

THE STORY OF OUR JOURNEY

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

DOCTOR OF MUSICAL ARTS

by
DYLAN ERIC FINDLEY

M.M., University of Miami, 2017
B.M., Brigham Young University 2015

Kansas City, Missouri
2020

© 2020

DYLAN ERIC FINDLEY

ALL RIGHTS RESERVED

THE STORY OF OUR JOURNEY

Dylan Eric Findley

Candidate for the Doctor of Musical Arts Degree

University of Missouri-Kansas City, 2020

ABSTRACT

The Story of Our Journey for clarinet, fixed media electronics, and projected video is a 50-minute musical work commissioned by the City of Phoenix Office of Arts and Culture for their IN FLUX program. Audio and video interview footage provided by refugee advocacy organization Their Story is Our Story allows the refugees themselves to share details of their journeys from Africa to Italy, from Afghanistan to Central Europe through Greece, and from Honduras to the United States. In partnership with the commissioner, clarinetist Csaba Jevtic-Somlai and I are arranging diverse performances to reach maximally diverse audience representative of Phoenix, Arizona's demographics.

The writing process involved composition strategies that I had never before explored. The music flows from interview fragments dissected from the documentary footage. Commonalities among stories form the basis for seven movements, titled: "So...", "An Opportunity," "I Counted Them Myself," "The Water We Drink," "Go, Go, Go!," "Deep in

My Heart,” and “Still Looking.” Themes include deceit, the consequences of warfare, gang violence, malnourishment during extensive travels, border crossings and immigration control, and integration into a new community. However, the resultant textual counterpoint among the interviewees is only one layer of semantic and musical interaction. The clarinet, synthesizers, and electronic processing 1) mimic the interviewees’ speech patterns, 2) highlight the noise profiles and other background elements in the interview audio files, and 3) recontextualize the implications of the speech. The clarinet part prolongs the speech patterns into flowing melodies that showcase the instrument’s registral and dramatic range.

A video component adds another layer of thematic associations to the work. Everyday objects in motion receive new meaning against the backdrop of intense stories. Still images and interview footage from *Their Story Is Our Story* explore the foreign, the familiar, and the universal.

Overall, *The Story of Our Journey* reveals the individual behind the refugee label through exploration of dualisms found within the refugee experience, including humanity versus inhumanity, the frustrated unheard voice versus the story told, and the pains of the past versus the hopes and insecurities regarding the future in music, voice, and video.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the UMKC Conservatory have examined a dissertation titled “The Story of Our Journey,” presented by Dylan E. Findley, candidate for the Doctor of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Paul Rudy, DMA, Committee Chair
Music Studies Division

Chen Yi, DMA
Music Studies Division

David Thurmaier, Ph.D.
Music Studies Division

Sarah Tyrrell, Ph.D.
Music Studies Division

Yotam Haber, DMA
Music Studies Division

CONTENTS

ABSTRACT	iii
ACKNOWLEDGEMENTS	vii
LIST OF ILLUSTRATIONS	vi
COMMISSION AND COMPOSITIONAL PROCESS	1
THE STORY OF OUR JOURNEY	11
DESCRIPTION OF VIDEO COMPONENT	115
REFERENCES	119
VITA.....	120

ACKNOWLEDGEMENTS

This project came about through a group of generous individuals and key organizations. Leaders from refugee advocacy organization Their Story Is Our Story leapt into this project with enthusiasm and trust. Melissa Bradford and Twila Bird in particular devoted hours to compiling potential audio and video footage suitable for this work. Christian Suhr, whose cinematography was already featured in the footage, offered supplemental material.

The City of Phoenix Office of Arts and Culture commissioned *The Story of Our Journey* for their inaugural year of accepting musical performances in their IN FLUX series. Project manager Barry Sparkman, an artist in his own right, navigated the troublesome legalese that came with this project expansion. He offered the entire city for potential venues and will yet put much time into concert planning and promotion.

Clarinetist Csaba Jevtic-Somlai, who will premiere the piece, and his wife, Elizabeta, especially deserve accolades. Elizabeta, a refugee herself, connected us with Their Story Is Our Story and provided her own experience as a starting point for the project. Csaba applied jointly with me for the commission and has been the driving force behind much of the collaborative process. His optimism, enthusiasm, and sense of humor have made this my most positive collaborative experience.

Most importantly, I acknowledge those six individuals and a few other voices who are heard in the music. I have cried with them and rejoiced with them as I listened again and again to their stories. I hope my music gives them a voice in circumstances where they may feel theirs is lost.

DEDICATION

The Story of Our Journey is dedicated to all those who have fled a dangerous environment to seek refuge in a foreign land. Specifically, it is dedicated to those whose voices are featured in this work. I may or may not meet them in the future, but I hold a deep respect for their bravery, humility, and hope amidst persecution.

While varying in religion, each interviewee mentioned God as a key source of hope in their afflictions. I also dedicate this music to God. This project has kindled within me the charity I see in my exemplar Jesus Christ, who fled as a refugee to Egypt as a child and later remained to suffer unto death so that we could find respite in Him. I have felt guided and strengthened in writing this work by His hand.

COMMISSION AND COMPOSITIONAL PROCESS

The origins and source material in *The Story of Our Journey* warrant an explanation insufficiently rendered in the music score that follows. The limited amount of time between commission acceptance and project deadline unfolded in the midst of the coronavirus pandemic, yet the 51-minute work came to fruition. The effectiveness of the composition came through collaboration and the exploration of a new writing process.

Collaborative Work

The project started via sporadic conversations, spanning two years and evolving only gradually into a potential collaboration. Csaba Jevtic-Somlai, a friend from my alma mater Brigham Young University, met with me in Phoenix, Arizona, in February 2018. We casually considered a collaboration and intermittently discussed ideas through summer 2019. He wanted to perform a piece relevant to issues in contemporary society, and we realized that we both felt pain, through friends and family, regarding the worldwide refugee crisis. We boldly proposed to write and perform a concert-length composition based on interviews with refugees with a video component. I had never written a piece longer than 20 minutes nor worked with video, though I had recorded second-hand refugee stories (for my 2018 piece *Connect/Disconnect*). We sent out grant proposals in August 2019, and the project remained dormant.

In December 2019, the project blossomed. Barry Sparkman, project manager of the City of Phoenix Office of Arts and Culture, notified us that our proposal would be commissioned for their ninth IN FLUX project. He told us that the IN FLUX committee had never before accepted a musical act, but they were excited for several performances of the

piece throughout the city. Sparkman provided a map of city-owned properties throughout Phoenix. Csaba Jevtic-Somlai and I chose to perform at the 1) Phoenix International Airport's Airport Museum; 2) Central Library's Central Gallery; 3) Japanese Friendship Garden; 4) Phoenix Gallery at City Hall; 5) Symphony Hall; 6) Orpheum Theater; 7) Phoenix Art Museum; 8) Civic Space Park; and 9) Papago Park. We researched each venue and discussed possibilities and problems regarding video projection, amplification, and potential audiences. The contract was drafted and approved on February 11 with hopes for a July premiere; however, the coronavirus pandemic halted all progress on securing venues. We are exploring possibilities for a virtual premiere and still hope for an on-site premiere in July.

Meanwhile, on January 3, 2020, Jevtic-Somlai and I discussed this project with Melissa Dalton-Bradford, Executive Director of international refugee advocacy organization Their Story Is Our Story (TSOS). Elizabeta Jevtic-Somlai, who fled Yugoslavia as a refugee, met Dalton-Bradford at a conference at Brigham Young University and connected us. In the video conference, Dalton-Bradford explained the goals of her organization, expressed eagerness for our project, and offered their resources to us. She linked us with Twila Bird, Director of Publications and Film, and the two of them culled their archives for audiovisual stories of twenty refugees, including six to eight on the United States border. We exchanged emails regarding confidentiality, copyright agreements, and the refugee experience itself while Dalton-Bradford prepared and sent an external hard drive filled with interview footage.

Preparatory Work

On January 15, I received the hard drive and plunged into hours of interviews. The folders "Africa," "Bangladesh," "Europe and Middle East," and "USA" opened to refugee stories from Afghanistan, Iran, Syria, Iraq, West Africa, Nigeria, Honduras, Congo, and

Myanmar. The hard drive contained 2,257 files totaled 184 gigabytes of video and audio interviews, transcripts for foreign languages, B-roll images and video, sketched portraits, and other media and an email arrived on January 16 with another 125 files and 245 megabytes of additional material. Only the weight of the stories themselves exceeded the overwhelming task of perusing the files. Thankfully, TSOS and the Jevtic-Somlai family provided an outline of the refugee journey to help me organize the piece. Elizabeta Jevtic-Somlai relayed the stages of her own journey in detail, and I used her story as a model. An Excel document soon contained notes categorized into eighteen potential topics for seventeen refugees and a second tab that matched these topics with ideas for the audio and video.

One week later, I began another preliminary task: learning Ableton Live. Despite experience with object-oriented programming language Max/MSP, I had little training in digital audio workstations beyond an introductory class in 2014. The software proved to be intuitive, however, and I connected theoretical audio processing knowledge to the built-in tools. Timbral experiments with audio files (extracted from the video through VLC Media Player) resulted in a basic sound palette that survived to the final draft. Of equal importance, I began to splice the interviews, some spanning 45 minutes, into short phrases and sentences. Rhenald and Felix from Nigeria became the first candidates along with the Ali and the couple Zarrin and Belton from Afghanistan (referred to by aliases in this document), starting on February 3.

Even with the materials and a growing understanding of Ableton Live, I only had a general idea of the musical goal. Dr. Paul Rudy suggested brainstorming techniques that, for the first time, unified the exhausting amount of information. Inspired by the mission statement of TSOS, the artistic goal became “to reveal the individuals behind the ‘refugee’

label.”¹ This framework informed decisions on electronic processing, the role of the clarinet in the music, the use and timbre of synthesizers, the presentation and dialogue between voices, the distinction between noise and pitched material, the role of the video, and most other decisions in the piece. An overarching opposition formed between the human and the inhumane and extended to familiar versus foreign, comfort versus suspicion, and universal expression versus esoteric experience. With a strong concept, a grasp of the relevant audio software, and a system with which to organize interviews and samples, inspiration abounded.

The Development of Musical Materials: Fixed Media

On February 8, the composing began. I analyzed and developed musical ideas from the musical, semantic, and acoustical properties of the samples, supported the samples with synthesized sounds, placed the clarinet in counterpoint with the fixed media, and collaborated with TSOS on a video accompaniment.

The interview samples evolved into a game of loose semantic associations. Interviews with Elizabeth and the couple Eduardo and Adrianna from Honduras and several songs from Rohingya children, including “We Shall Overcome,” joined the five original spliced interviews, and the other eleven original interviewees were dropped. The fragmented nature of the samples immediately changed the role of the individual interviewees into contributing members to a more universal story. Despite the divergent accounts, commonalities between interviewees’ words sustain and support each other in a narrative stasis until a new theme emerges. Much like arias and recitatives in opera, the music dwells on the meaning of

¹ “About Their Story Is Our Story,” Their Story Is Our Story, accessed April 3, 2020, <https://tsosrefugees.org/about>.

fragmented phrases about shared experiences, and it progresses the action in tandem with more detailed action-based narratives.

Several movements feature character groups to reveal more nuanced stories and to develop other material. The second movement exclusively reports the exodus from Nigeria to Libya. Rhenald and Felix travel through the Sahara Desert in the bed of a Hilux pickup truck. Told in Pashto, Ali describes the slaughter of over three hundred people in the third movement, and, in English, Zarrin narrates her voyage across the Mediterranean Sea. Elizabeth, Eduardo, and Adrianna begin the fourth movement by discussing gang violence and, after the songs of the Rohingya children, end the sixth movement mourning their experiences with United States immigration control. As the movements gained more cohesion through detail, thematic continuities developed. Every story involves either smugglers, often called “the mafia,” who extort the refugees, or gangs that threaten their lives. This more active violence and suffering contrasts psychological pains from impoverished living conditions and traumatic memories, and the stories rotate and spiral towards the dramatic culmination at the fifth and sixth movements respectively. Thus, the active and passive trials cyclically partition the structure.

The comprehensibility of these accounts, however, varies because only half of the voices speak in English. The Pashto, in contrast to the English, adds vocal density without complicating the semantic narrative. When isolated, the flow of the foreign language grants musical interest. For extended passages, the video component bridges the foreign and familiar with flickering subtitles based on TSOS’s English transcript of the Pashto interview.

The Spanish serves an intermediary role in the writing process. As a non-native Spanish speaker, the musical flow of the language and the semantic meaning of the words

shift in importance for me according to the context. Several prominent sections feature the two Honduran stories in Spanish. Again, intermittent subtitles translate some of the Spanish into English.

Audio processing of the interview content furthers the dualism between familiar and foreign by rendering the interviewee's words incomprehensible. The unprocessed voice during most of the narrative symbolizes direct communication and invites a personal connection with the listener. Each processed voice suggests a voice unheard. Granulation and amplitude modulation morph interview samples into incoherent babbling. Vcoders pull the interviewees underwater during the fifth movement. However, extensive pitch shifting to any intelligible words is avoided to honor the people whose voices were used.

Embedded in each clip is an ambient noise profile that presented challenges and opportunities. The drastic differences of recording quality among the recordings made it difficult to seamlessly move between characters. To hide these jarring density shifts, I glued the dialogue together with the "silences" or raw, low-fidelity ambient noise during the interviews. These clips of pure background noise soon functioned independently as a sort of referential harmony, and when filtered with Ableton's Resonator effect, the clips do ironically emerge with chordal implications. Overall, loosely related narrative details meld into the same story through static electronic textures or drone sequences.

Mechanical sounds interrupt interviewees and background noise. Truck horns, cautionary vehicle beeping, ambulance sirens, pagers, lawn mowers, and cell phones provide a selection of gestural sounds unavailable elsewhere, and audio effects take these incidental samples to dramatic, motivic extremes. The truck horn becomes a crucial connecting thread through the entire piece. The strong, onset-heavy envelope immediately demands attention.

Pitch shifting results in lethargic yet forceful articulations, and the reversed clip creates an exponential crescendo. Filtered through a vocoder and other audio effects, the truck horn transforms into the crashing ocean waves that dominate the fifth movement. The lawn mower, featured in the second movement, intensifies into a roaring Hilux motor. The beeping sound transitions into the naïve sixth movement from the panicked fifth movement. The three pulsating pitches match the Rohingya child's first phrase of "We Shall Overcome." The abundance of possibilities within the ambience of the interviews made additional field recordings unnecessary.

While processed samples distort the nature of real people in real environments, the synthesizers never inhabit a real-world space and thus act in several supportive roles. Synth pads complement psychological ordeals, and granular passages dramatically expand and sizzle during action-oriented scenes. As a middle ground, and to add textural interest, vocoders translate synth pads into the rhythms of the interviewee's speech. Acting in a mimetic role, the gritty granular synth parts imitate a car engine, and robotic synthesizers mimic the human voice to represent inhumane smugglers and gangs. The abstract sonic space of the synthesizers therefore contributes to the narrative in yet another layer of symbolism.

