

“Why is there no written score submitted for this piece?”

Generally:

I am a composer interested in emancipating the notion of a score from its classically written form. Stemming from the tradition of text scores, in my practice I communicate instructions using the ephemeral medium of the unrecorded spoken conversation. The act of composition occurs in collaborative dialogue, onstage, and in the wildly unstable domain of the human memory, creating *living scores* (see list of works).

History of *Made of my Mother's Cravings*

I created *Made of My Mother's Cravings* in collaboration with the Bozzini String Quartet between June 2014 (Montreal) and November 2014 (Huddersfield). My goal for the project was to investigate the ways in which memory could be used as a process to transform not only musical material (as seen in works by Lucier, Fox, Saunders, and Walshe) but musical scores themselves.

The heart of things: how was the piece made?

I held private meetings with each member of the quartet, telling them different aspects of the work (pitch, form, affect, timbre, reactions, relationships, concepts, etc). Some information was to be shared with the group, while some was to be kept private. I asked the quartet not to record any of the conversations. The group then assembled the piece using their individual memories of the score, and performed the piece in Montreal. Six months passed by, and the group remounted the piece in Huddersfield, UK. Because there was no written or recorded score, the quartet had to play the piece from memory. Several extraordinary musical transformations occurred. The piece continues to exist solely in recorded artifacts (akin to documentary photos of performance art) and the memory of the performers.

What does this mean practically for the way this/my work is *re-performed*?

Because living scores exist solely in my memory and the memories of the performers, generally re-performances are instigated by the same ensemble or musician (thus illustrating the transformation of the piece over time). However, living scores can be made *transferable* either via temporary audio recordings of spoken instructions (which expire after one view/listen) or surrogate conversationalists (as in a game of telephone). These methods ensure the living scores retain their essential ephemerality, which allows for their vibrant transformation over time in human memory.

Is this still a score?

Yes. The piece was created with the same rigour and dedication as a normal score, with the same goal of reperformability. Because of the construct of the piece, the score simply cannot be submitted traditionally as such.