Toward a Music of Exegetic Becoming and Actualized Work

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Toward a Music of Exegetic Becoming and Actualized Work

A dissertation presented

by

Ian Hayes Power

to

The Department of Music

in partial fulfillment of the requirements

for the degree of

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in the subject of

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Toward a Music of Exegetic Becoming and Actualized Work

Abstract

If it is almost exclusively the project of academic composers to make music for classical concert situations with some connection to the classical tradition, it is the responsibility of those composers to consider carefully the space their music creates, and whether it leverages that tradition toward improvement, instead of relying on that tradition's imperialistic authority. As artists we must carve out a space in which to work, a space in which that authority is rendered powerless, in which our work can be radically open, in which our sense of self can resound. Herein I present six musical works that, each from their own direction, attempt to define aspects of this artistic space, that take as their artistic project a vitality-for-self both for the exegetic position of the listener, and the actualized productive position of the artist. I highlight these works for their transparency, physicality, estrangement effect, and masochistic potential, alongside an examination of how each of these facets are achieved, and why it is vital that the artist's—and the listener's—original space contain them. What results is a report, not on the music's relative success or efficacy, but on working as an artist in an academic setting, on developing as a sensitive and shrewd humanist as well as a technically proficient, imaginative, original, and actualized artist. This report hopefully provides a useful and revelatory look at the process of one of these artists today, and how that process can, rendered generally, nourish one course toward a radically open, self-knowing artistic community.
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Acknowledgments & Dedication

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Finally, all of this work and all of the time it took to complete are dedicated to my family, who make everything possible, who inspire me every day, and who fill me with a love I still do not quite understand, because whenever I feel I know it I am overwhelmed: Thank you to Aida Eser Kuzucan, Dad, Mom, and Caitlin. This is for you.
The following text is the result of being tasked to write about one's own work in an academic manner. It is followed by six pieces that are meant to be representative of my work while pursuing this degree, and the written portion provides context and makes claims about the work. However, it is already apparent that two distinct methods of evaluation are at odds here. The value of an artist's work, in contexts inherent or social, is obviously apart from an artist's ability to describe, analyze, or critique that work, but the academic requirement implies the necessity of that ability. A humanities PhD, most significantly, trains scholars in methods of inquiry into human endeavor amid the context of identifying and prescribing broader socio-moral goals.\footnote{I use the word “socio-moral” instead of “political,” because politics has to do with the organization of different moralities, not investigating which moralities to pursue. This is where humanities scholarship comes in.} An artist's PhD ostensibly also trains one to be a part of a faculty of this sort of inquiry.

A scholarly dissertation in the humanities should be an attempt at a significant contribution to the humanities. When the written portion of an artist's dissertation is meant to be a contribution to the humanities, it likely takes one of two forms: an analysis of the art's relation to current aesthetic trends (or its academic vitality), or a scholarly account of one's own artistic techniques and output. Each of these approaches are undermined by an obvious conflict of interest. A proper analysis identifies problems along with successes in its subject, but given that the author is also directly responsible for the artistic content, it seems irresponsible to submit dissertational content that one has consciously identified as problematic. And while a scholarly
account of oneself is more honest as it drops any pretense of objectivity, it is somewhat difficult to imagine a scholarly account of oneself as academically viable.

While perhaps more honest about what an artist in a PhD program does, a dissertation consisting only of art, with no written accompaniment, does nothing to demonstrate academic ability. Artists are needed to teach art, but neither their art nor their teaching is what is on display in a written dissertation (although, as far as teaching is concerned, this is also true for scholars). Pedagogy aside, it may be a boon to have a great artist on faculty as it is a great scholar, but if the artist is unable to communicate about their work or the humanities, then she would be there either to be gawked at, or simply to practice under the university's patronage.

There is nothing inherently wrong, and in fact many things right, with a university financing an artist simply to produce art. Patronage is an admirable act in an unfriendly economic climate, but, as stated above, what qualifies one to receive artistic patronage has hardly to do with what qualifies one to write a dissertation. Also, a dissertation that contains one's own art does not demonstrate one's scholarly ability according to best practices. A written dissertation should show, then, that an artist has value as a member of an academic community as an artist, as well as someone who can work with others on the humanist project.

The humanities are a test kitchen for understanding the products of humanity and applying those lessons to socio-moral improvement. Artists are part of humanities departments in part as a holdover of a belief that universities should develop, produce, and improve “high culture” in a manner akin to scientific research. As the scope and type of texts in liberal arts curricula expanded and flattened, art remained a valuable resource, and artists have remained in academia (today's programs showing minor changes that have more to do with curriculum
than what kinds of artists were actually supported). It is clear that if a diversification of the subjects of humanistic study has become morally necessary, so must the diversification of the art supported by institutions of higher education. This is more a call to admissions and hiring than to individual artists to find a new style on a dime. But if the humanities are a test kitchen for socio-moral improvement, the academic arts must be a test kitchen for arts' and artists' roles in and integration into that socio-moral improvement. If an artist's dissertation is in part designed to show why she would be a valuable member of an academic faculty, it would be helpful to show how her artistic practice, *both as part of and as separate from the output it has produced*, is a worthwhile thing to teach to undergraduate and graduate students in the humanities as well as students in the arts. It must put forth certain *goals* of the artist in terms of her contribution to the humanist project, and describe how the art addresses those goals.

While this exercise does not adequately resolve writing a dissertation about oneself, it attempts to remain a contribution to the humanities by doing and being the following:

- Becoming, rather than musicology or artist's statement, a *report* on the lessons and acquisitions of thinking about one's art academically. This has a danger of encouraging an unacademic “personal essay” tone, which must be kept in mind, even if not ultimately avoided.

- It makes the music and the written ideas equally vital to the dissertation, while not tying the strength of the dissertation to one or the other. It allows for the possibility that the written ideas and the art change at different rates and in different ways. It allows

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i This is not meant as a replacement for patronage, economic incentives, outreach, or any other means of artists subsisting on their art alone. I do not mean even for universities to end these ways of supporting the arts. This is a way for an artist to do a dissertation on one's own artistic work and have it be a contribution to the project of the humanities.
for the artist to make art without regard to the size of its audience or its marketability. It allows for the art and the ideas to be critiqued together and separately.

The artist must conceive of and articulate both the humanist project, and how that manifests in her artistic practice, so that neither are assumed.

It is already and self-evidently a contribution to the arts and artists.

It does not heavily favor art forms that can be represented in fixed form.

For portfolios, it foregrounds that the pieces came at different stages of thought, rather than the assumption that all pieces are united in one aesthetic thrust. This is also implicitly true for singular “dissertation pieces.” The 'all-or-nothing' aspect of this product is de-emphasized.

A scholarly dissertation presents research in the context of a broader project of inquiry and morality. A strong scholarly dissertation can provide insight and instruction into those modes of inquiry and morality. If an artist's dissertation can report effectively on an art's practical integration with the humanities, then a strong one can provide broader insight and instruction on art's practical integration with a project of socio-moral improvement at large, just as a scholarly dissertation does so with the object of its inquiry.

This is roughly what I will try to do here. Over six years, I wrote the music in this dissertation in order to write music, certainly not in order to take explicit moral action, nor to be a part of any specific phase of history. But this socio-moral project—my conception of it, that is—is in myself constantly in dialogue with what I do as an artist, and what I do as an artist is, obviously, constantly in concert with what I produce and how I produce it. This document will hopefully serve as a report on what goals came to formulation in the former dialogue, what
actions came to formulation in the latter, and provide insight into the practical value of each.
I. Practice as Related to New Music and Classical Music

This music is written to be listened to with attention—even if attention to oneself—in a quiet, welcoming space that does not create a great physical separation between performer and audience.

I distill my artistic practice into the above. This distillation is the result of examining what it is in my artistic practice that appears to be unchanging, essential, and affirmative. I employ specific musical materials and forms in service to this, if only barely so. While composing the music that makes up this portfolio, new materials and forms arose each time my practice was nudged by a greater awareness of how I relate to the New Music world, how the classical music world, the art world, and the world. A top-down examination of my work must begin with a description of what artistic space I am carving out in each of these worlds, followed by with what sounds I then permeate that space.

The “Common Practice Period” of Western classical music is over.¹ This term describes Western art music's period of nearly exclusive use of progressive tonal harmony, and of form contingent thereupon—a period generally conceived as beginning in the Baroque and diffusing via Wagner and Debussy. Its demise is the epicenter of a splintering in the contemporary consciousness of the classical music community, especially in conservatories: the argument over whether what it brought about was the end of classical music, or (more crassly) the end of

¹ The term “Common Practice Period,” as discussed in Rehding 2015, was probably coined by Walter Piston in the introduction to the first edition of Harmony in 1941, in which he states “the period in which this common practice may be detected includes roughly the eighteenth and nineteenth centuries.” (Piston, p. 2) Rehding comments that this term “is a Saussurian masterpiece, oscillating as it does between a historical period and an abstract set of rules. ‘Common practice’ is, on the one hand, broadly coterminous with the repertoire of the tonal period between ca. 1650 and 1900, and on the other, with the rules that make up functional tonality. Both sides seem to come together in a perfect circle.” (Rehding, p. 2).
composers’ sense of responsibility to the aesthetic thrusts that make classical music valuable. Although many practices common to classical music has continued through the turn of both the twentieth and twenty-first centuries, obvious changes have obscured the relationship between a person who might call herself a composer in 2015, and one who might have done so in 1850. The advent of popular media, the invention of the electronic musical instrument, and the postmodern commingling of styles have all changed the practices enough that it would be difficult to claim that any modern composer has the same relationship to an art music tradition that Brahms did. And yet conservatory educations, orchestral commissions, and the soldering to European tradition clearly indicate a membership in the Romantic tradition to those inside the scene as much as those outside. Contemporary composers find themselves too distant from Common Practice to be fully a part of classical music, and too stylistically diffuse to consider themselves part of a new, distinct common practice.
Martin Iddon has convincingly argued that what might be called New Music (or be otherwise stylistically associated with the word 'Darmstadt') far more resembles a subculture, “distinct both from the tradition of 'art' music which many still regard as its heritage and from other mainstreams.”\textsuperscript{2} Moreover, Iddon argues, New Music's shift to subcultural status is incongruous with its residual funding models, those of the state, universities, and generous patrons and arts organizations—an incongruity which presages an inevitable shift in how the scene is supported and maintained. Iddon opines that “perhaps a move to the margins will enable new music to find a new social function, critically engaging with other musics, other art forms, other cultures and subcultures.”\textsuperscript{4} The implication is partially that New Music's current model has prevented it from reckoning any of these with itself properly.

