

NOTATIONS

21

THERESA SAUER

MARK
BATTY
PUBLISHER

TABLE OF CONTENTS

Preface / 008
Foreword / 010

A
Victor Adan / 012
Beth Anderson / 014
Kerry John Andrews / 015
Steve Antosca / 016
Cecilia Arditto / 017
Robert Ashley / 018
Kevin Austin / 019

B
Trevor Bača / 020
Dennis Báthory-Kitsz / 021
Steve Beck / 026
Irene Becker / 031
Cathy Berberian / 032
David Berezan / 033
Carl Bergström-Nielsen / 134
Philip Blackburn / 036
Benjamin Boretz / 038
Sam Britton / 039
Earle Brown / 040
Herbert Brün / 042
Ellen Burr / 043

C
John Cage / 044
Allison Cameron / 045
Joe Catalano / 046
Raven Chacon / 048
Chris Chalfant / 049
Jef Chippewa / 050
Kyong Mee Choi / 051
Henrik Colding-Jørgensen / 054
Nick Collins / 056
David Cope / 057
Philip Corner / 058

D
Brent Michael Davids / 059
Tina Davidson / 060
Mario Diaz de León and Jay King / 061
Robert Denham / 062

E
Halim El-Dabh / 063
Robert Erickson / 066
Pozzi Escot / 067
Julio Estrada / 069

F
Rajmil Fischman / 070
Robert Fleisher / 071
Christopher Fox / 078
Bruce L. Friedman / 079

G
Guillermo Galindo / 081
Malcolm Goldstein / 082
Daniel Goode / 084
Guillermo Gregorio / 087
Barry Guy / 088

H
Barbara Heller / 090
Brian Heller / 091
William Hellermann / 092
Mara Helmuth / 102
Sven Hermann / 104
Christoph Herndler / 105
Alan Hilario / 106
Robin Hoffmann / 107
Peter Hölscher / 108
Tsai-yun Huang / 109

I
Christoph Illing / 111

J
Lynn Job / 113
David Evan Jones / 114

K
John Kannenberg / 115
Suk-Jun Kim / 117
Panayiotis Kokoras / 118
Slavek Kwi / 119

L
Joan La Barbara / 122
John Lane / 125
Mark Langford / 126
Hope Lee / 128
Cheryl E. Leonard / 129
Charlotte Lindvang / 130
Anestis Logothetis / 131
Bent Lorentzen / 132
Martín Sebastian Loyato / 134

M
Michael Maierhof / 138
Tyler Mains / 140
Keeril Makan / 141

Dan Marmorstein / 142
Dimitris Maronidis / 144
Tony Martin / 145
Kate Maxwell / 147
Cilla McQueen / 148
Rajesh Mehta / 150
Ann Millikan / 151
René Mogensen / 152
Stephen Montague / 154
Robert Morris / 156
Gordon Mumma / 157

N
Gaël Navard / 158
Phill Niblock / 160
Gary Noland / 162
Makoto Nomura / 166

O
Eoin O'Keeffe / 169
Pauline Oliveros / 170
Vagn E. Olsson / 171

P
Paul Paccione / 172
Marianthi Papalexandri-Alexandri / 173
Brice Pauset / 174
Tommaso Perego / 175
Joe Pignato / 176
Jonathan Pitkin / 177
Samuel Pluta / 178
Larry Polansky / 179
Alwynne Pritchard / 180
Anthony J. Ptak / 181

R
Takayuki Rai / 182
Randy Raine-Reusch / 183
Jon Raskin / 184
Henrik Ehland Rasmussen / 186
Herman Rechberger / 188
Will Redman / 189
Wendy Reid / 191
Steve Roden / 192
Dirk (,) Rodney / 196
Keren Rosenbaum / 198
David Rosenboom / 200
Marina Rosenfeld / 202
Daniel Rothman / 204

S
Theresa Sauer / 206
R. Murray Schafer / 209
León Schidlowsky / 212
Catherine Schieve / 214
Daniel Schnee / 218
Brian Schorn / 219

Barry Schrader / 220
Phillip Schulze / 221
Michael J. Schumacher / 222
Elliott Sharp / 226
Marilyn Shrude / 228
Stuart Saunders Smith / 229
Juan Maria Solare / 230
Mathias Spahlinger / 231
Jack W. Stamps / 232
John Stead / 234
Norbert Stein / 235
Hans-Christoph Steiner / 236
Peter Sterk / 238
Karlheinz Stockhausen / 240
John Stump / 242
Chiyoko Szlavncs / 244

T
Yuji Takahashi / 246
Justinian Tarnuszu / 248
John Tchicai / 249
James Tenney / 250
Voya Toncitch / 252
Laura Toxvaerd / 253
Jeffrey Treviño / 256

V
Andrea Valle / 258
J. Simon van der Walt / 260
Ivan Vincze / 261
Stephen Yitello / 262

W
Douglas C. Wadle / 263
Jennifer Walshe / 268
Clive Wilkinson / 272
Michael Winter / 273
René Wohlhauser / 274

Y
Ge-Suk Yeo / 276
David Young / 277
Katherine Young and Jonathan Zorn / 278

Z
Judith Lang Zaimont / 282
Edson Zampronha / 283
Peter Zombola / 284
Jonathan Zorn / 285

Inspired by the Music
Richard Carlyon / 288
Philip and Gayle Neuman / 290
Morgan O'Hara / 292

Artist Bios / 295
Index / 313

Notations 21
by Theresa Sauer
All images © their respective artists.

Art Direction & Design: Michael Perry
Design: Katharina Reidy
Design Intern: David Maron
Production Director: Christopher D Salyers
Editing: Buzz Poole
Typefaces used: Locator by Eric Olson & Hussy by Damien Correll

Without limiting the rights under copyright reserved above, no part of this publication may be used, reproduced, stored, transmitted or copied in any form or by any means (electronic, mechanical, photocopying, or otherwise) without prior written permission, except in the case of short excerpts embodied in critical articles and reviews. Every effort has been made to trace the accurate ownership of copyrighted text and visual materials used in this book. Errors or omissions will be corrected in the subsequent editions, provided notification is sent to the publisher.