The Clarinet's Role

The clarinet's relationship to the fixed media remained an enigma to me until several improvisations well into the compositional process. The clarinetist then assumed the role of narrator. The flexibility of controlled improvisation establishes a human connection with live audiences difficult even with interview footage. The clarinetist provides an emotional commentary to the layers of meaning within the fixed media.

To relate to the fixed media, the clarinet needed an expansive timbral palette. Multiphonics and singing into the instrument commiserate with the background noises and the truck horn motif. The pitched content within both of these noisy sounds is often voiced to become part of a motive or the structural line. Tremolos, trills, and timbre trills tread between noise and pitch to accompany the dialogue in the fixed media. The clarinetist does, however, enter the foreground with pitch bends during timbre trills. These sounds empathetically bridge a primarily melodic instrument to unpitched material.

When the clarinet plays traditionally, its deliberate fixed pitch and color demands a primary role in the music. To contrast with the placid synthesizer impersonations of the human voice, the clarinetist performs flowing legato melodies abstracted from the pitch and rhythmic content of the Pashto speaker. In other words, while the synthesizers dehumanize the English to represent the corrupt smugglers and gangs, the clarinetist familiarizes and decodes the emotional content from a foreign language. The pitched material also foreshadows “We Shall Overcome” during a six-minute ascent in the fourth movement and with the Rohingya children in the sixth movement to celebrate the sung anthem.

It was necessary that the notation reflect the improvisatory style of the clarinetist while coordinating with the fixed media. To make that alignment, waveforms divided in seconds match the timing of the clarinet line. In parts where exact rhythms do not matter, stemless noteheads approximate entrances in relation to the waveform below. The measured music required proportional spacing between the clarinetist’s tempo and the waveform’s clock time in the notation. To find the correct tempo, a patch from Max/MSP blinks in preparation for performer entrances. The score includes words and other sounds represented by the waveform to help the clarinetist keep in time with the fixed media.

Visual Counterpoint

The projected video component supplements the aural experience. The unprocessed interview footage risks a confidentiality breach for some characters; nevertheless, this restriction ultimately tempers the tendency for the visuals to dominate the sound. Instead, slow-motion filmography and static shots invite metaphors between everyday objects and the harsh realities of the refugee journey. Interview segments mask human figures to comment on their perception as a foreigner. The Rohingya children documentation remained the least processed because of the climactic role their songs play in establishing a human connection.

Also essential are the subtitles. Rather than accurately translate foreign languages into English, the subtitles flicker among several languages of the different scripts to imply the dichotomy between the universalities in the human experience and the limited ability humans have to understand and empathize with others. The words are also translated poorly at times to suggest cultural disconnects. A detailed description of the video follows the score.

Final Remarks

Despite the condensed timeframe to complete *The Story of Our Journey*, the collaborative components of the commission and the multidimensional counterpoint among interviewees, background noise and machinery, synthesizers, clarinet, and video resulted in a rigorous and fulfilling project. The writing process centered around the interview clips' voices and ambience, from which the synthesizer and clarinet parts were abstracted to symbolize varying levels of familiarity or suspicion. As the circumstances of the premiere and future performances evolve in the midst of the Covid crisis, adjustments may further alter the reception of the piece. A virtual premiere catered to stay-at-home orders may result

in yet another layer of meaning as it socially distances the live performance from the audience. In this way, perhaps, their story is our story.

The Story of Our Journey

for Clarinet, Electronics, and Video

Dylan Findley

The Story of Our Journey

for Clarinet, Electronics, and Video

Dylan Findley

Dylan Findley Publishing (ASCAP)
www.dylanfindley.com
©2020

*Commissioned by the City of Phoenix, through the
Phoenix Office of Arts and Culture's Public Art Program*

Dylan Findley

The Story of Our Journey

for Clarinet (A and Bb), Electronics, and Video

I. So...	p. 1	c. 8'51"
II. An Opportunity	p. 19	c. 5'33"
III. I Counted Them Myself	p. 30	c. 6'56"
IV. The Water We Drink	p. 38	c. 6'58"
V. Go, Go, Go!	p. 48	c. 6'05"
VI. Deep In My Heart	p. 59	c. 7'36"
VII. Still Looking	p. 76	c. 9'16"

Duration: 51 minutes

Program Notes

The Story of Our Journey gives voice to refugee individuals and families from Afghanistan, Nigeria, and Honduras who fled from life-threatening situations. They tell of their travels across deserts, mountains, forests, and political borders to find safety in central Europe through Greece, Italy, and the United States. Rather than offer commentary or solutions to the refugee crisis, the music allows the refugees to speak directly and personally to each listener.

The following are the stories told in this work by the refugees themselves:

Ali witnessed the destruction of his village in Afghanistan. He counted a death toll of 385 women, men, and children and, following the counsel of his mother, ran before he could be drafted into Taliban forces. Ali traveled on a prosthetic leg through two mountain ranges, helping two women and five children survive the journey. They arrived at the Turkey border and crossed the waters to live at a battered Greek refugee camp. After some time, Ali continued his journey to mainland Europe beneath a trailer truck and eventually arrived in France, where he slept under a bridge for several months before volunteers gave him a home. He learned French and English, and he helps fellow refugees in their circumstances.

Zarrin and Belton lived in Afghanistan until the Taliban pronounced death threats on their family. Zarrin's education and profession as an English teacher made her a target. They travelled to Greece across the Mediterranean Sea in what was a traumatic boat experience for the family. Because they lost their identification and money during the oceanic trip, the family could not initially progress to Central Europe as planned. However, they decided to chance the voyage on foot through Croatia and Serbia to Germany.

Rhenald worked in several countries in West Africa before receiving a job offer in Libya. He took a dangerous journey across the Sahara Desert in the back of a Toyota HiLux pickup truck with about 40 other people. He quickly learned that the recruiter deceived him. Young gangs controlled the area, and his new workplace was ransacked with violence, including murder. Rhenald chanced his escape from the country in a rubber boat with about 220 other people, knowing that 90% of escapees drown. He was rescued by the Italian coast guard while on the sea and, at the time of his interviews, lived in a refugee camp.

Felix aspired to become a computer engineer until a family tragedy led him to leave his West African home. During his journey to Libya, he witnessed many deaths and dealt with unsuitable living conditions including rotten pink water and gun-enforced quarantine. He also rode in a Toyota HiLux across the desert. Felix was held ransom in Libya until his family bought his freedom, and, like Rhenald, escaped by boat to Italy.

Eduardo and Adrianna fled from gangs in Honduras. Eduardo had refused to use his fruit-selling business as a drug dealing front, and the gangs pursued him throughout Mexico. The family suffered from inadequate living conditions at the United States border before they received provisional sanctuary. Not yet allowed to work, he struggles to provide for his family.

Elizabeth's daughter was pulled from her high school classroom by gangs. **Elizabeth** confronted the gang and saved her daughter, but they realized that they were in grave danger. The gang followed Elizabeth and her daughter as they fled across Mexico. They mother and daughter received terrible treatment throughout the journey and only received five meals in 22 days. At the United States border, officials attempted to separate Elizabeth and her daughter, but she refused. They drank one shared glass of water each day and slept on a cold floor for six days before they were granted asylum.

The **Rohingya children** were orphaned in the ongoing genocide of their people in Myanmar. Women, men, and children have been raped and murdered, leaving broken families and lone children crossing the ocean to Bangladesh. The living conditions in Bangladesh's asylum, Cox's Bazaar, are meager and difficult, but they provide safety.

This project is the result of a warm-hearted partnership with refugee advocacy organization Their Story Is Our Story to give refugees a voice through art. I sifted through many video and audio interviews before selecting the six main stories represented in this work, and every person had a stirring story to tell. This piece is dedicated to each of them and to every refugee.

This work is also dedicated to Csaba Jevtic-Somlai and his wife Elizabeta. Csaba premiered the piece as part of Cycle 9 of the Phoenix Office of Arts and Culture INFLUX project. We were commissioned jointly to bring this piece to life.

Performance Notes:

The Story of Our Journey is often unmetered yet requires alignment with the fixed media. An unconventional notation, in coordination with a Max patch, liberates the performer from unreasonable rigidity in this improvisatory piece.

The Score

The score features a staff for the clarinet and a fixed media waveform. Beneath the waveform are seconds and between the staves are text and sonic cues from the electronics. Text begins but does not necessarily end in alignment with the waveform. The clarinet notes roughly line up with the waveform below, even during marked tempos, and dotted lines between staves clarify this relationship of alignment between the fixed media and clarinet. Notational symbols are represented on the following pages.

♩=88
mf more lively
I help them to do at my early age
1:40 1:42

Not all text is in English. The Spanish text is an accurate transcription; however, the Pashto reconstructs recurring syllables. A knowledge of Spanish is not required to perform the piece, and repeated listening will situate the foreign cues within the context of the music.

See the following pages for notational symbols and an explanation of the Max patch.

Notational Symbols

Stems signify a generally consistent lineup with tempo markings. Tempos other than 60 beats per minute are proportioned to align with the seconds in the waveform and dotted lines clarify this relationship. When the tempo is marked at 60 beats per measure, the beats and seconds should generally align. More important than alignment is that the performance does *not* sound metronomic.

B ♩=96
mf mimic voice, playfully
I started traveling, I starte
:58 :59

Stemless notes encourage gesture over rhythmic consistency. The notes still roughly align with the waveform below but need only coordinate when indicated by a dotted line. Open noteheads should be longer than closed noteheads.

freely

Closed noteheads, especially when marked with a staccato, should be short unless under a slur.

mp out of tune, unfocused

Sixteenth notes with a diagonal line through the beam are to be played as fast as reasonably possible.



Circles following decrescendos indicate a fade into silence (niente).



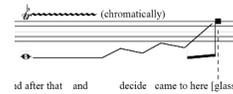
An absence of time signature is notated with an X.



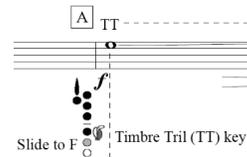
Glissandi move from one specific note to another and are notated with a wavy line. Slower glissandi should be chromatic.



Glissandi without specific notes over an extended period of time are notated with a straight line.



Straight lines indicate pitch bends. Often paired with upward pitch bends in this piece are timbre trills (TT). The keys to trill are indicated by fingerings.



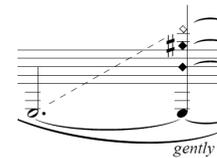
A pitch bend downward is indicated by a downward curve after a note.



Microtones are notated with fingerings beneath, unless part of a multiphonic.



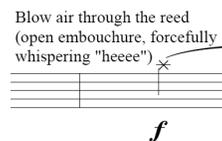
Multiphonics indicate the fundamental as normal notehead, an open diamond notehead as the highest partial, and closed diamond noteheads as other pitches within the sound. Performers often have the most success aiming for the highest partial. If no fingering is in the score, then the multiphonic is fingered the same as the fundamental pitch. If a dotted line connects the fundamental to the multiphonic, the multiphonic should be activated gradually.



Sung notes, while also playing, are indicated by an upside-down triangle notehead. The pitch relationship matters (sung pitches are written in the transposition of the instrument); however, other notes that equally distort the clarinet sound may substitute the written pitches. Falsetto singing is appropriate.



At one point in the piece, the performer blows through the reed. This is done by loudly sustaining the “hee” syllable in a whisper with an open embouchure (the mouth should open but the teeth need not leave the top of the mouthpiece).



Performing with Fixed Media and Video (Max and alternatives)

The performer needs to see the running time of the electronics during each movement and sometimes needs to play at a specific tempo. To facilitate these challenges, a Max patch was developed. The audio and video feed play through the patch and start a timer. Three beats prior to each entrance, a colored, silent metronome is triggered and continues until the end of the excerpt. The prep beats blink in the yellow box, and the entrance and subsequent beats are in the blue box.



The performer begins each movement with a foot pedal. To avoid accidents, the foot pedal will not trigger the following movement until the previous movement finishes. Three pedal clicks in quick succession pause the movement. A big number indicates the movement, and movements can be set for rehearsal, including between attacca movements.

The composer discourages routing the live clarinet through Max because of latency; however, the clarinet may be amplified directly.

All movements begin with the electronics, except movement 3, as indicated by the numbers enclosed in a circle. Movements 4-6 are attacca and thus are one file.



Performers need not use the Max patch if they feel comfortable entering the tempo-driven passages without a metronome. Still essential is the timer, so alternative methods should give the performer the live time of the video and audio without revealing it to the audience. Movements should still be triggered by a pedal or by another person, regardless of execution, to avoid disruptions.

Transposed Score

Commissioned by the City of Phoenix, through the
Phoenix Office of Arts and Culture's Public Art Program

The Story of Our Journey

for Clarinet, Electronics, and Video

Dylan Findley

Duration: 51 minutes

I. So...

① Trigger first cue.

Clarinet in A

Speakers:
 Rh: Rhenald
 Fe: Felix
 Za: Zarrin
 Al: Ali
 Ed: Eduardo
 El: Elizabeth
 Ro: Rohingya Child
 Int: Interviewer

Fixed Media

Seconds 0:00 :02 :04 :06 :08

:10 :12 :14 :16 :18

Note: If using Max, all entrances are preceded by two prep beats. The metronome blinks continues as long as relevant. (See performance notes for details)

Slide to F

Timbre Tril (TT) key

:20 :22 :24 :26 :28

© 2020 Dylan Findley Publishing
www.dylanfindley.com

[2] ♩ = 60 (seconds)

p *P* gently

Int: De dónde es? Rh: Nigeria Int: So, why did... ..leave Afghanistan? Za: I live in Harat

0:30 :32 :34 :36 :38

15^{mb} 15^{mb}

(gradually) TT

mp

City. Za: Harat City. El: Yo también.

:40 :42 :44 :46 :48

15^{mb}

TT Tongue stop

mp *mf*

Int: We're rolling! Fe: My family... ..they are okay Int: So, Rh: So I've been working hard ever since

0:49 :51 :53 :55 :57

15^{mb}

B $\text{♩} = 96$ [3]

mf mimic voice, playfully

Rh: I started traveling, I started traveling; my first country was Ghana

0:58 :59 1:00 1:01 1:02 (.325)

I go to Ghana I uh, It was too dif- fi- cult

1:03 1:04 1:05 1:06

$\text{♩} = 88$

mf imperfectly, almost swung

I I I tried to understand what... it was too difficult, but...

1:07 1:09 1:11

[4] ♩=60 (freely)
TT

f

Int:
Um...

This guy's making a
lot of noise...

Rh: At the age of 11, I think I
started working

1:13 1:15 1:17 1:19 1:21

♩=88

mp lightly

mf

To make money from Can I help you to do some- thing?

1:23 1:24 1:25 1:26

mp

p

When you when you when you're carrying some loads a lone I ask you

1:27 1:28 1:29 1:30

[5]

Should I help you?
Should I help you to carry?

Or come to my house and
do some cleaning

clearing the grass
cleaning jobs and other things...

1:31 1:33 1:35 1:37 1:39

This segment features a musical score in treble clef with a key signature of one flat. The melody consists of eighth and quarter notes. Below the score is a waveform showing the audio signal. The time axis is marked from 1:31 to 1:39.

