments

Are the players rendering a certain structure or are they doing something that effects change? Is this a thing about the passing of time, and the movement of the earth? Can it be done with 3 people, as well as 100? It's not about instruments, it's about roles, interactions, who has which options, etc. in the social texture.

III

Hildegard von Bingen

O viridissima virga (R 474rb-va)

Nam in te floruit
pulcher flos qui odorem dedit
omnibus aromatibus que arida erant.

Et illa apparuerunt omnia in viriditate
plena.

Unde celi dederunt rorem super
gramen
et omnis terra leta facta est,
quoniam viscera ipsius frumentum
protulerunt et quoniam volucres celi
nidos
in ipsa habuerunt.

V

Martin Codex

Eno sagrado em Vigo.

Eno sagrado em Vigo
bailava corpo velido.
Amor hei!

Em Vigo, no sagrado
bailava corpo delgado.
Amor hei!

Bailava corpo velido
que nunc'houver'amigo.
Amor hei!

Bailava corpo delgado
que nunc'houver'amado.
Amor hei!

Que nunc'houver'amigo
ergas no sagrad'em Vigo.
Amor hei!

Que nunc'houver'amado
ergas em Vigo no sagrado.
Amor hei!

VI.

Carmina Burana 173(2)

Philomena

Per amena

Silve quando volitat

Exultando

Et Cantando

Statim tui glorior

Miserere

Quia very

In hac pena dulcissima morior

X.

Hildegard von Bingen

D 160v-161r, R 469rb-va, Scivias

III.13.4a

O cohors milicie

floris virge

non spinate,

tu sonus

orbis terre

circuiens regiones

insanorum sensuum

epulantium cum porcis,

quos expugnasti

per infusum adiutorem

ponentis radices

in tabernacula

pleni operis Verbi Patris.

XIV.

Machaut

Rondeau 10

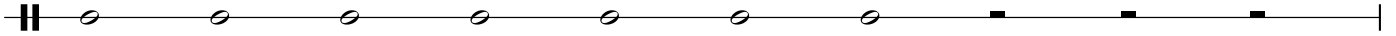
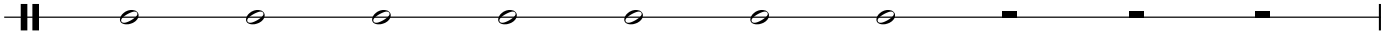
Et tons les biens de nature
Aves, dont je vous aour
Et quant tonte creature.
Seurmente vostre valour
Bien puis dire et par honnour.

Part I

I

Percussion, alone. 2'

No accent, even, round sound. Very quiet.

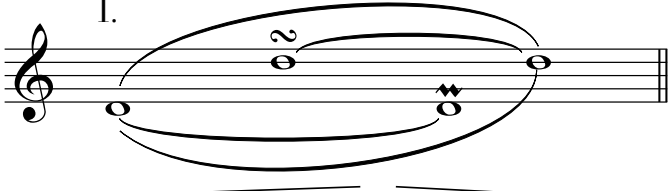


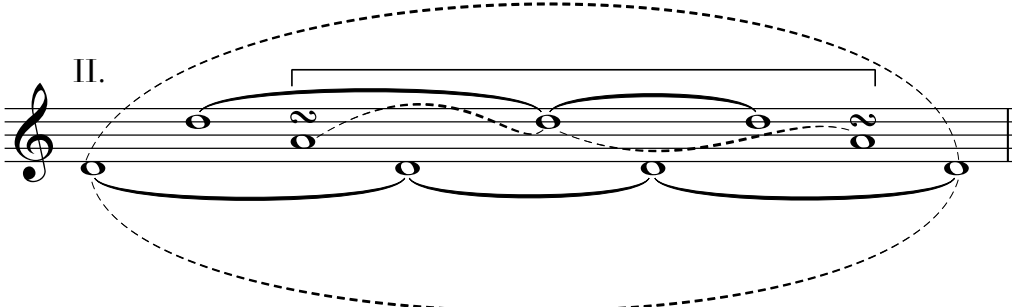
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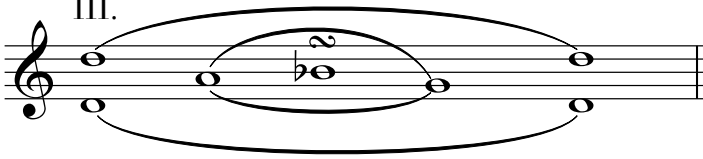

