

Full score

*A Problem of  
Interdimensional  
Navigation*

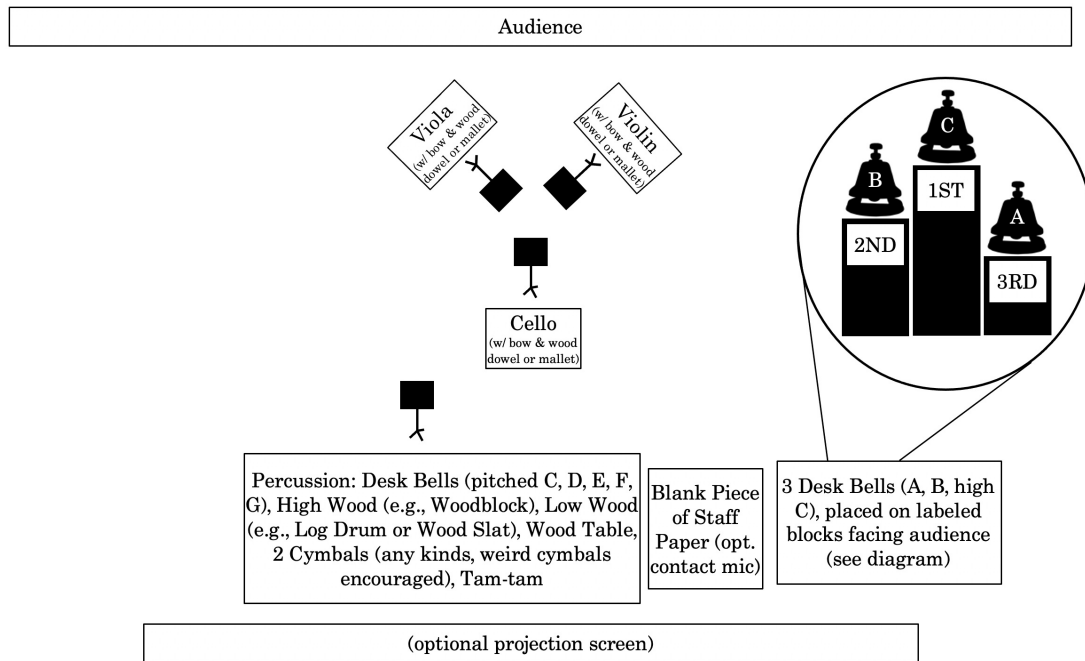
for String Trio and Percussion

*by Aidan Gold*

Duration: 6-7 min.

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## Instrumentation and Setup



## Program Notes and Piece Description

Hot and Cold is a game about *relative* information: you are not told where your goal is, but only whether you are getting closer or further away. You make guesses, wandering through the three dimensions of space, gradually using the relative hints given to you to pinpoint and reach your goal. Generally not too difficult – after all, the space we're used to inhabiting, as far as we can tell, only has three dimensions.

What kind of space has more than three dimensions? **MUSICAL SPACE!**

Consider playing a bowed string instrument. There are many dimensions for us to wander in: pitch, rhythm, volume, articulation, bow position, bow pressure, bow rotation, and so on. Unlike space, these dimensions are also messier: entangling, continuously impacting each other. Can we truly change bow pressure without having any impact on any of the other dimensions such as volume or articulation? If we're going to successfully locate our goal in this space, we'll need some pretty good navigation.

We open with a chaotic jumble inspired by the sounds of scribbling notes onto paper, before settling into a comfy pulse for three rounds of "musical hot and cold" between the string players. One of them is the Writer, scribbling down a 4-note phrase. Another is the Guesser, who must play that phrase without being able to hear or see it beforehand. Their only assistance is the Hinder, who can see the Writer's score and offers *relative* hints: the equivalent of "warmer" and "colder" for various musical dimensions. The goal is to reach the correct figure using as few hints as possible, so the musical dialogue becomes a balancing act: how much interdimensional information can they cram into each hint before the Guesser is not able to understand them anymore?

At the end of each round, after the figure is successfully played, the roles switch, and the Hinder becomes the new Writer, composing a second phrase to go along with the first. After all three rounds, we celebrate by playing all three phrases together, before determining the rankings of the three players based on how few hints they needed to guess their respective figures.

## Performance Information

This piece is divided into five sections, played *attaca*:

### Introduction, Round 1, Round 2, Round 3, Conclusion

In each of the 3 **Rounds**, the string players take on the following roles (rotating each round):

**Writer**: composes a 4-note phrase that will be guessed by the Guesser.

**Guesser**: repeatedly attempts to guess the Writer's 4-note phrase until they get it correct.

**Hint**: gives coded musical hints to the Guesser about the Writer's phrase.

At the end of the **Introduction**, the percussionist randomly chooses one of the three string players to be the **Writer** for **Round 1**. The player to the **Writer's** right is the **Hint** for **Round 1**, and the player to the **Writer's** left is the **Guesser** for **Round 1**. At the end of each round, the roles rotate, so the **Writer** for **Round 1** becomes the **Guesser** for **Round 2**, the **Hint** for **Round 1** becomes the **Writer** for **Round 2**, and the **Guesser** for **Round 1** becomes the **Hint** for **Round 2**.