No matter what the future holds for this way of sustaining music, either stylistically or economically, New Music as it is can no longer claim the (already deposed) throne of classical music, nor can it subsist as it is without it. New Music certainly, in most respects, exists in opposition to the mainstream, but if anti-hegemony is something that New Music practitioners—as contemporary artists—value, the definition of New Music's location in relation to major hegemonies is necessary. Iddon suggests a “move to the margins”; accepting this, New Music practitioners must construct a \textit{raison d’être} that would make this move as productive as possible.

In theorizing a counter-hegemonic feminist theory, bell hooks locates the margin as a

\textsuperscript{2} Iddon, p. 68.

\textsuperscript{3} “New Music” in English usage comes from what in Germany would be called \textit{Neue Musik}, and stands for a slightly more European-influenced version of what Americans might call “contemporary [classical] music,” or “experimental music” (the latter term divorced from its association with John Cage and the New York School). It might also be associated, more specifically, with specific American graduate music departments such as: Stanford, Harvard, Columbia, UC San Diego, UC Berkeley, SUNY Buffalo, and Northwestern.

\textsuperscript{4} Iddon, p. 68.
According to hooks, marginality [is] much more than a site of deprivation; in fact I was saying just the opposite, that it is also the site of radical possibility, a space of resistance. It was this marginality that I was naming as a central location for the production of a counter-hegemonic discourse that is not just found in words but in habits of being and the way one lives. As such, I was not speaking of marginality one wishes to lose—to give up or surrender as part of moving into the center—but rather of a site one stays in, clings to even, because it nourishes one's capacity to resist. It offers to one the possibility of radical perspective from which to see and create, to imagine new alternatives, new worlds.

This is certainly not to say that New Music, with all its baggage, could slide straight into this position. hooks' “radical openness” can only come about via a thorough reckoning of our place in relation to capitalistic cultural hegemony. Without the umbrella of classical music's cultural or intellectual authority, practitioners must work out whether New Music stands tall among genres as truly “experimental,” “new,” or “innovative” on its own. Other fruitful, albeit controversial, sites to locate a common practice may be whether new musicians are brought together primarily by class or access education, and whether that bringing together is hegemonic and must be usurped. In any of these cases it is a composer's responsibility, if this particular New Music is to continue and be believed in, to think about a raison d'être that can bridge roots in classical music, the level of stylistic diversity apparent in all those who might consider themselves in this broad tradition, and a potential move (even further) toward the margins, not as relegation, but as a new space in which to build a practice from positive traits.

My attempt to find my raison d'être both individually and as a member of a tradition came from watching the sheen of classical music's “authority” melt away from what I was doing, and
what I wanted to be doing. In a seminar when we were both graduate students at UC San Diego, composer Benjamin Hackbarth lamented that contemporary musicians in our realm have no common practice. Even as a newcomer it struck me that there must be something other than a general lack of acceptance of classical music that had us all so consistently interacting with each other. Quickly scanning for something that we all seemed to share, I thought of our concerts. Almost all concerts of New Music involve some variations on the clear separation of performer and audience, audience seated in rows or semi-circles, bowing and applause before and after pieces, and the attempted suppression of non-musical noise and movement. It seemed to me that these objectified priorities not only bound new musicians together, but may have been some of the last things wholly binding New Music to classical music.

John Chernoff's *African Rhythm, African Sensibility* further solidified this for me. I read it as an introduction to ethnomusicology, and came across his instructive, if somewhat dated, way of distinguishing African from Western musical practices. For Chernoff, Western art music

reflects the social and psychological realities of its context, restating them and representing them through the artistic medium which transforms or, some would say, *distorts* them... what we generally consider most wonderful about art is its enduring ability to affect us, to withstand the test of time, as the saying goes, and to transcend the limitations of its particular historical and cultural location.  

He opposes this to “African” music, which, via a greater integration into daily life and integration of the various art forms,

articulate[s] and objectif[ies] their philosophical and moral systems, systems which they do not abstract but which they build into the music-making situation itself...  

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7 Chernoff, p. 32.

8 Ibid., p. 37.
While it is helpful to see these two modes of thought laid out next to each other, I would argue that New Music and classical musicians absolutely “articulate and objectify their philosophical and moral systems” with their practice, and that the extent to which they do not see themselves as doing so might actually mirror the extent to which the Ghanian musicians Chernoff interviewed would not state the goals of their music in these terms.9

The question for an artist is: “What philosophical and moral systems do I want to objectify?” It should not be difficult for any artist to conceive of her work in these terms, but engaging with them directly could take what is a common humanistic practice, and map different answers productively onto common artistic practices. Wishing to negate, as much as possible, much of the elitism, imperialism, and hegemony of Western classical music thinking and funding, I nevertheless accepted my role as part of its history and sought traits shared by the inherited practice and my desired one.

Explicit political messages or ideas in art are not my goal. However, following hooks, I hope that the music I write can, in a world of so many intersecting hegemonies, carve out a space in which some of those hegemonies are temporarily rendered powerless. With this in mind, I looked at the bare bones of what I share with classical and/or academic music to locate my desired concert practice: music written to be listened to with attention—even if attention to oneself—in a quiet, welcoming space that does not create a great physical separation between performer and audience. It was in this artistic physical space that I thought I could work regardless of funding model, regardless of my genre's status as cultural or subcultural, and

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9 Chernoff, far from ascribing his definition of African music to the words of any African person, recounts that when asked what their music was, “Most looked at me as if I had said something funny or strange, and a few simply laughed and said, “Don't you know?” (Chernoff, p. 35)
regardless of any external attempts to impose an undesirable political agenda. They are traits
that I value myself, and that I feel comfortable defending as potentially valuable for most. I hope
that this space articulates and objectifies my philosophical or moral systems, and I hope to make
music that both *necessitates* and *deepens* them. I describe the ways I think about sonically filling this
space below.
II. General Aesthetic Principles

Thinking of Chernoff's (and others') descriptions of music as revelatory of a certain practice, I focused on two approaches to my work: one exegetic and one poietic. Exegetic, as though approached by a musicologist or music theorist. This had been my practice for years: what meanings and possible interpretations does my music put into the world? In 2011, though, during a rough creative patch, I shifted my thinking: exegesis aside, what do I want to hear? If I could pen music that I could hear right now, regardless of outside expectations, what would it be? My thinking began to shift from exegesis to esthesis, that of rudimentary sensation rather than interpretation. Perhaps more vitally, in composing my 'desired listening,' exegesis encompassed esthesis such that, at some level, rudimentary sensation was my desired exegetic content.

This roughly follows Jean-Jacques Nattiez's framework—expounding on concepts developed by Paul Valéry and Jean Molino—in his theory of a semiotics of music. Nattiez locates the musical work in the 'trace' which is the result of the poietic construction of a producer (artist), or of the esthesic construction of a receiver (audience). Rather than positing the artwork as a means of 'communication' from producer through to receiver, as displayed in this diagram:

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Producer” -------> Message -------> Receiver
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Nattiez describes the poietic and esthesic processes as each constructing the work from their own origins:

\[10\] Nattiez, p. 16.
Poietic Process     Esthesic Process
Producer --------> Trace <-------- Receiver

For Nattiez, in addition to being “the result of a complex process of creation (the poietic process),” the trace “is also the point of departure for a complex process of reception (the esthesic process) that reconstructs a 'message.'” As listeners engaged in esthesis, therefore, it might be said that “we do not 'receive' a 'message's' meaning... but rather construct meaning, in the course of an actual perceptual process.”

This is to say in so many words that part of the process of composing, to me, began to be an imagining of this esthesic process: what sensations would I want my poietic trace to engender in myself in esthesis? What imagined esthesis could I bring in to the world that had been lacking? Where, in my work, is the listening subject located within my preferred space?

I am led away from exegesis toward esthesis. Perhaps ironically then, one of my chief guides has been phenomenologist Martin Heidegger’s essay “The Origin of the Work of Art,” in which he posits art as an unveiling of subjective truth; that “in the work of art the truth of beings has set itself to work.” Upon reading that essay (and others like it), I knew that there had certainly been times in aural esthesis that I felt “truth setting itself to work” in me. My task as a

11 Ibid., p. 17.
12 Ibid.
13 Ibid., p. 12.
14 When describing desired listening experiences in this text, I will continually refer to how the music affects me, rather than an imaginary (or worse, imaginarily objective) listener. To refer to the imagined listener as “one” or “they” presumes a false objectivity, and an impossible placing of myself in another’s shoes. I describe esthesis from the first person only to be as accurate as possible about my compositional process. In an online response to a New Music Box article which claimed composers should gear music more toward their audience, I contended that “Any attempt a composer may make to recreate the experience of another in his thought maps the composer’s experience onto a non-existent, imagined other that is always already a reflection of the composer.” (Power).
15 Heidegger, p. 162.
thinker on my own music and practice since 2011 has largely been an unpacking of my most compelling esthetic experiences in an attempt to recreate them in composition, and in a manner which I find so far lacking in the world around me. I describe my method of setting about that 'truth' (for myself as a listener) that I am after in four ways.