Musical Introduction. 13'

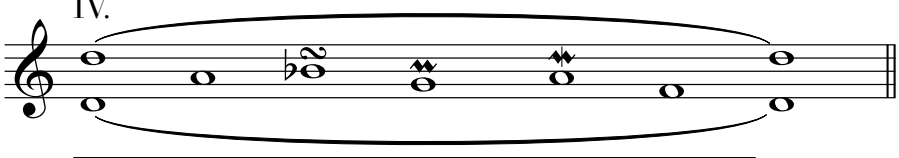
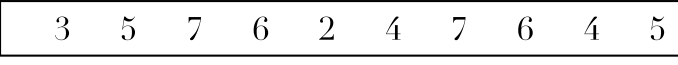
Strings enter; first, alone on a single pitch and single dynamic, and alone for some time. The second fades in, barely audible before descending back down below the surface and patiently waiting again. The high voice ornamented the peak of its swell, the plucked strings become compelled to join in their ornamentations with their colors. They slowly, and patiently spoke to each other in a delicate, but richly colored patterns, as if no one else existed, or as if we were only allowed to glimpse their conversations in a language we couldn't read- let alone speak. The Tones slowly died out. Fading and fading into the distance. The delicate plucked sounds captured the silence and allowed it to drift away. Gently, and gently, distant, and distant. In a great circle, it all repeated.

Prima


A. I.  Strings Alone

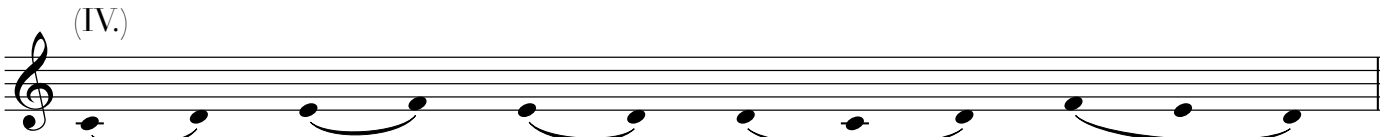
II.  Plucked Strings Enter

III. 


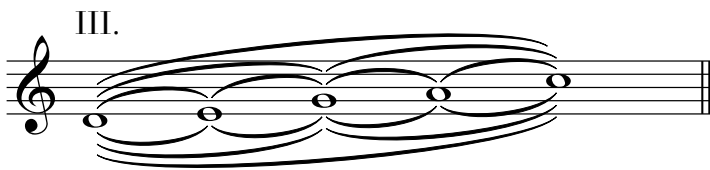
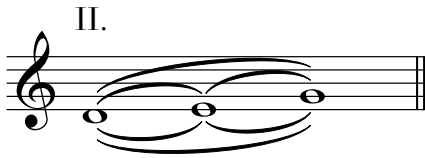
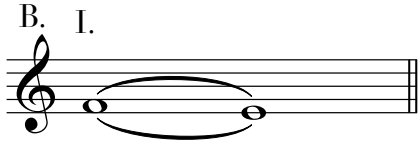
IV. 


Secunda (IV.)

A. 

(IV.) 

Plucked Sounds Lead



7 3 4 2 b 5 6 1 b 7 3 6 # 1 4 5 2
b 1 6 b # # 1 5 2 4 7 7 3 4 3 6 b 2
5 b 5 7 1 7 # 2 # 5 1 6 3 6 2 4 3 4
b 1 6 b # # 1 5 2 4 7 7 3 4 3 6 b 2
7 3 4 2 b 5 6 1 b 7 3 6 # 1 4 5 2
6 4 5 3 4 4 2 1 5 1 2 3 4 7 3 3 #
5 # 5 2 3 b 3 7 7 4 2 6 2 6 6 # 1 1
7 3 1 5 # 1 # 3 b 5 # 4 6 b b 5 4 7 2
3 b # 6 # 7 # 6 7 1 b b 3 1 2 5 4 4
7 b 7 6 4 # 1 b 5 5 b 1 2 2 6 2 7 4



All repeated in a great circle

III

1st

*Plucked, do not align
Ostinato; repeated at a moderate pace.*

1

tasto solo

2

*2 3
3 2*

With much discretion.

3

*4 5
3 3*

Perhaps more.