### The Writer

At the beginning of each round, the **Writer** writes down a 4-note musical phrase on a single line of music paper. Immediately after they finish writing, they pass this paper over to the **Hint**. When the **Hint** becomes the following round's **Writer**, they will write down their phrase on the line below, so that at the end of the piece, all three phrases from each of the three rounds are notated on the same piece of paper on top of each other like a score. When writing, the **Writer** should follow these rules:

- There should be **exactly 4 pitches** in the phrase.
  - They should be within a reasonable range to be played on one instrument
    - note: the Guesser can play the phrase shifted up or down by an octave(s) and it will still count as correct, so you don't have to make sure the phrase is within the range of all 3 instruments.*
  - no harmonics
- Each note must have a duration between  $\text{♩}$  and  $\text{♪}$  (inclusive), and there should be no tuplets.
- Do not include rests. If you want a pause, write the full duration between that note and the next note, and mark it with a staccato.
- Include absolute dynamics, but no gradual (*cresc.* or *dim.*). Additionally, dynamics cannot change within a single note (so no *fp*)
- The following techniques are allowed, but should only be applied to the entire figure or on a note by note basis (i.e., they should not change within a single pitch):
  - Bow position: *molto sul tasto*, *sul tasto*, *poco sul tasto*, *ord.*, *poco sul pont.*, *sul pont.*, *molto sul pont.*
  - Bow pressure: *flautando*, *ord.* *scratch*
  - Bow rotation: *col legno*,  $\frac{1}{2}$  *col legno*, *ord.*
  - *Arco* and *pizz.*
  - *Staccato*, *ricochet*, and *tremolo* (no other articulations, since they would be harder to hint at)
- The phrase should "go with" any other figures already on the paper (whatever that means to you!)

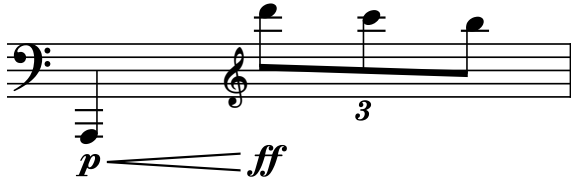
Here are two examples of phrases that would work for this game. (these are complex to show off the variety of techniques that can be written; simpler phrases may be used as well):

The first example is a bass clef staff with four notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, and C<sub>3</sub>. Above the notes are the techniques: MSP, ord., pizz., and col legno. Dynamics are *pp*, *f*, and *p*.

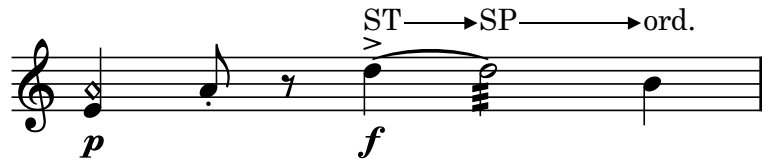
The second example is a treble clef staff with four notes: G<sub>4</sub>, A<sub>4</sub>, B<sub>4</sub>, and C<sub>5</sub>. Above the notes are the techniques: scratch and ST flautando. Dynamics are *ff* and *pp*.

Here are two examples of phrases that would **not** work for this game, with the rules that they break written above them:

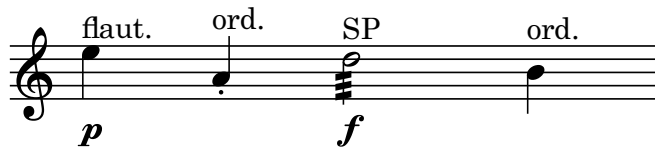
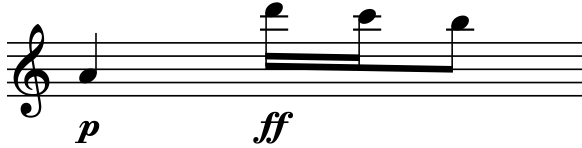
*range too big; no triplets;  
no dynamic changes within 1 note*



*no harmonics; no rests; note too long (dotted half)  
accents not one of the allowed articulations  
no changing articulation or technique within 1 note*



Here are revisions of those two phrases that **would** work for this game:



After passing the paper to the **Hint**, the **Writer** plays repeated rhythmic figures written in the score alongside the percussionist, combining to create accompanimental patterns underneath the **Guesser's** and **Hint**'s dialogue. Be sure to remember the figure you wrote, as you will need to play it during the **Conclusion**. Stop the patterns as soon as you hear the **Hint** play the celebratory figure indicating that the **Guesser** correctly played your figure, ending the round.

## The Guesser

At the start of each round, the **Guesser** waits until after the **Writer** has passed the paper with their figure out it to the **Hint**. Once the **Hint** has the paper, the **Guesser** can start playing their **Guesses** of what the **Writer's** figure is.

Play each **Guess** in rhythm with the background pulse played by the **Writer** and Percussion. Since the **Writer's** figure has no tuplets, you should always be able to synchronize your **Guess** with the pulse to some degree. Your first **Guess** will not be based on any information (besides knowledge of what that **Writer** might want to do based on their personality and tastes, or knowledge based on other figures that were previously used in the earlier rounds). After each **Guess**, the **Hint** will play you a **Hint** that may give you information about one of the notes in the figure or the figure as a whole, such as *relative* information about pitch, volume, rhythm, and articulation. See pg. 8 for a sheet detailing all the information that can be communicated through the **Hint** gestures (it is recommended that you print out this sheet separately and keep it on your music stand to refer to throughout the game).

