ZEN INSCRIPTIONS

for three players on any instruments

by

Ray Dillard

CREATIVE SPIRIT

ZEN INSCRIPTIONS
A gentle, meditative, introspective soundscape
by Ray Dillard

PERFORMANCE NOTES
Instrumentation is to be determined by the performers (treble, bass, and alto clef scores are provided, as well as B-flat and E-flat transpositions in treble clef). Each line should be played by one player. Once a player begins on a line of the *module*, `they should stay on that line for the remaining four *modules*.

Tempo should be rather slow. 60 beats per minute is preferred, but the final decision is left to the performers. Generally, the tempo should not change once established. The choice of instruments should inform the final tempo decision.

Each of the five four-bar *modules* may be thought of as a "section" of the overall composition. They may be played in any order, though they were conceived and are often performed in the order they appear in the score. A decision to re-order the five *modules* remains at the discretion of the performers.

Any player may begin a performance of ZEN INSCRIPTIONS by playing a single line of the chosen starting *module.* That player should play alone at least once through their line of the chosen *module*. They could remain alone for more "solo" repeats, as decided by the performers. The second player enters as decided by the performers. They play thier line of the same *module* at least once with only the previous line. The third and final player begins their line as decided by the performers. All three players continue as desired. On a cue, the performers move to the next *module* in a variety of possible ways. Some of those might include:

a. next *module* is cued by the player who began the piece; the other two players complete the line they are playing from the first *module* and then begin the next *module* with the same staggered approach as before, OR...
b. all players move to the second *module* on cue from any one player, OR...
c. a different player than the one who started the first *module* cues the change to the next *module*. The other two players can progress whenever they wish, as long as the overall length of each *module* is maintained, OR...
d. a specific order of cues is predetermined by the performers. The *modules* could start in a staggered manner, or all players could move to a new *module* together, or a combination of the two approaches. Many other options could be explored.

The movement through the *modules* is very much controlled by decisions made in advance by the performers. There are even options to move through all the *modules* with each performer moving whenever they desire. Generally, this flexibility can allow for as controlled or free a form as desired.

Generally, accents should be avoided. Some accents will occur naturally, especially in the top part. One possibility would be to place accents randomly in a particular *module* or at some point in the performance.

Dynamics are generally soft to medium loud. Dynamic changes from *module* to *module*, or even inside a *module*, are left up to the performers.

The piece ends in a manner decided upon in advance by the performers.

RD

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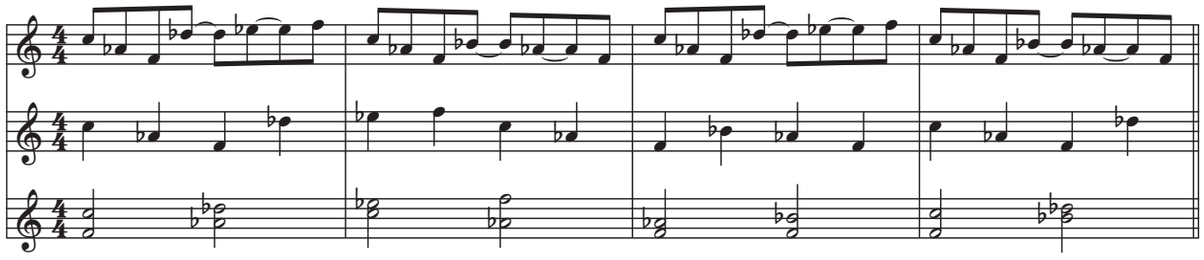