Library of Congress Control # 2007937348

Printed and bound in China through Asia Pacific Offset

10 987654321 First edition

All rights reserved
This edition © 2009
Mark Batty Publisher
36 West 37th Street, Suite 409
New York, NY 10018
www.markbattypublisher.com

ISBN: 978-0-9795546-4-3

Distributed outside North America by:
Thames & Hudson Ltd
181A High Holborn
London WC1V 7QX
United Kingdom
Tel: 00 44 20 7845 5000
Fax: 00 44 20 7845 5055
www.thameshudson.co.uk

PREFACE

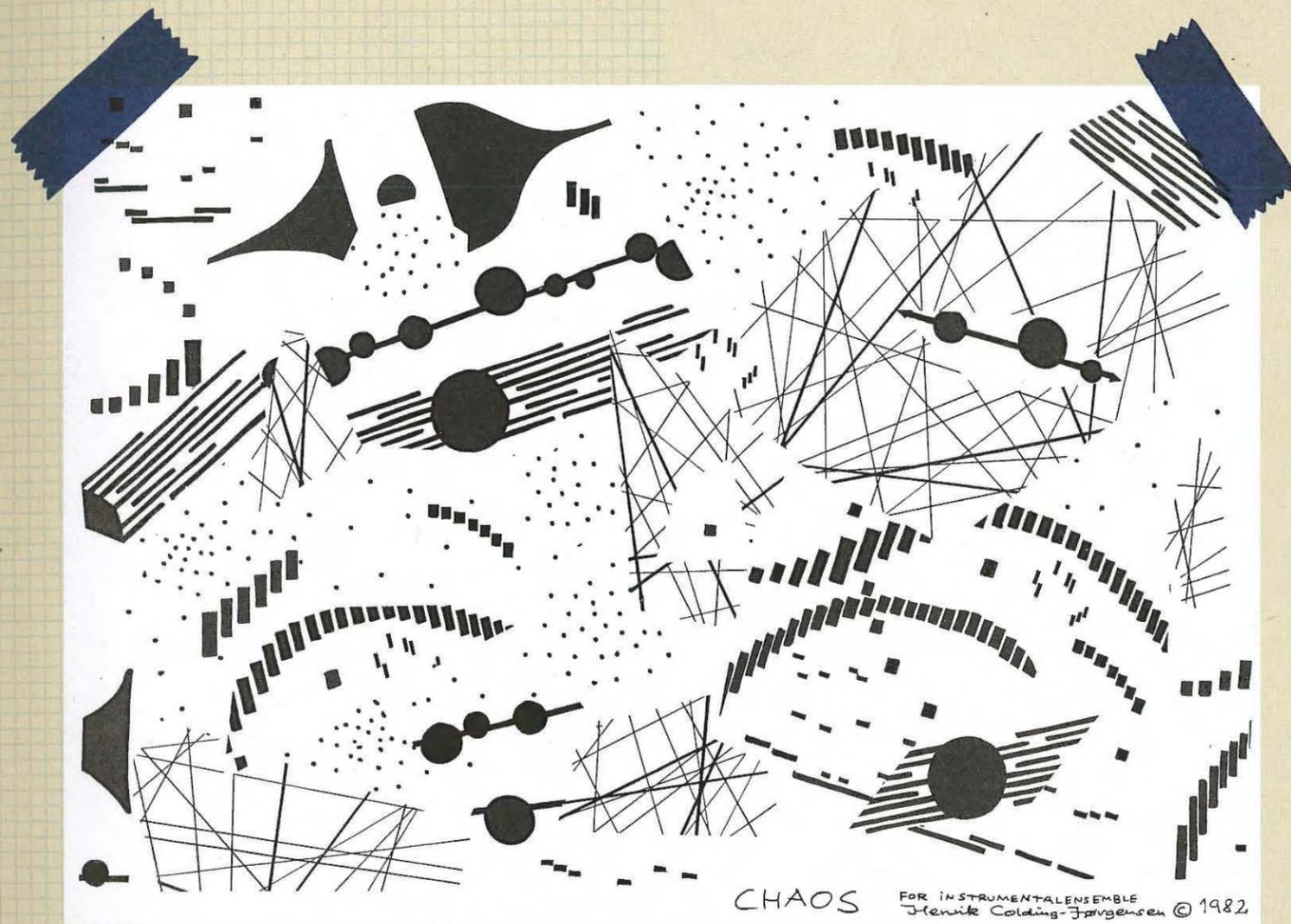
Much like John Cage in his book *Notations* (1968), I find it necessary to explain the nature of this book and its layout. This book also hopes to explore the new developments in musical notation just as Cage's book did. Every score/image contained within these two covers was submitted to me by composers, publishers, or families of composers for the explicit purpose of coexisting in this anthology, arranged not by type of music but alphabetically. Composers were asked to contribute partial samplings of one or more compositions. It was their option to include a statement or description with their composition for the reader.

Scores without composer statements, with no text, just titles to accompany them, truly stand on their own as works of aesthetic beauty. In the true spirit of Cage, I collected works of creative freedom, and indeed the possible perceived randomness of the collection has a far greater visual interest and cohesiveness truly furthering Cage's initial concept of showcasing these extraordinary compositions.

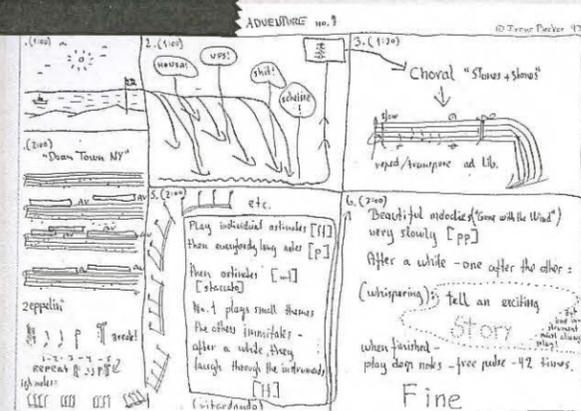
Some of the participating composers were commissioned to write essays for *Notations 21*. They were asked to use this book as an open forum, and no length or topic was specified, except that it relate somehow to notation, contemporary music, graphic scores, or the compositional process. I received a wealth of documents: all completely fascinating and unique, true testaments to the artists that they are.

I sincerely hope that this book motivates the reader to further research contemporary music and the artists that compose it, to seek out their recordings, attend performances, and support the arts in education. We live in an incredible time in music history—here is only a small sampling of the evidence.

Theresa Sauer
2008



Henrik Colding-Jørgensen; *Chaos*. For instrumental ensemble. Used by permission of Henrik Colding-Jørgensen, © 1982.



FOREWORD

The music history taught to Western scholars typically impresses the idea that creativity and innovation in composing have held infinite possibilities while confined to the clef and staff of traditional notation. However, in the 20th century, particularly in the post-atomic age, new notational forms began to emerge, and composers were challenging the idea of the score. Earle Brown, one of these first innovators, described his understanding of these new notational developments in the following way: "There must be a fixed (even flexible) sound content, to establish the character of the work, in order to be called 'open' or 'available' form. We recognize people regardless of what they are doing or saying or how they are dressed if their basic identity has been established as a constant but flexible function of being alive."¹ In other words, the identity of notation comes from its purpose for the creation of music, a phenomenon that can allow for spectacular variations in musical scores. I have examined this phenomenon and the impact it has had on performance, as well as our collective consciousness as consumers of art and music. My own research has led me in many directions, to many different composers, and their varied styles; the results of this research comprise *Notations 21*.

Composers from over fifty nations are represented in this book, from Denmark to

Korea, from Uganda to Mexico. Many are world travelers, truly cosmopolitan in their understanding and appreciation of the world's cultures; their music reflects both their existence in the modern global village and their own heritage. No longer limited by the knowledge of their teachers, a composer today can learn from or collaborate with a contemporary who lives half a world away. Like R. Murray Schafer suggests, people "echo the soundscape in language and music,"² and now, the soundscape has expanded to include the entire globe.