As soon as the **Hint** finishes their **Hint**, you may play your next **Guess**. You may also choose to wait to process the information the **Hint** has given you, but do not wait too long, as that may derail the pacing of the piece. Incorporate the information from the **Hint** into your next **Guess** (if you do not incorporate all the information, the **Hint** may repeat the **Hint** or incorporate the information into a different **Hint**). You are free to modify other elements of your **Guess** if you believe that will get you closer to the correct figure. Your goal is to play the **Writer's** figure with as few of the **Hints** as possible.

If the **Hint** responds with the celebratory figure (notated in the score), that means that you have correctly played the **Writer's** figure and the round is over. Be sure to remember the figure you played, as you will need to play it during the **Conclusion**. In addition, keep track of how many **Hints** you were given throughout the round – this will determine what place you get at the end of the piece. You may write this information down immediately after you finish your round as the **Guesser** if you prefer.

See pg. 26-27 for notated examples of how a dialogue between the **Guesser** and **Hint** might play out.

## The Hinder

At the start of each round, the **Hinder** will receive the paper with the **Writer's** figure after they have finished writing it. The **Guesser** will begin guessing as soon as the **Hinder** has received the paper.

After each **Guess**, respond with a **Hint** that gives the **Guesser** information about some aspect of the **Writer's** figure that they did not yet incorporate into a **Guess**. Choose *one string* of your instrument that you will use to play all the **Hint** gestures for this round. See pg. 8 for a sheet detailing all the information that can be communicated through the **Hint** gestures (it is recommended that you print out this sheet separately and keep it on your music stand to refer to throughout the game). Each **Hint** has two components: an optional *Note* specification (indicating whether the hint applies to the entire figure or one note in particular), and the *Hint Gesture* itself, which provides relative information about the pitch, rhythm, volume, and articulation of that note or figure (see pg. 8 for specific information about how to build your **Hints**). Play your **Hint** in rhythm with the background pulse played by the **Writer** and Percussion. You may insert a short pause between the *Note* and *Hint Gesture* components of your **Hint**. However, you can only play one **Hint** at a time before the **Guesser** plays another **Guess**.

Your goal is for the **Guesser** to play the **Writer's** figure using as few of your **Hints** as possible. Because of this, it might be strategically advantageous to try to cram as much information as possible into each **Hint** gesture. However, this may force you to repeat the information if the **Guesser** does not pick up on every parameter of your **Hint**, so a strategic balance is recommended. In addition, some components of the *Hint Gesture* cannot be played simultaneously (e.g., staccato and rhythm changes), so they will need to be split into multiple separate **Hints**.

You have to decide when you feel that the **Guesser** has played the **Writer's** figure closely enough that you deem it correct. Once this happens, respond with a celebratory figure (notated in the score at the end of each round), indicating to the **Guesser** that they have correctly played the **Writer's** figure and that the round is over. Remember the **Writer's** figure, as you will need to play it during the **Conclusion**. See pg. 26-27 for notated examples of how a dialogue between the **Guesser** and **Hinder** might play out.

## The Percussionist

The percussionist does not participate in the game itself, instead playing accompanimental patterns together with the **Writer** of each round. Beyond playing, the percussionist has two main duties: randomly choosing one of the string players to be the **Writer** of **Round 1** by handing them a sheet of paper, and determining the rankings of the three string players at the end of the game.

Keep track (and perhaps write down) the number of **Hints** each player needed as the **Guesser** to play the **Writer's** figure. This is their score. The player with the *lowest* score will receive 1st place, and the player with the *highest* score will receive 3rd place. If there is a tie, randomly choose an ordering.

## Finishing the Game

After **Round 3** ends, there will be 3 figures written on the piece of paper. Each player will have written one of them, guessed another one, and hinted at the last one. The **Conclusion** begins with a brief build-up, and then each player plays the figure they wrote, the figure they hinted, and the figure they guessed, one after another. If the performers prefer, after the last round, they could put the piece of paper with the three figures in a central location so that they can all reference them when playing the **Conclusion**.

After this, the percussionist will cue the player who got 3rd place (i.e., the player who needed the most number of **Hints**), and they will play a condensed version of the figure they wrote for the same number of times as the **Hints** they needed. The percussionist will cue the player who got 2nd, and then the player who got 1st, and each responds in a similar way.

## Optional Electronics or Projection

If available, there are two ways in which electronics and projection may be incorporated into the piece if the performers desire:

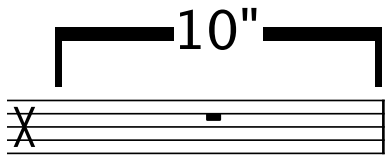
A contact mic could be placed on the piece of paper that all three players use to write their figure on in each round. The mic could pick up the scribbling sounds of writing on the paper, and could send the sound to various amplification or effects.

Alternatively, if the performers prefer to use a device (such as a tablet) to write their figures down, it could be connected to a projector that displays what they are writing for the audience in real time, so that they can see the figures that are being written and compare them with the guesses and hints, giving them more insight into the strategic decisions made by the performers. However, the setup may need to be modified to make sure that none of the three string players can see the projection screen.

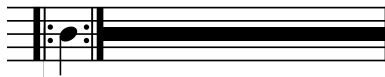
These are entirely optional, as the piece will still work without these extra components.

### Notation

#### All Instruments



= open meter. The approximate number of seconds the bar should last is written above. If no duration is given, then it is up to the performers, or the move to the next bar is triggered by an event of some kind specified in the score (e.g., after a certain number of repetitions)



= repeat the figure between the repeat signs until the end of the solid line.



= a figure of indeterminate pitches, played very fast to fill the above duration.