A. Transparency / Anti-Deception

In the 1964 essay “Against Interpretation,” Susan Sontag dismantles the notion that the truth of an artwork is in the interpretation of its content. For Sontag, interpretation is a poverty of experience, one that assumes the artwork itself is somehow insufficient for experience and must point somewhere besides itself. “The interpreter says, Look, don't you see that X is really—or, really means—A? That Y is really B? That Z is really C?”16 She traces interpretation to the Enlightenment, when old myths needed to have an 'interpretation' extracted from them in order to reacquire a usefulness for rationalistic minds—crudely, replacing their magic with logic. Attending to the artwork's form (as separate from its interpretative “content”) was, for Sontag, a truer experience of the work. “Ideally,” she argues, “we can elude the interpreters in another way, by making works of art whose surface is so unified and clean, whose momentum is so rapid, whose address is so direct that the work can be. . . just what it is.”17

The ideas in this essay arose in my consciousness alongside three musical works: “Gut Feeling,” by Devo, In Memoriam John Higgins by Alvin Lucier, and Les Sonneries de la Rose + Croix by Erik Satie. Each follows a process that is laid bare at the earliest possible point: in “Gut Feeling,”

16 Sontag, p. 5.
17 Ibid., p. 11.
a I-♭III-♭VI-IV-♭VII chord cycle that gradually gains volume and BPM; in Higgins, a slowly-sweeping upward sine-wave glissando, pierced at regular intervals by a steady bass clarinet pitch, giving a predictable pattern of beating; and in Sonneries a bare, repeating form of “chords → melody → chords with melody,” or “melody → chords → melody with chords.”

The specifically formal aspects of these pieces are so apparent—and so closed off to variation—that consideration does not enter into the listening experience. Anticipation—the wrapping what has come into an awaiting of what may come—is still crucial, but this awaiting is completely satisfied. The music seemed, in these cases, to be happening to me in time.

I began to remove wonder and curiosity from my work's attempted esthesis. At no point in my work did I make what was going to happen transparent, but I did wish to make what was happening utterly so. Questions of how a sound is produced, or where a sound comes from, detract from my intended affect. I approached musical form as though it were not developmental or teleological but accumulative, like snowfall on a stationary object. For me this made the work “just what it was”: each event gaining intensity in view of its precedent, but denying the emergence of a gestalt. I conjoined form and meter in search of a music that consisted only of “beginnings” (I will discuss this in more technical detail below). My goal was a music with that direct address, music that conceals nothing about itself from a listener, either sonically or interpretatively (this is a rare instance of a personal moral goal being directly mappable onto an aesthetic one).

This transparency is apparent in each work in this portfolio, and plays a role in realizing each of the subsequent traits as well. In these pieces, transparency is generally a function of timbre and texture: timbres used are clear, constant, and idiomatic to the instrument (idiomatic

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18 Devo. Lucier. Satie.
to the purpose of the instrument’s construction—more on this below). The textures herein are nearly always a bare, methodical presentation of one or two instruments playing in rhythmic unison. The materials for the cumulative later sections of the pieces are also often laid out, one-by-one, in order, at the beginning, as if displaying the tools and raw materials with which the pieces will ultimately be built. The vast majority of instrumental sounds utilized are “pure” related to the intended timbre of the instrument at construction. If, as Edward Cone wrote, the composer creates a persona in the music, which addresses a listener directly, I hope for my address to be eye-to-eye, and absent of mystique or coyness.\(^\text{19}\)

B. Physicality

*In Memoriam John Higgins* also provided me an example of wholly physical New Music. All sound waves touch us, of course, but those with a low enough frequency to be felt in the air are a different phenomenon entirely. Lucier also attained this low frequency through beating and difference tones, and hearing his music live gave me a direct address far more tangible than one of timbre, texture, or form. Sontag's elegant last sentence is, “In place of a hermeneutics we need an erotics of art.”\(^\text{20}\) To call Lucier's music sexual might take a leap of the imagination, but its tactile quality requires no interpretation. It happens to me.

The most tangibly physical excerpt of my portfolio is movement (c) of *push 4 cut 2 bell (endless endless)* for two amplified vibraphones. Figure 1 shows the first page of this movement, which consists entirely of the rhythm and dyad displayed. The D4 and E4 on the sine-tone-like

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\(^{19}\) See Cone 1974; this work is also discussed in more detail below.

vibraphone create a palpable beating (penetrating without being piercing), the character of which changes slightly—and plainly—with tempo changes, dynamic changes, and amplification changes. At this volume I feel surrounded by the physicality of the beating (and of each note), which not only articulates the physical reality of the hall, but connects me to all the physical objects around me, so that I feel immersed, and warmed.

Obviously my thinking here is influenced by that more famous of Lucier's works, I am sitting in a room, in which Lucier uses the decay inherent to analog recording to articulate the resonant frequencies of whatever room the performer happens to occupy. In a blog post for a Harvard seminar on sound studies, I teased out some of the implications of these works:

As I become more acquainted with each of the examples I have laid out so far, what strikes me is how unclear, in acoustics, the boundaries between sound and space, transmitter and receiver, signal and noise, and, most unsettlingly, self and environment are.²¹

The “warmth” I feel with tangibly physical sound is the warmth of being connected to objects around me in a sympathetic way. I believe that the experience of a low-level household appliance noise (that of a refrigerator, perhaps)—turning off while you are sitting there, having been consciously unaware that it was ever on, but now that it is off it is as if all color has drained from the room and all blood from your body—I have said that that is one of the most intense musical experiences I can name. The affect appears in two pieces here, to be sure the two pieces which name actual appliances in their titles: aspirapolvere [Italian for ‘vacuum cleaner’], sega, spettro, tenere, possedere and bind me, take me, amplifier, humidifier. Figure 2 shows the opening of aspirapolvere. In addition to the aforementioned “laying out of raw materials and tools”
Figure 1: First page of movement (c) of push 4 cut 2 bell (endless endless).
Figure 2: First score page of *aspirapolvere, sega, spettro, tenere, possedere.*
present here, the accordion (like a faraway saw, which is indicated in the score) taps into the feeling of background radiation. Later, after having accumulated pitches with the guitar (Figure 3), and eventually with the hum of the disconnected amplifier, the background radiation sustains, and vanishes with the piece.

amplifier, humidifier is at the time of this writing yet unpremiered. so I will simply share part of its program note:

bind me, take me, amplifier, humidifier is about heartening backgrounds: the background radiations of existence, both aural and psychological, against which I live, subconsciously buoyed by their referential baseline, only noticing them when they're gone, a noticing which manifests as desperation, longing, and an awe at the dutiful devotion with which their work is carried out.

“Dutiful devotion” also evokes transparency: a transparency of one's task at hand, and that one's task at hand could transparently be the purpose of one's momentary existence.

C. Estrangement

Rather than attempt the wonder of true novelty in my work, I focused on an abnormal treatment of familiar instrumental sounds and materials, in a manner akin to the “estrangement effect” discussed at length by Bertolt Brecht. Shortened as “V-effekt” or “A-effect,” it was vital for Brecht in focusing an audience on a play's relation to the conditions and systems of their everyday lives by encouraging them to view everyday things as alien.22 Brecht writes, “The A-effect consists in turning the object of which one is to be made aware, to which one’s attention is

22 These two ways of shortening come from the original German Verfremdungseffekt and its original translation to “Alienation Effect.” Being that Brecht was a prominent Marxist, it became desirable to differentiate between Verfremdung and the Entfremdung of Marx’s “Alienation of Labor”; hence, “Estrangement Effect.”
Figure 3: Sixth score page of *aspirapolvere, sega, spetto, tenere, possedere.*
to be drawn, from something ordinary, familiar, immediately accessible, into something peculiar, striking and unexpected.”

I mapped this onto timbral, melodic, and rhythmic thinking as a way of estrangement classical instruments and sounds without creating curiosity about how the sounds are achieved. Brecht, ever fascinated with Galileo, wrote:

> for who mistrusts what he is used to? To transform himself from general passive acceptance to a corresponding state of suspicious inquiry, [an observer] would need to develop that detached eye with which the great Galileo observed a swinging chandelier. He was amazed by this pendulum motion, as if he had not expected it and could not understand its occurring, and this enabled him to come on the rules by which it was governed. Here is the outlook, disconcerting but fruitful, which the theatre must provoke with its representations of human social life. It must amaze its public, and this can be achieved by a technique of alienating the familiar.

This was, for Brecht, an elegant approach to art as political education. Creating new worlds in art was less important than de-familiarizing the familiar as a way of learning more about it, as a means of creating a more politically conscious populace.

Musically, estrangement manifests in my work via the repetition, sustain, and cataloguing of timbres “familiar” to an instrument and, occasionally, in notes and rhythms “familiar” to classical music. In a sense, this is how the “laying out of materials and tools” functions as well, estrangement material out of context to give it a new look in context. In some pieces, repetition accomplishes this in the manner of a person repeating a word to herself until it sounds foreign.

_for *current* resonance_ opens with the piano toggling between a C major chord and B-flat major chord (Figure 4). The two chords have an ambiguous tonal relationship, and the see-sawing nudges that relationship away from tonal progressivity. I designed the stark, strange

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23 Brecht, p. 143.

24 Ibid., p. 192.
tempo changes so that just when one starts to settle into a familiar musical situation, the whole surroundings shift at once, as in a dream. *Untitled* works similarly with a pseudo-tonal melody, repeated more and more slowly, so that by the end each note takes the time of a phrase, and the graininess of all string playing, easily hidden in swifter music, comes to the fore.