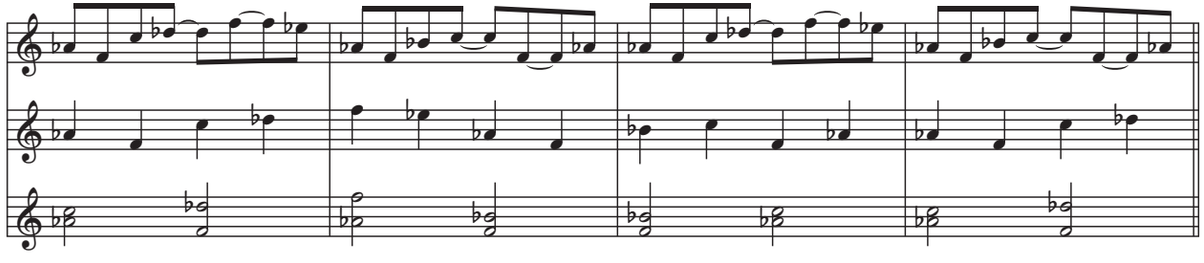

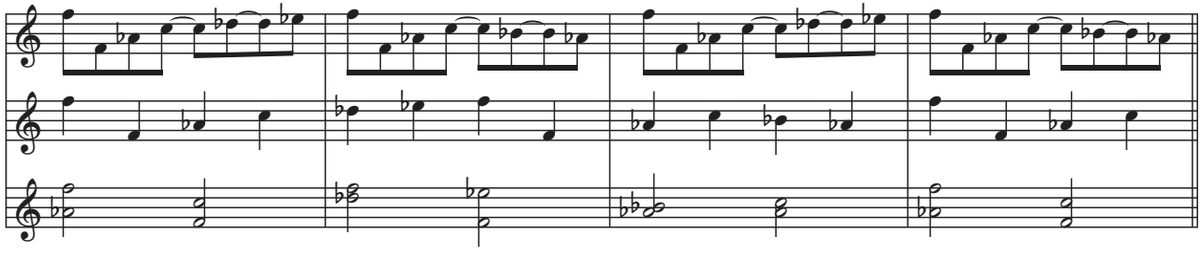

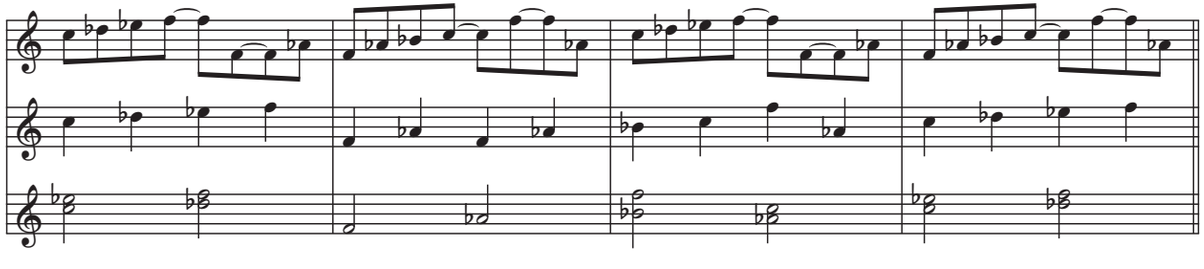

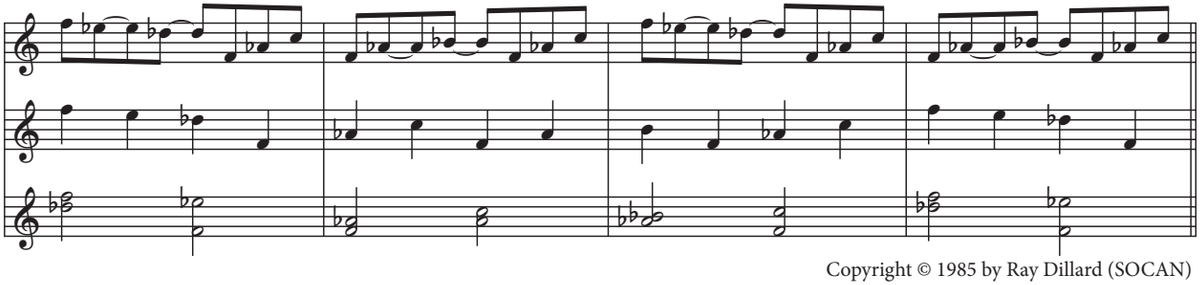