= accel. or rit. freely within the given duration. (no need to match the exact number of notes given)



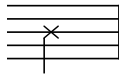
= gliss. while rearticulating all stemmed rhythms. The parenthesized grace note at the end should not be re-articulated, only serving to indicate the approximate endpoint of the gliss.

#### String Instruments

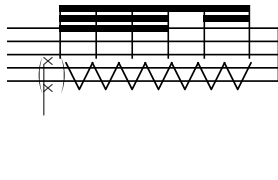
ST = sul tasto; MST = molto sul tasto; SP = sul ponticello; MSP = molto sul ponticello; CLB = col legno battuto; CLT = col legno tratto; I, II, III, IV indicate strings (I = highest, IV = lowest)







= a clef for any 4-string instrument. Each space represents a different string (**NOT** specific pitches). This is used for the **Writer** parts in each round, since the part may be played on any of the string instruments. No fingered pitches are used in this clef – only open strings (default noteheads) or muted strings (x noteheads).

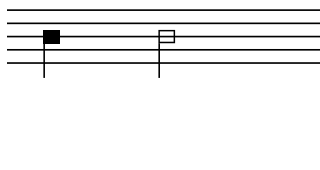
 = mute string with fingers (so that no clear pitch is produced)


with wooden dowel or mallet shaft = use the dowel/shaft in a similar manner that you would use the wood of the bow. All playing with the dowel/shaft should be done bounced (*col legno battuto* style), except for:


 = swish the dowel/shaft up and down the strings lengthwise (i.e., in the direction of your fingers and the bridge) using your wrist. Swish back and forth in the rhythm indicated. The parenthized notes indicate which strings/pitches to swish on, and whether they should be open or muted.

 = increase and decrease bow pressure, to scratch and back.

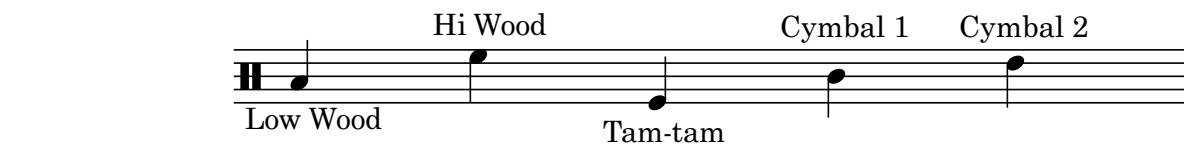
 = pizz. with back of fingernail.  = left hand pizz.  = a very high unspecified pitch.

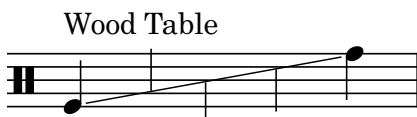
 = a pitch specified by something else (in this piece it is used right after the players are asked to play one of the figures they wrote/hinted/guessed in the rounds, and this square represents the last pitch of that figure, which they sustain into the next bar before moving away).

 = ricochet (indeterminate number of bounces). This is used when the ricochet is a single note. For more complicated ricochets, they are sometimes written out in approximate notation, such as:

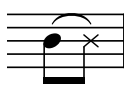
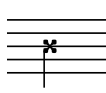
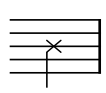
 = bounce the bow (or dowel/stick) while moving it down from the upper two open strings to the lower two (still an indeterminate number of bounces)

### Percussion



 = play the edge of the wood table with thin wood sticks or the shaft of mallets. The different pitches on the staff indicate where on the shaft of the stick you should hit the table: low pitches = closer to your hands; high pitches = further from your hands. In this example, hit the table in quarter note rhythm while gradually moving the striking point away from your hands.

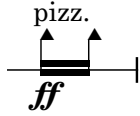
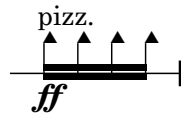
Desk bells are notated on a pitched staff, and use the following techniques (in addition to ord.):

 = strike and then mute the bell in rhythm.  = half-mute the bell, with 1 finger.  = fully mute the bell, with multiple fingers.

## Hint Sheet

Choose *one string* of your instrument to play all your **Hints** on.

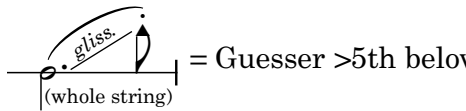
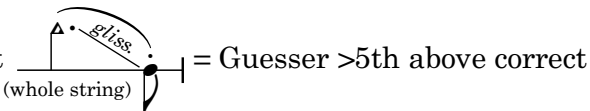
**1. NOTE:** begin your hint by indicating which note of the figure you are giving a hint about:

 = 2nd note of the figure; 
  = 4th note of the figure. (sim. for other notes)

If you skip this step, your hint applies to the entire figure.

**2. HINT GESTURE:** this gesture demonstrates which direction the Guesser should move their parameters (*Pitch, Rhythm, Dynamics, Technique*) in.