Where Brecht was explicitly concerned with theatre's relationship to “human social life” as it related to Marxist politics, my interest is in estrangement as a means of presenting musical material, and as a fruitful practice in everyday life and thought. It is also a manner of creating a particular kind of compelling affect: although surely it is a quality of all art that one both “knows and does not know” whence it comes, estrangement achieves this differently by making both the knowing and not knowing an equal part of conscious experience. While listening to a sonata, I may “know” the sounds of the instruments and the tonal logic, while “not knowing” how the form will play out or all the secrets to its construction. As a trained music listener, however, I concentrate on the latter while shunting the former to a sub-conscious stratum. To take musical instruments and materials as sources for estrangement, however, effects a constant play in esthesis. One is never sure whether one knows or does not know, and so focusing on either sensation is impossible. This heightens intensity, and also “binds” the listener (again, as myself) to the work via a constant strain for recognition. This “binding” and “constant straining” inform my next two esthetic goals.

D. Submission / Masochism / Self

In the previous section I used terms like “bound” and “straining” to describe esthesis, and they betray a mode of thought in which I conceive of aesthetic goals in terms of my
Figure 4: First score page of *for *current* resonance.*
desired embodiment in listening. In researching a paper on affects of “anti-syncopation”—fleeting examples of a soloist playing directly and only on the beat—I theorized whether someone playing in this manner was *subjugating* or *submitting* to the ever-present beat. My reading on meter in this context led me to a more generalized idea of what I experienced in listening generally.

Christopher Hasty, in his exhaustive study *Meter as Rhythm*, rejects the characterization of meter as “law” and rhythm as “freedom.” Following Victor Zuckerkandl, who wrote of meter and rhythm as “synthesis of law and freedom,” Hasty writes, “it is not rhythm despite meter, but, on the contrary, rhythm from meter, rhythm fed by the forces dammed up in meter,” that of meter and rhythm “there should be no opposition and no contradiction.”25 Zuckerkandl frames meter as an experience of time, as a kind of anticipation; that in meter he “experience[s] futurity as that toward which the present is directed and always remains directed.”26 Meter is not, then, an abstract framework, implanted *a priori* in our listening, upon which rhythm manipulates us. For Hasty, it is “a process in which the determinacy of the past is molded to the demands of the emerging novelty of the present.”27

Hasty puts forth a theory of meter as “projection,” or perhaps of projective potential implied by an original duration. The experience of meter is, roughly, the experience of *beginnings* followed by *continuances* of the durational potential projected from that beginning:

I will say that a potential duration for [a] second event is *projected*. . . this duration is potential rather than actual. When there is an actual duration. . . that emerges as a reproduction of the first


26 Zuckerkandl, p. 233.

27 Hasty, p. 168 (italics mine).
event's duration, I will say that the projected potential has been realized.  

Here the experiences of beginnings and continuations are directly related to the experiences of present and past. Hasty writes that “being present involves both the determinacy of having begun and the indeterminacy of becoming.” He quotes Albert North Whitehead: “. . . every experience involves a becoming, that becoming means that something becomes, and that what becomes involves repetition transformed into novel immediacy.”

To put it crudely, beat becomes meter as this presentness, this becoming, wears off. Meter is 'settled into.' For meter not to be settled into, the durational potential must be projected, but never realized. A listener, when truly present, is 'caught up' between “the determinacy of having begun and the indeterminacy of becoming”: between determinacy and indeterminacy, as though between a Brechtian familiarity and unfamiliarity. Far from a steady beat being law to syncopation's freedom, I found myself exalted by being caught up. In pursuing this affect I needed to separate the becoming of a beat from the determinacy of metric feeling: I wanted to sustain Whitehead's novel immediacy for as long as possible, preserving the “caught up-ness.” I wanted this becoming of beat without it ever becoming groove. Projection, “throwing forth,” anticipation, and beginning factor into nearly every durational decision I make, including longer durations such as those in Untitled and aspirapolvere. The distinction between beat and groove, however, is illustrated most clearly in for *current* resonance and push 4 cut 2 bell (endless endless).

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28 Hasty, p. 84.
29 Ibid., p. 73.
30 Whitehead, Process and Reality, pp. 136-137, quoted in Hasty, p. 66.
31 This was hammered home in a lesson with my teacher, Chaya Czernowin, who called a section of a draft “post-minimal,” and I knew something had to be done.
The middle section of for *current* resonance (Figure 5) effects pure tempo. The tempo changes slightly enough so that the listener feels in the same world, but the same world in which everything has changed. I work to sustain the anticipation of an explanation—a “settling into” a familiar meter—as long as possible. One cannot simply sustain a tempo interminably: if familiarity does not set in, boredom will. I use the same technique in the opening movement (as well as in the aforementioned movement [c]) of push 4 cut 2 bell, only adding the “freeze” pedal (Figure 6): the most basic variation on the reiterations is that absolute sustain, the durations of which I also alter according to my feeling of “beginning.” If the repetition pushes the listener, the sustain pulls, hopefully intensifying the degree to which one is present, or “caught up.”

*   *   *

Whether or not a listener is, when truly present, “submitting” to the musical impulse is the subject of Fred Maus' 2000 essay “The Disciplined Subject of Musical Analysis.” Maus examines Edward Cone's book *The Composer's Voice*, particularly Cone's claims that listeners submit themselves to the “domination” of “persona,” which is located in some combination of the composer’s will and the performers’ actions:

The listener is dominated by, and also identifies with, the persona, seeming to maintain relations of subordination and identification simultaneously. Listeners are, on Cone's account, at once subjected to control that comes from outside, and empowered by taking on that control as though it were their own.\(^\text{32}\)

Maus uses much of the article to suggest that analysis and score-reading—particularly

\(^{32}\) Maus, p. 25
Figure 5: Excerpt of the middle section of for *current* resonance.
Figure 6: Third score page (movement [a]) of *push 4 cut 2 bell (endless endless)*.
that emphasized in an essay by Allan Forte—is a thinly veiled means of removing oneself from a subordinated position and attempting to dominate the music right back. In further investigating Cone's account, however, Maus teases out some of the implicitly erotic language in Cone's conception of listening:

let's begin by remembering embodiment: in sexual activities, bodies interact, and so one might ask how the bodies of listeners affect these analogies. . . Cone's account identifies a particular bodily experience—an inhibited or “sublimated” desire for movement, linked to submission—as a constituent of sophisticated musical love.\(^{33}\)

The persona, embodied in the notated music and the actions of the performers, dominates the musical sounds and the listeners. Holding still, and knowing she is not allowed to make any sounds, the listener submits to the persona's will, accepting the distinction between the roles of the active, willful persona and passive, receptive listener. At the same time, while the listener is inhabited and dominated by the persona, she also identifies with the persona's power and activity.\(^{34}\)

Familiarity and unfamiliarity, determinacy and indeterminacy, identification and submission.

Music that creates an inability to settle one of these poles has the listener \textit{rapt}. As a listener I must expose a true vulnerability in my attendance to an artwork to be rapt this way, and as a composer I want to make music that can precipitate this vulnerability.

Maus swiftly “nudges” Cone's account into explicitly sadomasochistic language. While risqué, this move is actually quite necessary in order to emphasize this music-listener relationship as a consensual one, and, most importantly, one in which the listener preserves all agency. Maus cites numerous examples of important literature on BDSM, but for my formulation of the listening vulnerability, I think of reading Leopold von Sacher-Masoch's \textit{Venus in Furs}, and feeling

\(^{33}\) Ibid., p. 34.

\(^{34}\) Ibid., p. 35.
the exhilaration of, again, being “caught-between,” in this case perhaps being caught between fear and desire. Gilles Deleuze's reading of *Venus*, though more literary and thus more abstract than the texts invoked by Maus, mapped more directly onto my own musical aesthetic goals. Deleuze crucially posits the torturer as dependent on the victim, rather than the other way around. The torturer may only speak with the language of the victim. Where sadism is a rule of law, masochism is a rule of contracts:

The masochist appears to be bound by real chains, but in fact he is bound by his word alone. The masochistic contract implies not only the victim's consent, but his ability to persuade, and his pedagogical and judicial efforts to train his torturer.\(^{35}\)

The ability to consent to one's dominated fate was crucial for Maus as well.\(^ {36}\) Deleuze reiterates that pain is not the end the masochist has in mind; rather pain is a means of organization of a specific schedule for the distribution of pleasure. Masochism is an organization of pleasurable time, or more specifically, of sexual time. Much like with the “futurity” so crucial to concepts of meter for Zuckerkandl and later Hasty, Deleuze unpacks Freud's pleasure principle, in this context, as a repetition that similarly organizes time:

\[
\text{Repetition} \text{ is at once repetition of before, during, and after, that is to say it is a constitution in time of the past, the present, and even the future. From a transcendental viewpoint, past, present and future are constituted in time simultaneously, even though, from the natural standpoint, there is between them a quantitative difference, the past following upon the present upon the future. . . We saw that repetition came before the pleasure principle as the unconditioned condition of the principle. If we not return to experience, we find that the order is reversed, and repetition subordinated to the }
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\(^{35}\) Deleuze, p. 75.

\(^{36}\) He quotes Suzanne Cusick, who writes of “the choice I cherish, which is to attend or not, to let the music 'do it' to me (which the musics I love can only do if I have paid the most careful, intense, co-creative attention). . . or not.” (Quoted in Maus, p. 38.)
principle; it is now at the service of pleasure. . .

This repetition is a repetition of a state of anticipation, of presentness, of waiting:

Formally speaking, masochism is a state of waiting; the masochist experiences waiting in its pure form. . . For at the same time as pain fulfills what is expected, it becomes possible for pleasure to fulfill what is awaited. The masochist waits for pleasure as something that is bound to be late, and expects pain as the condition that will finally ensure (both physically and morally) the advent of pleasure.

