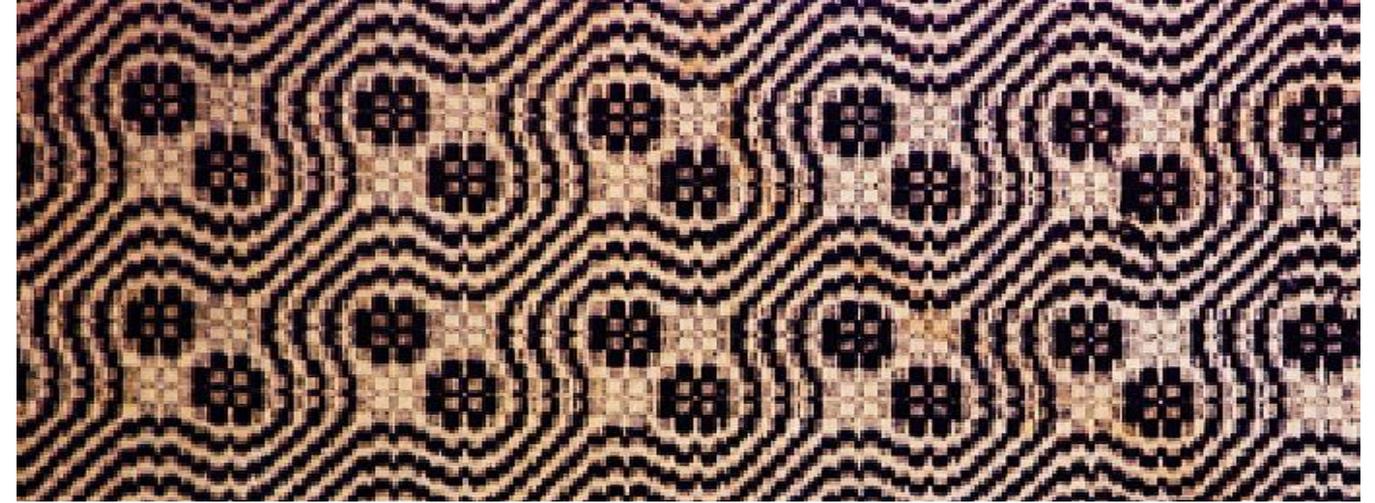


About the composer

Chris Kincaid, a native of Kentucky, is a composer and performer of both contemporary classical and popular music. As a composer, Chris focuses on the relationship between process and purpose. The exploration of new approaches to process that will affect the musical result is crucial to his work. He completed his M.M. in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow under the guidance of Mark Satterwhite and Krzysztof Wolek. Chris has had guest lessons and participated in masterclasses with renowned composers including Essa-Pekka Salonen, Louis Andriessen, Michel van der Aa, Bent Sorensen, Brett Dean, Simon Bainbridge, Sydney Hodkinson, Chen Yi, Nils Vigeland, and Djuro Zivkovic. His opera, *Cephalophore* was recently premiered by the Thompson Street Opera Company. Other ensembles that have performed his music include the Talea Ensemble, Longleash Trio, Mothership Ensemble, Jakob Kullberg, Joey Molinaro, and Jari Piper. Find out about upcoming works and listen to his music at www.chriskincaid.com



Cat Tracks and Snail Trails design in finished coverlet pattern

Overshot for strings and electronics

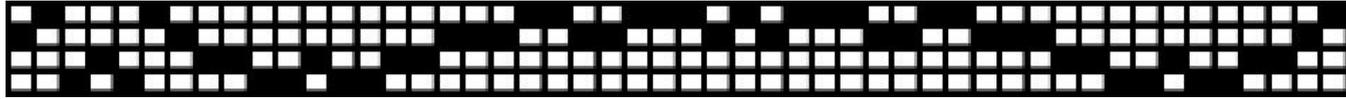
by Chris Kincaid
2015

The music you are hearing is inspired by historic Kentucky coverlets, the weaving technique known as “overshot,” and several popular patterns of weaving drafts, which Lou Tate often remarked resembled a musical staff. The woven coverlet, a staple of Appalachian folk art, was usually created in the home and has a strong identity with patterns that emerged and evolved over time, through the sharing of drafts between generations of weavers eager to create something new.

Overshot utilizes the instruments found in a string quartet, especially the cello, as well as electronics to create six movements inspired by various aspects of this rich textile art. Each movement focuses on a different aspect of weaving, such as: literal translations of draft patterns; ideas elicited in the names of popular drafts; the nature of weaving’s oral pedagogy; aural approximations of the visual contour in finished patterns; and the meditative and rhythmic action in the physical act of weaving. The musical form of *Overshot* is a nod to one of Beethoven’s last string quartets, op. 130, No. 13 in Bb major.

I. Whig Rose – Adagio, ma non troppo (Slow, but not too slow)

This movement translates an overshoot pattern into musical notation in a very literal sense. The markings on the draft correspond to a space in between the bar lines of the music. The interest comes from interpreting this same pattern for several different instrument clefs at different rates of speed, creating an algorithmic lattice from the simple four note pattern.