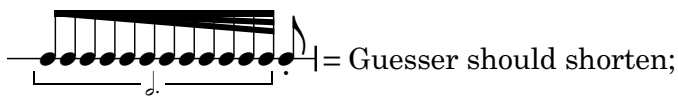
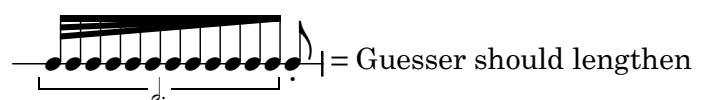
**Pitch:** Slide up or down one string in the direction the Guesser should adjust their pitch:

 = Guesser >5th below correct
  = Guesser >5th above correct

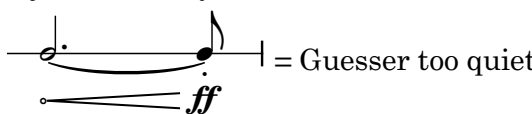
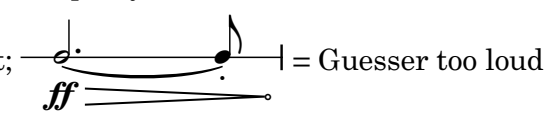
If the Guesser is a 5th or closer away, slide up/down approx. interval they should move in, e.g.:

 = Guesser M3 below correct;
  = Guesser M2 above correct

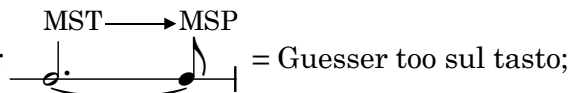
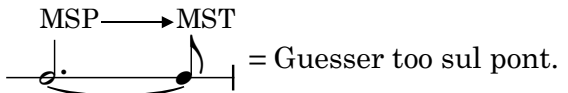
**Rhythm:** accelerate if the Guesser has to shorten that note, decelerate if they have to lengthen it:

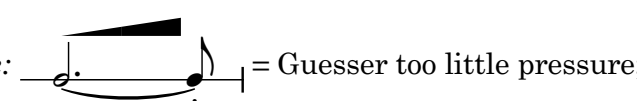
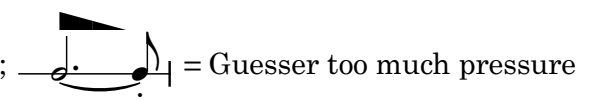
 = Guesser should shorten;
  = Guesser should lengthen

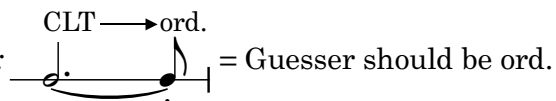
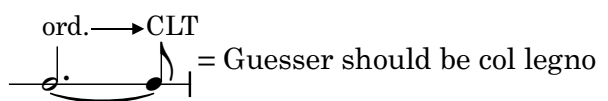
**Dynamics:** (dynamics are relative, so it is up to you to determine whether the Guesser is close enough)

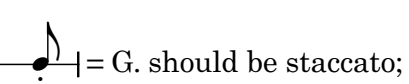
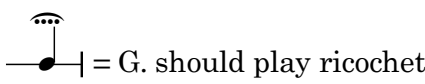
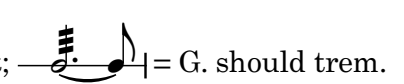
 = Guesser too quiet;
  = Guesser too loud

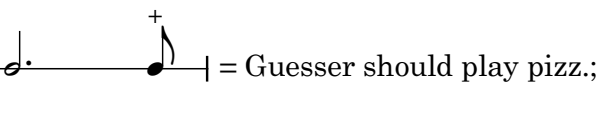
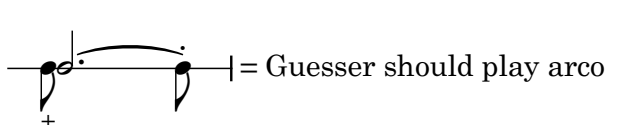
**Technique:** 5 categories: *Bow position, Bow pressure, Bow rotation, Articulation, and Arco / pizz.*

**Bow position:**
 = Guesser too sul tasto;
  = Guesser too sul pont.

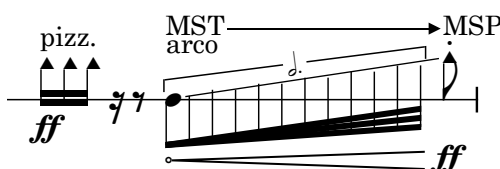
**Bow pressure:**
 = Guesser too little pressure;
  = Guesser too much pressure

**Bow rotation:**
 = Guesser should be ord.
  = Guesser should be col legno

**Articulation:**
 = G. should be staccato;
  = G. should play ricochet;
  = G. should trem.

**Arco / pizz:**
 = Guesser should play pizz.;
  = Guesser should play arco

### Example Hints (see pg. 26-27 for more)



The 3rd note should be (>5th) higher, shorter, louder, and more sul pont.



The whole figure should be approx. a m3 lower, softer, and should have tremolo.



# A Problem of Interdimensional Navigation

Aidan Gold

## Introduction

Clattering ♩ = 66

with wooden dowel or mallet shaft (swish dowel up & down str.)

Violin

Viola

Violoncello

Percussion

Low Wood

Wd. Tbl.

Vln

Vla

Vc.

Wd. Tbl.

D. Bls. High Wood

*ff* *p* *ff* *ff* *ff* *ffz* *ff* *ff* *sfz* *ff* *sfz* *ff* *ff* *ff* *pp* *f*

*gliss.*

5 3 3 5 3 3 5 3 5

**A**

Vln *p* *ff*

Vla *ff* *ff* 5

Vc. *ff* *p*

Wd. Tbl. *f* 3 *p*

Vln *sfz* *gliss.* (mute str.) *ff*

Vla *sfz* *gliss.* *p* *ff* (mute str.)

Vc. *ff* *ff* 5 *sfz*

D. Bls. *p* *mf* *p* *p* *pp*

D. Bls. High Wood Low Wood

**B**

Vln *dim. poco a poco*

Vla *dim. poco a poco*

Vc *dim. poco a poco* (mute strs.)