Vulnerable openness is my goal as a listener; waiting is vulnerability. Vulnerability contains a trust and a consent to let an experience overtake or overwhelm. It is in the above-described versions of a state of suspension (as in: the temporary prevention of something from continuing, as distinct from suspense) that I attempt to evoke a Heideggerian unveiling. In listening, and in creating situations for this listening, I attempt to unveil a truth of self.

The state of vulnerable openness is the state in which I hope to receive the “background radiation” described above: that of household appliances dutifully giving resonant bedding to my life, and that warmth that I hope parts of my music can provide. I might also relate vulnerable openness to hooks’ “radical openness.” Radical, vulnerable openness cannot be directed. Radical, vulnerable openness cannot be hegemonic.

For Jean-Luc Nancy, “to listen is to be straining toward a possible meaning, and consequently one that is not immediately accessible.” I wish to allow myself to be suspended so that I may be opened, so that I may listen inward through that opening. For Nancy, this comes close as possible to self-knowledge:

37 Deleuze, p. 115.
38 Ibid., p. 71.
39 Nancy, p. 6.
it is a question of going back to, or opening oneself up to, the resonance of being, or to being as resonance. “Silence” in fact must here be understood not as a privation but as an arrangement of resonance: a little—or even exactly—as when in a perfect condition of silence you hear your own body resonate, your own breath, your heart and all its resounding cave.40

For Nancy our bodies and our selves are primarily sites of resonance, the split consciousness divided into one that yells into an echoing cave after the other, using our primitive capacity for sonar to find her way:

A self is nothing other than a form or function of a referral: a self is made of a relationship to self, or of a presence to self, which is nothing other than the mutual referral between a perceptible individuation and an intelligible identity. . . this referral itself would have to be infinite, and the point or occurrence of a subject in the substantial sense would have never taken place except in the referral, thus in spacing and resonance, at the very most as the dimensionless point of the re- of this resonance: the repetition where the sound is amplified and spreads, as well as the turning back where the echo is made by making itself heard. A subject feels: that is his characteristic and his definition. This means that he hears (himself), sees (himself), touches (himself), tastes (himself), and so on, and that he thinks himself or represents himself, approaches himself and strays from himself, and thus always feels himself feeling a “self” that escapes or hides as long as it resounds elsewhere as it does in itself, in a world and in the other.41

Finally, apart from the aforementioned influences, I found great inspiration in disco music, especially that of Chic. In the breakdown section of “Good Times,” beginning at 3:15 and ending at 6:00 (!), every instrument save for the drums is removed from the texture at once, and added back in one-by-one. Each added instrument gets a full 16 bars before another layer is added. Nothing new is being added, the process is completely transparent. Add to this the incessant, driving, four-on-the-floor drums and the dancing subject is both pushed forward (by

40 Ibid., p. 21.
41 Ibid., pp. 21-22.
the beat) and suspended (by the lack of wonder or curiosity about the process or the future, turning one only back into oneself). In this way a lack of futurity accomplishes the same as an incessant presentness. For Walter Hughes, this aspect of disco unveils the self as a re-creation, located in a suspension between points:

>a disciplinary, regulatory discourse that paradoxically permits, even creates a form of freedom. . . the beat deprives us of our will. Dancing becomes a form of submission. . . The destruction and re-creation of the self must be performed. . . not by the self itself but by some power above and beyond it. . . The power of disco to re-create the self lies in the always implicit parallel between the beat and desire.”

I hope my music can fill a similar hole in an intimate concert hall, for a listener, such as myself, who wishes to “sublimate [their] desires for physical activity” in their “chosen style of imaginative submission.”

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42 Hughes, pp. 148-150.

43 Maus (and Cone quoted in Maus), pp. 34-35.
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One of the aforementioned problematic relations contained in the classical music tradition is that of the composer's authority. “Their romantic role willingly adopted,” writes Lydia Goehr, composers after Beethoven “enjoyed describing themselves and each other as divinely inspired creators. . . whose sole task was to objectify in music something unique and personal and to express something transcendent.” If the work, such as it is, is to remain personal (and transcendentally so), surely the composer is the one to whom all questions of its interpretation, performance, and distribution should be directed. This idea is as old-fashioned as the era whence it sprung, yet it persists, in part because of an anxiety that if the composer were to relinquish a certain amount of creative input she may become superfluous. What role can the composer have in objectifying shared philosophical systems, rather than merely unique, personal ones? Goehr writes:

The power relations between composers, conductors, performers and audiences actually mirror nothing other than the more elusive, theoretical struggle implicit in the relations that hold between works, performances, and audiences. That is to say, whenever musicians discuss the merits of treating each other in one way or another, eventually they are forced to ask the modern question: wherein resides the meaning and value of a musical work—in the work itself, in its realization through performance, or in the interpretative act of listening to a work?

In striving for the exactitude of the experiences in my music described above (particularly in for *current* resonance), I realized I had begun to produce music for which there

44 Goehr, p. 208.

was basically no interpretative potential on the part of the performer. Every note, tempo, and articulation is precisely notated, and not in the manner of Complexity which compels a new interpretation at every performance. In service of my aesthetic goals, I had removed the possibility for spaces where traditional “musicality” is found: dynamic envelopes and rubato. I was moving closer to what I wanted out of my artistic process and my esthesic experience, but in doing so had moved further from the possibility of any performer crafting a personal take on my work. Moreover, while I am indebted to the performers that have dutifully taken on my work, I doubt any of them would describe strict reproduction as their idea of an actualized experience of work, or music.
Part of the (perhaps immature) frustration of a composer whose work has had a weak performance is a feeling that her craft, something with which she has a very personal, long-term relationship with, has been tampered with (or worse, disregarded). This, for me, rubbed up against the idea that surely any performer that has become a professional classical or New Music musician has just as personal a relationship with her instrument/craft—a relationship which I could certainly be thought to be disregarding with my compositional demands.

Individuality and actualization could, at some level, be known via originality. Originality is not novelty. For Hillel Schwartz, “Originality is not the urge to be different from others, it is to grasp... the original, the roots of both ourselves and things.”\(^\text{46}\) “Originality means proximity to the origin,” writes Giorgio Agamben. “The work of art is original because it maintains a particular relationship to its origin, to its formal ἀρχη [origin], in the sense that it not only derives from the latter and conforms to it but also remains in a relationship of permanent proximity to it.”\(^\text{47}\) For Agamben, the application of aesthetics to art came accompanied by a detaching of artistic subjectivity from material. Catherine Mills writes:

\begin{quote}
  in the Middle Ages the object of artistic production was considered so closely intertwined with the subjectivity of the artist that it was impossible to consider the object has having value in itself. But, [Agamben] argues, this immediate unity of artist and material was broken. ... As Hegel writes, “No content, no form, is any longer immediately identical with the inwardness, the nature, the unconscious substantial essence of the artist; every material may be indifferent to him if only it does not contradict the formal law of being simply beautiful and capable of artistic treatment”. It is in this way, then, that the artist appears as “the man without content”, as a figure without any substantive relation to the objects of art he
\end{quote}

\(^\text{46}\) Schwartz, p. 247.

\(^\text{47}\) Agamben, p. 61.
produces beyond the formal values of aesthetic perfection.\textsuperscript{48} Whereas the craftsperson of modernity develops a craft specific to a material, the artist is expected to have an aesthetic sense that is independent of material. The artist then “finds himself in the paradoxical condition of having to find his own essence precisely in the inessential, his content in what is mere form.”\textsuperscript{49} Hence the enforced relationship between new music and classical music, the placement of experimental artists in conservatories, and the expectation that any Western composer is also a Western music theorist. It is not hard to make the leap to the modern New Music performer, who is expected to have a relationship to their instrument such that they can reproduce any new music put in front of them, despite the fact that each piece can be thought of as having been written in a completely different idiom, and practically for a completely different instrument.

That a musical work can be a transcendent study, something to adapt an instrument to (rather than vice versa), alienates a performer’s relationship to her instrument. The more she must consider how to wrangle an instrument in service to score, the less knowledge she has of this instrument. This came to me via Heidegger’s concept of \textit{ready-to-hand}, the idea that “we achieve our most primordial (closest) relationship with equipment not by looking at the entity in question, or by some detached intellectual or theoretical study of it, but rather by skillfully manipulating it in a hitch-free manner.”\textsuperscript{50}

Moreover, Heidegger claims, not only are the hammer, nails, and work-bench in this way not part of the engaged carpenter’s phenomenal world, neither, in a sense, is the carpenter. The

\textsuperscript{48} Mills, p. 55.

\textsuperscript{49} Agamben, p. 54.

\textsuperscript{50} Wheeler.
carpenter becomes absorbed in his activity in such a way that he has no awareness of himself as a subject over and against a world of objects.  

This account problematizes extended techniques for me: the more an instrumentalist must re-learn the function and application of their tool, the less primordial (or perhaps even truth-giving) their music-making is. Ready-to-hand lies at the heart of my work, which, as I say in my elevator speech, makes “weird music with normal sounds.” The “normal sounds” attempt to get to the heart of an instrument, so that one work simply could not be arranged for any other instrumentation. I cannot avoid the unfamiliarity that any musician would have with a newly acquired score, but I can examine the conditions of the training of most of the musicians with whom I work, and make their honed skills of sound production the basis of my composition.

Of course this is easier to pursue the smaller the group, and easiest with solo pieces. Untitled works with the basics of melody and of coordination. The performers have swaths of time to delve into the sounds they make (in some ways, the more they realize their sounds, the more distanced those sounds become for the listener). The recurring melody is practically an opportunity, to rehearse musical repetition, to rehearse time-stretching, and to rehearse ornamentation (as tiny, navigable changes arise in each iteration). To take Heidegger's analogy, I hope to bridge a gap between practicing—as though the carpenter were presented a line of nails to hammer until it could be done with trance-like assuredness—and mastering, as though my role as a composer is to somehow, perhaps magically, remove the (inevitable) hitches that come up in the completion of any project, no matter how expert the practitioner.

