

VALUES IN 4 PARTS:

Music and text bound by the limitless constraints of the Oulipo

By

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Abstract

Values in 4 Parts aims to explore the vast potential of language and music and the relationships therein through the methods laid out by the French literary group the Oulipo (French acronym for “The Workshop of Potential Literature”). *Values* is a collection of voice and saxophone studies in language and expression, based on the principles set forth by Raymond Queneau and primarily employed by the French literary group the Oulipo. Each of the four movements of *Values* contains a poem or a fragment of text that has been manipulated by or interpreted with a certain Oulipian technique or principle. The technique is then translated into a musical process and paired with the text to create a set of self-contained studies in verbal and musical language.

NOTE: Audio of *Values in 4 Parts* is available online:

“Values in 4 Parts by Lucy Shirley.”

Featuring Lucy Shirley, soprano, and Gavin Craig, saxophone. Recorded November 2019.

<https://www.youtube.com/watch?v=AUBbOS5B6jI>

Introduction

Throughout history, philosophers have posed questions of whether artistic creation takes place primarily as a result of spontaneous inspiration or primarily through measured technique¹ and whether creativity flourishes most under the context of creative freedom or creative constraint. The French literary group the Oulipo was created in 1960 by François Le Lionnais and Raymond Queneau² as an anti-Modernist literary and mathematical workshop to answer such a question.³ Still operating today, the Oulipo seeks to redefine the structural confines of creativity,⁴ not through reducing structure as one might expect, but through increasing it to the utmost degree in an argument that rules can stimulate better writing than the absence thereof.⁵ Creativity, they argue, is able to expand under the binds of formality in a way it is unable to do without structure. In eliminating random spontaneity and tumultuous bouts of inspiration,⁶ the many writers of the Oulipo construct a world in which various specific, personally-imposed rules guide creative choices.

Recent cognitive research shows that placing certain constraints on creative processes does not stifle creativity as one might expect, but in fact stimulates greater quantities of creative activity, a finding consistent with the claims of the Oulipo's members.⁷ In limiting oneself to

¹ Chris Andrews. "Inspiration and the Oulipo," *Studies in 20th & 21st Century Literature*: Vol. 29: Iss. 1, Article 2 (2005): 1-2. <https://doi.org/10.4148/2334-4415.1590>.

² *All That is Evident is Suspect: Readings from the Oulipo: 1963-2017*. Edited by Monk, Ian, and Daniel Levin Becker. (San Francisco: McSweeney's, 2018), 7.

³ Daniel Levin Becker. *Many Subtle Channels: In Praise of Potential Literature*. (Cambridge: Harvard University Press, 2012), 7.

⁴ *All That is Evident*, Monk, 7.

⁵ Levin Becker, *Many Subtle Channels*, 14.

⁶ James, Alison. *Constraining Chance: Georges Perec and the Oulipo*. (Chicago: Northwestern University Press, 2009), 14.

⁷ Colin Symes. "Writing by Numbers: OuLiPo and the Creativity of Constraints." *Mosaic: An Interdisciplinary Critical Journal* 32, no. 3 (1999): 87-107. <http://www.jstor.org/stable/44029802>.

specific rules governing the process of creation (such as writing a novel without using the letter *e*, as in Ernest Vincent Wright’s *Gadsby* or Oulipo member Georges Perec’s *La Disparition*), creative potential is exponentially increased.

Since its birth, the Oulipo has numbered forty-one members across the globe (although, as member Paul Fournel explains, half have been “excused from group activities on the grounds of being deceased”)⁸ and has spawned over a dozen more semi-official sister groups for other artforms such as painting, filmmaking, etc. François de Lionnais, one of the original founders of the Oulipo, originally envisioned the principles of the group extending to a variety of other disciplines, specifically music, and in 2011, an official Oumupo (French acronym for “The Workshop of Potential Music”) organization was founded.⁹ Although varied in discipline and medium, each new group bearing the Ouxpo moniker cites the original Oulipo purpose statement of exploration in potentialities for an artform and rejection of purely unpredictable, unruly and spontaneous inspiration as their individual *raison d’être*.