$\text{♩} = 88$

mf more lively

I help them to do at my early age after school I do that

Int: You know some of her story... [Pashto]

1:40 1:42 1:44 1:46

This segment includes a tempo marking of quarter note = 88 and a dynamic marking of *mf* more lively. A box containing the letter 'C' is positioned above the staff. The melody continues with eighth and quarter notes. The waveform below shows the audio signal, with a time axis from 1:40 to 1:46.

[interviewer chatter]

Fe: Uh, I'm from Nigeria.

1:48 1:50 1:52 1:54 1:56 1:58

This segment shows a musical staff with a treble clef but no notes. The waveform below shows a period of low-level noise labeled as [interviewer chatter], followed by a distinct audio signal for the speaker's response. The time axis is marked from 1:48 to 1:58.

[6] ♩=88

mf more lively

Fe: I'm from Nigeria Int: Uh, de dónde es? and uh, Fe: I have a family back home... My family they are... okay they're okay

1:59 2:01 2:03 2:05 2:07

♩=100

D ♩=60 (seconds)

f *p* sub *mf*

They're okay. I left them before I start the journey. [horn]

2:09 2:11 2:13 2:15

fp

Za: A hard it was a very hard difficult hard for me. I get a decision. I think

2:16 2:18 2:20 2:22 2:24

[7]

[Two voices] *Za:* I have a good life... *Rh:* Both women, both children.

2:26 2:28 2:30 2:32 2:34 2:36

(chromatically) E

Za:
my life and after that and decide came to here [glass]

2:37 2:39 2:41 2:43 2:45

Za: From Afghanistan... *Fe:* I left them before I start the journey before I start...

2:47 2:49 2:51 2:53 2:55

[8]

[Farsi] No...

2:57 2:59 3:01 3:03

F ♩=60 (freely)

p *mf*

[Farsi] No... [Farsi]

3:04 3:06 3:08 3:10 3:12

pp *mp* *pp secco*

Toi-kee Toi-kee... Ptoi-kah

3:14 3:16 3:18 3:20 3:22

[9]

Musical score in treble clef showing a melodic line with dynamics *mf* and *p*. The lyrics are "[Farsi]" and "Toi-kee". Below the score is a waveform visualization. Time markers are 3:24, 3:26, 3:28, 3:30, and 3:32.

Musical score in treble clef showing a melodic line with dynamics *p*. A box contains the text "G ♩=60 (seconds)". The lyrics are "Toi-kee", "Toi-kee...", and "Fe: I left them". Below the score is a waveform visualization. Time markers are 3:34, 3:36, 3:38, 3:40, and 3:42.

Musical score in treble clef showing a melodic line with dynamics *mp* and *p*. The lyrics are "Before I start the journey" and "Rh: I stayed up... [distinct voices inaudible]". Below the score is a waveform visualization. Time markers are 3:44, 3:46, 3:48, 3:50, and 3:52.

[10]

mf *p sub*

[indistinct voices] [Elizabeth enters]

3:54 3:56 3:58 4:00 4:02

mf *p*

4:04 4:06 4:08 4:10 4:12

mf *f* *p*

4:14 4:16 4:18 4:20 4:22

[H] [11]

[High horns] [Echo horn]

4:24 4:26 4:28 4:30 4:32

[Low horn] [Distant low horn]

4:33 4:35 4:37 4:39

4:41 4:43 4:45 4:47 4:49 4:51

[12]

Musical score (treble clef) showing a whole note at 4:58. Lyrics: *Rh: I tried to understand... I think, security is more okay...*

Waveform and spectrogram (bass clef) showing amplitude over time. Time markers: 4:52, 4:54, 4:56, 4:58, 5:00, 5:02. A 15^{mb} spectrogram is visible at the bottom right.

Musical score (treble clef) showing a whole note at 5:09. Lyrics: *[Processed Felix] Int: De dónde es?*

Waveform and spectrogram (bass clef) showing amplitude over time. Time markers: 5:03, 5:05, 5:07, 5:09, 5:11. A 15^{mb} spectrogram is visible at the bottom right.

Musical score (treble clef) showing a whole note at 5:21. Lyrics: *Al: [Pashto] [Ominous bass]*

Waveform and spectrogram (bass clef) showing amplitude over time. Time markers: 5:13, 5:15, 5:17, 5:19, 5:21. A 15^{mb} spectrogram is visible at the bottom right.

TT-----, [13]

Fe: I left home about two months

5:23 5:25 5:27 5:29 5:31

mf molto espressivo until end

[Bass] *Ed:* La verdad yo vivía tranquilo. Yo tenía

5:33 5:35 5:37 5:39 5:41

f strong, not overbearing

pues, un negocio (su familia?) Sí, tenía, correcto, tenía mi familia... y trabajaba...

5:43 5:45 5:47 5:49 5:51

[14]

[Phone]
Ed: verdad trabajaba... No me gustaban los problemas...

5:53 5:55 5:57 5:59 6:01

15^{mb}

Detailed description: This block shows a musical score for a phone call. The top staff is a treble clef with a whole rest. Below it, the text "[Phone]" and "Ed: verdad trabajaba... No me gustaban los problemas..." is displayed. A waveform is shown below the text, with a time axis from 5:53 to 6:01. A bass clef staff at the bottom right shows a whole note with a sharp sign and the label "15^{mb}".

pp *mp*

[bass] Era un chavalo que [FX fade in] lo mantenía del trabajo a la casa y la casa al trabajo

6:03 6:05 6:07 6:09 6:11

Detailed description: This block shows a musical score for a bass line. The top staff is a treble clef with a whole rest. Below it, the text "[bass] Era un chavalo que [FX fade in] lo mantenía del trabajo a la casa y la casa al trabajo" is displayed. A waveform is shown below the text, with a time axis from 6:03 to 6:11. The dynamic markings *pp* and *mp* are indicated. A bass clef staff at the bottom right shows a whole note with a sharp sign and the label "15^{mb}".

J

p *mf*

Ed:[FX] Son las malas, pero...

6:13 6:15 6:17 6:19 6:21

15^{mb}

Detailed description: This block shows a musical score for a vocal line. The top staff is a treble clef with a whole rest. Below it, the text "J" is in a box, and "Ed:[FX] Son las malas, pero..." is displayed. A waveform is shown below the text, with a time axis from 6:13 to 6:21. The dynamic markings *p* and *mf* are indicated. A bass clef staff at the bottom right shows a whole note with a sharp sign and the label "15^{mb}".

The first segment shows a musical score in treble clef with a single note on a staff. Below the staff is a waveform. The time axis is marked with 6:23, 6:25, 6:27, 6:29, and 6:31. The text "[FX] Ed: No somos todos, pero sí todavía..." is positioned between the staff and the waveform.

The second segment features a musical score in treble clef with a melodic line. Dynamics are marked as *p* and *mp*. A slur covers the notes, and a circled *o* is at the end. The text "[bass]" is below the staff. Below the staff is a waveform with a small inset of a bass clef staff and the text "15^{mb}". The time axis is marked with 6:33, 6:35, 6:37, 6:39, and 6:41.

The third segment shows a musical score in treble clef with a melodic line. Dynamics are marked as *mp*, *mf*, and *p*. The time axis is marked with 6:43, 6:45, 6:47, 6:49, and 6:51.

[16]

The first system of music features a treble clef staff with a melodic line. The notes are G4, A4, B4, C5, B4, A4, G4, and F4. The first four notes are marked *mf* and the last four are marked *pp sub*. A bracket labeled "[bass]" spans the first four notes. Below the staff is a spectrogram showing the frequency spectrum of the notes. A bass clef staff with a whole note chord is labeled "15 mb". The time axis at the bottom is marked with 6:53, 6:55, 6:57, 6:59, and 7:01.

The second system of music features a treble clef staff with a melodic line. The notes are G4, A4, B4, C5, B4, A4, G4, and F4. The first four notes are marked *mp sub* and the last four are marked *p*. A triplet of three notes (G4, A4, B4) is marked with a "3". A fermata is placed over the final note. Below the staff is a spectrogram showing the frequency spectrum of the notes. The time axis at the bottom is marked with 7:03, 7:05, 7:07, 7:09, and 7:11.

The third system of music features a treble clef staff with a melodic line. The notes are G4, A4, B4, C5, B4, A4, G4, and F4. The first four notes are marked *mp*. A box containing the letter "K" is positioned above the first note. A triplet of three notes (G4, A4, B4) is marked with a "3". Below the staff is a spectrogram showing the frequency spectrum of the notes. The time axis at the bottom is marked with 7:13, 7:15, 7:17, 7:19, and 7:21.

[17]

mf *f* *mp*

[bass] Ed: Entonces, yo sufrí mucho desde pequeño...

7:23 7:25 7:27 7:29 7:31

15^{mb}

p *mf*

sufrir y sufrir y sufrir y sufrir

7:33 7:35 7:37 7:39 7:41

L

TT TT

p *mp*

[bass] [microtonal fuzz]

7:43 7:45 7:47 7:49 7:51

15^{mb}

[18] TT

7:53 7:55 7:57 7:59 8:01

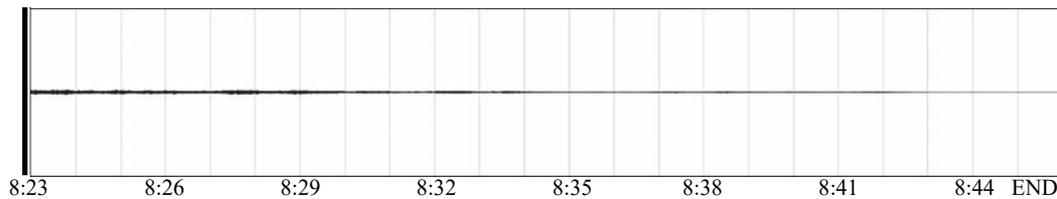
8:03 8:05 8:07 8:09 8:11

M TT

pp

Ed: entonces toda mi vida fue sufrir y sufrir...

8:13 8:15 8:17 8:19 8:21



II. An Opportunity

Rhenald and Felix Cross the Sahara Desert

② Ominously

B \flat Cl.

Rh: Since before paying salary was becoming difficult... [synth] Are you gonna work in Libya... [synth]

0:00 (8:52) 0:03 0:06 0:09 0:12 0:15 0:18

Since before paying salary [synth] was becoming difficult... Are you gonna work in Libya?

0:20 0:23 0:26 0:29 0:32 0:35 0:38

[20] A ♩=100

f aggressively *mp*

Tony Franks was, "You're going to work in Libya?"... [synth]

0:40 0:42 0:44 0:46

freely

fp

[synth grows intense] [synth off] I have a link there...

0:48 0:50 0:52 0:54

f *mf* *fp*

It's okay there... [synth] [soft, high synth] I was like, oh...

0:55 0:57 0:59 1:01

[21]

mf

there, who can take you... [synth] Then I was like...

1:03 1:05 1:07 1:09 1:11

mp

The work is good [synth] [bass synth]

1:13 1:15 1:17 1:19 1:21

mf *f* *f* *f* *f*

When you get to Burkina Faso... You see a lot of people...

1:23 1:25 1:27 1:29 1:31

[22]

Heading towards Libya... *ff* *pp sub* [synth melody]

1:33 1:35 1:37 1:39 1:41

[synth up 8va] *f* *ff*

1:43 1:45 1:47 1:49 1:51

[synth melody stops] *pp sub*

1:53 1:55 1:57 1:59 2:01

B

[23]

I talk with the boss... Okay, there's no problem... ...good salary.

2:03 2:05 2:07 2:09 2:11

This section features a vocal line with lyrics: "I talk with the boss... Okay, there's no problem... ...good salary." The waveform shows a steady amplitude with a small peak corresponding to the vocal entry at 2:09. A musical staff with a treble clef and a single note is positioned above the waveform.

[synth bass melody]

2:13 2:15 2:17 2:19 2:21

This section contains a synth bass melody. The waveform shows a rhythmic pattern that becomes more complex and higher in frequency towards the end. A musical staff with a treble clef shows a sequence of notes, and a bass clef staff at the bottom right shows a note with a flat sign and a dashed line below it, labeled "8vb".

[synth buildup] [high synth melody]

2:23 2:25 2:27 2:29 2:31

This section features a synth buildup and a high synth melody. The waveform shows a significant increase in amplitude and complexity. A musical staff with a treble clef shows a sequence of notes with accents, and another staff with a treble clef shows a high-frequency melody.

[24]

C

The first section consists of a musical staff in treble clef with a key signature of one sharp (F#). A box labeled 'C' is positioned above the staff. Below the staff is a waveform visualization. A label '[repeated synth note]' is placed above the waveform, with a small musical staff showing a single note (F#4) and a downward-pointing arrow indicating the note's position in the waveform. The time axis at the bottom is marked with 2:33, 2:35, 2:37, 2:39, and 2:41.

The second section features a musical staff in treble clef with a key signature of one sharp (F#). The notation includes a wavy line representing a tremolo, followed by a whole note with a sharp sign (#). A dynamic marking '*ff* viciously!' is placed below the staff. The staff concludes with a series of eighth notes, some with accents (>). Below the staff is a waveform visualization. The time axis at the bottom is marked with 2:43, 2:45, 2:47, 2:49, and 2:51.

The third section features a musical staff in treble clef with a key signature of one sharp (F#). The notation includes a wavy line representing a tremolo, followed by a whole note with a sharp sign (#). The staff concludes with a series of eighth notes, some with accents (>). Below the staff is a waveform visualization. The time axis at the bottom is marked with 2:53, 2:55, 2:57, 2:59, and 3:01.

[26] No tongue F

p clumsily

Fe: A lot of struggling, desert

3:33 3:35 3:37 3:39 3:41

mp out of tune, unfocused

[Synth slows considerably]

3:43 3:45 3:47 3:49 3:51

p

Fe: Desert, you don't have a lot of water... You can't survive.

3:53 3:55 3:57 3:59 4:01

[28]

G

This segment shows a musical score on a treble clef staff with a single note on a whole rest. Below the staff is a waveform and a spectrogram. The spectrogram shows a peak in energy between 4:35 and 4:37, corresponding to the lyrics. The lyrics are: "You had a stick; everybody call it the stick of life."

4:33 4:35 4:37 4:39 4:41

This segment shows a musical score on a treble clef staff with a whole rest followed by a half note. The dynamic marking *pp* is present. Below the staff is a waveform and a spectrogram. The spectrogram shows a peak in energy between 4:49 and 4:51, corresponding to the lyrics. The lyrics are: "If you fall from the stick"

4:43 4:45 4:47 4:49 4:51

This segment shows a musical score on a treble clef staff with a half note followed by a whole rest. The dynamic marking *pp* is present. Below the staff is a waveform and a spectrogram. The spectrogram shows a peak in energy between 4:55 and 4:57, corresponding to the lyrics. The lyrics are: "You die."

4:53 4:55 4:57 4:59 5:01

[29]

Fe: Our our friend died.