The backgrounds and personal histories of the composers also imprint themselves upon the compositions they create. Many composers rely on their scientific minds, using the latest computer technologies to expand the definitions of music. Others come from the improvisational traditions of jazz. Some are inspired by modern pop culture: films, rock music, even comic books. They may be visual artists looking to create music, or composers looking to create visual art. Poets and avant-garde performance artists seek to translate their unique messages into visible sound. For some, their scores are products of their quest to use music as therapy. There are musicologists, educated by the greatest schools or self-taught, whose analyses of the most ancient (or most recent) musical developments reveal themselves in their creations. Genius

takes many forms, especially, so it seems, in the production of innovative scores.

Indeed, composers who choose to make innovations in the field of notation or graphic scores represent various compositional ideals, as reflected in their philosophies. Their philosophies encompass the desire to improve communication amongst composers, performers, and audiences, to develop a wholly different language, to encourage creative improvisation, and to challenge the way we understand music and sound. Some seek to create from the viewpoint of function, and others from the viewpoint of aesthetics. Still others seek to unlock the secrets of the human mind, the spirit, or the natural world through the forms of their music—to heal, and to enlighten. These many fascinating philosophies result in an amazing variety of scores and notational styles. Not only do they look different from the scores of traditional Western notation, but they are also performed differently with different mindsets, different structures, or even different sounds. To quote Sylvia Smith, the passionate curator of the long-running Scribing Sound exhibition of music notations (1952-1984): "Even scores that may appear similar may actually be extremely different in their notative function as different notative systems can use the same symbols in much the same way that different languages can use some

of the same letters in their alphabets."³

With the development of graphic scores and innovative notation comes an expansion of artistic freedom. Very frequently this freedom leads to new developments in the field of improvisation: to musical forms that are not static and predictable in nature. To quote John Cage on improvisation: "My favorite music is the music I haven't yet heard. I don't hear the music I write; I write in order to hear the music I have yet heard. We are living in a period in which many people have changed their mind about what the use of music is or could be for them."⁴ Interestingly, this greater freedom of expression can reveal so much about the composer as an artist and individual. As you may note as you experience each composer's score, some compositions are given a detailed instrumentation, some are noted as variable instrumentation, and some do not specify instrumentation at all; each composer was asked about instrumentation, and many preferred to allow for flexibility, not only in terms of improvisation, but the performers themselves.

It has been noteworthy for me in my research for *Notations 21* the ways in which I have come to understand the work of these composers. Like the ethnomusicologist Steven Feld, I have found myself faced with

not only what influences composition, but humanity itself. Feld describes eloquently this experience: "We jump off that cliff to study how human experiential patterns and practices construct habits, systems of belief, knowledge, and action we call culture. And we study it everywhere and anywhere we can. Our ultimate concern is with people, with adequately and evocatively representing their experiential worlds, their voices, their humanity."⁵ As neither the individual nor the environment is a static entity, music and art become also fluid, changing under different circumstances, developing organically in new ways, both visual and aural. These changes are, in the opinion of Cage, "necessary in order to keep minds flexible. Otherwise, the mind becomes paralyzed..."⁶ The innovators presented herein have maintained the flexibility of their minds, in keeping with the changes we witness in our global culture.

When I began to contact composers to participate in *Notations 21*, I quickly discovered that Cage's *Notations* from 1968 was an influential and inspirational force in their lives. The encouragement I received from all of the composers with whom I communicated was truly remarkable: it was time for another collection. My endeavor is not only to introduce people to the fascinating world

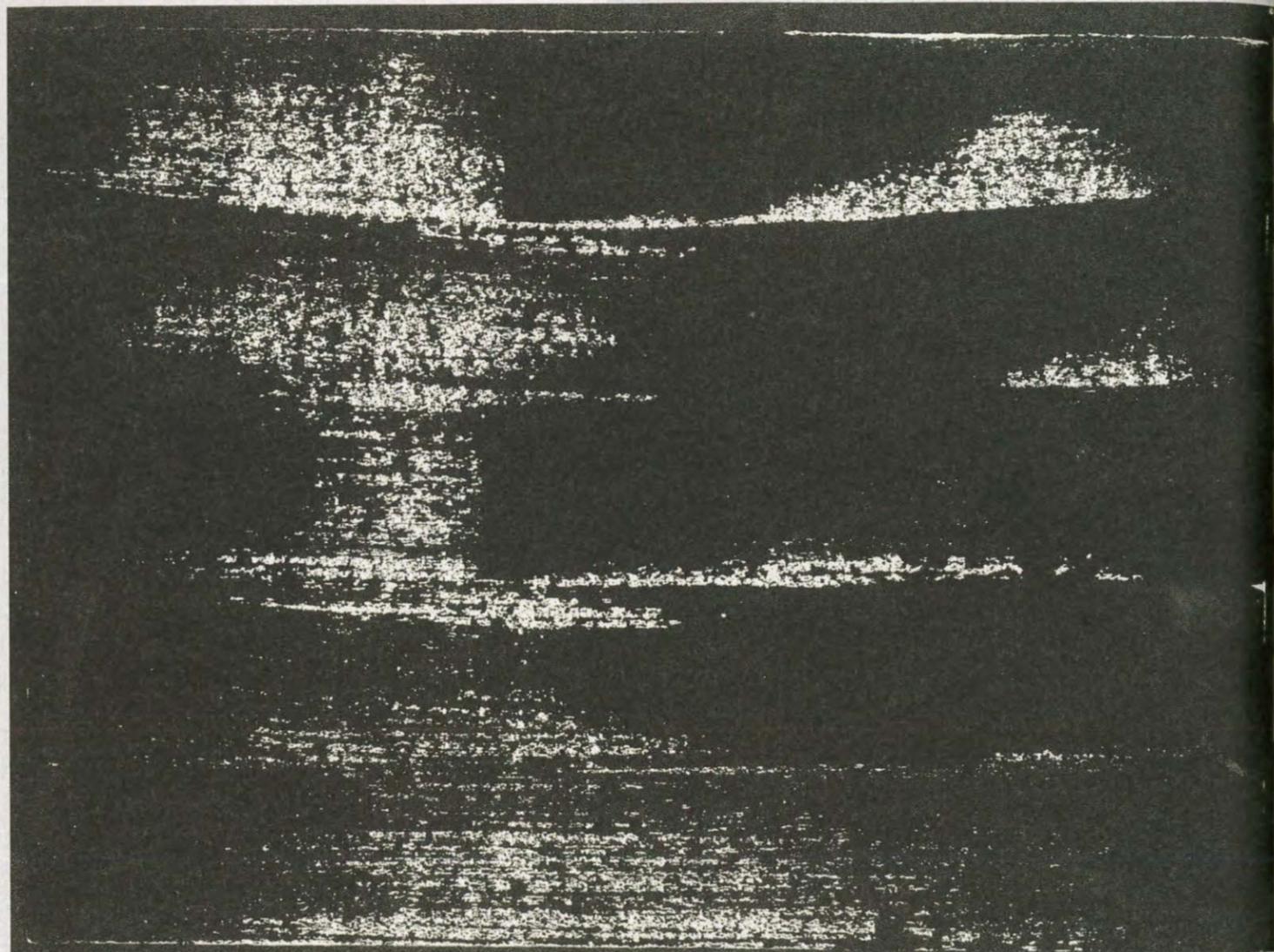
of innovative notation and graphic scores, but also to provide a forum for composers, a new way of bringing awareness of their compositions and philosophies to the forefront of the musical collective consciousness, aided by new technologies and media not available to Cage in the 1960s.