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CONCERT PITCH

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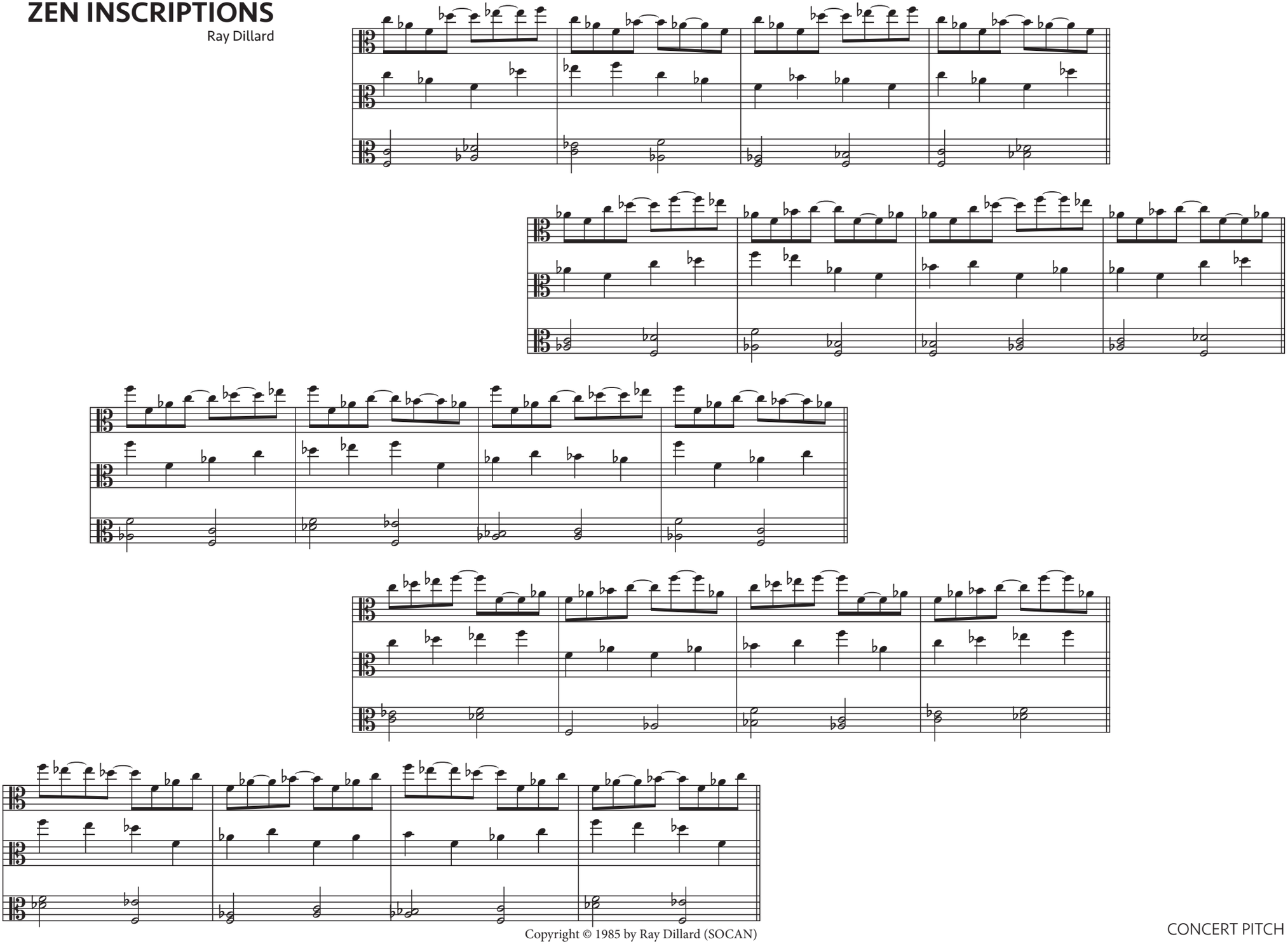