5:03 5:05 5:07 5:09 5:11

This section features a treble clef staff with a single note on a whole rest. Below it is a waveform showing a sustained tone with a slight increase in amplitude around 5:09. The time axis is marked from 5:03 to 5:11.

pp

5:13 5:15 5:17 5:19 5:21 5:23

This section features a treble clef staff with a single note on a whole rest. Below it is a waveform that is mostly flat with a small peak around 5:17. The time axis is marked from 5:13 to 5:23.

ppp still

5:24 5:26 5:28 5:30 5:32 5:34

This section features a treble clef staff with a single note on a whole rest. Below it is a waveform that is mostly flat with a small peak around 5:30. The time axis is marked from 5:24 to 5:34.

[30]

III. I Counted Them Myself

Ali and Zarrin Leave Afghanistan

Solemnly ♩=c.48

[Electronics enter at m. 12]

B \flat Cl.

pp mf

p mp

p mf

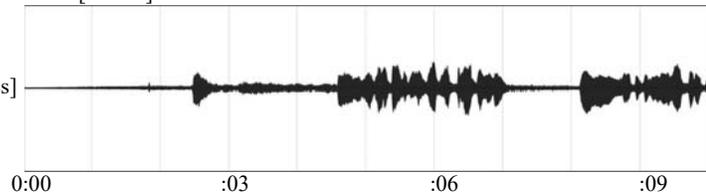
mf p sub pp

mf sub

Note: Clarinet need not align with electronics, aside from an overall buildup and decay.

Al: [Pashto] Buh Buh... Oh...

[Start electronics]



14 [31]

p sub

Deeh Deeh jong... Dale...

0:10 :13 :16 :19 :22

17 [B]

mp *mf sub*

Bah Bah... Oh...

0:25 :28 :31 :34 :37

20

excitedly *piu f*

Deeh Bah Bah... Oh...

0:40 :43 :46 :49 :52

[32]
23

mp sub *calming down* *p*

Deeh [processed] Deeh Deeh jong...

0:55 :58 1:01 1:04 1:07

[C]

26

mp sub *mf*

Int: You'll have to help me... *Al: Deeh [echo]*

1:10 1:13 1:16 1:19 1:22

29

mp sub *mf*

[siren] [siren stops] [siren]

1:25 1:28 1:31 1:34 1:37

32 [33]

p sub ————— *mf*

Oh... Oh...

1:40 1:43 1:46 1:49 1:52

34

D

f ————— *mf*

Za: and take the acid on the face. If you not... I'm kil-

1:55 1:58 2:01 2:04 2:07

37

mp ————— *p mp* ————— *mf sub*

ling you. After that... My life is... Al: Deeh [with FX]

2:10 2:13 2:16 2:19 2:22

[34] E

mp sub *mf* *f* *mf*

Za: You must leave country... You, me, and my children... Fe: It take me

2:25 2:28 2:31 2:34 2:37

43 F

f *lamenting*

two weeks... So after that, Niger

2:40 2:43 2:46 2:49 2:52

46

ff

Our money, our our food [voices less audible] [bass in rhythmic synth]

2:55 2:58 3:01 3:04 3:07

49 [35]

mf *piu f* *mf* *mp* *mf*

Al: [Pashto] Afghanistan a... Za: 18 hours [echo]

3:10 3:13 3:16 3:19 3:22

52 G

mp

3:25 3:27 3:29 3:31 3:33

54

3:35 3:37 3:39 3:41 3:43

[36]
56

H

p

[sirens stop]

mf

pp sub

3:45 3:48 3:51 3:54 3:57

59

mf pleading

4:00 4:02 4:04 4:06 4:08

61

I

[Background noise fades in] Al: [Pashto]

4:10 4:13 4:16 4:19 4:22

64 [37]

p *pp*

[siren begins] [Ali stops]

4:25 4:28 4:31 4:34 4:37

J

[processed voice to end]

4:40 4:43 4:46 4:49 4:52

70

pp

Note: Leave instrument in playing position until end.
Deeh jong...

4:55 4:59 5:03 5:07 5:11

5:15 5:17 5:19 5:21 5:23 END

[38]

IV. The Water We Drink

Eduardo, Adrianna, and Elizabeth Flee Gangs;
An Account of Refugees' Travel Through Foreign Lands

4-6

B \flat Cl.

[synth]

mf *slyly* \rightarrow *p*

[synth bass] *El*: Empezaron a... castigarla

(cutoff with text)

f y dijeron que

a seguirla

[only synth]

[39]

que quería que fuera parte de la mara [synth filter blast]

0:30 :32 :34 :36 :38

Maras y pandillas Ed: Entonces una noche...

0:40 :42 :44 :46 :48

[synth bass] El: eh un día...

0:50 :52 :54 :56 :58

[40] TT -----

p slimy

[bass synth] Ed: Sí con machete El: y me avisaron...

1:00 1:02 1:04 1:06 1:08

mf

Ed: yo corrí... El: que ir...

1:10 1:12 1:14 1:16 1:18

f_{sub} nervously

B

Ed: Búscalo... vengo yo y...

1:20 1:22 1:24 1:26 1:28

[41]

p sub

ellos con un pistola...

1:30 1:32 1:34 1:36 1:38

mp

1:40 1:42 1:44 1:46 1:48

[Elizabeth crying]

[synth bass]

1:50 1:52 1:54 1:56 1:58

[42] C $\text{♩} = 30$ (should roughly align with seconds)

pp
sorrowfully

Ed: ellos vinieron... Za: After that...

2:00 2:04 2:08 2:12

mf
gently

[noisy sound enters] came to here. [truck horn]

2:16 2:20 2:24 2:28

p
15 mb

Al: [Pashto] Rh: [muffled] So...

2:32 2:36 2:40 2:44

[43]

mf more aggressive

Do what I say! [truck horn]

2:48 2:52 2:56 3:00

15^{mb}

p

pp

Za: by foot 8 hours, 18 hours...

3:04 3:08 3:12 3:16

D

mp

...in the forest El: cinco veces.... nada más...

3:20 3:24 3:28 3:32

[44]

Musical score for the first section, starting at 3:36. The melody is written on a treble clef staff. The lyrics are: *Fe: we'll be calling home... Za: thirsty and eat snow snow yes...*. The waveform below shows the audio signal with time markers at 3:36, 3:40, 3:44, and 3:48.

Musical score for the second section, starting at 3:52. The melody is written on a treble clef staff. The lyrics are: *Al: [Pashto] Afghanistan... [synth drone]*. Dynamics include *mf* and *piu f*. The waveform below shows the audio signal with time markers at 3:52, 3:56, 4:00, and 4:04. A bass clef staff with notes is overlaid on the waveform, labeled *15^{mb}*.

Musical score for the third section, starting at 4:08. The melody is written on a treble clef staff. A box containing the letter *E* is positioned above the staff. Dynamics include *mf* and *f*. The waveform below shows the audio signal with time markers at 4:08, 4:12, 4:16, and 4:20. Labels for the waveform include *[higher synth]*, *[low gong synth]*, and *[synth note]*. A treble clef staff with notes is overlaid on the waveform, labeled *8^{va}*.

[45]

The first segment shows a musical score in treble clef with a key signature of one sharp (F#). The notes are G4, A4, B4, C5, and D5, with a fermata over the final D5. The dynamic marking is *mp sub*. Below the score is a waveform with a time axis from 4:24 to 4:36. A small musical staff with a bass clef and a 15mb scale is overlaid on the waveform.

mp sub

[vocal babbling FX]

4:24 4:28 4:32 4:36

The second segment shows a musical score in treble clef. The notes are G4, A4, B4, C5, and D5, with a fermata over the final D5. The dynamic marking is *mf*, and *piu f* is written at the end. Below the score is a waveform with a time axis from 4:40 to 4:52. The lyrics "El: Se iban..." and "Al: [Pashto]" are written below the waveform.

mf *piu f*

El: Se iban... Al: [Pashto]

4:40 4:44 4:48 4:52

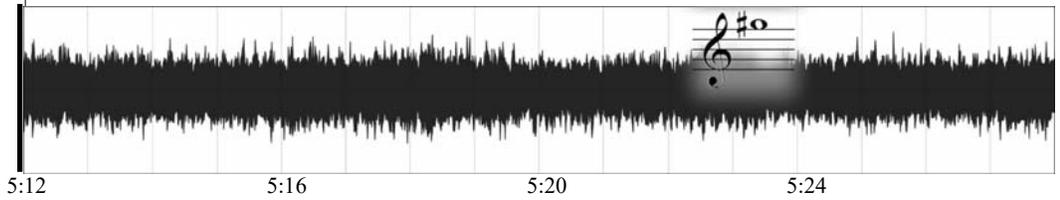
The third segment shows a musical score in treble clef. The notes are G4, A4, B4, C5, and D5, with a fermata over the final D5. Below the score is a waveform with a time axis from 4:56 to 5:08. The lyrics "Za: ...snow yes, because no water..." and "Al: [Pashto] Valig ma..." are written below the waveform.

Za: ...snow yes, because no water... Al: [Pashto] Valig ma...

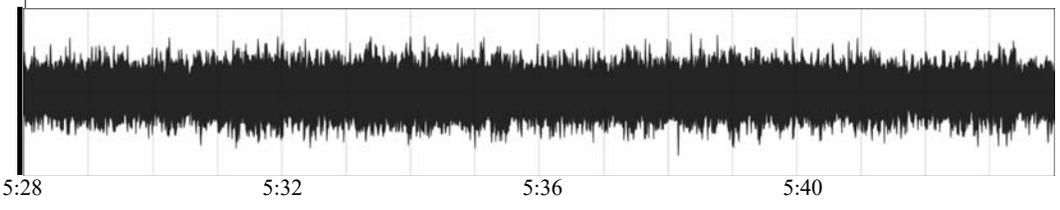
4:56 5:00 5:04 5:08

[46]

Musical notation for the first system, starting with a treble clef and a forte (*f*) dynamic marking. The notation includes a series of notes and rests on a five-line staff.

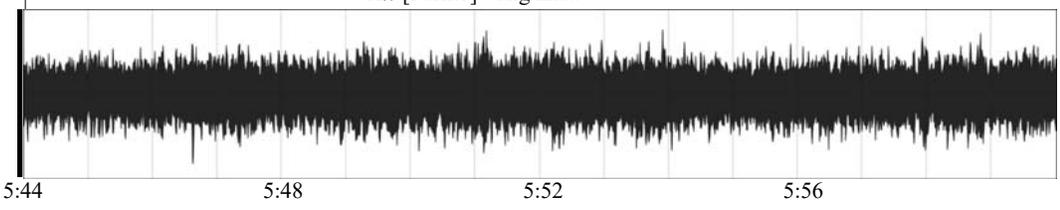


Musical notation for the second system, ending with a fortissimo (*ff*) dynamic marking. The notation includes a series of notes and rests on a five-line staff.



Musical notation for the third system, featuring *flourishing* and *stridently* markings. The notation includes a series of notes and rests on a five-line staff.

Al: [Pashto] Valig ma...



F [47]

f **boldly**

[high vocal babbling]

6:00 6:04 6:08 6:12

ff

6:16 6:20 6:24 6:28

pizz *f* **weeping**

[texture thins slightly]

6:32 6:36 6:40 6:44

[48]

fff
attacca!
[processed truck horn]

6:48 6:51 6:54 6:57

V. Go, Go, Go!
Rhenald and Felix Leave Libya;
Zerrin Crosses the Sea

B \flat Cl.

mf *ff*

Rh: By the end of the day, everyone have a different plan. Street boys...

0:00 :02 :04 :06

$\text{♩} = 60$ (seconds)

0:08 :10 :12 :14

[49]

Musical score for [49] in treble clef. The notation shows a descending eighth-note scale starting at 0:16, followed by a quarter rest at 0:18, and a half note at 0:20. A [wave] annotation is placed above the staff at the end of the segment. Below the staff is a waveform visualization. A zoomed-in spectrogram of the waveform is shown on the right, with a treble clef and a key signature of one sharp (F#) overlaid on it. The time axis is marked with 0:16, :18, :20, and :22.

A

Bend up with side keys

Musical score for section A in treble clef. The notation shows a half note at 0:24, followed by a quarter note at 0:26, and a half note at 0:28. A *p* dynamic marking is placed below the first note. A slur covers the notes from 0:28 to 0:30. A *Za: Just one hour* annotation is placed above the staff at the end of the segment. Below the staff is a waveform visualization. A zoomed-in spectrogram of the waveform is shown on the right, with a treble clef and a key signature of one sharp (F#) overlaid on it. The time axis is marked with 0:24, :26, :28, and :30.

Musical score for section B in treble clef. The notation shows a quarter note at 0:32, followed by a quarter note at 0:34, and a half note at 0:36. A *p* dynamic marking is placed below the notes at 0:36. A slur covers the notes from 0:36 to 0:38. A [wave] annotation is placed below the staff at 0:36, and a [only synth] annotation is placed below the staff at 0:38. Below the staff is a waveform visualization. A zoomed-in spectrogram of the waveform is shown on the right, with a treble clef and a key signature of one sharp (F#) overlaid on it. The time axis is marked with 0:32, :34, :36, and :38.

[50]

B freely, accelerating

sung *ff* forcefully throughout

[soft wave]

0:40 :42 :44 :46

[soft wave]

0:48 :50 :52 :54

Rh: If you try to do anything stupid...

0:56 :58 1:00 1:02

[51]

[synth release] I think I say it's a dead zone.

1:04 1:06 1:08 1:10

This segment shows a musical score on a single staff with a treble clef. The notes are G4, A4, B4, C5, B4, A4, G4, with a sharp sign above the final G4. A slur covers the first six notes, and a fermata is placed over the final G4. Below the staff, a waveform shows a sharp initial peak followed by a sustained, lower-amplitude oscillation. The time axis is marked from 1:04 to 1:10.

[large wave]

1:12 1:14 1:16 1:18

This segment features a musical staff with a treble clef. A single note, G4, is shown with a sharp sign above it. The waveform below shows a very low-amplitude signal until 1:14, followed by a large, dense wave of high-frequency oscillations. The time axis is marked from 1:12 to 1:18.

mf passionately Ed: Maras, maras... Za: When

1:20 1:22 1:24 1:26

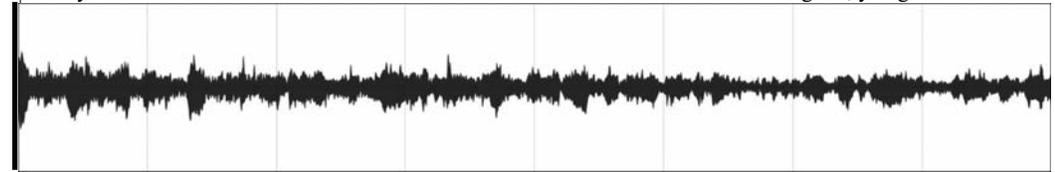
This segment contains a musical score on a single staff with a treble clef. The notes are G4, A4, B4, C5, B4, A4, G4, with a slur over the first six notes and a fermata over the final G4. The dynamic marking *mf* passionately is placed below the first note. The waveform below shows a complex, high-amplitude signal with a prominent low-frequency component. The time axis is marked from 1:20 to 1:26.

[52]

Musical notation for the first segment, showing a treble clef, a whole note, and a half note with a slur.

Every time the mafia...

I go to, you go to...