D. Bls. *p* partial mute

Vln

Vla

Vc

D. Bls. (partial mute)

9

Vln *p*

Vla *p*

Vc. *p*

D. Bls. full mute

continue repeating patterns until Perc. hands one of you the paper; then stop and go on to **Round 1** (below)

As Perc. repeats, they stand up with the desk bell, holding, hitting, and muting it with one hand. With their other hand, they pick up the piece of music paper (with optional contact mic) and hand it to the person they choose to be the **Writer** in the first round. The player to the **Writer's RIGHT** is the **Hint**er, and the player to the **Writer's LEFT** is the **Guesser**.

### Round 1

10

Guesser

Hint,er

Writer

Desk Bells

*pp*

(go on to the next bar after the **Writer** has passed the paper to the **Hint**er)

WRITE a 4-note figure on the piece of paper. Include dynamics, rhythms, technique directions, etc. (for specific rules and examples, see pg. 3). Once you have finished writing, pass the paper to the **Hint**er (the performer to your **RIGHT**)

♩ = 66

**C**

**Guesser** 11  
 Guess the figure by playing a 4-note phrase.

**Hint**  
 If the **Guesser** did not play the phrase the **Writer** wrote (on the paper in front of you), play the **Guesser** a **Hint** phrase (see Hint Sheet p. 8) to guide them closer to the correct figure.

Try to **guess** the figure again by playing another 4-note phrase, informed by the information given to you by the **Hint** (see Hint Sheet p. 8 for information about how to interpret the **Hint**'s hints)

If the **Guesser** did not play the phrase the **Writer** wrote play the **Guesser** another **Hint** phrase. At any point, if the **Guesser** correctly plays the **Writer**'s figure, immediately jump to the final measure of this **Round** (m. 13).

Enter anytime shortly after handing the paper to the **Hint**. Synchronize to the level of ♩ with Perc.

**Writer**  
 ♩ = 66  
 with dowel/stick  
*p*

**D. Bls.**

**Guesser** [11]  
 Continue guessing the figure, each time using info from the **Hints**

**Hint**  
 Continue playing **Hints** for the **Guesser** after each time they make a guess.

**Writer**  
 Switch to new figure after **Hint** plays 3rd hint (keep ♩ synchronized with Perc.)

**D. Bls.**  
 Switch to new figure after **Hint** plays 3rd hint (keep ♩ synchronized with **Writer**)  
 full mute  
 partial mute

**GUESS** **GUESS** **GUESS**

**HINT** **HINT** **HINT**

[11]

Guesser    **GUESS**                    **GUESS**                    **GUESS**                    **GUESS**

Hinters    **HINT**                            **HINT**                            **HINT**                            **HINT**

Switch to new figure after **Hinters** plays 6th hint (keep ♩ synchronized with Perc.)

Writer

Switch to new figure after **Hinters** plays 6th hint (keep ♩ synchronized with Writer)

D. Bls.

[11]

Guesser    **GUESS**                    **GUESS**                    **GUESS**                    **GUESS**

Hinters    **HINT**                            **HINT**                            **HINT**

Switch to new figure after **Hinters** plays 10th hint (keep ♩ synchronized with Perc.)

Writer

Switch to new figure after **Hinters** plays 10th hint (keep ♩ synchronized with Writer)

D. Bls.

Repeat until the **Hint**er determines that the **Guesser** has correctly played the **Writer**'s figure.

Play this gesture when the **Guesser** has played the figure correctly. This ends the round. The **Guesser** now becomes the **Hint**er, the **Hint**er becomes the **Writer**, and the **Writer** becomes the **Guesser**.

12

Guesser **GUESS**  $\frac{4}{4}$   $\text{♩} = 92$

Hint **HINT**

Writer  $\frac{4}{4}$

D. Bls.  $\frac{4}{4}$

*fff* celebratory  
(stop playing when you hear **Hint**er's celebratory gesture)

(stop playing when you hear **Hint**er's celebratory gesture)

## Round 2

14

Guesser X

Hint X

Writer X

Desk Bells  $\text{♩} = 80$  Low Wood *pp*

(go on to the next bar after the **Writer** has passed the paper to the **Hint**er)

WRITE a 4-note figure on the piece of paper. Include dynamics, rhythms, technique directions, etc. (for specific rules and examples, see pg. 3). Once you have finished writing, pass the paper to the **Hint**er (the performer to your **RIGHT**)

A Problem of Interdimensional Navigation – Full score

**D**

**Guesser** 15  
 Guess the figure by playing a 4-note phrase.

**Writer**  
 Try to **guess** the figure again by playing another 4-note phrase, informed by the information given to you by the **Hint**er (see Hint Sheet p. 8 for information about how to interpret the **Hint**er's hints)

**Hint**er  
 If the **Guesser** did not play the phrase the **Writer** wrote (on the paper in front of you), play the **Guesser** a **Hint** phrase (see Hint Sheet p. 8) to guide them closer to the correct figure.  
 If the **Guesser** did not play the phrase the **Writer** wrote play the **Guesser** another **Hint** phrase. At any point, if the **Guesser** correctly plays the **Writer**'s figure, immediately jump to the final measure of this **Round** (m. 17).

Enter anytime shortly after handing the paper to the **Hint**er. Synchronize to the level of ♩ with Perc.