Construction Song goes a bit further. In fact, its thoroughness in examining the instrument may subvert its “ready-to-hand-ness.” When thinking of a relationship between performer and

51 Ibid.
instrument, one of my goals was to make music that highlighted the relationship to the particular instrument a performer owns and knows. The piano provides a few obstacles in this regard: first, that the pressing of a key is so removed from the hammer striking the string. In traditional playing, the performer simply does not “feel” the sound production the way she might with a cello. Second, a pianist will most likely play a different piano at every concert. There is no doubt that each piano has the individual character of each cello, but both due to the piano's immobility and the fact that it is thought of as something of a “default” instrument (to have in houses, or to illustrate musical examples of any instrumentation), the character of an individual piano rarely factors into the composition of music for it.

The pianist is thus especially “alienated,” in the Marxian sense. *Construction Song*—both in its transparency and in its estrangement of the piano—will reveal plenty about a particular piano's life and construction. The work provides the time and space necessary to achieve such an understanding (the notes also encourage audience members to vary their physical relationship to the piano, to a similar end). By writing music in this manner, I hope to reach through history to reify the relationship between performer and instrument, the priorities involved in the construction and design of that instrument. I treat the instrument like a text, and, to paraphrase Roland Barthes' description of a text in “The Death of the Author,” I hope to reify that “an instrument is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation.”

I rarely engage with the extremes of a given instrument. Even in the somewhat exhaustive *Construction Song*, I do not use the highest note or lowest note. Three p's or three f's are

52 Barthes, p. 148.
the most extreme dynamic markings I would consider, and they are quite rare. I do not wish for intensity to come from pushing an instrument to the edge. I may wish it from a performer pushing herself to the edge, in an intense identification, or in a deep state of ready-to-hand.

*   *   *

To articulate and objectify a shared philosophical system requires reconciling the craft of the composer with the craft of the performer, and the work of the composer with the work of the performer. For master woodworker Peter Korn, “craft” is necessarily at odds with industrial manufacture. While it is “a conversation flowing through time. . . Knowledge gained through experience [that] has accreted from generation to generation,” Korn asserts that “Contemporary craft, being economically marginal, is created primarily to address the spiritual needs of its maker.”

“Craft,” in this sense is a way to distinguish the “work” of actualization from the “work” of employment (not that they need necessarily be separated).

For Hegel, “work” in this former sense empowered actual individuality:

. . .the true work is only that unity of doing and being, of willing and achieving. . . This unity is the true work; it is the very heart of the matter [die Sache selbst] which completely holds its own and is experienced as that which endures, independently of what is merely the contingent result of an individual action, the result of contingent circumstances, means, and reality.

Marx similarly cast work as something essential to human existence, and similarly defined the degree to which work was actualizing as the degree to which it synthesized being and

53 Korn, pp. 31-32. Ibid., p. 30.

54 Hegel, pp. 245-246.
what distinguishes the worst architect from the best of bees is that the architect builds the cell in his mind before he constructs it in wax. At the end of every labour process, a result emerges which had already existed ideally. Man not only effects a change of form in the materials of nature; he also realizes his own purpose in those materials. And this is a purpose he is conscious of, it determines the mode of his activity with the rigidity of a law, and he must subordinate his will to it. This subordination is no mere momentary act. Apart from the exertion of the working organs, a purposeful will is required for the entire duration of the work. This means close attention. The less he is attracted by the nature of the work and the way in which it has to be accomplished, and the less, therefore, he enjoys it as the free play of his own physical and mental powers, the closer his attention is forced to be.\(^{35}\)

A lesson with Antoine Beuger alerted me to this problem of “close attention,” the sort that prevents actualization. In our current condition, wherein rehearsal time is scarce and multiple performances are a rarity, the exactitude of coordination I demanded in scores like \textit{aspirapolvere}, \textit{sega}, \textit{spetto}, \textit{tenere}, \textit{possedere} only distracted from performers' ability to be truly connected to the events they were to coordinate. A woodworker that has perfected a certain technique will surely be disconnected from that experience if suddenly asked to perform it at the exact same time as a colleague. Beuger argued to me that, even in a setting of ideal rehearsal and familiarity with the score, a draconian relationship between composer and performer (or conductor and performer, or performer and performer) would always prevent the actualization not only of the performer's work, but of the composer's. Something like free improvisation, of course, would not accomplish this either: free improvisation is a genre, a skill that requires training, training that most new musicians do not have.

\textit{In bind me, take me, amplifier, humidifier,} my most recent work as of this writing, I further

\(^{35}\) Marx, p. 284.
attempt to apply a greater understanding of performers’ subjectivity to my desired esthesis. In addition to a focus on their best known methods of sound production, I attempt to open the process to include their best known methods of coordination, blending, and, on the personal level, achievement of a described (and, hopefully, ultimately desired) affect. In my recent pedagogical training, we have focused on “backwards design,” the concept that an effective teaching plan is developed to the needs of the student, and with their classroom experience in mind, rather than from the “needs” of the canon or course material. Just as I place my own esthesis as a listener at the forefront of my pre-composition, I place my own knowledge of the subjectivity of a performer at an equally important point, and research and collaboration, and endless process, will continue to hone this knowledge. To be sure, I want my work to be personal and unique, perhaps as much as Beethoven did. With amplifier, humidifier, though, I hope to get closer to the origin of the performer as well as the instrument.

IV. Conclusion: Definition of the Artistic Space

Agamben wades through the nihilism of Western art in order to find the artistic origin that has been destroyed. He focuses on the Greek concept of *poiesis* (ποίησις): “Every time that something is pro-duced, that is, brought from concealment and nonbeing into the light of presence, there is ποίησις, pro-duction, poetry. In this broad original sense of the word, every art—not only the verbal kind—is poetry, pro-duction into presence, and the activity of the craftsman who makes and object is ποίησις as well.”57 For Agamben, *poiesis* melded with *praxis* to encompass all willed activity, no matter how reproducible, and *poiesis* lost its special status as that which can unveil truth. In some sense, then, *poiesis* must be recovered. It would be nostalgic to pose this recovery as as a genuine return to a previous state. The “original” may not refer to the new, but it also does not refer to the old. We must reunite *praxis* with *poiesis* already knowing of their split, synthesizing something entirely different from anything previous.

we must interrogate the work, because it is in the work that ποίησις actualizes its power. What, then is the character of the work, in which the productive activity of man concretizes itself?

Aristotle employs a term he himself coined: ἐντελέχεια. That which enters into presence and remains in presence, gathering itself, in an end-directed way, into a shape in which it finds its fullness, its completeness. . . Ἐνέργεια, then, means being-at-work, ἐν ἐργόν, since the work, ἐργον, is precisely entelechy, that which enters into presence and lasts by gathering itself into its own shape as into its own end.58

The original character of the work is being-at-work. For all involved to be-at-work, all involved must be involved in pro-ducting into presence. The goal which is in its infancy in *amplifier*, then, is

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57 Ibid., p. 59-60.

58 Ibid., p. 64-65.
to enable that being-at-work, that production into presence, for each performer, in equal measure with myself; perhaps even in equal measure with the listener who identifies with our persona. My enduring goal, then, in this portfolio and in the work I will undertake beyond it, is to make a music which can be a “continuous generation . . . the origin that holds together in presence.”

59

Ibid., p. 80.
Agamben then draws our attention to “rhythm,” to which he opposes the abstraction of a “number.” The experience of a set of impulses is surely truer than that given by the number which counts them. Rhythm, for Agamben, stops time, it “escapes the incessant flight of instants.”

There is something in this originary state that I am after in both poiesis and esthesis: “We are as though held, arrested before something,” says Agamben.

[Rhythm is] the principle of presence that opens and maintains the work of art in its original space. . . precisely because rhythm is that which causes the work of art to be what it is, it is also Measure and logos (ratio) in the Greek sense of that which gives everything its proper space in presence. Rhythm attains this essential dimension, and is Measure in this original meaning. . . It is only because rhythm situates itself in a dimension in which the very work of art is at stake that the work of art presents itself on the one hand as rational and necessary structure and on the other as pure, disinterested play, in a space in which calculation and play appear to blur into each other.

Where we are held is that original space. Only because art has carved out a void in which one “experiences his being-in-the-world as his essential condition does a world open up for his action and his existence. . . [in which] he is a historical being, for whom, that is, at every instant his past and future are at stake.”

This original space is where we can be radically open; where we can feel the echo chamber of the self resound; where we can conjoin vulnerability and empowerment. This

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60 Ibid., p. 99.

61 Ibid.


63 Ibid., p. 101.

64 hooks, of course, views the margin and radical openness as opposed to white supremacist capitalist patriarchy, especially in the United States. I would argue that a space that truly has these characteristics is a space in which white supremacist capitalist patriarchy is rendered powerless. This space is currently beyond my grasp, and may always be. It is a model.
space is my objective goal as an artist as I have described it here via hooks, Nancy, and Agamben. It is in service of working out the characteristics of this space—being as though arrested, experiencing transparency, making the familiar unfamiliar, enacting consensual masochistic vulnerability, and feeling actualized in one's work—that I attempt to effect musical experience.
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Construction Song (after Dick Higgins)

solo piano

2012
Construction Song for piano (after Dick Higgins)

Ian Power

2012
INSTRUCTIONS

THE NOTES in this piece are to be struck at fortissimo, and let to resonate and decay until no trace of the fundamental frequency can be heard by the performer. At this point move immediately to the next note. Harmonics and noise may still be resonating when moving to the next note.

BOXES AND DOTTED LINES indicate that the next note should be struck in the throes of the previous note’s final decay, creating a brief, fleeting harmony.

MARCATO NOTES are to be struck thus; there should still be a very brief decay of the fundamental before moving on to the next note.