I would like so much to thank all of the composers who participated in *Notations 21*. I owe everything to you and your endless supplies of talent. This book was completed in an impossibly short few months, an exhilarating whirlwind of discovery, contact, collection, and creation, in order to be in print for the 40th anniversary of *Notations*, and I could not have managed without your patience and cooperation. However, since this project was completed so quickly, I regret not being able to contact and include more composers. I hope to create more editions of graphic scores and innovative notation, now the focus of my life's work, and humbly request that, if you are a composer who is not included in this book, to please accept my apology and to please submit your scores to me. The publication of this book is not the end of the *Notations 21* project, but just a beginning.

1 Brown, Earle, and David Ryan, on Brown's Available Forms 1. Contemporary Music Making for Amateurs (CoMA), 2006.
 2 Schafer, R. Murray. *The Tuning of the World*, Knopf, 1977.
 3 Smith, Sylvia. "An Introduction to the Scribing Sounds Exhibit."
 4 Cage, John. John Cage. *Anarchic Harmony: Ein Buch Der Frankfurt Feste '92/Alte Oper Frankfurt*. Cage, John, Stefan Schadler and Walter Zimmermann. Schott, 1992.
 5 Feld, Steven. "From Ethnomusicology to Echo-Muse-Ecology: Reading R. Murray Schafer in the Papua New Guinea Rainforest." *The Soundscape Newsletter*, Number 08, June, 1994.
 6 Cage, John, and Peter Gena. "After Antiquity: John Cage in conversation with Peter Gena." *Major Byrne's New Music America*, 1982.

TO STANDARDIZE NOTATION IS TO STANDARDIZE PATTERNS OF THOUGHT AND THE PARAMETERS OF CREATIVITY. OUR PRESENT ABUNDANCE OF NOTATIONS IS AS IT SHOULD BE. IT MAKES OUR DIFFERENCES MORE CLEAR.

— SYLVIA SMITH



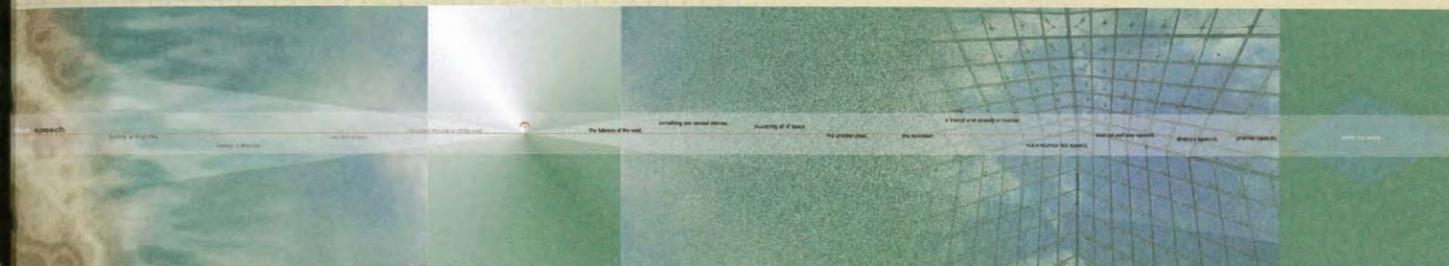
Beth Anderson; *Tower of Power*. For organ and quad tape. Used by permission of Beth Anderson, © 1973.

Tower of Power: Hold as many keys and pedals down as possible, using only your body, at as loud an amplitude as possible, using both your ears and your equipment to decide, for a minimum of five minutes, using yourself and your audience to decide, changing timbres a minimum of five times, without letting any notes up, avoiding any sharp contrasts, allowing your organ to dictate the possibilities. Four rehearsals of the

piece are to be taped and played back in exact synchronization with the performance through four speakers placed symmetrically around the church, taking into consideration the origination of the organ sound. All should blend. Prepare your spirit, mind, ears, body, family, but avoid any discussion of the sound.



Kerry John Andrews; *The Weight* (1995/7). For large ensemble. Used by permission of Kerry John Andrews, © 1997.



Kerry John Andrews; *Versus* (1997). For solo voice and piano. Used by permission of Kerry John Andrews, © 1997.

The Weight and Versus: As a visual artist I became interested in listening to New music, finding that it liberated ways of internally visualizing images. In the mid-1990s I started to compose music to understand what that process was doing and how it worked. Since then my work has explored the similarities and differences between visual, aural, and textual forms, what is inherent to each specific medium and what is transferable, or shared.

The graphic scores that I have produced have considered several lines of enquiry. They have looked at the ideas of linear time, stasis, and a more visually based field form. They have also explored the idea of the sound object as an image of the whole sound piece. The stand-alone visual images I make have taken their form from music mixed with textual and visual forms. These ideas have also been developed as sound installations.

My graphic scores have sometimes related to images, mostly digital prints. They range from modified traditional scores (for large ensemble, solo instrument, and recorded sound) to images with text (for

voice) and a more directly diagrammatic place in between (large ensemble, voices, and recorded sound), though I essentially consider all my works to be diagrams.

Versus was created as an image as well as a score for voice (which included a separate traditionally notated piano part). I was intrigued by Maurice Blanchot's writing style where, as Foucault says, his "fictions are, rather than the images themselves, their transformation, displacement, and neutral interstices." *Versus* uses a line from *Celui qui ne m'accompagnait pas* which, though a sentence, seems to be a static thought becoming; words layered on top of each other, rather than a descriptive passage. It is this tension between onward movement and non-linear, multi-directional, layered "narratives" and how that reflects on our sense of time and place that underlies much of my work.

Persona 1 ~ Joy
Dancing in Space

Steve Antosca; "Persona 1 - Joy: Dancing in Space" from the major work *One Becomes Two*. For violin, viola, or cello. Used by permission of Steve Antosca, © 2007.

One Becomes Two was inspired by a passage in C.G. Jung's writings where he symbolically describes the process of transformation:

... when the bud unfolds and from the lesser the greater emerges, then One becomes Two and the greater figure, which one always was but which remained invisible, appears with the force of a revelation.

The metaphor of the bud opening into a flower has always fascinated me. Jung's depiction of the process in relation to transformation and his incorporation of Nietzsche's phrase "One becomes Two" is captivating.