Project Development

For this project, I wrote four studies (three containing texts), exploring various aspects of style and meaning in language, society, mathematics, and music. I selected a text by the co-founder of calculus Gottfried Leibniz, another by the 19th century poet Thomas Hood, and wrote one text of my own, then set these texts to music. My goal was to incorporate techniques of the Oulipian movement,¹⁰ drawing musical implications from the literary techniques (and in some

⁸ *All That is Evident*, Monk, 7.

⁹ M. Andreatta, M. Granger, T. Johnson and V. Villenave. *Music, mathematics and language: chronicles from the Oumupo sandbox*. (2017), 1.
http://oumupo.org/wiki/images/e/e3/Oumupo_sandbox_chronicles_2017.pdf.

¹⁰ Techniques taken from

The Oulipo Compendium. Ed. By Mathews, Harry, and Alistair Brotchie. Atlas Press, 2005.

cases, employing musical techniques favored by the composers of the Oulipo's newly-founded sister group, the Oumupo¹¹), resulting in an oeuvre of four musical studies created through the type of restrictions under which the Oulipo operates.

The title "*Values*" is open to interpretation. The studies in the work focus on the word "value" in its many different connotations, whether in culture, length of time, numbers and mathematics, color (literal hue or in musical timbre), memory, language, musical and textual preference, confidence, morals, etc. The meanings have continued to evolve throughout the entire process of crafting this project. *Values* is truly about "values" and the constraints therein and thereout.

¹¹ Techniques taken from
Andreatta, *Music, mathematics and language*, 3-18.

Values in 4 Parts

Instrumentation: Soprano voice and Saxophone

Duration: c. 8:00

Performance Notes:

Regarding the second movement, each letter should be voiced and unpitched consonants should be emphasized before smoothly transitioning to a neutral vowel. (E.g., "T" should be sung "T-t-uh" so that the unvoiced sound may clearly be heard at the onset of the note before transitioning to a sung pitch on a neutral vowel such as "uh." The same may be done for consonants such as "C," "D," "X," "G," "H," and "W"). Voiced consonants should be sung on pitch. (E.g. "M" should be sung as a closed-mouth "M-m" without the addition of a vowel. The same should be done for "N," "R," and "S" to sound as a "Z"). Vowels should be sung as written.

Values part I

A study in beatboxing, allusions, and finishing phrases

Lucy Shirley

*Saxophonist repeats ad infinitum until
vocalist has finished reciting poetry*

Alto Saxophone

Allegro

Slaps

Beginning on the downbeat of the first repeat, vocalist speaks rhythmically, ad libitum.

Forget it, Jake, it's China
town, down in an earlier
roundoff backhand
spring, summer, winter,
follow the leader
ship packages through Amazon
Rain
Forest, run!
in Spain falls mainly on the
plain
Jane Seymour's my friends
with bene
fits like a gloveboxing
ring ring ring ring banana
phoneCall of Duty.

I love rock n'
roll with the
punch and
Judy Bluming Garland of
Flowers for Algemon
na na na, hey hey hey,
Goodbye, Columbus
Ohi, Mark ZuckerBurger
king in the North
Pole dancing
Queen Victoria
Justice is
blind faith without works is dead
with a capital D and that rhymes with
P and that stands for
Postmodernist Critique.

Values part II

Gottfried Leibniz

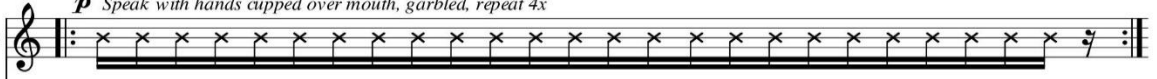
A study in counting, letters, and conversation

Lucy Shirley

Allegro moderato

p Speak with hands cupped over mouth, garbled, repeat 4x

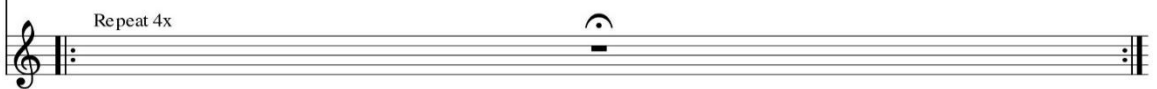
Voice



Mu-sic is a hid-den ex-er-cise in ar-ith-me-tic where the mind is un-aw-are it is counting