Ending as

tasto solo

2nd

Bows; after some time, together. As long breaths.

When she sings,
follow as a shadow.

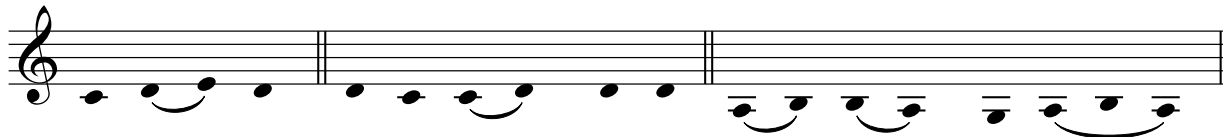
3rd

Sweetly flowing and delicately ornamented with time to reflect. Starting anywhere, moving anywhere.

Nam in te floruit | pulcher flos qui odorem dedit | omnibus aromatibus que arida erant.

4th

[Continuing]



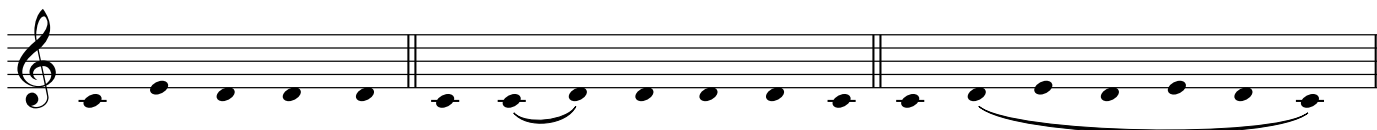
Et illa apparuerunt omnia in viriditate plena.

5th

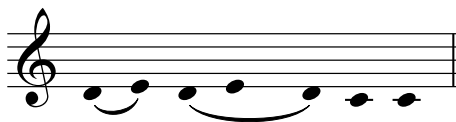


6th

[Instruments continuing]



Unde celi dederunt rorem super gramen | et omnis terra leta facta est,



quoniam viscera ipsius frumentum
protulerunt et quoniam volucres celi nidos
in ipsa habuerunt.

Strings Decay and then Plucks Decay to...

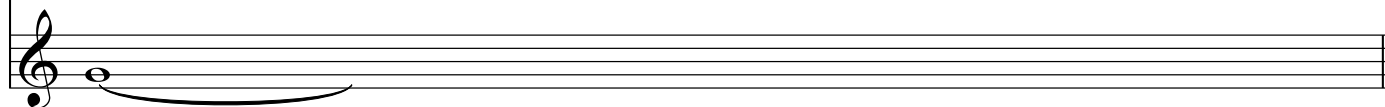
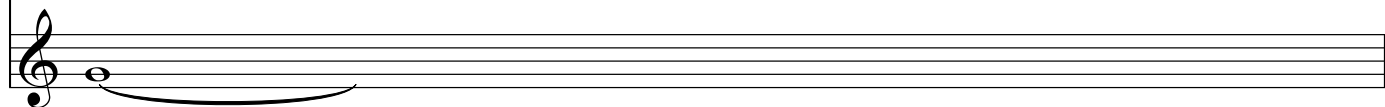
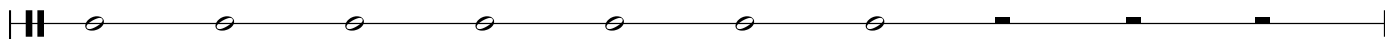
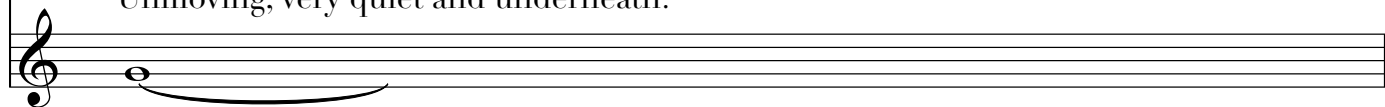



IV


No accent, even, round sound. Very quiet. 2'

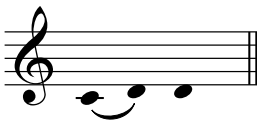


Unmoving, very quiet and underneath.

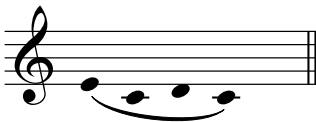


1  Solo string at first

 $\flat 3$ color occasionally; plucked notes are fast

2  Voice Enters













Eno sagrado em Vigo
bailava corpo velido.
Amor hei!