In *One Becomes Two* the expansion of the bud into flower is represented by the flowing of the melodic line from a single

voice to a second voice, first making an appearance as a pedal tone, then as double stops and eventually as multiple stops. Ultimately this leads to the presentation of the dual paths on page 4 of the score. The violinist must choose to perform one of these paths. Within those paths, each passage has a distinct set of non-determinate performance choices.

These non-determinate techniques used in *One Becomes Two* provide an opportunity for the performer to contribute to the outcome of the piece by making some of the rhythmic and pitch choices in the composition.

The element of indeterminacy continues in the piece when, at the end of this section, the performer must choose among four personalities: joy, passion, duality and

enduring spirit, each with its own unique performance characteristics. In the "Joy" section, sub-titled "Dancing in Space," indeterminacy is created by notating specific rhythms, gestures, and dynamics, but with no pitch material, only pitch gesture. This is created by simply notating the passage without staff lines; leaving the performer to replicate the pitch gestures assures that the indeterminacy is guided by the emotion of the moment. In this way, no two performances of the piece will be the same.

I like to think about music (I am talking about written music) as an object that regenerates itself every time it is evoked. Different from other arts where the physical object previously exists, in music the work of art "pops up" every single time music is performed, following the recipes of a score.

Music chooses a foreign language to express itself that is not sound waves but rather graphical signs. This synesthesia—that is when one type of stimulation evokes the sensation of another—prints to musical thought an ambiguous feature, ambiguity understood as fragility and strength at the same time.

We know that the history of Western music was always dancing together with the history of musical notation: one generating the other in an indivisible dialectical relationship. Musical notation is not only a tool to preserve the right sound waves in the correct order but a way of thinking and creating music from a different perspective, being both a registration and generation machine at the same time. Notation is in this way a kind of "arena" that allows music to be thought constantly in diverse and flexible ways, being this imperfect-perfect, defined-undefined, precise-imprecise double-sided coin, the right scenario for the abstract condition of music.

Cecilia Arditto; *Musica invisibile—Libro tercero, #1, 2 and 3*. For B♭ trumpet / flügelhorn. Used by permission of Cecilia Arditto, © 2005.

Tom	Joan	Sam	Jackie	Bob	Jackie	Sam	Joan	Tom
269	4/4 Click			275	4/4 Click			
270	/ I never ..	/ ---	/ ---	276	/ That was a ---		/ ---	
/	/	/ I never ...	/	/	different song		/ ---	
/	/	did ...	/ He never /	/	/ ---		/ The same	
/	/	/	did it ...	/	/ ---		idea.	
271	/ ---	/ ---	/ ---	277	/ I be-			
/	/	/	/ She never	/	lieve			
/	/	/	did it with a ..	/	you are not			
/	/	/	/	/	speaking cor-			
272	/ I never	/ I never	/ ---	278	rectly.	/ ---		
/	did it with a	did it with a	/	/	/ ---	/ That is a		
/	/ uhn (cont.)/	uhn (cont.)/	/	/	/ ---	common accu-		
/	nnnnn --	nnnnn --	/	/	/ ---	sation.		
273	/ before	/ before	/ ---	279	/ O	/ ---	/ ---	
/	/	/	/	/	says that?	/ ---	/ If	
/	/	/	/ be-	/	/ ---	/ If	you are de-	
/	/	/	fore what?	280	/ ---	/ ---	termined to be	
274	/ ---	/ ---	/ ---	/	/ ---	/ ---	happy,	
/	/	/	/	/	/ ---	/ ---	nothing can be	
/	/	/	/	/	/ ---	/ ---	wrong.	
				281	What's wrong with		/ ---	
				/	that?		/ ---	
				/	/ ---	/ If	you are de-	
				282	/ ---	/ ---	termined to be	
				/	/ ---	/ ---	happy.	
				/	Isn't that		/ ---	
				/	splitting hairs?		/ ---	

Segue to ASYLUM

Segue to Song #8 RECENT ATTENDANCE

Robert Ashley; *Celestial Excursions*: "Act II Asylum (Song #7—Before What?)." Opera: for solo voices, orchestra, and electronics. Used by permission of Robert Ashley / Visibility Music Publishers, © 2002.

Celestial Excursions: Old people are special because we have no future. The future is what to eat for breakfast or where did I leave my shoes. Everything else is in the past. Is this understandable?

So, sometimes old people break the rules, especially the rules of conversation and being together. They laugh a lot. I mean real full laughter. Did you ever notice that? They break the rules because, for one reason or another (illness, anger, damage, enough of that, whatever), the rules no longer apply for them. They are alone. Sometimes they are sad. Sometimes they are desperate. Mostly they are brave. Mostly they have given up on the promises of

religion—life after death, immortality, etc. Mostly they are concerned with dignity. Living with dignity. And, like all of us, eventually dying with dignity.

But they are still obliged, as human beings, to make sounds. They are obliged to speak, whether or not anyone is listening.

"Act II (Asylum)" is a dialogue between four guests at The Assisted Living Facility and the counselor, who is trying to explain to them that the burden they feel, which might seem to be explained in words, is not to be relieved by finding the word of escape, and in fact will never be relieved. Occasionally the guests break into song to relieve the tension.

Oordah

for mixed choir, with optional slides

S (sung) Our (spoken) soli t mp

A Our (spoken) soli t

T (sung) Our ff pp mf mp

B (sung speech) Our ff pp t

Our Our Our Our Our Our Our Our

Our time alive is spent more and more asleep
As leap iz morzpent;