1:28

1:30

1:32

1:34

Musical notation for the second segment, showing a treble clef and a whole note.

[underwater voice]



1:36

1:38

1:40

1:42

Musical notation for the third segment, showing a treble clef, a whole note, and two quarter notes with a piano (*pp*) dynamic marking.

Fe: ...send me 100,000 euros.



1:44

1:46

1:48

1:50

[53]

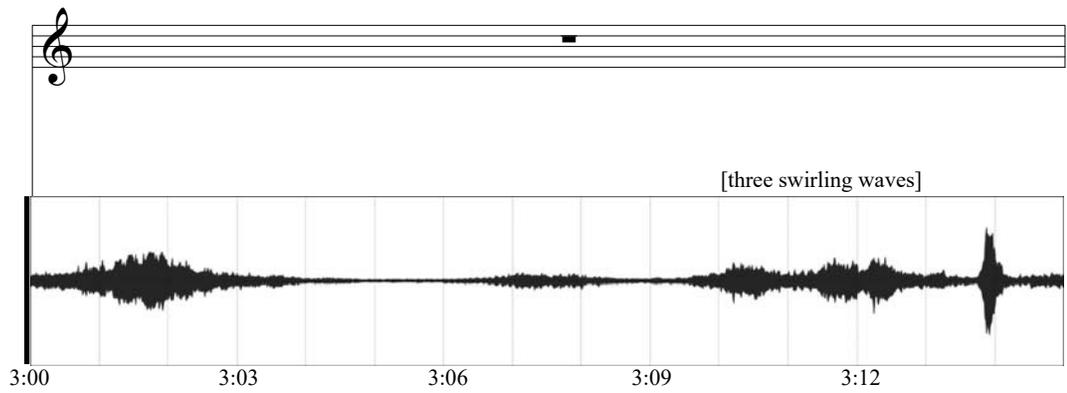
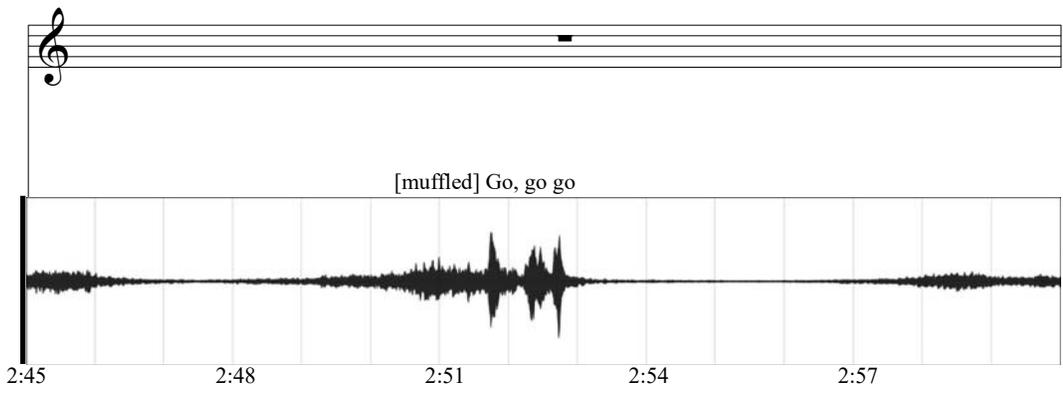
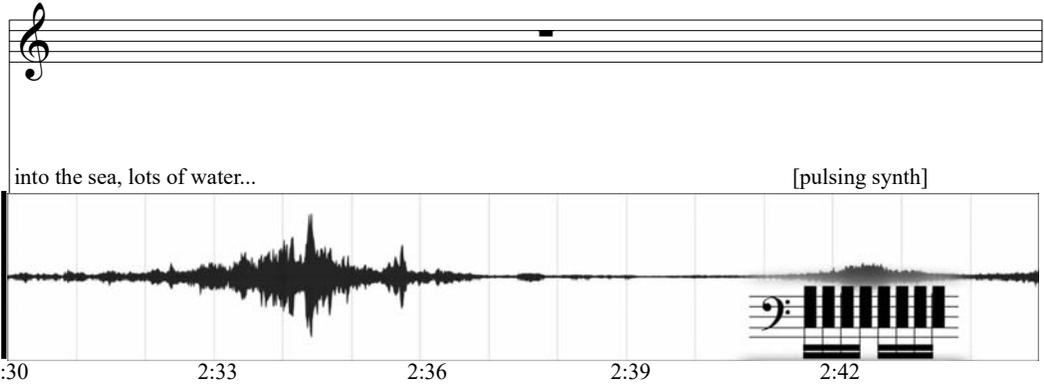
Musical notation in treble clef showing a sequence of notes: a quarter note, a quarter note, a half note, a quarter note, and a quarter note, followed by a whole note. A slur is placed under the first four notes. Below the notes, a waveform shows a dense, oscillating signal. The labels "[underwater wave]" and "[underwater voice]" are positioned above the waveform. Time markers are at 1:52, 1:54, 1:56, and 1:58.

C

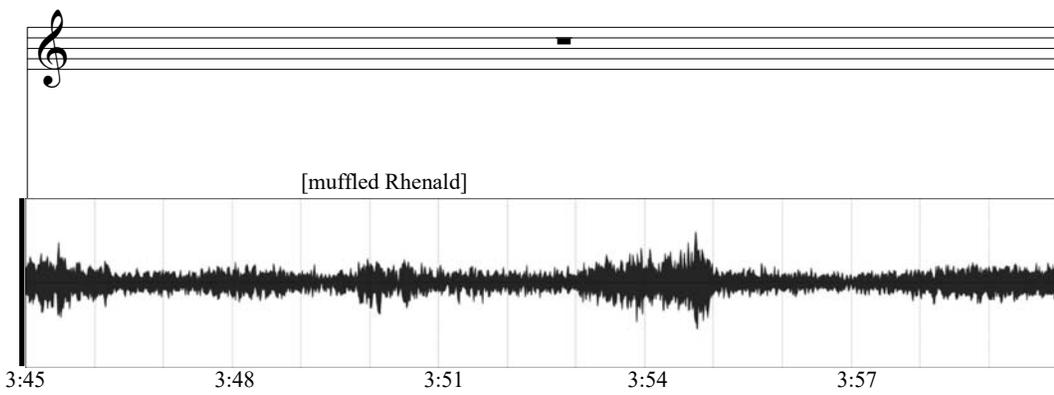
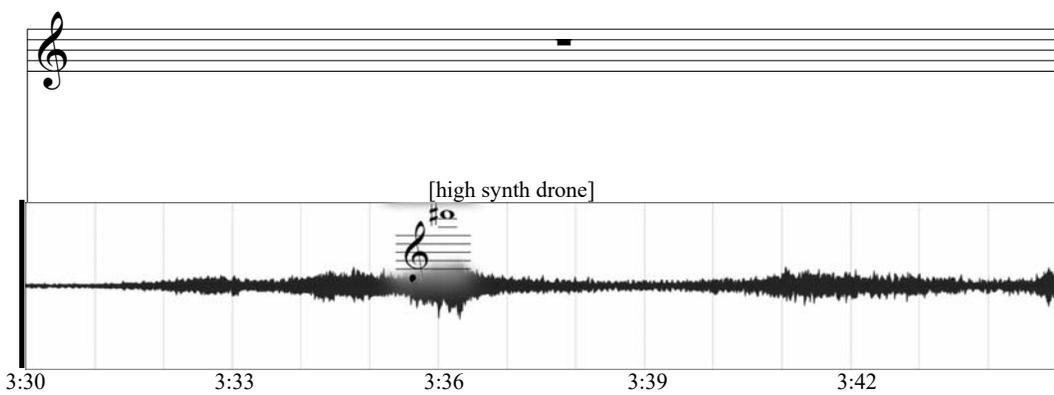
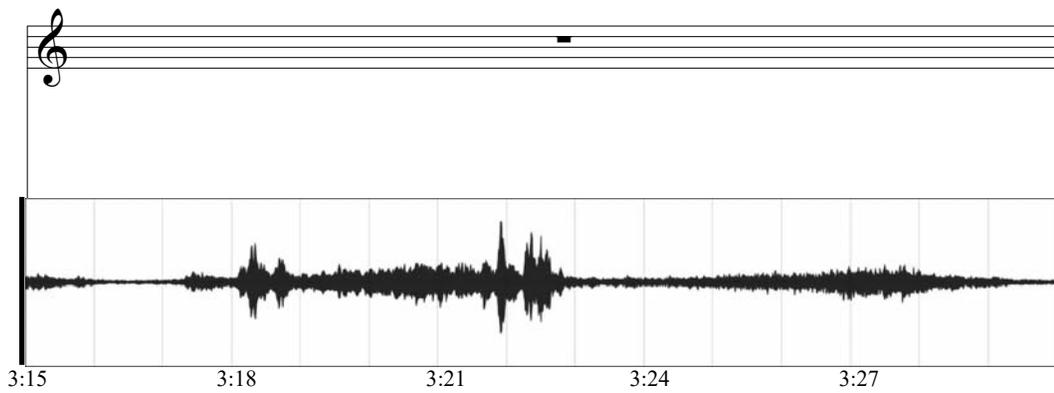
Musical notation in treble clef showing a whole note. The label "Za: ...and not sit in the plastic boat." is positioned above the waveform. The waveform shows a sparse, oscillating signal. Time markers are at 2:00, 2:03, 2:06, 2:09, and 2:12.

Musical notation in treble clef showing a whole note. The label "When I came to, inside the sea... Go, go go! If you not go... When my boat is" is positioned above the waveform. The waveform shows a sparse, oscillating signal. A piano keyboard diagram is overlaid on the waveform. Time markers are at 2:15, 2:18, 2:21, 2:24, and 2:27.

[54]



[55]



[56]

The first section consists of a musical staff with a treble clef and a waveform below it. The staff contains a single note with a stem and a flag. The waveform shows a low-amplitude signal until 4:06, followed by a sharp peak, and then a noisy, low-amplitude signal. The time axis is marked from 4:00 to 4:12.

Za: [muffled] The sea has... [only ocean noise]

4:00 4:03 4:06 4:09 4:12

The second section consists of a musical staff with a treble clef and a waveform below it. The staff contains a single note with a stem and a flag. The waveform shows a noisy, low-amplitude signal that gradually fades out towards the end. The time axis is marked from 4:15 to 4:27.

[pulsing returns]

4:15 4:18 4:21 4:24 4:27

The third section consists of a musical staff with a treble clef and a waveform below it. The staff contains a single note with a stem and a flag, followed by a dynamic marking *f*. A box labeled 'D' contains the instruction: "Blow air through the reed (open embouchure, forcefully whispering 'heeee')". A curved line with an asterisk connects this instruction to the note. The waveform shows a noisy, low-amplitude signal that gradually increases in amplitude towards the end. The time axis is marked from 4:30 to 4:42.

D Blow air through the reed (open embouchure, forcefully whispering "heeee")

f

[muffled Zarrin] [ascending synth] [resurface] [breath]

4:30 4:33 4:36 4:39 4:42

[57]

4:45 4:47 4:49 4:51

[pitch bend stops] *p* Za: All of my family...

4:53 4:55 4:57 4:59

f sub *p sub* tr
...crying about my husband. That doctor...

Fade out singing -----

5:01 5:03 5:05 5:07

p sub [tempo increases] know about the diseases. And you check him. And after that...

[58]

Fade out singing - - - - - ,

Musical notation for the first section, showing a treble clef staff with a melodic line and a wavy line below it.

...ambulance and give oxygen. My



5:09

5:11

5:13

5:15

E

Musical notation for the second section, showing a treble clef staff with a melodic line.

husband is shouting and fell out on the ground.



5:17

5:19

5:21

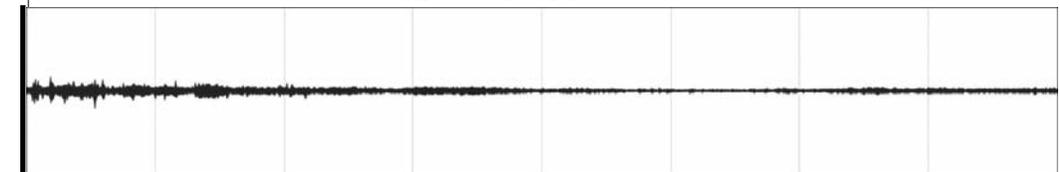
5:23

To A clarinet

Musical notation for the third section, showing a treble clef staff with a melodic line and a wavy line above it.

pp

[granularity stops]



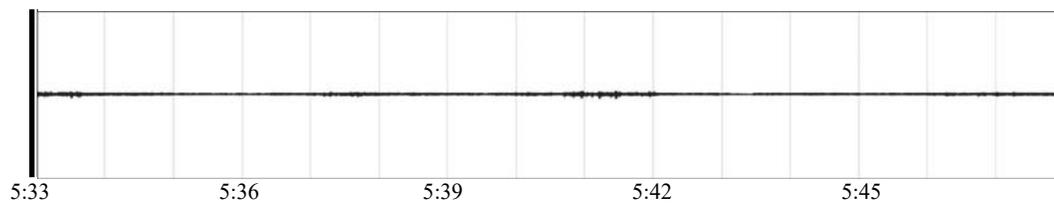
5:25

5:27

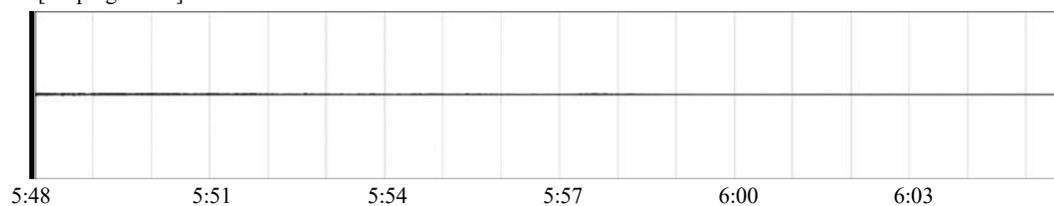
5:29

5:31

[59]



[beeping enters]



attacca!

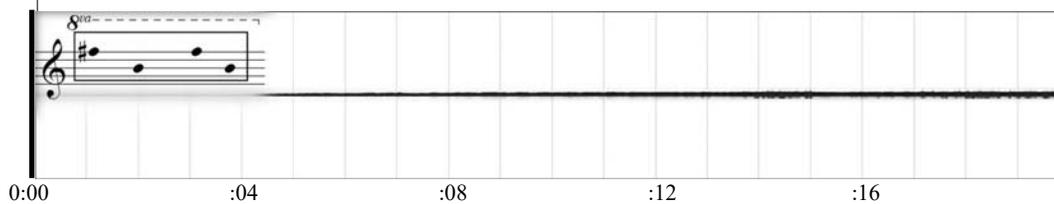
VI. Deep In My Heart

*Rohingya Children Sing and Play with Interviewers;
Elizabeth, Eduardo, and Adrianna Pass
Through U.S. Immigration Control*

A Cl.



[beeping on these pitches]



[60]

A musical staff with a treble clef and a single note on the G line. Below it is a spectrogram showing a steady horizontal line of energy across the time axis. The time axis is marked with vertical grid lines and labels: 0:20, :24, :28, :32, :36.