Alto Saxophone

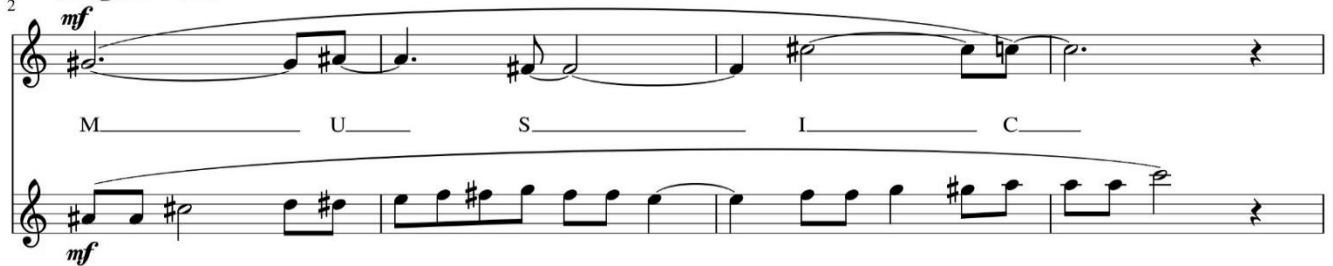
Repeat 4x



Allegro ♩ = 150

2

mf



M U S I C

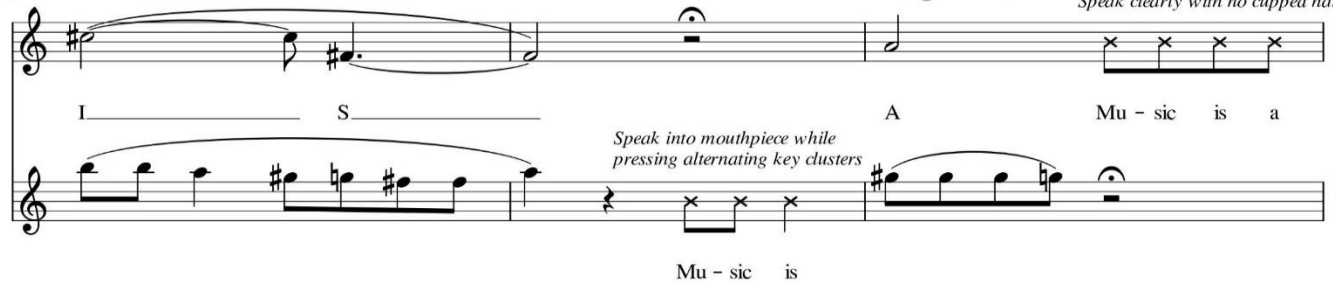
mf

Andante ♩ = 80

Largo ♩ = 50

Speak clearly with no cupped hands

6



I S A Mu - sic is a

Speak into mouthpiece while pressing alternating key clusters

Mu - sic is

Allegro ♩ = 150

9



H I D D E N

simile

Mu-sic is a hid-den

14 **Allegro molto** ♩ = 164

simile

E X E R C I S E Music is a hidden exercise

20 **Andante** ♩ = 80 **Presto** ♩ = 172

I N A R I T H M E

26

T I C S

in a - rith - me - tics where the mind

31 **Allegro** ♩ = 150

W H E R E

35 **Andante** ♩ = 100 **Allegro** ♩ = 150

T H E M I N D Where the mind is un-a-ware

41 **Andante** ♩ = 80 **Allegro molto** ♩ = 164

I S U N A W A R E

48 **Andante** ♩ = 80

I T I S

the mind is un-a-ware it is

53 **Prestissimo** ♩ = 192

C O U N T I N G

60 **Tempo primo**
Speak clearly with hands cupped over mouth, garbled, repeat 2x

Mu - sic is a hid - den ex - er - cise in ar - ith - me - tic where the mind is un - aw - are

61 *Metronomically, speak clearly with no cupped hands*

Mu - sic is a hid - den ex - er - cise in ar - ith - me - tic where the mind is un - aw - are it is count - ing