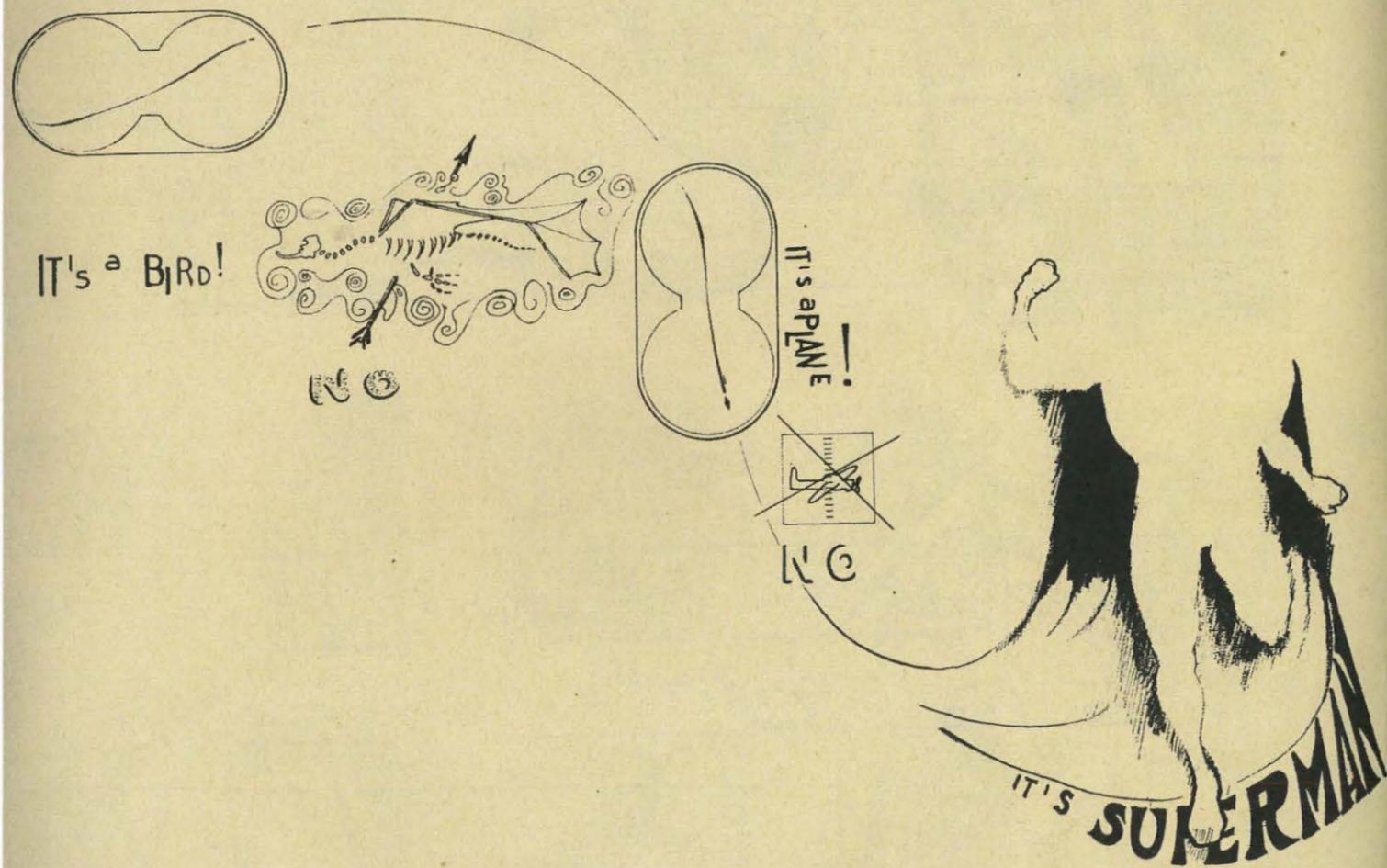
P. 1

Kevin Austin; *Oordah* (page 1). For mixed choir, with optional slides. Used by permission of Kevin Austin, © 1985, 1991. Image quality reflects the era's technology.

Oordah began as one of a group of text-sound compositions from the "concrete poem" from 1984 called "Sporas." The file was created on a Mac Plus, in SuperPaint 1. Many of the sound ideas and techniques are borrowed from the tape studio tradition in which I developed, and these are today much more easily and precisely realized

in sound software. In some sections the nature of the sonic outcome can be rather easily deduced from the score, but often the score will require that the conductor and choir work out "on the spot" how to realize a graphic image, and the resulting sound may have little direct relationship to the score, except that the score was a "map"

for production, rather than a "picture" to be realized.



45

Cathy Berberian; *Stripsody*. For solo voice. Used by permission of the Estate of Cathy Berberian, © 1966.

The score should be performed as if by a radio sound man, without any props, who must provide all the sound effects with his voice. The three lines represent the different pitch levels: low, medium and high.

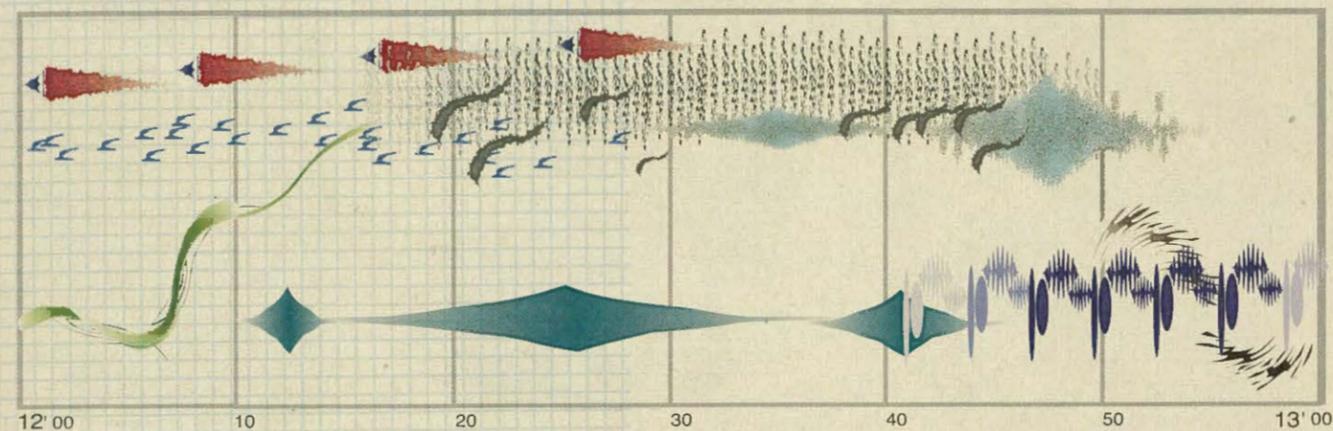
The lines enclosed by bars are to be performed as "scenes" in contrast to the basic material which is a glossary of onomatopoeia used in comic strips.

Whenever possible, gestures and body movements should be simultaneous with the vocal gestures.

On page 10 is a child's figure which represents a silence in which the performer places her thumb in her mouth and cups her other hand to her ear.

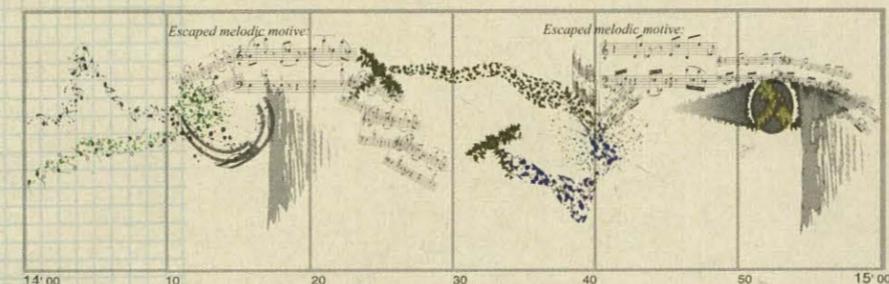
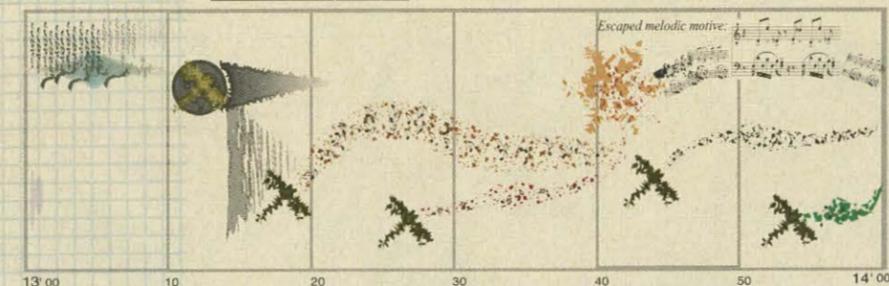
Basically, the spacing of the "sound words" indicates the timing. In performance, the entire work generally takes 6 minutes.