♩ = 80

*p*

**Writer**

**D. Bls.**

**Guesser** [15]  
 Continue guessing the figure, each time using info from the **Hint**s

**Hint**er  
 Continue playing **Hint**s for the **Guesser** after each time they make a guess.

**Writer**  
 Switch to new figure after **Hint**er plays 3rd hint (keep ♩ synchronized with Perc.)

**D. Bls.**  
 Switch to new figure after **Hint**er plays 3rd hint (keep ♩ synchronized with **Writer**)

Low Wood High Wood

**GUESS** **GUESS** **GUESS**

**HINT** **HINT** **HINT**



[15]

Guesser **GUESS** **GUESS** **GUESS** **GUESS**

Hinte**r** **HINT** **HINT** **HINT** **HINT**

Writer

Switch to new figure after **Hinte**r plays 6th hint (keep ♩ synchronized with Perc)

Perc.

Switch to new figure after **Hinte**r plays 6th hint (keep ♩ synchronized with Writer)

D. Bls.

L. Wd. H. Wd. L. Wd. H. Wd.

[15]

Guesser **GUESS** **GUESS** **GUESS** **GUESS**

Hinte**r** **HINT** **HINT** **HINT**

Writer

Switch to new figure after **Hinte**r plays 10th hint (keep ♩ synchronized with Perc.)

D. Bls.

Switch to new figure after **Hinte**r plays 10th hint (keep ♩ synchronized with Writer)

L. Wd. H. Wd.

**Repeat** until the **Hint** determines that the **Guesser** has correctly played the **Writer's** figure.

16

Guesser **GUESS** 4/4

Hint **HINT**

Writer 4/4

Perc. 4/4

♩ = 92

Play this gesture when the **Guesser** has played the figure correctly. This ends the round. The **Guesser** now becomes the **Hint**, the **Hint** becomes the **Writer**, and the **Writer** becomes the **Guesser**.

slide hand up fingerboard throughout figure, ending on a very high major chord

*fff* celebratory

(stop playing when you hear **Hint**'s celebratory gesture)

(stop playing when you hear **Hint**'s celebratory gesture)

### Round 3

18

Guesser X

Hint X

Writer X

Percussion

(go on to the next bar after the **Writer** has passed the paper to the **Hint**)

WRITE a 4-note figure on the piece of paper. Include dynamics, rhythms, technique directions, etc. (for specific rules and examples, see pg. 3). Once you have finished writing, pass the paper to the **Hint** (the performer to your **RIGHT**)

♩ = 92

L. Wd. D. Bls. Wd. Tbl.

*pp*

**E**

**Guesser** 19 **Guess the figure by playing a 4-note phrase.**

**Hint** **Try to guess the figure again by playing another 4-note phrase, informed by the information given to you by the **Hint**er (see Hint Sheet p. 8 for information about how to interpret the **Hint**er's hints)**

**Hint** **If the **Guesser** did not play the phrase the **Writer** wrote (on the paper in front of you), play the **Guesser** a **Hint** phrase (see Hint Sheet p. 8) to guide them closer to the correct figure.**

**Hint** **If the **Guesser** did not play the phrase the **Writer** wrote play the **Guesser** another **Hint** phrase. At any point, if the **Guesser** correctly plays the **Writer**'s figure, immediately jump to the final measure of this **Round** (m. 21).**

Enter anytime shortly after handing the paper to the **Hint**er. Synchronize to the level of ♩ with Perc.  
♩ = 92

**Writer** *p*

**Wd. Tbl.**

**Guesser** [19] **Continue guessing the figure, each time using info from the **Hint**er**

**Hint** **Continue playing **Hint**s for the **Guesser** after each time they make a guess.**

**Writer** **Switch to new figure after **Hint**er plays 3rd hint (keep ♩ synchronized with Perc.)**

**Wd. Tbl.** **Switch to new figure after **Hint**er plays 3rd hint (keep ♩ synchronized with **Writer**)** D. Bls.

**GUESS** **GUESS** **GUESS**

**HINT** **HINT** **HINT**

[19]

Guesser **GUESS** **GUESS** **GUESS** **GUESS**

Hinter **HINT** **HINT** **HINT** **HINT**

Switch to new figure after **Hinter** plays 6th hint (keep ♩ synchronized with Perc)

Writer

Switch to new figure after **Hinter** plays 6th hint (keep ♩ synchronized with Writer)

Wd. Tbl. D. Bls. H. Wd.

[19]

Guesser **GUESS** **GUESS** **GUESS** **GUESS**

Hinter **HINT** **HINT** **HINT**

Switch to new figure after **Hinter** plays 10th hint (keep ♩ synchronized with Perc.)

Writer

Switch to new figure after **Hinter** plays 10th hint (keep ♩ synchronized with Writer)

Wd. Tbl.

Repeat until the **Hint** determines that the **Guesser** has correctly played the **Writer's** figure.

Play this gesture when the **Guesser** has played the figure correctly. This ends the round. The **Guesser** now becomes the **Hint**, the **Hint** becomes the **Writer**, and the **Writer** becomes the **Guesser**.