Metronomically, still speaking into mouthpiece

Mu - sic is a hid - den ex - er - cise in ar - ith - me - tic where the mind is un - aw - are it is count - ing

Values part III

Une étude de style and stuff

Lucy Shirley

Lyrrique et légèrement (♩ = 120)

Alto Saxophone

mp *f*

8 **Badass**
slap growl simile

(stomp foot on each slap)

16

mp

27 **Lyrrique et légèrement**

mf *f*

35

f

42 **Expressif et passionné**

p

54

f

62 *mf* *ff*

73 *mf*

84 Lyrique et légèrement *mp* Badass *f*

92

101 Lyrique et légèrement *mp* *mf*

111 *f*

119

129 Lyrique et légèrement *p* *mp* *rit.*

Values part IV

Thomas Hood

A study in breath, phonation and silence

Lucy Shirley

$\text{♩} = 60$

*Loudly inhale breath
as if to prepare to sing*

Voice

Alto Saxophone

ppp Begin at a breathy nothing, emphasizing key notes. Slowly grow in volume and tone

5

VO. Mouth words silently, ad libitum, emphasizing "s" hissing sounds, "sh" sounds, "h" sounds, and "h" aspirations

"There is a silence where hath been no sound, There is a silence where no sound may be, In the cold grave—under the deep deep sea, Or in wide desert where no

A. Sax.

pp

9

VO. *loud slurp of air* life is found, Which hath been mute, and still must sleep profound; No voice is hush'd—no life treads silently, But clouds and cloudy shadows

A. Sax.

p

13

VO. *clear throat* wander free. That never spoke, over the idle ground: But in green ruins, in the desolate walls Of antique palaces, where *softly smack lips*

A. Sax.

p

17

VO. Man hath been, Though the dun fox, or wild hyena, calls, And owls, that flit continually between, Shriek to the echo, and the low winds moan,—

A. Sax.

p

20

VO. *Loudly inhale breath
as if to prepare to sing* There the true Silence is, self-conscious and alone." *Whisper aloud, barely audible*

A. Sax.

Whisper aloud, barely audible

Program Notes

Part I: A study in beatboxing, allusions, and finishing phrases

*Forget it, Jake, it's China
town, down in an earlier
roundoff backhand
spring, summer, winter,
follow the leader
ship packages through Amazon
Rain (Forest, run!)
in Spain falls mainly on the
plain-Jane Seymour's my friends
with benefits like a glovebox-ing
ring ring ring ring banana
phoneCall of Duty.*

*I love rock n'
roll with the
punch and
Judy Bluming Garland of
Flowers for Algernon
na na na, hey hey hey,
Goodbye, Columbus
Ohi, Mark ZuckerBurger
king in the North
Pole dancing
Queen Victoria
Justice is
blind faith without works is dead
with a capital D and that rhymes with
P and that stands for
Postmodernist Critique.*

— Lucy Shirley

This first movement is a fun, lighthearted study in references to popular culture and run-on sentences. A delightful Oulipian technique is that of a “perverb,”¹² a proverb that has been crossed with another proverb (“all roads gather no moss”¹³). In this same vein, I have created a text made out of a chain of paranomastic¹⁴ perverses, so-to-speak.

The language blogger Arnold Zwicky coined the term “Phrasal overlap portmanteaus”¹⁵ (or POPs for short) to describe the technique of combining two independent phrases through a pivot word (or in some cases, multiple words). Although not specifically a product of the Oulipo, per se, the method of constructing POPs is extremely Oulipian in practice and is in fact just a more flexible variation of the perverb. For example, the phrases “rock and roll” and “roll with

¹² *Oulipo Compendium*, Mathews, 210.

¹³ *Ibid*, 65.

¹⁴ *Ibid*, 209.

¹⁵ Zwicky, Arnold. “Phrasal overlap portmanteaus.” *Arnold Zwicky’s blog*. 13 May, 2010.
<https://arnoldzwicky.org/2010/05/13/phrasal-overlap-portmanteaus/>

the punches” share the word “roll” in common, so the two phrases could be elided into “rock and /roll/ with the punches.” The two phrases overlap through the use of their common pivot word “roll,” creating a paranormastic POP.

