

Initially most of my music was written for small, indeterminate groups that read full score, owing to my past where the few performances I could get were ad hoc and I did not wish to write specific parts for the sake of future proofing; however, as I begin to return to more "standard" groups with a notation that is closer to convention, some otherwise unwritten rules of thumb should be explained.

If it is not immediately clear, I write music absolutely rooted in the word—derived from the historical notation of liturgical chant and recitative as well as the ethos of Harry Patch—and I take great pains to format my pages when drafting a score to maximize 1) *available space* and 2) *emotional and expressive inflection and impact*. The reason why I notate like this is to give emphasis to the word and its vitality, placing it first in my conception of music, before the abstract musical sound.

A page is to be understood as a singular unit of time. If you need a frame of reference, treat it like a measure or a system: you tend to view these as discrete moments of time to better compartmentalize the music. I try my best to make each section of a text fit upon a page, or otherwise on two pages that, when opened, read as one line.

Likewise, I will tend to not mix unlike groups on a page, with the exception of instrumental textures, which are often affectations of the musical line. As of writing (9/19/22) I am starting to not place cantor, plainchant, or polyphony on the same page. Each grouping already tends to be sharply delineated in the fabric of the piece, but I am also doing this to facilitate ease of part preparation. I am not blind to the concept, I have performed in all kinds of groupings and ensembles, and I understand the drudgery of copying and arranging parts for performance all too well.

With this in mind, my desire is to create a full score that can be well coordinated by the group, the cantor, or an external conductor in such a way that each section only needs their respective pages taken from the full score.

Where aspects can be ambiguous, or simply confusing, I will tend to make note of groupings on each applicable page. This should make it easier to read at a glance, and as my methods of working are generally worked out and tested in advance, it should be easy to comprehend and master the flow for all of my music—written right around and after this date, 9/21/22—in less than an hour or so of practice.