THE INDICATED DECAY CONTOURS are included as a visual representation, and are not proportional to the actual decay contour of the given pitch. The ears must be used intently to determine the appropriate time to continue.

THE SIZE OF THE PIANO will determine the duration of the piece. Open the lid of the piano to make it as resonant as possible, especially uprights. For grands, full stick is preferable to the removal of the lid.

AUDIENCE MEMBERS should be encouraged to move around the concert space during the performance; especially to move close to and even touch parts of the piano, with the exception of the strings, hammers, keys, and pedals.

This piece takes partial inspiration from Dick Higgins’ Sophokles II. It is dedicated to Aida Eser Kuzucan, whose love inspired the melody.


Ian Power
31 July 2012
Orange County, Calif.
VI.

"Untitled"

viola, cello

2012
Untitled

duo for viola and violoncello

Ian Power

2012
INSTRUCTIONS

No REST or space is to be left between gestures unless a rest is given.

TEMPI should be observed strictly, as should DYNAMICS. Traditional musical subtlety is to be avoided; all dynamics should be subito and sempre (except where hairpins are indicated).

MARCATO notes should be attacked with a sharp, brief scratch tone, followed immediately by the normal (or otherwise indicated) tone.

THREE DOTS above a note (...) indicate a weak, 'loose' attack, with some string/bow noise, before settling into a normal tone. (This is reflected with the hairpins.)

THE PERFORMERS should sit close to the front of the stage or performance area, faced straight forward, parallel to each other (or as close to this as possible).

No VIBRATO should be used whatsoever, except in the one spot indicated.

TIES into a rest or break should be left to resonate; perform the attack and hold of a tenuto, but take the bow off the string with just barely enough force that the (open) string continues to reverberate as you rest, or in some cases continue to play on other strings. Contrast this with notes with no resonant ties.

This piece was written for the Argento Ensemble.

Ian Power
September 2012
Cambridge, Mass.
VII.

for *current* resonance

piano, percussion

2013
for *current* resonance

for piano and percussion

Ian Power

2013
INSTRUCTIONS

Never accent the DOWNBEAT of any measure. ACCIDENTALS carry through the measure.

All DYNAMICS are SUBITO; never crescendo or diminuendo unless noted explicitly.

**Piano Preparations**

1. Lay a LIBRARY-BOUND BOOK across strings C1-G1 (fig. 1). Place a number of other books or similar weight on top of it to weigh it down; the resulting sound should be as rattly and pitch-less as possible. Be mindful that weighing it down too much will actually create more pitch and less noise than is desired.

2. Prepare G-flat 3 (fig. 2) with a dime gong; aim for a place between nodes where the sound will be especially overtone-rich and "dirty."

**Percussion Setup**

1. There are four main percussion instruments, notated as follows (as if on treble staff) (fig. 3):
   - Overtone-rich bell plate (or similar metal plate): F4
   - A low-pitched wooden box of some kind, holding a small assortment of objects that will rattle when the box is hit. (The goal is a low-pitched, rattling, wooden sound): A4
   - The actual piano frame: B4
   - An empty wine bottle: C5
   - A large metal mixing bowl, creating a low-pitched bell sound: E5

The instruments are to be arranged inside the piano in the indicated arrangement (fig. 4), preferably on some foam so as not to rattle against the piano.

The following beaters are needed:
- hard yarn mallets
- soft yarn mallets
- a very soft yarn or timpani mallet
- brass mallets
NOTES

This piece is commissioned by, written for, and dedicated to the Current Resonance project, made up of Mallory Bernstein and Shawn Savageau. Their project and its name inspired me, and the title of the piece obviously refers to the dedication. I also found this title apropos of the music in the piece, which is why “current” is highlighted; for me, an arresting music turns one’s own ‘mind’s ear’ back toward oneself and experience again and again with each passing sound and moment. The “resonance” of music is, as Jean-Luc Nancy puts it, the act of listening through toward an ever-echoing and expanding self.

*for "current" resonance was written between July 2012 and January 2013 in Villa Park, Calif., Cambridge, Mass., and Baltimore, Md.*

Ian Power
January 2013
Baltimore, Md.
accel... $d = 126$

$\frac{7}{8}$

$\frac{3}{8}$

$f$ sforz

$p = 84$

slurred

$\frac{3}{2}$

legato bass, alternate hands

$f$ sforz

$p = 104$

run hard, fast

$f$ sforz

$p = 92$

run hard, fast

$f$ sforz
VIII.

aspirapolvere, sega, spettro, tenere, possedere

accordion, alto saxophone, electric guitar

2013
Ian Power

2013

aspirapolvere, sega, spettro, tenere, possedere

for alto saxophone, accordion, and electric guitar
Notes

This piece is notated spatially in SECONDS; one second of time is equal to roughly 1 and one-half centimeters on the page. The tempo may be altered, but should remain consistent throughout the piece, preserving the durational ratios.

Unless otherwise notated, DYNAMICS and TONE QUALITY should remain COMPLETELY STEADY AND CONSTANT. Crescendo, diminuendo, vibrato, etc. ONLY where indicated. Dynamics should have a switch-on, switch-off, robotic quality.

The Alto Saxophone part is transposed.

For Accordion: This version of the piece is for button-style accordion. For a piano accordion version, please contact the composer. For the first part of the piece, until the first bellows articulations are given, the bellows should be extended or closed in one direction, note by note, until the point at which timbral integrity will become threatened; here you may switch bellows direction until reaching that point at the other end. Repeat until the first indication on page three.

For Electric Guitar:

The following equipment is necessary:

- guitar with whammy bar
- volume pedal (piece can in theory be played only with volume knob, but it will be difficult)
- distortion (very noisy kind preferred, e.g. bitcrusher with high ‘crush’ [‘bad patch cable’ sound])
- sustain (either a compressor/sustainer or overdrive, whichever is preferred)
- amplifier with gain, treble, mid, and bass adjustments (or equivalent)

In some ways, the electric guitar part of this piece is the most intense; there is a lot of negotiating the ‘borders’ of audibility, feedback, tone, etc. The player should view the part as an invitation to find one’s own sound within the piece; communication with the composer is encouraged.

The guitar will be detuned during the piece, but should have the following scordatura at the start:

\[ \text{Diagram of scordatura} \]

etymology, org, qns, inter, boundary was written between February and April 2013 for l’Atenea. Special thanks to Chaya Cernyow and Aida Evr Kaucin.

Ian Power
Cambridge, Mass.
11 April 2013.
aspirapolvere, sega, spettro, tenere, possedere.

Transposing Score

Alto Saxophone in Eb

completely steady tone throughout

(poco largo)

<sf, like a distant electric saw (Bc), segno)

E. Gtr.

<sf

 Näher change below hereon until fully extended or close
(while maintaining total integrity of tone).

Accord.
push 4 cut 2 bell (endless endless)

two vibraphones, effects pedals

2013
push 4 cut 2 bell (endless endless)

for two vibraphones, amplified, with effects pedals

Ian Power

2013
MANUAL

This piece is scored for two vibraphones amplified with the following guitar effects pedals: volume, distortion, and ‘freeze.’ The vibraphones are played with hard yarn mallets throughout.

Setup

Both vibraphone signals should be sent through the same series of effects, in the following order:

[Vibraphone mics] → [Splitter/Converger/Mixer] → [Freeze] → [Distortion] → [Volume] → [Amplifier]

This ordering is not trivial, but necessary to execute the piece as written.

Vibraphone I will operate the freeze pedal and distortion pedal. Vibraphone II will operate the volume pedal.

Because of the occasional intricacy of operating these along with the sustain pedal, the players may want to use stools such as those used by double bassists.

The two vibraphones should be set up abreast of each other, each facing the audience directly. The amplifier should be placed in such a way that its knobs are accessible to one of the players, but out of the way of possible feedback.

Microphone Setup

The performer and/or sound engineer should use whatever amplification setup they are most comfortable with, and which works best with the piece to their ear. The following are suggestions:

- The best option is to place a piezo microphone on each bar; this would normally be too cumbersome, but this piece uses a total of only six notes, so it may be feasible.
- If only one microphone per vibraphone is being used, it is preferable to place it closest to the E that dominates the piece. The E one octave higher is less important, and should not tempt one to place the microphone halfway between the two.
- Some microphones that might work well are the AKG C414, AT-041, or SM57. If the SM57 is used, place it as close to the instrument as possible.

Amplification via a guitar amplifier, rather than powered speakers, is ideal.

Pedals

The VOLUME pedal should be foot-operated, distinct from the amp volume. The score assigns volume levels of 1–4; these should be coordinated with the mixer and amplifier such that 1 is the level at which the amplified sound only barely covers the acoustic sound. 5 is almost as loud as possible without being uncomfortable for the audience to listen to for an extended period of time. 4, only used at the end of the piece, is a little louder than that.

The FREEZE pedal is a specific pedal manufactured by Electro-Harmonix. If it is difficult to find or prohibitively expensive, please contact the composer who can lend you his own.

- The effect level should be set such at volume pedal level 2, the frozen signal barely masks acoustic sounds of the vibraphones.
- There are two modes used in this piece: fast mode and latch mode. In fast mode, the pedal is depressed for the duration of the frozen sound, which ends when it is released. In latch mode, a single ‘click’ freezes a sound, which can be ‘refreshed’ also with a single click. A double click then releases the freeze. The use of these modes is indicated in the score.
- If there is no other option, the freeze pedal may be simulated, for example with a patch in PureData or Max/MSP. In this case, however, the freeze pedal must still be operated by Vibraphone 1, preferably with a foot pedal.
The **DISTORTION** pedal can be any typical guitarist’s distortion. If available, or if there is a budget, I love the sounds of either the Hexe BitCrusher (with a high ‘crush’; kind of a bad patch cable sound) or the WMD Geiger Counter (as well as this latter’s ‘Civilian Issue’ version [somewhat ridiculous terminology notwithstanding]). In any case, experimentation with tone is fruitful.