In this exercise, I wrote continuous streams of POPs, brimming with allusions to pop culture, history, songs, novels, plays, and movies, with every phrase overlapping to create new references. Take, for example, the section halfway through the second stanza: “*Goodbye, Columbus /Ohi, Mark ZuckerBurger / king in the North.*” *Goodbye, Columbus* is the title of a controversial 1959 novel by Phillip Roth. Columbus, Ohio, is simply a cool city. “Oh, hi, Mark,” is a quote from the 2003 cult classic movie *The Room* (simply google the phrase “oh, hi, mark” and examples abound). Mark Zuckerberg is the founder of Facebook and the subject of the Oscar-winning 2010 drama film *The Social Network*. The fast food restaurant “Burger King” was founded in Jacksonville, Florida in 1954. “King in the North” refers to the name given to Robb Stark in the popular series of novels *A Game of Thrones*, and later in the television adaptation of the same name. Every phrase is separate, yet shares common words with each phrase around it, creating chains of “pop”-culture POPs.

POPs have been employed by many poets and musicians, although I first became acquainted with the technique at a young age through the music of Jason Webley and Amanda Palmer, who often use such overlaps in the lyrics of their songs. For example, in a song called “Myspace” from their collaborative project *Evelyn Evelyn*, Webley and Palmer employ this technique across lines of their songs, creating a series of social media-themed POPs in conjunction with poetic enjambment, such as in the lyric “When you’re looking for a friendly

face / book a ticket to another place.”¹⁶ I desired to emulate such phrasal portmanteaus in the first movement of *Values*.

Once I had finished crafting the text, I began thinking of ways in which I could represent a musical equivalent to the phrasal portmanteaus in the text. The obvious answer was to craft a short, repeated musical line wrought with musical elisions, shifting meters, and phrasal uncertainty, so that the listener is unaware when exactly the line will end and restart. Just as the text seems like a run-on collection of phrases, so, too, does the music feel like a run-on series of motives. The whole text has no overall meaning apart from the collections of meaning present in each individual phrase that makes up the whole, and similarly, the musical line does not have a clear emotional trajectory or climax.

To match the modern nature of the text and the references therein, the saxophone serves as a sort of “beatboxer,” employing extended techniques in the form of pitched and unpitched pops to enhance the rhythmic aspects of the melody as the voice speaks rhythmically and freely above the saxophone, never quite lining up properly with the music and further contributing to a sense of unfinished overlap.

Part II: A study in counting, letters, and conversation

Music is a hidden exercise in arithmetic where the mind is unaware it is counting.

— Gottfried Leibniz

For the second movement, I took inspiration primarily from the techniques of the Oumupo,¹⁷ the musical sibling of the Oulipo. The Oumupo, although currently existing in several iterations, has been instrumental in the exploration of ways to musically signify numbers¹⁸ and

¹⁶ Evelyn Evelyn. “Myspace,” 2009, track 11 on *Evelyn Evelyn*, 11 Records, 2010, LP.

¹⁷ Andreatta, *Music, mathematics and language*, 3-18.

¹⁸ *Ibid*, 4-7

letters.¹⁹ Inspired by their use of various numeric bases to generate musical signifiers, I began working through different ways to encode my selected text into the musical line itself.

I began by composing the saxophone part. To generate the musical phrases, I took each letter of the sentence and translated it into the standard HTML Unicode UTF-8 (the number system used to signify letters in computer coding). After I had a number to represent each letter, I translated it into a base-4 code (utilizing the values 0, 1, 2, 3). Each letter was then represented by a four-value unit (for example, the letter I now is represented by the value [1021]). I then assigned each value a musical interval: [0] means the pitch of the note must remain the same as the previous note, [1] means the pitch of the note must move up or down (depending on my preference) an interval of one half step from the previous note, [2] means the note must move up or down an interval of one whole step from the previous note, and [3] means the note must move up or down an interval of a minor third from the previous note. Similarly, I assigned each value a length of musical time: [0] means the length must remain the same as the previous note length, [1] means the length must be an eighth note, [2] means the length must be a quarter note, and [3] means the length must be a half note.