Em Vigo, no sagrado
bailava corpo delgado.
Amor hei!

Bailava corpo velido
que nunc'houver'amigo.
Amor hei!

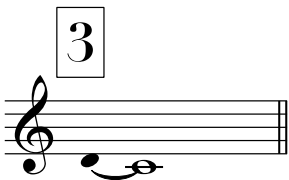


Voice Ends

Bailava corpo delgado
que nunc'houver'amado.
Amor hei!

Que nunc'houver'amigo
ergas no sagrad'em Vigo.
Amor hei!

Que nunc'houver'amado
ergas em Vigo no sagrado.
Amor hei!

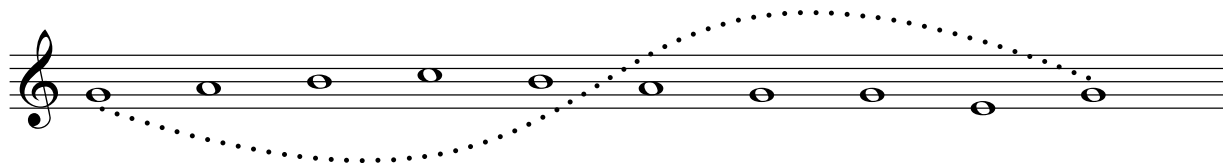
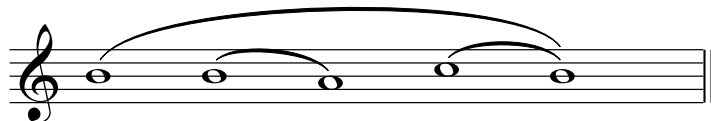
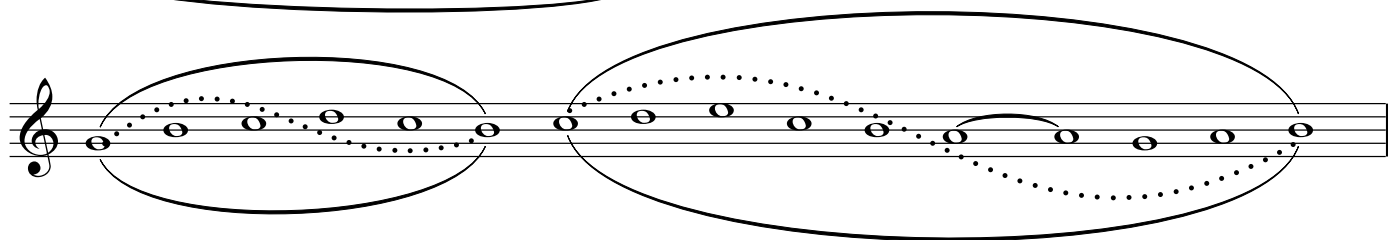
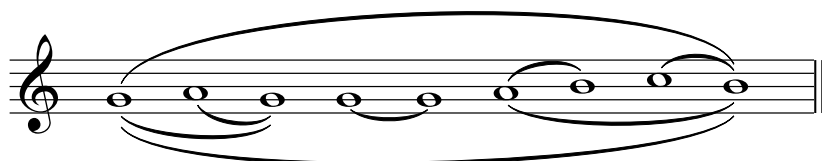