A

A musical staff with a treble clef and a single note on the G line. Below it is a spectrogram. An inset shows a musical staff with a treble clef, an 8va marking, and four notes on the G line. The text "Ro: We shall overcome." is positioned to the right of the spectrogram. The time axis is marked with vertical grid lines and labels: 0:40, :44, :48, :52, :56.

Rubato, about $\text{♩} = 45$ (3 beats per 4 seconds)

A musical staff with a treble clef and a single note on the G line. Below it is a spectrogram showing a steady horizontal line of energy. The time axis is marked with vertical grid lines and labels: 1:00, 1:02, 1:04, 1:06.

[61]

Musical score for the first segment, starting at 1:08. The melody is written on a treble clef staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The dynamics are marked *mp* (mezzo-piano) at the start, *mf* (mezzo-forte) under the C5 note, and *p* (piano) at the end. The phrase "We shall overcome." is written below the staff. Below the staff is a waveform visualization showing the amplitude of the sound over time. The x-axis is labeled with time markers: 1:08, 1:10, 1:12, and 1:14.

Musical score for the second segment, starting at 1:16. The melody is written on a treble clef staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5. There are two triplet markings (indicated by a '3' and a bracket) over the notes. The lyrics "Eyes, (ears) ears, mouth," are written below the staff. Below the staff is a waveform visualization showing the amplitude of the sound over time. The x-axis is labeled with time markers: 1:16, 1:18, 1:20, and 1:22.

Musical score for the third segment, starting at 1:24. The melody is written on a treble clef staff. It begins with a triplet of quarter notes (G4, A4, B4), followed by a half note C5, a quarter rest, and a half note G4. The dynamics are marked *p* (piano) under the first triplet and *mp* (mezzo-piano) under the final G4. The lyrics "nose!" and "[delighted] Ai gah-uh!" are written below the staff. Below the staff is a waveform visualization showing the amplitude of the sound over time. The x-axis is labeled with time markers: 1:24, 1:26, 1:28, and 1:30.

[62] B

mf

We shall overcome some day.

1:32 1:34 1:36 1:38

p

toes, knees and

1:40 1:42 1:44 1:46

C

mf

mp

toes... Oh, deep in my heart,

1:48 1:50 1:52 1:54

[63]

...how I wonder what you are... Head, shoulders,

1:56 1:58 2:00 2:02

This segment shows a musical staff with a treble clef and a single melodic line. The notes are G4, A4, B4, and C5, with a fermata over the C5. Below the staff is a waveform showing the amplitude of the sound over time. The time axis is marked from 1:56 to 2:02.

D

pp

knees... I do believe. Eyes, (ears) ears, (mouth) mouth

2:04 2:06 2:08 2:10

This segment shows a musical staff with a treble clef and a single melodic line. The notes are G4, A4, B4, and C5, with a fermata over the C5. Below the staff is a waveform showing the amplitude of the sound over time. The time axis is marked from 2:04 to 2:10. The dynamic marking *pp* is present.

mp

nose! Ai gah-uh! Goodbye

2:12 2:14 2:16 2:18

This segment shows a musical staff with a treble clef and a single melodic line. The notes are G4, A4, B4, and C5, with a fermata over the C5. Below the staff is a waveform showing the amplitude of the sound over time. The time axis is marked from 2:12 to 2:18. The dynamic marking *mp* is present.

[64]

p

goodbye, see you later. Goodbye, goodbye, see you happy. Goodbye, tell them goodbye, sir..

2:20 2:22 2:24 2:26

E

mf

We shall overcome some day.

2:28 2:30 2:32 2:34

p *mp*

[bass pad] Welcome, welcome. Welcome, welcome

2:36 2:38 2:40 2:42

8vb

[65]

How are you... Welcome, welcome. Welcome, welcome...

2:44 2:46 2:48 2:50

mp mf pp

Welcome, welcome, welcome.

2:52 2:54 2:56 2:58

F

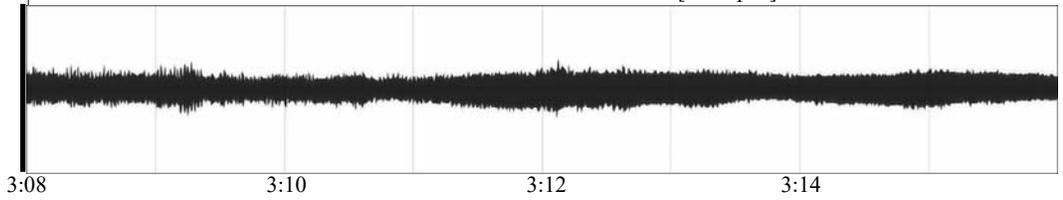
mf

[bass pad]

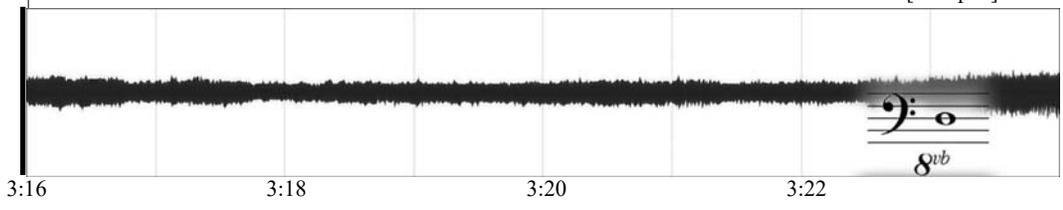
3:00 3:02 3:04 3:06

[66]

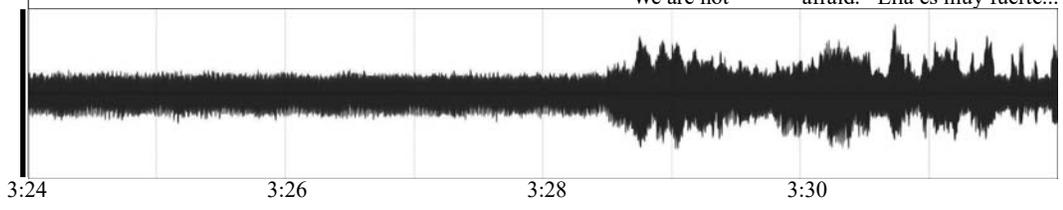
[choir pad]



[bass pad]



We are not afraid. *El:* Ella es muy fuerte...



[67]

que yo todavía. Le pedí perdón... a que hasta infierno... nunca pense. Ella me dijo Madre, cálmese.

3:32 3:34 3:36 3:38

This section features a vocal line in treble clef with a long phrase. The lyrics are: "que yo todavía. Le pedí perdón... a que hasta infierno... nunca pense. Ella me dijo Madre, cálmese." The waveform below shows the amplitude of the audio, with time markers at 3:32, 3:34, 3:36, and 3:38.

mf

Ro:
We are not afraid. We are not afraid today.

3:40 3:42 3:44 3:46

This section features a vocal line in treble clef with a crescendo leading to a triplet of eighth notes, followed by a 12-measure phrase and a 9-measure phrase. The lyrics are: "We are not afraid. We are not afraid today." The waveform below shows the amplitude of the audio, with time markers at 3:40, 3:42, 3:44, and 3:46. A bass clef and "8vb" marking are visible in the waveform area.

f *mp*

El: Sí, nunca permití que me hija se separa de mí, jamás. Intentaron...

3:48 3:50 3:52 3:54

This section features a vocal line in treble clef with a phrase marked *f* and *mp*. The lyrics are: "El: Sí, nunca permití que me hija se separa de mí, jamás. Intentaron..." The waveform below shows the amplitude of the audio, with time markers at 3:48, 3:50, 3:52, and 3:54. An "8va" marking is visible in the waveform area.

[68]

p

Ella Si mi hija separa... Y me gritó...

3:56 3:58 4:00 4:02

H

mf full tone

nosotros no decía... pero dije que no. Mi hija se queda conmigo...

4:04 4:06 4:08 4:10

8^{vb}

No. No dejé.

4:12 4:14 4:16 4:18

[69]

4:20 4:22 4:24 4:26

pizz. **f**

[bass pad]

4:28 4:30 4:32 4:34

f

5 6

4:36 4:38 4:40 4:42

maintain volume **f**

[bass pad]

8^{vb}

[70]

6 12

4:44 4:46 4:48 4:50

12

[bass pad]

8vb

4:52 4:54 4:56 4:58

I

mf *p_{sub}* *mf*

Ed: A los niños les dan una sopa de vaso...

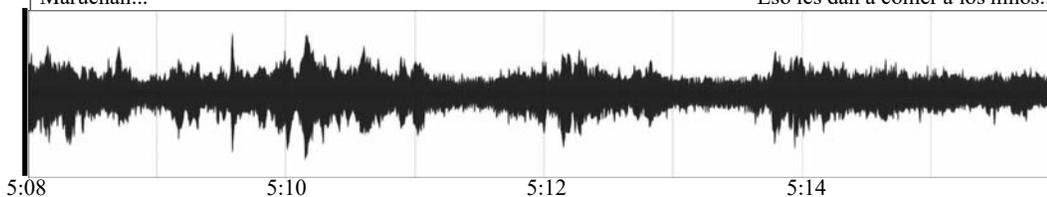
5:00 5:02 5:04 5:06

[71]

p sub

Maruchan...

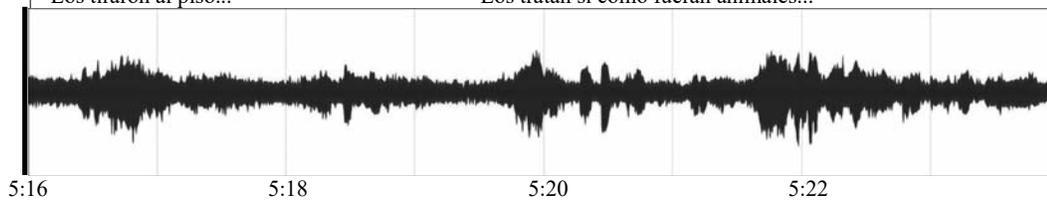
Eso les dan a comer a los niños...



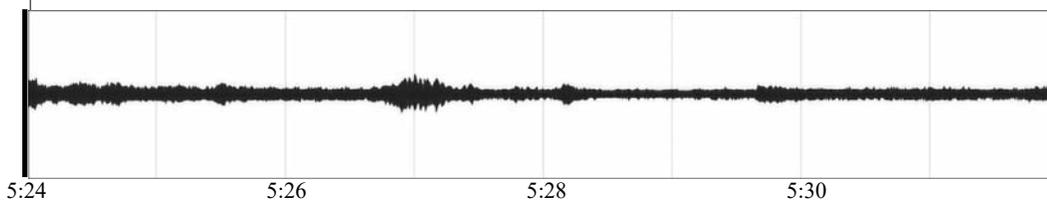
mf

Los tiraron al piso...

Los tratan si como fueran animales...



mp *p*



[72]

5:32 5:34 5:36 5:38

Agua tienen que agarrar de dónde hacen pupu...

8^{vb}

5:40 5:42 5:44 5:46

mp

Int: the restroom in the toilet.

J

5:48 5:50 5:52 5:54

p

Ro: We are not afraid. We are not afraid today.

5:56 5:58 6:00 6:02

El: Las condiciones... ...Agua...

This block contains a musical score and a corresponding waveform. The score is on a single staff with a treble clef. It features a melodic line starting at 5:56, with a long slur over the first four notes. The waveform below shows the amplitude of the sound over time, with a peak corresponding to the first note of the slur. The time markers 5:56, 5:58, 6:00, and 6:02 are positioned along the bottom axis.

6:04 6:06 6:08 6:10

pp

Nos dan un vaso de agua por familia al día. Un vaso... al día.

This block contains a musical score and a corresponding waveform. The score is on a single staff with a treble clef. It begins with a rest, followed by a note at 6:04, and then a long slur over the next two notes. The dynamic marking *pp* is placed below the first note. The waveform below shows the amplitude of the sound, with a peak at 6:04. The time markers 6:04, 6:06, 6:08, and 6:10 are positioned along the bottom axis.

6:12 6:14 6:16 6:18

Ro: Oh, deep in my heart

This block contains a musical score and a corresponding waveform. The score is on a single staff with a treble clef. It features a melodic line starting at 6:12, with a long slur over the first four notes. The waveform below shows the amplitude of the sound over time, with a peak corresponding to the first note of the slur. The time markers 6:12, 6:14, 6:16, and 6:18 are positioned along the bottom axis.

[74]

Musical score for the first segment, starting at 6:20. The notation is on a treble clef staff with a key signature of one sharp (F#). The dynamic marking is *pp*. The melody consists of a single note, F#4, which is sustained with a long slur. The lyrics are "I do believe." and "El: Eh,". Below the staff is a waveform visualization. A small bass clef staff at the bottom right shows a note with an *8^{vb}* dynamic marking.

6:20 6:22 6:24 6:26

Musical score for the second segment, starting at 6:28. The notation is on a treble clef staff with a key signature of one sharp (F#). The melody consists of a series of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The lyrics are "Ella tiene un problema. Ella no puede sostener nada. Porque quedó mal... Y si me...". Below the staff is a waveform visualization.

6:28 6:30 6:32 6:34

Musical score for the third segment, starting at 6:36. The notation is on a treble clef staff with a key signature of one sharp (F#). The melody consists of a series of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The lyrics are "un sicólogo. Si, y para pagar... es super caro, o sea... Ro: We shall overcome". Below the staff is a waveform visualization.

6:36 6:38 6:40 6:42

6:44 6:46 6:48 6:50

someday. *El: pueda seguir adelante.*

This block contains a musical score in treble clef with a whole note on G4 and another on A4, connected by a slur. Below the score is a waveform showing the audio signal. The time axis is marked from 6:44 to 6:50. The lyrics "someday." and "*El: pueda seguir adelante.*" are positioned below the waveform.

6:52 6:54 6:56 6:58

Ro: Goodbye, goodbye... See you happy.

This block contains a musical score in treble clef with a whole note on G4 and another on A4, connected by a slur. Below the score is a waveform showing the audio signal. The time axis is marked from 6:52 to 6:58. The lyrics "*Ro: Goodbye, goodbye...*" and "See you happy." are positioned below the waveform. A small inset shows a bass clef with a whole note on G3 and the marking "8vb".