For example, examine at the saxophone part in the second beat of the fourth measure of the second movement (second system of page 6). The letter “I” is represented by the base-four value [1021], and four notes represent the musical choices in the four numerals. The first note is an eighth note on F (a [1] means the note must be a half-step higher or lower than the previous note and must be the length of an eighth note). The second note is another eighth note on F (a [0] means the pitch must be the same as the previous note, and the length must be the same as the previous note’s length). The third note is a quarter note on G (a [2] means the pitch must be a

¹⁹ Ibid, 7.

whole step higher or lower than the previous note, and the length must be a quarter note). The fourth note is an eighth note on G# (a [1] means the note must be a half-step higher or lower than the previous note and must be the length of an eighth note). So, the value [1021] is represented by a four-note figure, with each note representing a distinct intervallic and temporal choice.

Once I had crafted a pleasing musical line for the saxophone, carefully choosing the direction and shape of the line, and often choosing to displace pitches at the octave for a better effect, I turned to composing the vocal line. I decided to use a different system to compose the vocal line, arranging the letters of the text in order of frequency of use. The 12 most commonly used letters in the sentence were assigned the 12 pitches of the octave, with the remaining 4 letters present in the sentence (X, W, O, G) serving as quartertones. Every letter would be represented by one pitch, and the length of the note would be determined by the length of the corresponding figure of the saxophone.

For example, when the saxophone plays the representation of the letter “I” in the section mentioned above, which is the second beat of the fourth measure of the second movement (second system of page 6), the voice sings the letter I directly above for the length of two beats and a half, which is exactly the same length it takes the saxophone to play the four-note figure that represents [1021].

What results is two different, concurrent musical representations of the letters in the given sentence, with the voice further contributing to this effect by phonetically sounding out each individual letter in every word. Parts of the sentence are then spoken in segments by the vocalist and saxophonist, who take turns fragmenting the sentence to enhance understandability and emphasize the idea of counting.

Part III: Une étude de style and stuff

[Il n'y a pas du texte en cet ouvrage parce que l'audience a besoin de sentir à nouveau à l'aise.]
[There isn't any text in this piece because the audience needs to feel comfortable again.]

One of the many techniques employed by the Oulipo is a deliberate deviation from imposed constraints: it is called a “clinamen.”²⁰ A clinamen is a careful choice by a creator to break the rules that they have themselves made on the grounds of aesthetic preference. If somehow the method created works but is not aesthetically pleasing in practice, a clinamen may be employed as a deliberate deviation, but only because the result will be better than if the rules were to be followed without ceasing.

This piece has no text, and therefore no Oulipian textual manipulation. I could have added text to this movement, but I chose not to on the grounds of aesthetic preference, employing a clinamen “trump card.” The prior second movement is extremely unique in nature, and therefore I found it best to insert a text-less, energetic, French-inspired, modern saxophone folk fantasia-etude. This movement, although text-less, is not entirely removed from Oulipian inspiration. The first section is a swirling, bipolar journey through multiple styles of saxophone writing. In its composition I took inspiration from Debussy’s *Rapsodie Orchestra and Alto Saxophone*,²¹ then melded the airy, French figures with the raw, growling music of popular modern saxophonists, several of whom who have achieved great success on the Internet. This blending of old and new saxophone styles seeks to mimic the blending of the old and new ideas of the Oulipo: although sixty years old, the ideas proposed by its members are still relevant to literary discourse. The 20th century French swirling figure finally escapes from the coarser growls and slaps of American popular saxophone writing and develops in the middle section, as

²⁰ *Oulipo Compendium*, Mathews, 125.

²¹ Debussy, Claude Achille. *Rapsodie pour Orchestre et Saxophone*. 1903. Paris: Durand & Cie., 1919. Plate D. & F. 9597.

the figure is expanded in a rising sequence, floating in a classical halo of lyric melody. The growls soon return, however, and the opening section is repeated. A poignant coda reprises the swirling melody one last time before melting away.