- The ‘distortion’ should be turned **all the way up**. The ‘tone’ may be altered to the discretion of the performer; I have found it sounds best when either turned all the way up or all the way down.

**Movement Breaks**

While this piece is in four parts, there should not be the traditional long pauses between movements; rather, there should be something between this and a musical breath mark—a pause sufficient to let performers ‘reset,’ but too short to let the audience do so; a deep breath.

**Notation**

- **Distortion**
  - A dark square indicates switching distortion on. An empty square indicates switching it off.

- **Freeze**
  - The freeze pedal must be activated immediately after the note it freezes in order to ‘catch’ it. This is indicated by a note in parentheses.
  - Release the freeze at the end of the darkened line; two vertical hashes at the end of the darkened line indicate the double-click needed to deactivate the freeze in latch mode.

- **Vibraphone I**

- **Motor**
  - At the ‘plus’ sign, turn the motor to the speed indicated; at the ‘minus’, turn it back to zero. It is never left on for very long. **Both players read this line and perform the indicated actions.**

- **Vibraphone II**

- **Volume Pedal**
  - This staff indicates the speed of increase/decrease of the volume pedal, to the level indicated. There is no ‘default’; an absence of instruction indicates that the pedal stays at the point of its last indication. Absence of a hairpin indicates an immediate switch.

- **Both players read the same sustain pedal indications.**
NOTES

push 4 cut 2 bell is one possible artifact of the search for, as Kraftwerk had it, 'Endless Endless.' 'cut' is also a reference to an 1981 essay about repetition written by James Sonead.

It is commissioned by and written for Brandon Bell and Ryan Nestor.

This piece is dedicated to Brandon Bell, whose enthusiasm for my music has been not only gratifying, it has been integrally inspirational and instructive as I move to create more. Brandon’s interest in my work has provided me the (truly necessary) feeling that what I make is meaningful and even perhaps a little communicative to others; for this I cannot thank him enough.

Special thanks to Brandon, Craig Hauschildt, Ross Karre, Matt Donello, and Dillon Kondor for their help and advice in making this piece. Special thanks to Aida Eser Kuruca.

Ian Power
November 2015
Baltimore, Md.
Volume to 5 pedal can be weighted down for last movement if desired.
Vib I: (P)→

Stand still, meditatively, for someone for a very long time; at least as long as the time that could pass (vi).

Vib II: No long enough to deliberate or wash away everything that came before, but become at peace with the idea that this would never old.

AMP VOLUME ———> 0

A good bit of silence.
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bind me, take me, amplifier, humidifier

oboé, soprano saxophone, log drum, piano with preparations, harmonicas, electric guitar, viola, contrabass, white noise

2015
bind me, take me, amplifier, humidifier

oboe, soprano saxophone, log drum, piano with preparations, harmonicas, electric guitar, viola, contrabass, white noise

C score

Ian Power

2015
GUIDE

This piece has no conductor. Rest is indicated by white space. There are some indications for a player to 'take the lead' at certain times, but the ensemble is free to come up with any means of coordination, so long as this choreography does not overshadow sound production. Time is organized spatially to some degree; there are durational indications, but these are more to give you the 'feel' of certain sections, and can serve as a loose guide in actual performance. The guitar, and duets of winds, strings, and piano and percussion will often coordinate between themselves independent of the group.

ADDITIONAL TOOLS

The **pianist** needs a G diatonic single-reed harmonica, the B-flat 5 completely muted with blu tack, and a set of library-books laid atop each other (at least) from D1-F1, creating a loud, jeté clapping sound. This sound comes into play in the log drum duet; if piano bars get in the way of that range, place the books wherever they fit and adjust the notes of that section accordingly.

The **percussionist** needs a log drum, a G diatonic single-reed harmonica, and a switching mechanism that can start and stop a pre-set sound file of a certain filtered white noise envelope.

The **electric guitar** needs a guitar with at least three pickup settings that is whammy-bar capable, a pick, a distortion pedal, and, if possible, a delay pedal and volume pedal (though it is possible and perhaps preferable to control the volume with the knob on the guitar's body). The distortion sound should be dirty; a bitcrusher is a possible substitute as well. Take special note of when notes are to be sounded before the volume is raised, and which are to be sounded with it already raised.

NOTE TO PERFORMERS

It has been my goal in this piece to make your specific relationship to your specific instrument—and your relationship to those around you—a necessary, wholly present, and artistic element. It is an experiment in which I hope to see to what extent my aural desires and your individual craftspersonship can be complementary. I hope that the indications to 'find,' 'coordinate,' or 'coax' certain things can be read as individual manifestations of what is a work-long invitation to bring as much of yourself to this music as you find comfortable or possible.
STAGING

As noted in the score, players walk out during the piece, according to when their first entrance is.

The oboe, saxophone, viola, and contrabass must have two spots each set up on stage. The initial staging should be something like this:

```
|-------------------|
Pno. |       -----|
[-------] | Perc.  |
       (standing)  E. Gtr.

Sx.
Ob.

Cb.  Vla.
```

Downstage

At some point during the piano/log drum duet, the aforementioned instruments should calmly walk to their second spots. This staging should look like this:

```
|-------------------|
Pno. |       -----|
[-------] | Perc.  |
       (standing)  E. Gtr.

Sx.
Ob.    Cb.

Vla.
```

Downstage

With the winds and strings facing inward, as around a campfire. There can be second music stands set up at their second spots, but the music played there is not difficult to memorize, and this might be an easier option.
PROGRAM NOTES

"bind me, take me, amplifier, humidifier" is about heartening backgrounds: the background radiations of existence, both aural and psychological, against which I live, subconsciously buoyed by their referential baseline, only noticing them when they’re gone, a noticing which manifests as desperation, longing, and an awe at the dutiful devotion with which their work is carried out. This music is as much about the performers' familiarity with and trust in each other, and me, as it is about the specific sounds they make.

This piece was written, with admiration, for Ensemble Dal Niente, for premiere on 16 May 2015 at Harvard University in Cambridge, Massachusetts.

It is dedicated, with love, gratitude, and humility, to my family: Aida Eser Kuzucan, Eileen Hayes-Power, Al Power, Caitlin Power, Susan Power, and Ora Babcock Power.

Ian Power
On an airplane between Baltimore and Boston
16 April 2015
bind me, take me, amplifier, humidifier

all except oboe walk on
during string duet
(having given some time)

slow bow while maintaining
constant (if grainy) tone

bow changes quick, light,
and coordinated

a far-away
vacuum cleaner

mp sempre

L sul tasto

p sempre
ALL FOLLOW
GUITAR CUE
(on & off w/ dist. pedal)

(*Note: these times should be used as guidance when learning the piece. Ideally, it will be performed by "feel," especially on the part of the cues.)

PLAY

6x

12x

6x

ALL FOLLOW
PIANO CUE

(on cue determined
by ensemble)

\[ n = 7'' \quad = 2.5'' \quad n = 1'' \quad = 3.5'' \]

white noise
O harmonica

\[ p \]

mp

\[ \text{surfing 2nd tension, } \\
\text{drum set using slowly } \\
\text{and slightly} \]

III.

\[ \text{tasto } + + \text{ pont. } \]

\[ p \]

\\[ \text{tasto } - - \text{ pont. } \]

\[ p \]

mf

\[ \text{vocal line} \]

\[ \text{amp. gain up} \]

\[ \text{dist pedal: } \\
\text{Dist. hi} \\
\text{Tone mid} \\
\text{Dist. vol. hi} \]
Oboe: walk on
G harmonics

Stagger breathing; fade out to take a breath, then fade back in and hold.

G harmonics

signal still boosted; sound lightly distorted w/o pedal

V, VI

 Delay: =1 per sec.

tasto++ portt.

Achieve a rate of change in tone slightly slower than easily perceptible;
do not coordinate bow changes;
as usual, a complex but consistent tone is the goal;
this time, experimentation with slight changes in finger and bow pressure are also encouraged.

tasto++ portt.
WOLFTONE

aiming for similar consistency of tone.

(if a projectable wolf tone
is not available, continue the previous gesture
until the next one.)
Guitar cues strings

VI. Sustain with distortion; re-articulate when desired.

Boost off

(sp)

No vibrato; consistent tone is more important than intonation; stagger bowing.
Tuplet values are for $\frac{3}{4} = 60$. Large tempo markings indicate the absolute tempo of the notes. (Do not coordinate with winds.)
Do not stagger. Slow bow for strings, all re-articulate (including guitar) on bow change.

_p_ (Coax beating with bass)
$\frac{4}{3}$

$f_{ancona}$

$\text{Coordinate as before}$

$p$

Find one spot that beats nicely with viola.
\( \text{\textbackslash r} = 108 \quad \text{\textbackslash r} = 200 \)
Ob, Sx., Vla., and Cb. start to walk to ending spots.

$\frac{3}{1} = 180$  

$\frac{9}{4} = 135$

$\frac{9}{5} = 108$
Cycle through different timbral fingerings. First in order, then at random. Change with guitar. Microtonal variations are OK.

Soft tongue attacks.

**PP**

**WHITE NOISE**

**P**

**G HARMONICA**

**P**

Dissociated from ensemble

fusempe

21" (this length holds for each system until end)

III. sempre

sul tasto

**PP**

Cycle through bow pressure and finger pressure variations. First in order, then at random. Change with guitar. Microtonal variations are OK.

alternate

upbow/downbow

sul tasto
Dissociate from others until cutoff.

Dissociate from others until cutoff.

Loos between settings on the pickup switch, barely switching, at about these speeds 1 2 1 2 1 2 1 2 3 2 3 2 3 3 2 3

Dissociate from others until cutoff.

Dissociate from others until cutoff.
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XI. Bibliography