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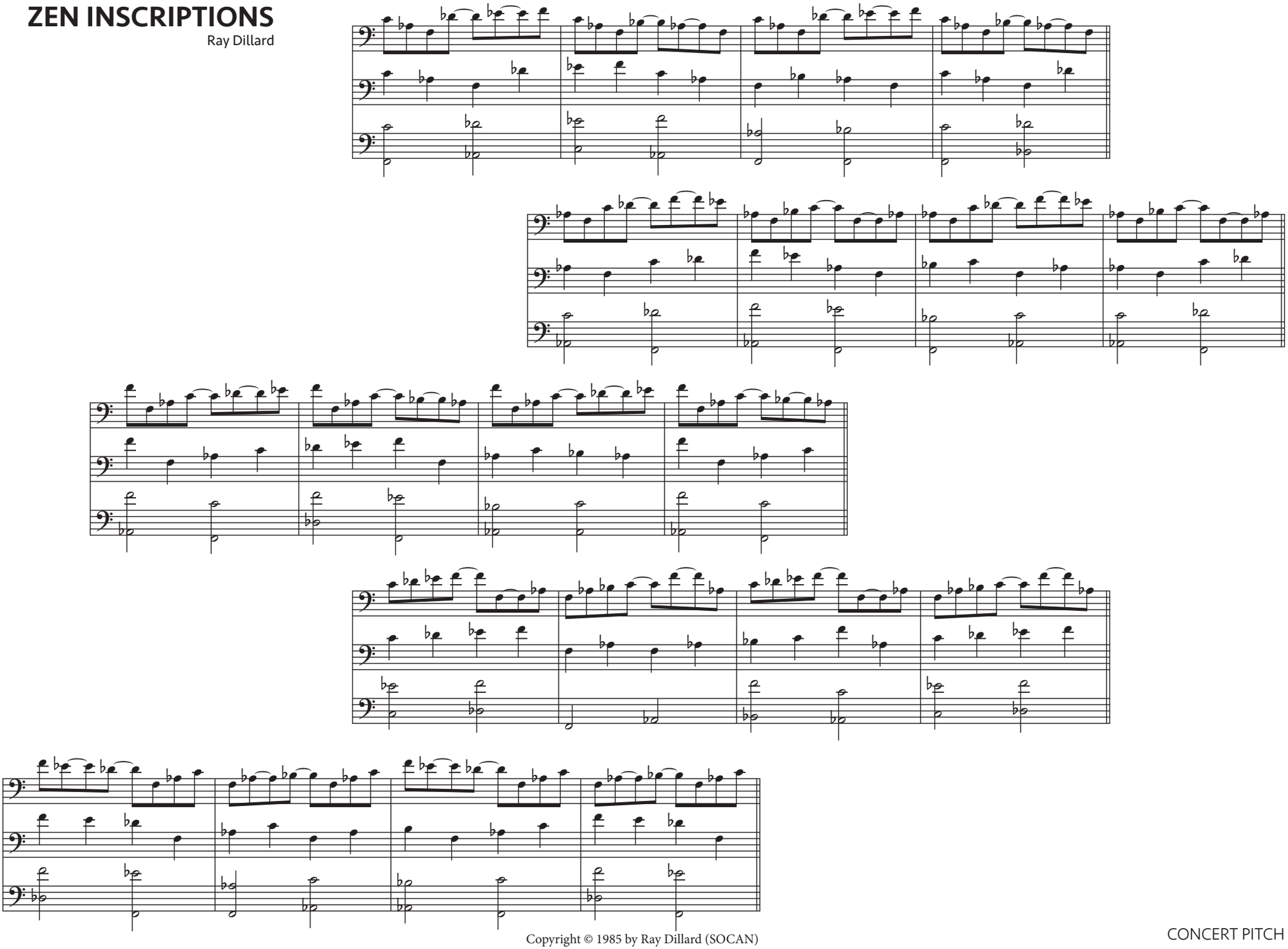

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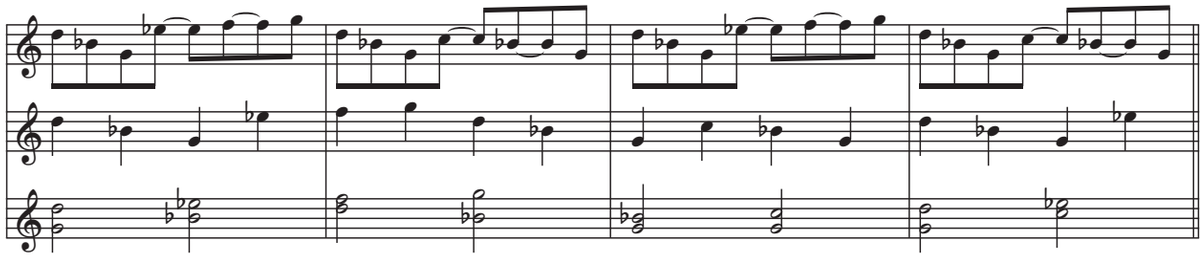