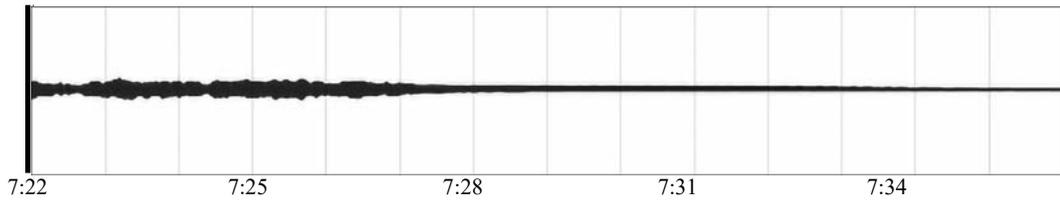
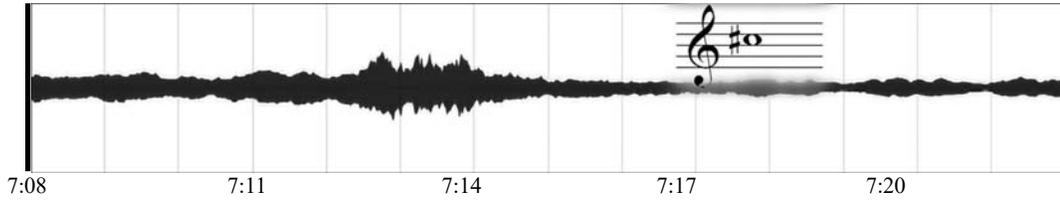
7:00 7:02 7:04 7:06

Goodbye, tell them goodbye, sir. Goodbye, goodbye, bye bye bye bye.

This block contains a musical score in treble clef with a quarter note on G4, followed by rests, and another quarter note on G4. Below the score is a waveform showing the audio signal. The time axis is marked from 7:00 to 7:06. The lyrics "Goodbye, tell them goodbye, sir." and "Goodbye, goodbye, bye bye bye bye." are positioned below the waveform. A small inset shows a treble clef with a whole note on G4.

[76]

El: Eh, un cuarto frio.



VII. Still Looking

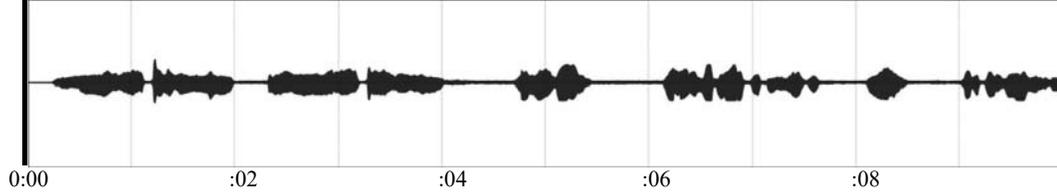
Refugees Seek Stability and Integration

⑦

B \flat Cl.

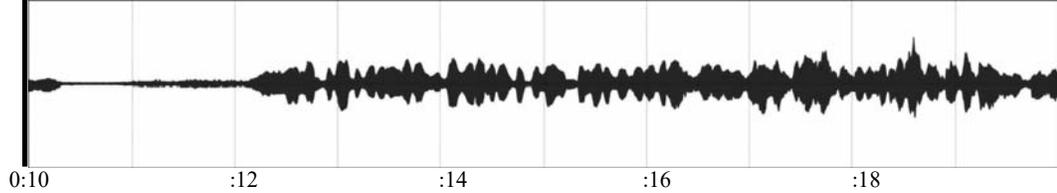
p

Ro: We are not alone. We are not alone. *Rh:* My own dream, I'm gonna help...if really I become...



pp legato

be. *Al:* [Pashto] Moh mosh... *Za:* And when my husband... ...didn't see



[77]

the bag and he... because I don't want to stay [phone] Ed: Entonces, Rh: Tried to rescue us... for two days.

0:20 :22 :24 :26 :28

This segment shows a musical score in treble clef with a long note at the beginning and a shorter note later. Below the score is a waveform with a time axis from 0:20 to 0:28. A small musical notation snippet is overlaid on the waveform between 0:24 and 0:26.

before they took us to... ...in Italy, where they where they rescued... I forgot the place. I can't...

0:30 :32 :34 :36 :38

This segment shows a musical score in treble clef with a long note at the end. Below the score is a waveform with a time axis from 0:30 to 0:38. A small musical notation snippet is overlaid on the waveform between 0:32 and 0:34.

A

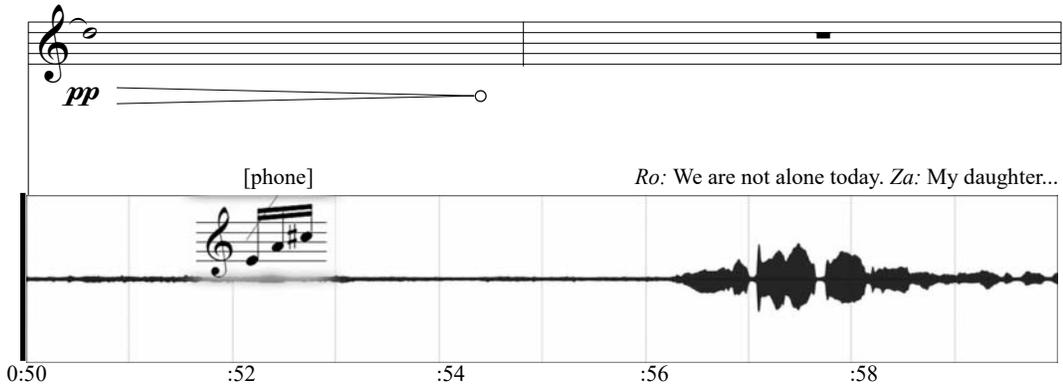
not Sicily but I think I... ...in my book there.

legato
mp *mf*

0:40 :42 :44 :46 :48

This segment shows a musical score in treble clef with a long note at the beginning and a shorter note later. Below the score is a waveform with a time axis from 0:40 to 0:48. A small musical notation snippet is overlaid on the waveform between 0:42 and 0:44. The score includes dynamic markings *mp* and *mf*, and the instruction *legato*.

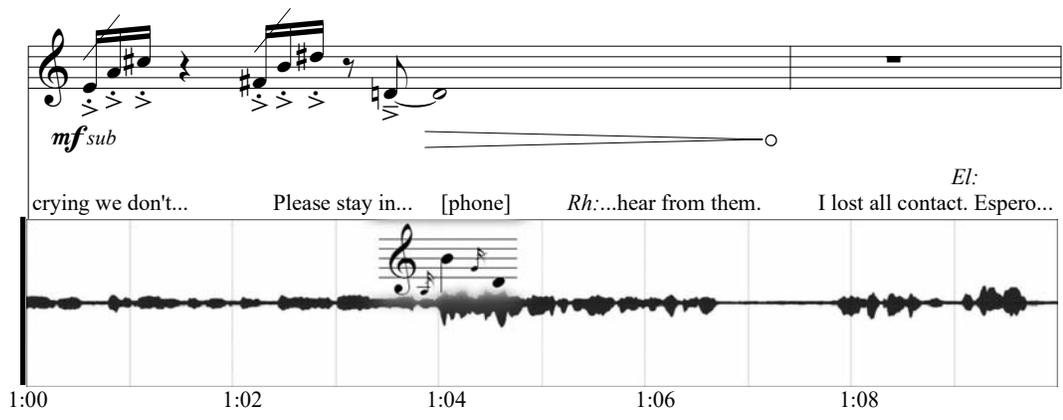
[78]



pp

[phone] Ro: We are not alone today. Za: My daughter...

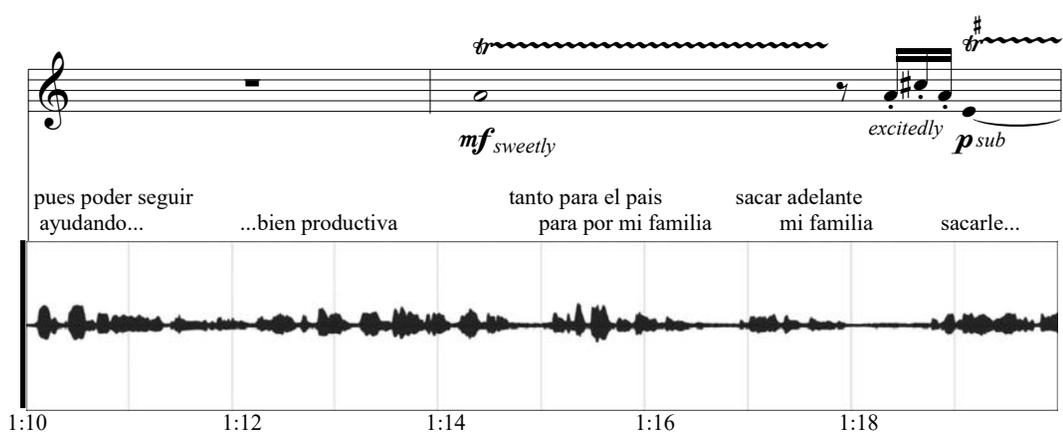
0:50 :52 :54 :56 :58



*mf*_{sub}

crying we don't... Please stay in... [phone] Rh:...hear from them. I lost all contact. Espero...

1:00 1:02 1:04 1:06 1:08



*mf*_{sweetly} *p*_{sub} excitedly

pues poder seguir ayudando... ...bien productiva tanto para el pais para por mi familia sacar adelante mi familia sacarle...

1:10 1:12 1:14 1:16 1:18

B

[79]

[phone sounds] Ali: ...sadair Afghanistanem...

1:20 1:22 1:24 1:26 1:28

pp

[Ali in Pashto and French] Ali: [English] I miss too much...

1:30 1:32 1:34 1:36 1:38

TT - - - - - slowing down

f_{sub} *fp* *mf* *f*

-ghanistan... [vocal hit]

1:40 1:42 1:44 1:46 1:48

[80] C ♩ = 60

p *mimic the voice*

Al: [French]
Maintenant en France, j'apprends le français.

Rh: I learned the language... through the

1:50 1:52 1:54 1:56

5 3

first class... and getting that exam gonna write some
they were like other exams. I was like oh, I'm done. I got a

1:58 2:00 2:02 2:04

mp

first certificate and... *Za:* And tell me you have a good talent. Come in the class and

2:06 2:08 2:10 2:12

[81]

mp plodding

you learn *El:* *Rh:* ...Be able to capture ...it's not my field
 Deutsch. Yo tengo... Eh, I'm good at learning... things I don't say... I'm not gonna

2:14 2:16 2:18 2:20 2:22

D

work. [synth bass]

2:24 2:26 2:28 2:30 2:32

mf

El: ...para mí se limita. Eh, he trabajado... *Rh:* I'm back home... job. doing the same...

2:34 2:36 2:38 2:40 2:42

[82]

before. cleaning... making artwork here...do artwork and sculpture ...coconut shells [vocal hit]

2:44 2:46 2:48 2:50 2:52

This block contains a musical score on a treble clef staff with a single note at 2:49. Below it is a waveform showing the audio signal. The lyrics are: "before. cleaning... making artwork here...do artwork and sculpture ...coconut shells [vocal hit]". Time markers are at 2:44, 2:46, 2:48, 2:50, and 2:52.

p mournfully *pp*

Al: We don't love this life. This life is not easy for me for everybody We need to learn language we need

2:54 2:56 2:58 3:00 3:02

15^{mb}

This block contains a musical score on a treble clef staff with notes and slurs, and dynamic markings *p* mournfully and *pp*. Below it is a waveform. The lyrics are: "Al: We don't love this life. This life is not easy for me for everybody We need to learn language we need". A bass clef staff with a note and "15^{mb}" is shown at the bottom left. Time markers are at 2:54, 2:56, 2:58, 3:00, and 3:02.

mp *mf* *p*

to learn new culture.

3:04 3:06 3:08 3:10 3:12

This block contains a musical score on a treble clef staff with notes and slurs, and dynamic markings *mp*, *mf*, and *p*. Below it is a waveform. The lyrics are: "to learn new culture.". Time markers are at 3:04, 3:06, 3:08, 3:10, and 3:12.

E

[83]

We need to learn
everything about this. New culture, new language, new life, new people. *Rh*: And as I

3:14 3:16 3:18 3:20 3:22

got to Italy, a new land, new people,
new language, new environment, it's cool. When I came here, because...

3:24 3:26 3:28 3:30 3:32

mf *p* *mf* *p* *Al*: *mimic the voice, playfully*

Oh... [vocal hit] Stay where you want to stay. Be okay, we're gonna help... And I drank juice, and I... it was

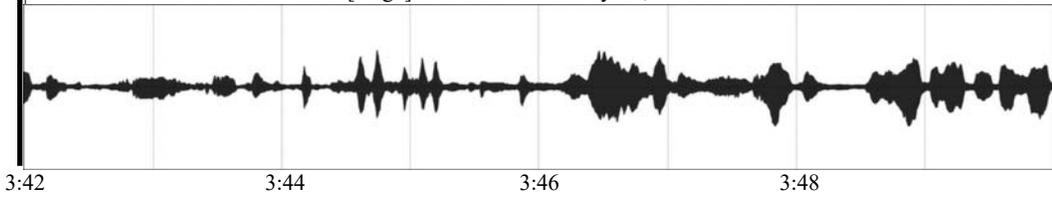
F ♩=60

3:34 3:36 3:38 3:40

[84]

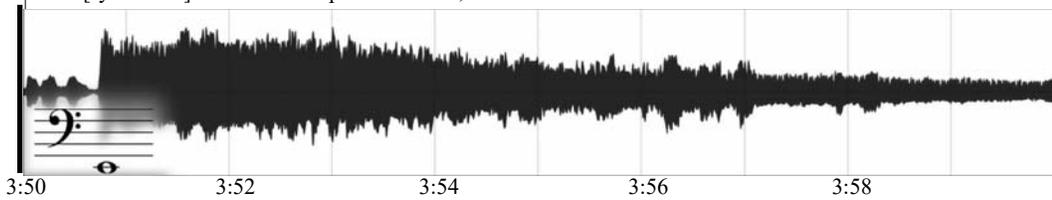
pp

alcohol. Or... [laugh] It was alcohol? Shyeah, and that was alcohol. And after I see...



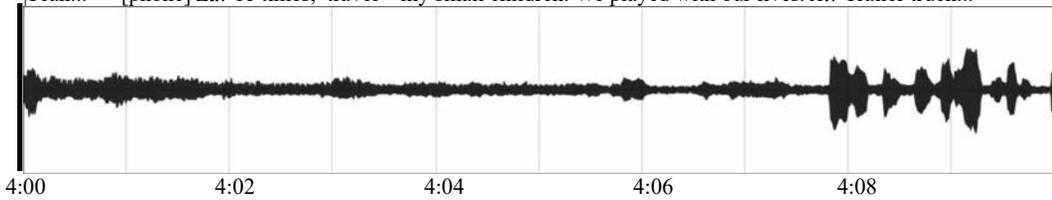
G freely (normal fingering)
mf p sub gently!

[synth bass] Za: Open the border, I never think about closed border. Al: Greece.



mp *p*

Yeah... [phone] Za: 11 times, travel my small children. We played with our lives. Al: Trailer truck...



Trailer truck. Yeah and when... I stay there. After 36 hours... Za: My

4:10 4:12 4:14 4:16 4:18

This block contains a musical score on a single staff with a treble clef. The score is mostly empty, with a few notes and a bar line. Below the staff is a waveform showing the audio signal. The waveform has several distinct peaks corresponding to the words in the lyrics above it. The time axis is marked from 4:10 to 4:18 in 2-second increments.