The name of the movement, “une étude de style and stuff,” is a play on Raymond Queneau’s seminal 1947 book *Exercices de Style*²² (trans. “*Exercises in Style*”). The pun, then, is in the translation of the word “étude:” in French, the word étude may be translated as either a “study” or an “exercise” (most often used musically, as in Debussy’s many études for piano). The addition of the word “stuff” is simply an English perversion of the reference. The movement is a deviation from the literary basis of the project, employing a clinamen to instead focus solely on the musical aspects of style. It is a blend of old and new, French and American, classical and popular, just as the Oulipo itself is a blend of analytical constraints and creative unorthodoxy.

Part IV: A study in breath, phonation, and silence

*There is a silence where hath been no sound,
There is a silence where no sound may be,
In the cold grave—under the deep deep sea,
Or in the wide desert where no life is found,
Which hath been mute, and still must sleep profound.
No voice is hush’d—no life treads silently,
But clouds and cloudy shadows wander free,
That never spoke, over the idle ground:
But in green ruins, in the desolate walls
Of antique palaces, where Man hath been,
Though the dun fox, or wild hyena, calls,
And owls, that flit continually between,
Shriek to the echo, and the low winds moan,
There the true Silence is, self-conscious and alone.*
—Silence by Thomas Hood

²² Raymond Queneau. *Exercises in Style*. Trans. by Barbara Wright. (New York: New Directions, 1981).

The last movement relies on silence. The saxophone begins playing without any sound, just the squeaks of the key depressions and the sound of breath into the mouthpiece. The voice begins reciting the poem, yet without employing the vocal chords, so that the only sound that may be heard is air being expelled through the hissing and smacking of consonants like “S” and “C.” Slowly, the saxophone begins adding more tone to the repetitive musical figure. The vocalist coughs and clears their throat, as if warming up their voice to likewise produce real tone. Finally, the saxophone suddenly stops before reaching any semblance of a loud volume, and the vocalist whispers to a seemingly empty space the last line of the poem: “There the true Silence is, self-conscious and alone.”

This movement plays with the listener’s ability to distinguish the music from the white noise of empty space and challenges them to begin constructing meaning from toneless music and text that is indiscernible. The same music is being repetitively played by the saxophone, yet its true sound is only revealed toward the end of the movement. The vocalist is speaking the text of the poem, but without phonation, the words lack meaning. When the speaker finally is able to produce sound, they are left in silence and the movement ends.

Oulipian techniques primarily concern the meaning of language and that meaning’s potential alteration through certain techniques of manipulation. I was inspired to create a short study in silence that raises these very same ideas. In manipulating text by removing phonation, this final movement explores the question of whether meaning can be transmitted without clarity of sound.

Conclusion

In defending their methods, many Oulipo members have argued that all art is created following certain rules and structures (for example, the specific number of lines in a Shakespearean sonnet or the traditional rise and fall in the plot of a classic novel).²³ They choose, instead of blindly and subconsciously following the rules for art as dictated by society, to craft their own rules, thereby allowing authentic innovation and creativity to flow forth, solving the age-old debate of “inspiration vs. technique.” They craft inspiration *as a result of* technique, not because it is the *most* effective, but because they believe it is the *only* effective method for true creativity.

Creativity cannot exist without boundaries. This project seeks to be an outgrowth of such an idea, experimenting with artistic creation by putting rules and restrictions on the process of musical and textual composition, showing how the walls that can cause creative impediment may be shattered through the very process of constructing new ones.

²³ Symes, “Writing by Numbers,” 89.

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VITA

Lucy Shirley is a composer, pianist, and teacher based in Indianapolis, Indiana. She has worked with composers such as John Berners, Christopher Dietz, Chen Yi, Douglas Knehans, and Anthony Plog. In 2019, she won 1st place in the University of Indianapolis Concerto Competition and 2nd prize in the Charles Joray Piano Competition. She has presented research at musicology conferences throughout the Midwest and was named a 2019 Shaheen Leadership Fellow for her scholarly work. Her compositions have been played by university and community ensembles in the greater Indianapolis area, and she has participated in festivals and workshops across the nation. A lover of poetry and literature as well as music, Lucy's works have been praised for their quirky neo-classicism and often focus on the idiosyncrasies of language and the way music relates to the spoken word. Lucy is currently a senior at the University of Indianapolis and will be attending graduate school for music composition at the University of Missouri-Kansas City Conservatory this fall.