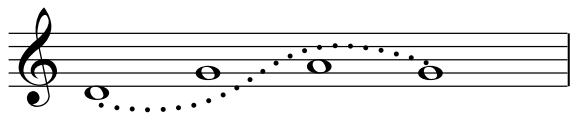
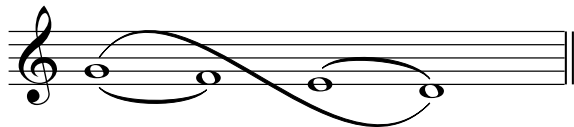
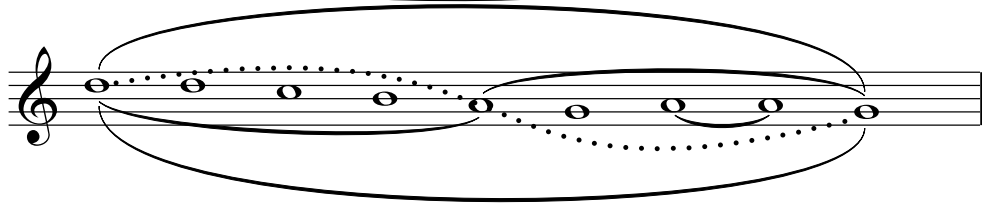
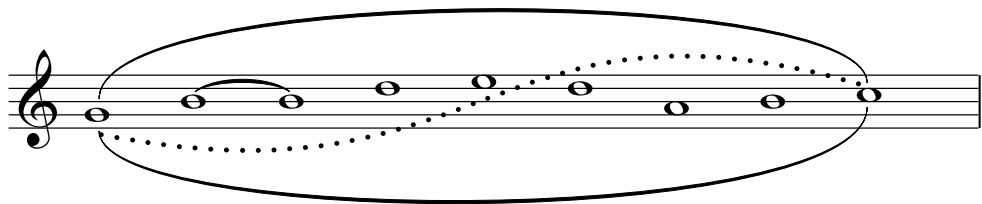
Ending as it began

VI

Voice alone. 5'

The voice alone. Each phrase contained many pitches and colors, but were presented in such a way that it sounded like poetry and recitation more than song. Long threads and excitations called back to an ancient spirit; all moved and danced in quiet gestures brushing around their feathered edges. There was much silence, but never emptiness. Lines are chosen, perhaps repeated, perhaps some unheard. Perhaps transposed. Perhaps repeated. Once gone, never returned.





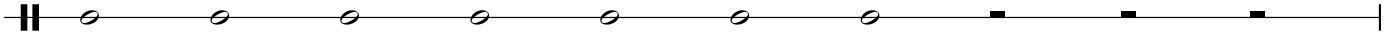
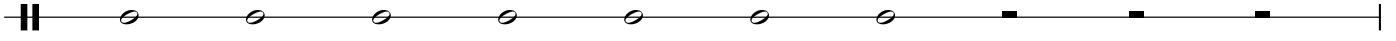
Carmina Burana
173 (2)

Philomena
Per amena
Silve quando volitat
Exultando
Et cantando
Statim tui glorior
Miserere
Quia very
In hac pena dulcissima morior

VII

Percussion, alone. 2'

No accent, even, round sound. Very quiet.



Part II

VIII

No accent, even, round sound. Very quiet. 2'

Stronger, perhaps occasionally colored

The first system consists of two staves. The upper staff is a piano staff with a double bar line at the beginning and contains a sequence of eight eighth notes followed by three sixteenth notes. The lower staff is a piano staff with a treble clef and a double bar line at the beginning. It features a slur over the first two notes, two groups of four notes each (likely chords or arpeggios), and a decrescendo hairpin at the end.

The second system consists of two staves. The upper staff is a piano staff with a double bar line at the beginning and contains a sequence of eight eighth notes followed by three sixteenth notes. The lower staff is a piano staff with a treble clef and a double bar line at the beginning. It features a slur over the first two notes, a circled '2' marking, and a decrescendo hairpin at the end.

The third system consists of two staves. The upper staff is a piano staff with a double bar line at the beginning and contains a sequence of eight eighth notes followed by three sixteenth notes. The lower staff is a piano staff with a treble clef and a double bar line at the beginning. It features a slur over the first two notes, a circled '2' marking, and a decrescendo hairpin at the end.

IX

Instruments. 13'

Start anywhere, on any page, but always move adjacently: vertically, horizontally, or diagonally.

In any octave.

Harmonics, , bisbigliando, and chords which include the written pitch are okay.

Long notes or short notes, with time between them.