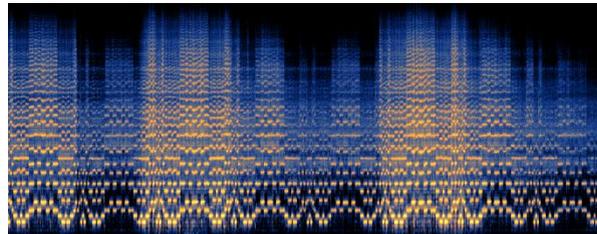
Whig Rose weaving draft



I. Whig Rose score notation



Whig Rose design in finished coverlet pattern



Spectrogram image showing a visual representation of the pitch of this movement over time, resembling the finished coverlet design

II. Chariot Wheel - Presto (Fast)

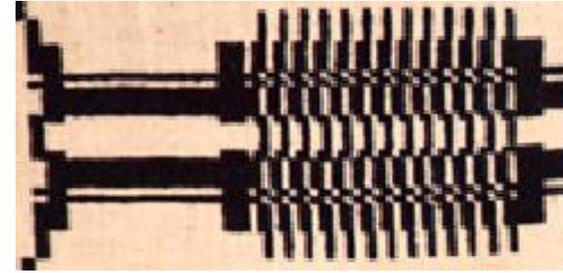
This movement elicits the idea of unwieldy motion, speeding forward. Like a chariot wheel spinning furiously, the descending theme rushes toward the end.

III. Cat Tracks and Snail Trails – Andante con moto, ma non troppo. Poco scherzoso (Moderately slow, with motion walking, a little playful)

Although there have been many great books published on weaving, there has always been and continues to be a strong tradition of learning to weave through oral communication. In this movement, the voices of instructors from videos found on Youtube are transcribed and juxtaposed against each other in the voices of four cellos. The cacophony feels similar to my own experiences I had when I first started to learn about weaving. The variety of terminology and approaches of many Youtube instructors was interesting while simultaneously perplexing. After a while it begins to make sense.

IV. Pinetree – Alla danza tedesca. Allegro assai (German dance, very fast)

This movement focuses on a singular sound expanding and contracting, mimicking the visual contour of a pine tree design. The motion in this movement related to the tempo markings is not present throughout, but instead found in the moments of expansion.



Pinetree design in finished coverlet pattern

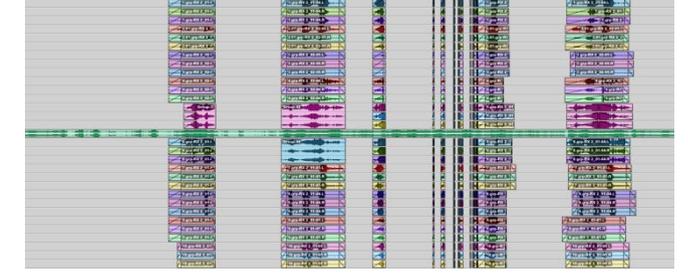


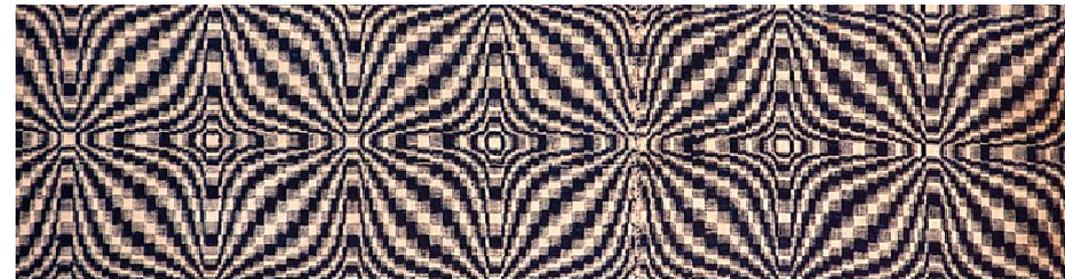
Image of sound waves showing the density of sound in this movement, resembling the pine tree design in the finished coverlet

V. Snowball – Cavatina. Adagio molto espressivo (Short song of simple character, slowly with expressiveness)

Watching a person that is weaving can be a meditative experience. Soon you begin to hear a rhythm that feels very natural. In this movement, the recorded sounds of a working loom are captured. They bring with them a calm similar to the quiet period after a snow fall.

VI. Double Bowknot - Fugue

A fugue is a technique for several voices where a theme is presented in a variety of ways. It can also describe a form of mental state that includes confusion and hysteria. This final movement of *Overshot* uses ideas from all of the previous movements and juxtaposes them against each other, creating a chaotic state. The appearance of the double bowknot distorts the viewer's perception of depth. The shapes give the illusion of bulging in the coverlet. The result is hypnotic.



Double Bowknot design in finished coverlet pattern