This work was commissioned by Hans Otte on behalf of the Bremen Radio for the Festival of Contemporary Music of May 1966 and was first performed on that occasion.



V: The Birth of Motives in Clouds
13:12 - 15:11

Unheard Voices, Ancient Spaces consists of recordings made of naturally occurring sound sources in wilderness areas of southern Alberta, Canada, including sub-alpine mountain regions, lake areas, grasslands, and parkland areas. This material was analyzed, manipulated, and composed within the studio. The title of the piece, *Unheard Voices, Ancient Spaces*, refers to the deep spiritual connection I feel with nature-spaces and the desire to give a characteristic voice to these natural environments through the composition of evocative textures and gestures. *Unheard Voices, Ancient Spaces* is divided into two distinct geographic regions: mountain and grassland. The mountain region consists of 4 smaller sections: "I: Gathering*," "II: Emerging," "III: Running," and "IV: Dawn/Microcosm*," and the grassland region contains "V: The Birth of Motives in Clouds," "VI: Struggle," "VII: Dusk/Aftermath," and "VIII: Scattering." Each section is unique in its characteristic use of environmental sound source, transformation, behavior, and diffusion. The integration of instrumental sounds in the composition ranges from purely textural material developed to blend and relate to the natural sounds, to the suggestion of pitch centers, and finally to the emergence of foreground motivic material. The structure of the work on this level can be seen to suggest a progression from a coexistence of nature and "pre-technological" human activity, to a gradual assertion of human motivic expression, eventual "competition," and finally, the supremacy of nature over humankind. All of the pitch material in *Unheard Voices, Ancient Spaces* is derived from a single bird song, not revealed in its com-



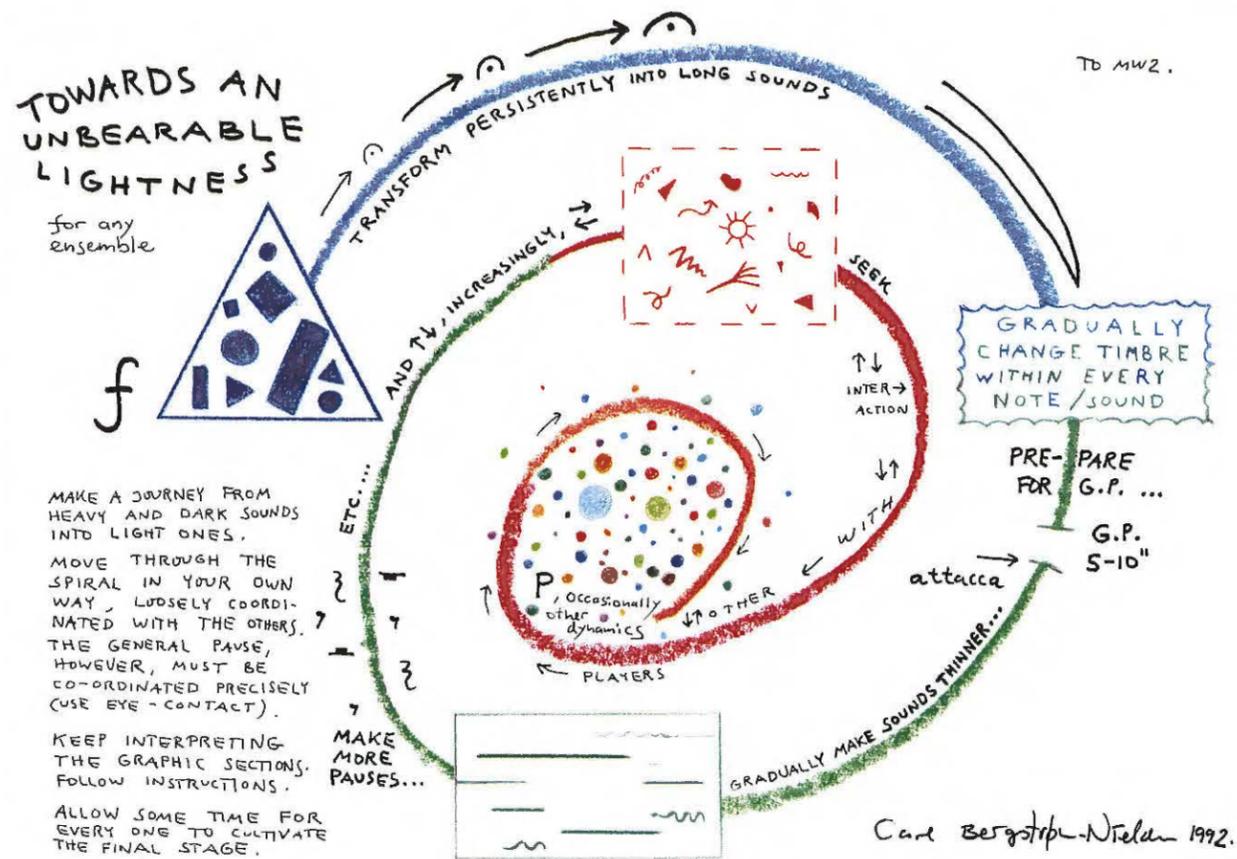
David Berezan; *Unheard Voices, Ancient Spaces*. For naturally occurring sound sources. Used by permission of David Berezan, © 1999.

plete and original real-world context until "Dusk/Aftermath."

This piece was realized in the electro-acoustic studios of the Department of Music at the University of Calgary, Canada. 8-channel/8-speaker diffusion was completed using the Richmond Audio Box, a real-time diffusion and processing control environment, at a New Adventures in Sound residency program in 1999 at the Banff Centre for the Arts, Canada.

As for the score, each section consists of 6 "panels," each representing 10-seconds duration. Each system represents 1 minute of music. Placement within the y-axis corresponds to frequency (the higher the frequency, the higher the placement)

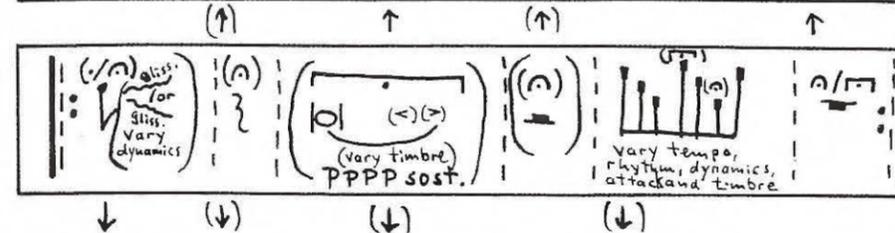
and the darkness of images, or intensity of color, represents amplitude. In both cases, the representation is relative to the graphic's immediate surrounding material. In other words, there is no absolute grid or scale. Placement within the x-axis corresponds to elapsed time in minutes:seconds format. The score was made using Adobe Illustrator and it was created primarily to function as a listening score, though it may also be useful as a sound diffusion score and as an aid to analysis.