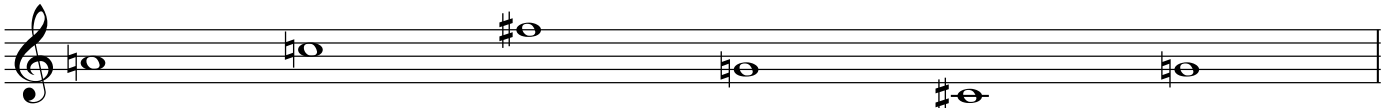
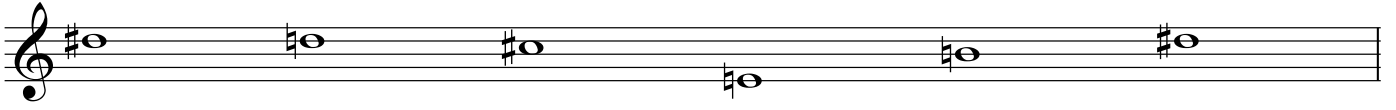
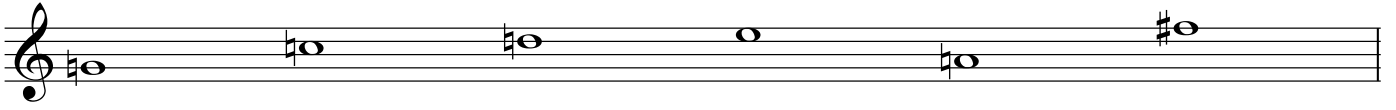
Some may be as grace notes to others, or hold notes or tremolo for a long time.

Pause between individual notes, gestures, or phrases.

Engage in the silence; engage in listening; feel the spaces.


Perhaps in many colors; a note unable is a note unheard.


The image displays ten staves of musical notation. Each staff starts with a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests, often appearing in pairs or groups. The notes are distributed across the staves in a way that suggests movement between adjacent staves, as described in the text above. The overall style is minimalist and focuses on pitch and rhythm.





X

Voice and Ensemble. 13'

1  The voice initiates.
The strings carry it.
The plucking ends it.

2  Ostinati in the guitars.
Somber vocalizations- not set, but accepting.
Strings together, quietly floating.

3  Strings alone, holding, murmuring.
The low voice enters, quietly growling.
The drum beats 3 times, perhaps only sometimes.

 Dark, soft, ostinato.
The song continues, dark chords in all strings.
Sustaining heavy, the drum is heard.
The growling sustaining

 All fading.
Fading.
Fading.

Hildegard von Bingen
D 160v-161r, R 469rb-va, Scivias III.13.4a

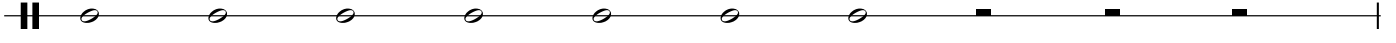
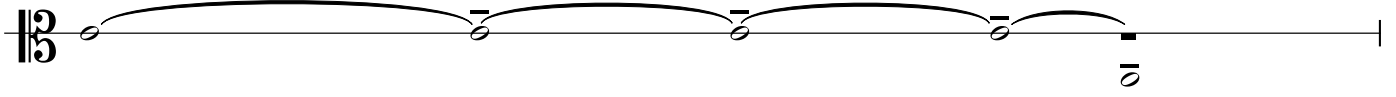
O cohors milicie
floris virge
non spinate,
tu sonus
orbis terre
circuiens regiones
insanorum sensuum
epulantium cum porcis,
quos^[1] expugnasti
per infusum adiutorem
ponentis^[2] radices
in tabernacula
pleni operis Verbi Patris.

XI

Percussion and Instruments 2'

=

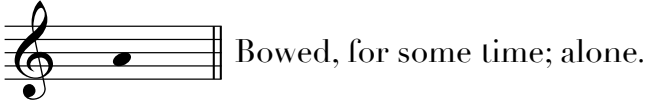
x7



Voice and Instruments. 13'
Ritual and Vocalise.
Someone is leading.