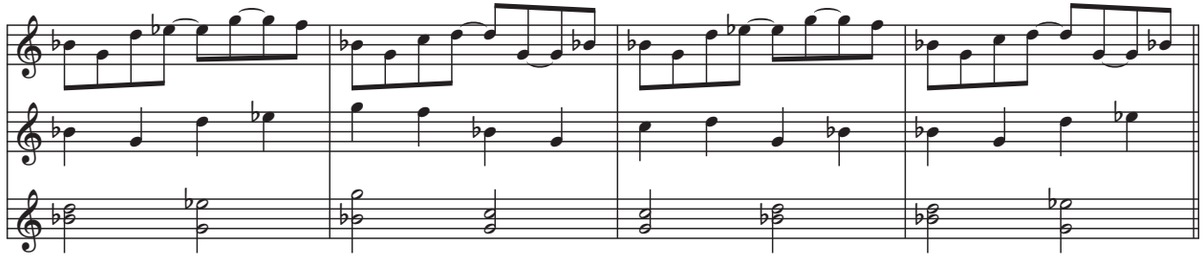

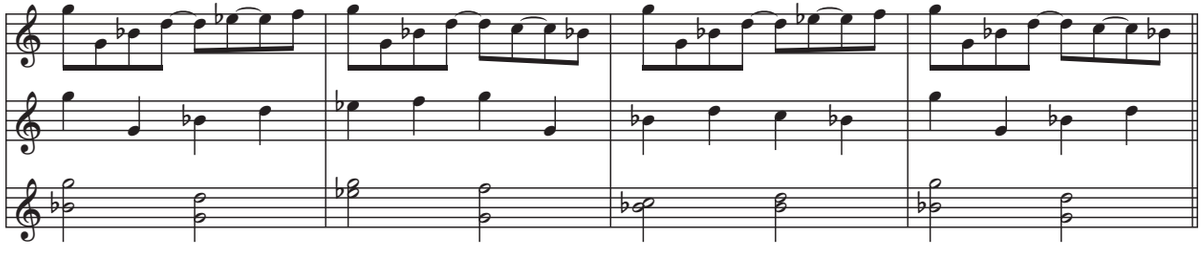

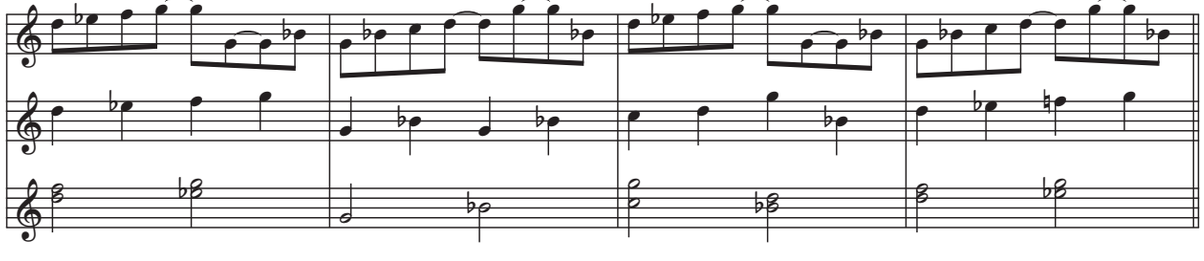

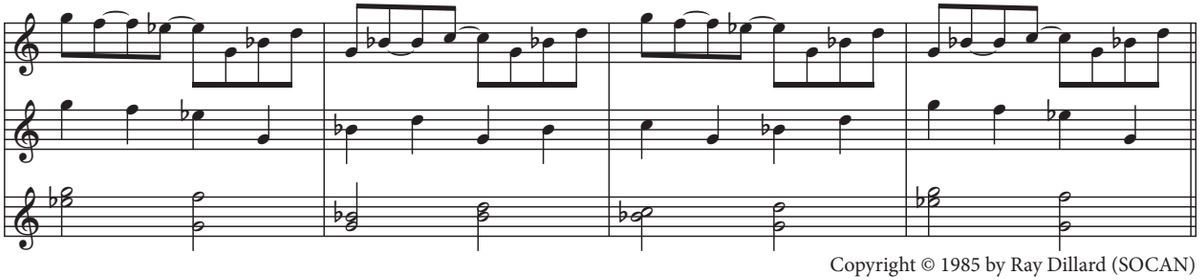

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B-FLAT TRANSPOSITION

