

## Text Score – Recording Instructions for Dreams of Boundary Crossing

*Jessie is recorded first, then Ellie. Ideally all the sections on here are recorded in one take for continuity, but there can be short breaks between sections to rest/stop and start audio files. You could record multiple takes if you wanted to, but especially for the Harp the less takes the better, as the recordings/samples will be naturally memorised over time.*

**Jessie (violin)** sections E and onwards:

Before you begin, say 'E' so that the structure can be marked (this will not be included in the final recording).

**E)** From here, play in a similar style as before, but without referring to any notated melody. Freely follow your memory of the melody from the last section. Let the lines of ornamentation control the direction of the material briefly if it wants to. Once you have passed through one chorus of the melody, pause and say 'F', so that the structure can be marked.

**F)** From here, continue to improvise over your mental recollection of the melody, but begin to let go of it and let the ornaments flow in whatever direction they want to go. Focus more and more on the ornaments rather than remembering the melody – repeat around your memory as many times as it takes until you find yourself wandering freely, having let go completely of the original melody. Once this happens, gradually play softer and more sparsely for 1-2 mins, until you reach a point at which you stop playing. Then once you stop, pause and say 'G', again so that the structure can be marked.

**G)** Play the 'Samples' audio file through headphones/earphones. Various textural samples will now begin playing back to you. Continue playing as before, now using the samples as an aural reference for harmony and melodic direction. The samples will last for about 3 minutes, after which you may continue freely improvising for up to 2 mins, fading to nothing.

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**Ellie (pedal harp)** sections D and onwards:

**D)** Begin playback of the audio file through headphones/earphones. From here, improvise a monophonic line mimicking Jessie's recording in real-time, without attempting to memorise it beforehand – the aim is not to be as precise as possible, but to mimic parts/phrases that you hear most clearly, as if singing along to a song you don't know on the radio. Focus your attention on Jessie's recording and let yourself respond in the above way naturally, rather than being conscious of your own playing.

**E)** Jessie will say 'E' so you know that you have reached this section. From here, continue as before but also add occasional chords underneath. The chords themselves can take any form (texture, shape, voicing, dynamic, arpeggiated or not, etc), so long as they are played spontaneously and are judged by your ear to harmonise Jessie's recording.

**F)** Jessie will say 'F' so you know that you have reached this section. From here, continue as before, but now play chords more frequently, and mimic Jessie's playing less frequently. Note the length of Jessie's recording of this section (which will be sent to you along with her recording) – gradually shift your attention even further from mimicry to chords, so that by the end of the section you are only focusing on the chords. Jessie will also begin to play more and more softly – follow her in this regard, so that you both fade out at roughly the same time

**G)** By this point, the part of Jessie's recording sent to you will have stopped. Various textural samples will now begin playing back to you. Return to improvising a monophonic line as before, now without a recording of Jessie to mimic. Instead, use the samples as an aural reference for harmony and melodic direction. The samples will last for about 3 minutes, after which you may continue freely improvising monophonically for up to 2 mins, fading to nothing.

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