XII

1



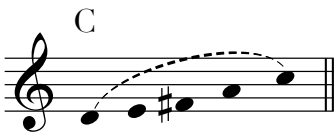
Prima



Secunda



2

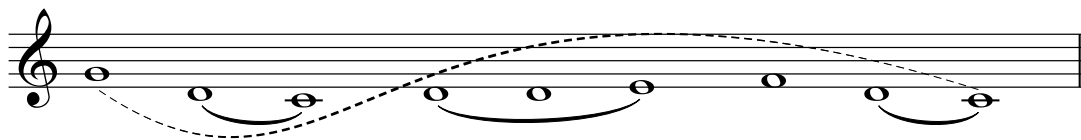
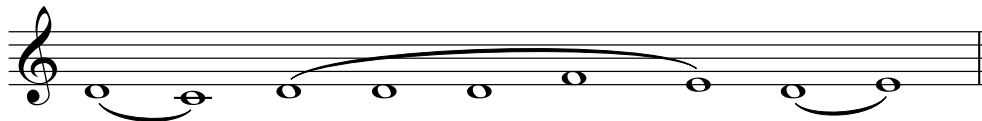
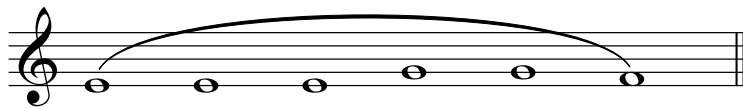
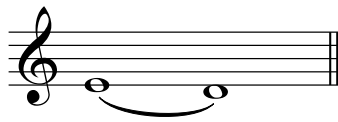
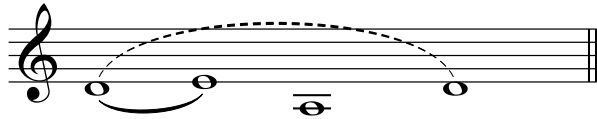
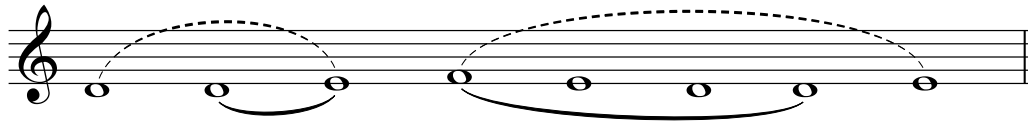
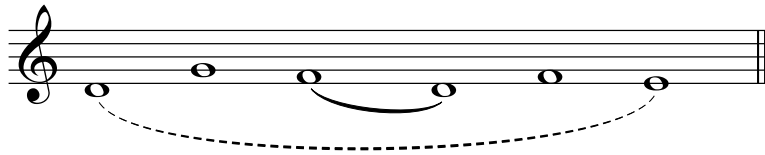
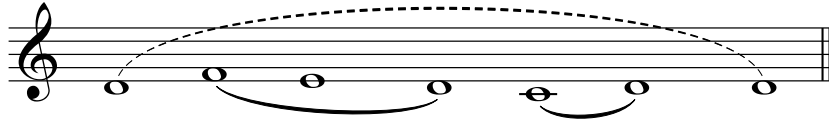


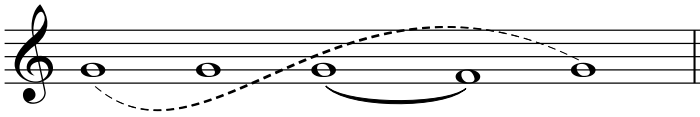
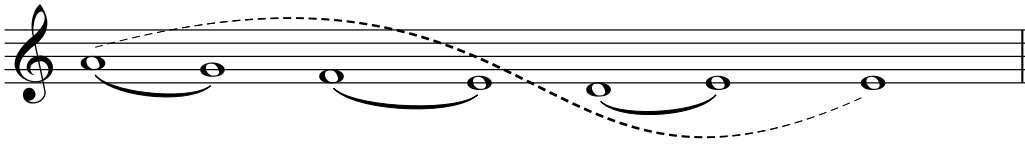
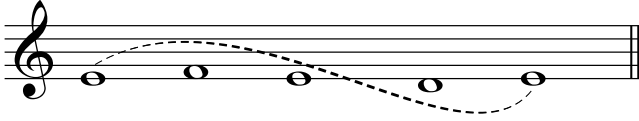
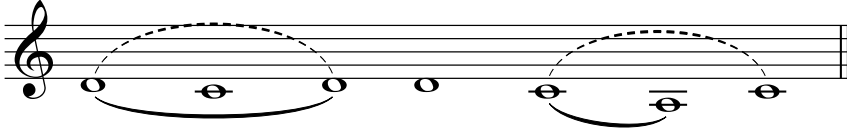
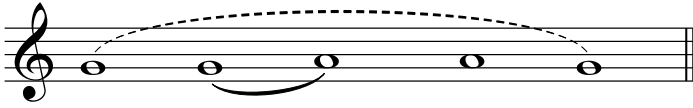
Drumming slowly from time to time.
Those that have more to say should say it; solo, etc.
ABCBABC

3



In order, solemn and ornamented.





Slowly, with pauses.



XIV

Percussion, Instruments, and Voice. 5'
Ite, missa est. Lightly ornamented, and free.

Percussion

Strings

Voice

Et tous les biens de nature

Perhaps more...

A - ves dont je vous aour

Et quant tonte crea lure