Guesser 20 **GUESS**  $\frac{4}{4}$   $\text{♩} = 92$   
 Hint **HINT**  
 Writer  $\frac{4}{4}$   
 Wd. Tbl.  $\frac{4}{4}$

slide hand up fingerboard throughout figure, ending on a very high major chord

*fff* celebratory  
 (stop playing when you hear **Hint**'s celebratory gesture)

(stop playing when you hear **Hint**'s celebratory gesture)

### Conclusion

Ticking  $\text{♩} = 92$

10"

$\text{♩}$  in sync. with other instruments  
 CLB  
 Violin *p*

$\text{♩}$  in sync. with other instruments  
 CLB  
 Viola *p*

$\text{♩}$  in sync. with other instruments  
 CLB  
 Violoncello *p*

$\text{♩}$  in sync. with other instruments  
 Wood Table *p*

♩ = 92

10"

**Vln**  
*slowly drift ahead of Perc. (phasing)*  
*cresc. poco a poco*  
 (slowly rotate bow)  
 CLB → ord.

**Vla**  
*slowly drift behind Perc. (phasing)*  
*cresc. poco a poco*  
 (slowly rotate bow)  
 CLB → ord.

**Vc.**  
*slowly drift ahead of Perc. (phasing)*  
*cresc. poco a poco*  
 (slowly rotate bow)  
 CLB → ord.

**Wd. Tbl.**  
*remain rhythmically steady*  
*cresc. poco a poco*  
 D. Bls. full mute → open  
*pp* → *ff*

ord. → **F** → MSP

**Vln**  
*gliss.*  
*ffp* → *ff*  
 ord. → MSP  
 PLAY FIGURE YOU GUESSED

**Vla**  
*gliss.*  
*ffp* → *ff*  
 ord. → MSP  
 PLAY FIGURE YOU GUESSED

**Vc.**  
*gliss.*  
*ffp* → *ff*  
 ord. → MSP  
 PLAY FIGURE YOU GUESSED

**Perc.**  
 Cyms. → Tam-tam  
*pp* → *f*

(last note of fig.)  
MSP *gliss.*

Vln

Vla

Vc.

Perc.

*p* *ff*

PLAY FIGURE YOU HINTED

PLAY FIGURE YOU HINTED

PLAY FIGURE YOU HINTED

(last note of fig.)  
MSP *gliss.*

Vln

Vla

Vc.

Perc.

*p* *ff*

PLAY FIGURE YOU WROTE

PLAY FIGURE YOU WROTE

PLAY FIGURE YOU WROTE

**G** Play the 4 notes of the **Figure you WROTE** repeated as fast as possible (just play the pitches—no rhythms, dynamics, etc.) Repeat the figure *the number of times that you have POINTS*.

3rd Place

(last note of the figure)

*p* ————— *f* ————— *sfz*

D. Bls.  
As you play, **cue** the player who got 3rd place

*f*

Play the 4 notes of the **Figure you WROTE** repeated as fast as possible (just play the pitches—no rhythms, dynamics, etc.) Repeat the figure *the number of times that you have POINTS*.

2nd Place

(last note of the figure)

*p* ————— *ff* ————— *sffz*

D. Bls.  
Cue the player who got 2nd place

*ff*

Play the 4 notes of the **Figure you WROTE** repeated as fast as possible (just play the pitches—no rhythms, dynamics, etc.) Repeat the figure *the number of times that you have POINTS*.

1st Place

(last note of the figure)

*f* ————— *ff* ————— *sfffz*

D. Bls.  
Cue the player who got 1st place

Tam-tam  
>  
*fff*



(gliss. by sliding bow screw against string)  
pizz.

40

Vln

*p*

I

Vla

*pp* >

pizz.

Vc.

*pp lazily*

(dampen)

Perc.

This is the **end of the piece**. The following pages contain examples of how dialogues between the **Guesser** and **Hint** might play out in the rounds.

# Guesser and Hinder Dialogue Examples

## Example 1: Violin is the Hinder, Viola is the Guesser, and Cello is the Writer

Cello writes this figure, and passes it to the Violinist:

MSP ord. pizz. col legno  
pp f p

The text underneath each **Hint** shows the information that **Hint** is conveying to the **Guesser**.  
The **Hinder** has chosen to play their **Hints** on their violin's E string.

Guesser  
Hinder

*mf* *f* pizz. arco MST → MSP  
*ff* *ff* *gliss.*

(Whole figure: slower and louder) (1st note: M3 lower, softer, tremolo, more s.p.)

Guesser  
Hinder

MSP ord. pizz. arco *ff* *mf* *gliss.* MSP ord. pizz. arco *ff* *mf*

(2nd note: much higher, slower) (3rd note: d5 higher, pizz.)

Guesser  
Hinder

MSP ord. pizz. arco *pp* *f* *ff* *ff* *pp* *f* *p* *ff* *mf* *gliss.*

(4th note: much lower, softer, ricochet) (2nd note: m3 lower)

Guesser  
Hinder

MSP ord. pizz. arco *pp* *f* *p* *ff* *mf* *pp* *f* *p*

(1st note: slower)

Guesser  
Hinder

MSP ord. pizz. arco *pp* *f* *p* *ff* *mf* *pp* *f* *p* *pp* *f* *p* *gliss.* *CLT* *col legno*

(1st note: slower) (4th note: m3 higher, col legno)

9 Hints required

**Example 2: Violin is the Writer, Viola is the Hint, and Cello is the Guesser**

Violin writes this figure, and passes it to the Violist:

The text underneath each **Hint** shows the information that **Hint** is conveying to the **Guesser**.  
The **Hint** has chosen to play their **Hints** on the viola's D string.

(4th note: much higher, slower, softer, less bow pressure) (whole figure: much lower, louder, more bow pressure)

(1st note: m2 higher, faster) (1st note: slower)

(2nd note: d5 higher, slower) (3rd note: P4 higher, slower)

(2nd note: faster) (3rd note: staccato)

(3rd note: slower) (4th note: 4th lower, softer, more sul tasto) 10 Hints required