As it was already mentioned, there is no formal score for this composition - in the traditional sense of the word - instead, we make use of what we call a *living score*. While the audio projected from the speakers, which is a direct result of the live manipulations the system operator performs, should be considered the real score, there were nonetheless some requests the composer made for the premiere of the work. That is, there were specific instructions for each season of the piece, and even for different sections of the seasons, which were agreed upon in advance. These instructions, however, were conceived in collaboration with the musicians themselves, who would propose a particular technique during rehearsals. Additionally, from all the possible combinations of sound files that could be played back in any given season, a specific sequence of sound files was chosen and their relative duration was set to create a cohesive narrative. In other words, *Six Seasons* invites the performers to listen to the sounds of the ocean and create for themselves a dictionary of techniques which can be invoked in response to various stimuli. No major alterations are performed upon the recorded sound besides spatialization or adding reverb, the principle was to maintain the pure essence of the original sound as unadulterated as possible.

In the first season, there is only the sound of ice present, and the overall volume is still low. At this stage the musicians were asked to play pianissimo and use a mimetic approach to their playing. In the second season, there are more melodic techniques employed, but the dynamics are still subdued and the lights in the room are dimmed to match the theme of the season. The third season has another sequence in which musicians each have a solo, and as the recording gets louder, their dynamics do too in a crescendo. We then abruptly stop the recordings and hear only the musicians playing at full force. The lights then shut off immediately and the musicians stop. The ice collapsing plays and migration begins, the musicians then play along with the sea mammals. During season 5 we ask the musicians to stop playing altogether, and only the sounds of animals are enjoyed, together with the ice. Season 6 gives the performers one more opportunity to play along with the fauna, until they slowly fade out. The coda is reserved for only the single sound of the stranded beluga, which calls out a couple of times before the piece concludes.

It should be noted, that all these notes are not a formal requirement for the performance of the piece. Rather, each composer interpreting the work is invited to craft their own narrative around the sounds. The duration of each season, the number of musicians, the instrumentation, and the number of seasons played are also up to the discretion of the interpreters. In addition to these sonic elements, for the premiere, we also used satellite images from the recording site and provided technical information about each season using the QLab software, this is also an optional part of the experience. Figure 4 shows one of these satellite images from season 5 [removed in docx].

Some of the other techniques employed over the course of the piece by the Mivos quartet included:

* **Crunching** - applying pressure of strings with bow, to imitate ice sounds.
* **Bowing on wood** - to imitate the sound of the wind.
* **Sulpont bowing**-bowing close to bridge; a responsive gesture.
* **Rubbing wood** - either with hands or super ball to imitate bowheads.
* **Multiphonics** - multiple notes from a single string, extended technique.
* **Muted pizzicato** - plucking strings to imitate loud ice pops and clicks.
* **Rattling with clothespins** - attaching clothespins to the instrument and intentionally hitting them.

This is by no means an exhaustive list of all the techniques used, but we included it here to give the reader a sense of the type of musical material that was used. One detail about the patch that is compositionally relevant is that there is no way to cross-fade between season; in order to maintain momentum, the musicians were asked to perform between certain seasons.