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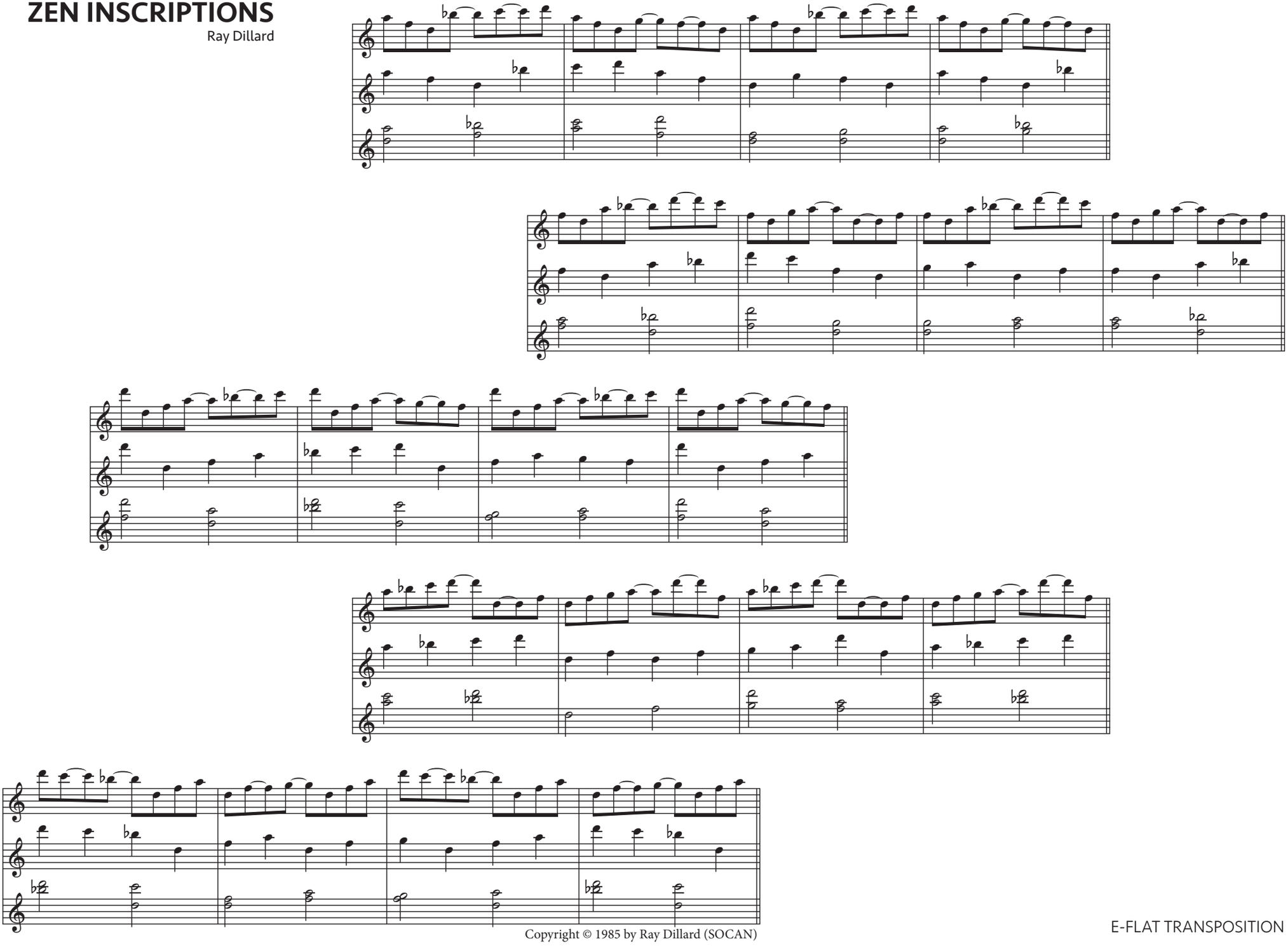

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E-FLAT TRANSPOSITION

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