H

mind was in Germany. [baby cooing]

pp pensively *p*

4:20 4:22 4:24 4:26 4:28

This block contains a musical score on a single staff with a treble clef. The score shows a few notes with a slur over them, and a dynamic marking *pp* pensively *p* with a hairpin crescendo. Below the staff is a waveform showing the audio signal. The waveform is relatively flat with some noise, corresponding to the [baby cooing] in the lyrics. The time axis is marked from 4:20 to 4:28 in 2-second increments.

a camp a week and in your room and why you cannot sit... ..here is no good. [phone] No kitchen...

4:30 4:32 4:34 4:36 4:38

This block contains a musical score on a single staff with a treble clef. The score shows a long note with a slur over it. Below the staff is a waveform showing the audio signal. The waveform shows a clear peak corresponding to the [phone] in the lyrics. The time axis is marked from 4:30 to 4:38 in 2-second increments.

[86] I

Al:
toilet, nothing. One night, I stay here. I don't have food or water. [Ali and Rhenald]

4:40 4:42 4:44 4:46 4:48

Al: ...asking, asking, asking... ...but I don't have money...

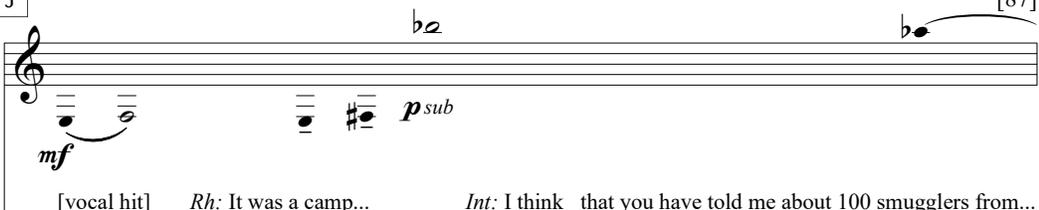
4:50 4:52 4:54 4:56 4:58

finished... I don't have money... No, I need to go; I need to go to France. He said... [synth bass]

5:00 5:02 5:04 5:06 5:08

J

[87]

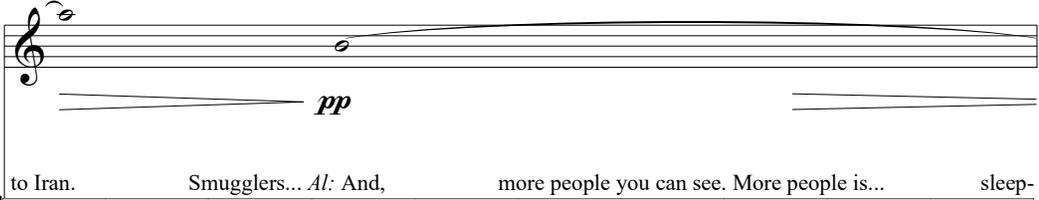


mf *p sub*

[vocal hit] Rh: It was a camp... Int: I think that you have told me about 100 smugglers from...

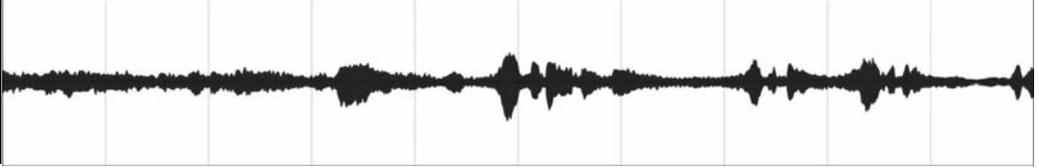


5:10 5:12 5:14 5:16 5:18

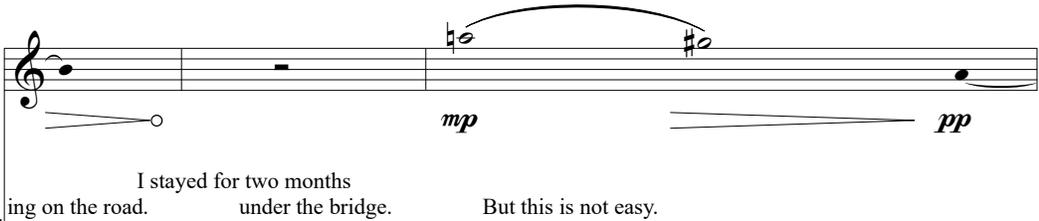


pp

to Iran. Smugglers... Al: And, more people you can see. More people is... sleep...



5:20 5:22 5:24 5:26 5:28



mp *pp*

I stayed for two months ing on the road. under the bridge. But this is not easy.



5:30 5:32 5:34 5:36 5:38

[88]

mf *fp*

Ro: Welcome... [vocal hit] welcome... *Rh:* I'm gonna invest in the life of people.

5:40 5:42 5:44 5:46 5:48

mp

[bass] Because I don't... I don't want to see...

5:50 5:52 5:54 5:56 5:58

mf *pp* lightly

I know what I've... ...my little one. been passing... calling from, hearing... By God's plan

6:00 6:02 6:04 6:06 6:08

[89]

or by nature, so I planned for that if it happens That is my dream right now. But if it didn't work whatever the nature...

6:10 6:12 6:14 6:16 6:18

El: Todos tenemos... dentro de este país... quererse aprovechar... de nuestra...

6:20 6:22 6:24 6:26 6:28

L

veces. De tanta [synth bass] Za: Dream is children went to school.

6:30 6:32 6:34 6:36 6:38

[90]

M

They will go to school. Like, not like me and go another country... Ro: Oh, deep in...

6:40 6:42 6:44 6:46 6:48

mp *pp* sub

Rh: It's all about hardship. It's...hardship, why I left...hardship. It's all...

6:50 6:52 6:54 6:56 6:58

unsecure environments. It's all about. El: Eh cuando nosotros emigramos... ...necesidad y la

7:00 7:02 7:04 7:06 7:08

[91]

A musical score on a treble clef staff with a whole note and a fermata. Below the staff is a waveform. The lyrics are: falta de... y la inseguridad. Ed: 21 años. Entonces, siento que... todo...

pp like a silent deep breath

falta de... y la inseguridad. Ed: 21 años. Entonces, siento que... todo...

7:10 7:12 7:14 7:16 7:18

A musical score on a treble clef staff with a whole note and a fermata. Below the staff is a waveform. The lyrics are: y ella solo tiene 19. Y pues apesar que somos padres de familia... La idea...

y ella solo tiene 19. Y pues apesar que somos padres de familia... La idea...

7:20 7:22 7:24 7:26 7:28

N

A musical score on a treble clef staff with a whole note and a fermata. Below the staff is a waveform. The lyrics are: ayuda mucho. Are you glad? Are you happy that you left? I'm so happy that I came here.

Int: ayuda mucho. Are you glad? Are you happy that you left? *Za:* I'm so happy that I came here.

7:30 7:32 7:34 7:36 7:38

[92]



My life is safe. And I am unhappy because I lost my life. *Ro:* I do believe. *Rh:* Making those friends helped me

7:40 7:42 7:44 7:46 7:48

mp exercise my language. *Za:* And *mf* She was very great woman. *pp sub* All the time help me and bring me...

7:50 7:52 7:54 7:56 7:58

doctor and she'd explain I was pregnant. *El:* Gracias a Dios que pudimos estar aquí. Y ahora llegaron ustedes y esto se aclara más...

8:00 8:02 8:04 8:06 8:08

P

[93]

ya despues de tanta oscuridad
vimos un poquito de luz. *Al:* [laugh] I don't know. But

8:10 8:12 8:14 8:16 8:18

I guess I want
to help refugees. Yeah I want to help refugees and also I think

8:20 8:22 8:24 8:26 8:28

I have more things [laugh] uh, yeah. [synth bass]

8:30 8:32 8:34 8:36 8:38

[94] Q (no rest)

p *pp*

We are coming here starting new life.

8:40 8:42 8:44 8:46

$\text{♩} = 88$

mimic the voice *mf* *p*

Rh: Can I help you to do something? When you are...carrying some... of laund... Can I help you should... carry?

8:48 8:50 8:52 8:54

15mb

R freely

pp still

So getting a little money from those things. Is still the same level where I am today. To survive. To make a difference.

8:56 8:58 9:00 9:02 9:04

TT ----- [95]

p \rightrightarrows *pp*

I'm getting, before... gonna be this and this. But the story didn't go that way. Not as you wish.

9:06 9:08 9:10 9:12 9:14

So it work that way. [truck horn] Um,

9:16 9:18 9:20 9:22 9:24

pp long and smooth fade out

I'm from Nigeria.

9:26 9:29 9:32 9:35 9:38 END

DESCRIPTION OF PROPOSED VIDEO COMPONENT

A video component, stored electronically with the fixed media, runs throughout the entirety of *The Story of Our Journey*. As this portion of the piece is owned by Their Story is Our Story, I acted as a member of the committee working on the video and proposed the following plan to the videographer to initiate the collaboration. The proposed visual element supplements rather than supplants the music through slow-motion filmography, static or slow-paced footage, still images, or abstract designs. Little of the overall video includes unprocessed interview footage, in an effort to protect the confidentiality of the interviewees. A description of the video, divided by movements, follows.

I. So...

This movement introduces the voices of the characters and acts as a long fade in for the video component. The video begins with credits over a black screen. The City of Phoenix Office of Arts and Culture, Their Story Is Our Story, Csaba Jevtic-Somlai, and I are mentioned before the piece title appears. Subtitles are in Spanish but flicker off like a mistake. Intensely blurred reds and browns from an interview video fade in during the first extended audio clip of Rhenald (0:57) and slowly fade into black as the story finishes (1:44). This color scheme refers to the desert scene in the second movement. With the sound of the horn (2:13), blurred blues and greens enter and stay throughout the first extended clip from Zarrin. The colors intensify with the audio processing until a glass-breaking sound (2:42). The first visible object, a draped green and black shemagh (Afghani scarf), unblurs. As a voice in Farsi becomes processed, a video of barren country shot from a moving vehicle slowly crossfades in (3:30). As voices compound upon one another, the colors in the video

become more erratic. The image again loses recognizability, except the soft blurs are replaced by extreme contrast. As the voices fade out after the series of truck horn sounds (4:30), the screen becomes black again. The static-filled entrance of Eduardo's voice starts a slow fade-in of somewhat blurred video footage of a family (5:45-6:30). The movement ends with faded images from refugee camps.

II. An Opportunity

The video in this movement accentuates tension in various objects. The reds and browns from the first movement begin this movement but with more intensity. A metal bar scrapes slowly across a second, rusty bar to complement the synthesizer (0:20). Different shots of a bow and arrow are juxtaposed temporally against the metal and rotate. As the music becomes more tense, the tension in the bow increases. When the music temporarily softens (2:04), a plate spins precariously. As the music accumulates into a second burst of energy, sparks from metallic friction transition into a stick vigorously dragged in sand (2:30). The long deceleration in the music is matched by manipulations in the stick dragging that return to the bow reaching full tension. After Felix says "A lot of struggling, desert," (3:37), the video focuses in on the grains of the sand in the stick video. Using slow-motion footage, the bow releases in the video as the hand supporting it lets go (4:50). The movement ends with a still of the stick, broken and dormant, on the stand.

III. I Counted Them Myself

This movement acts as a requiem to 385 people killed in the Ali's home village. The video begins with a faded view of Ali telling his story. Glitchy subtitles flicker between many different languages in different scripts. As sirens begin the music, video of birds flying overlay the video (1:29). When Zarrin speaks, flickering candles enter the fore as Ali

disappears (1:55). Images from Ali's journey, including a group of bodies lying in a mountain and five people packed into the trunk of a car, fade in and out (3:40). The movement ends with the faded Ali (4:20) and then a black screen as his voice becomes processed (4:38).

IV. The Water We Drink

This two-part movement features stories of gang violence against Eduardo and Elizabeth and a long build-up based on the travels of the refugees. The red and brown imagery from the second movement returns with variations to represent gang violence. Empty room shots begin in reference to Elizabeth's daughter taken from her school by gang members (0:16). Fruit smashed in slow motion represent Eduardo's encounter with gangs (0:45). The camera focuses on the grime and dirt in the room, but it loses focus upon when Elizabeth begins to cry (1:51). Over the rest of this movement, a lavished table with meager food receives attention. The video cuts to close-ups of different food items, including rotting water and old, hard bread. Eventually the screen blackens to place more attention on the clarinet (3:56).

V. Go, Go, Go!

This movement releases the energy from the previous movements with a focus on urgency through water. Rushing waters in glitched images begin the scene and continue until the music sounds submerged. To provide contrast before this point, some shots are quick camera moves towards the sky. At the point of submersion, a quarter drops into water in slow motion (1:58). Obscure underwater footage ensues throughout the underwater passage. With the resurfacing (4:40), the quick camera motion returns with an explosion of distorted color.

The camera view continues to change scenery until the scene fades into white to end the movement.

VI. Deep In My Heart

This movement highlights the Rohingya children and then transitions into stories from United States border control. With a bright tint, various videos of the children come to the fore, including those of the children as they sing their songs (0:54). This moment is the first for the music and video to sync with clarity. The mood changes with the synth bass notes, and the video slowly shifts the emphasis from the children's laughter to their impoverished conditions (2:45). Eduardo, Adrianna, and Elizabeth speak about their experiences with ICE (3:29), which is represented by a melting ice cube in the background. This entire movement is tinged with white to emphasize both light and coldness.

VII. Still Looking

The final movement emphasizes the unprocessed voices of the refugees. Interview footage, for those who permitted it, is revealed. Video footage from Rome, Greece, Paris, and Germany highlight the refugees' European travels. Trains and other vehicle footage represent the interviewees' travels during moments of noise (0:45, 2:22, 6:23). To represent the masses of refugees heard in the background, some shots show flowers being collected and held. The masses fade out (7:25), and the camera view faces upwards at a wall and ceiling as if left abandoned until the piece ends.

REFERENCES

Their Story Is Our Story. "About Their Story Is Our Story," Accessed April 3, 2020.
<https://tsosrefugees.org/about>.

VITA

Dylan Findley was born in Honolulu, Hawaii, in 1991 and grew up in Ottawa, Illinois. He earned his BM in Music Composition/Theory at Brigham Young University in 2015 and his MM in Composition at the University of Miami Frost School of Music. He has studied with composers Michael Hicks, Neil Thornock, Christian Asplund, Sam Richards, Lansing McLoskey, Zhou Long, Chen Yi, James Mobberley, and Paul Rudy. Findley has received commissions from the Barlow Endowment, São Paulo Contemporary Composers Festival Orchestral Commissioning Project, New American Voices, the American Guild of Organists Student Commissioning Project, and the Phoenix Office of Arts and Culture in partnership with refugee advocacy organization Their Story Is Our Story. His works have been featured on three continents and at festival around the country by groups including newEar, Transient Canvas, members of the Cleveland Orchestra, Ensemble Mise-En, Quarteto L'Arianna, Mnemosyne Quartet, Great Noise Ensemble, PULSE Trio, Frost Symphony Orchestra, and Brigham Young University's Wind Symphony.

As UMKC's 2018-2019 Composers' Guild President, Findley directed the Exchange for Midwestern Collegiate Composers with newEar as the guest ensemble. He taught Composition Lab I-IV, Orchestration I-II, Improvisational Music/Media Performance Ensemble, and Fundamentals of Music and instructed several private undergraduate composers as a graduate teaching assistant.