Carl Bergstrøm-Nielsen; Towards An Unbearable Lightness. For any ensemble. Used by permission of Edition Samfundet, © 1992.

POSTCARD-MUSIC Improvisational piece for an ensemble of preferably different voices/instruments.

LISTEN VERY INTENSELY TO SOUNDS AND MUSICAL LANGUAGE-ELEMENTS EMERGING



TRY TO MAKE THE OTHERS COMMENT YOUR PART AND MAKE YOUR PART A COMMENT TO THE TOTAL ACTIVITY

↑↓ = follow instructions; () = may be omitted; / = choose freely. To be read individually for each sign.

LET THE STREAM OF SOUNDS EVOLVE AND CONCLUDE ACCORDING TO ITS OWN NATURE

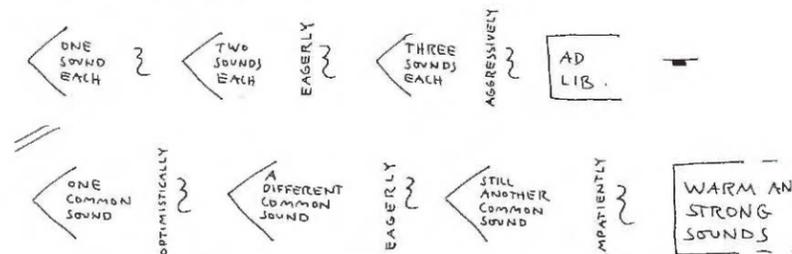
Repeat in your own rhythm in at least 70 different ways.

© By Carl Bergstrøm-Nielsen, Sørrøkrattet 17, DK-2800 Lyngby, phone (02) 87 76 17, Denmark, Scandinavia. Short-hand version of INTEGRATION which can be obtained for 1,50 Dkr. or one international reply coupon each at the address above. No charge of postage to those who report of a playing experience with Postcard-Music.

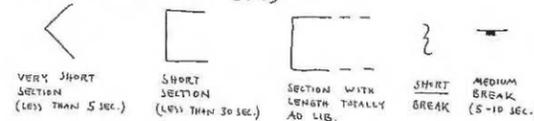
Carl Bergstrøm-Nielsen; Postcard Music. For an ensemble of preferably different voices and instruments.

Used by permission of Edition Samfundet, © 1992.

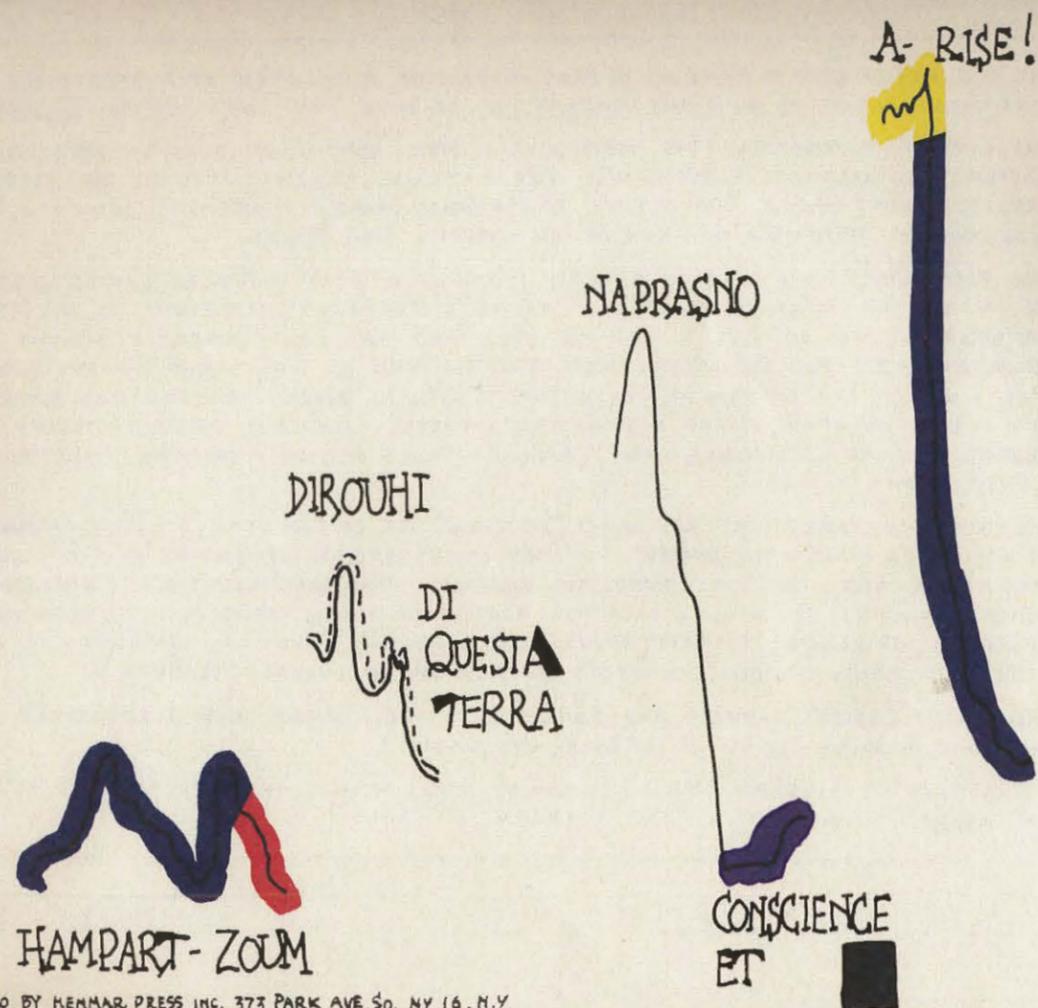
FRAMEWORKS 2



EXPLANATION OF SYMBOLS



Carl Bergstrøm-Nielsen; Frameworks 2. For variable instrumentation. Used by permission of Edition Samfundet, © 1992.



COPYRIGHT © 1960 BY KEMMAR PRESS INC., 373 PARK AVE. SO., NY 16, N.Y.

John Cage; *Aria*. For a voice of any range. Used by permission of C.F. Peters, © 1958.

Aria: the aria may be sung in whole or in part to provide a program of a determined time-length, alone or with the "Fontana Mix" or with any parts of the "Concert."

The notations represent time horizontally, pitch vertically, roughly suggested rather than accurately described. The material, when composed, was considered sufficient for a ten-minute performance (1 page = 30 seconds); however, a page may be performed in a longer or shorter time period.

The vocal lines are drawn in black, with or without parallel dotted lines, or in one or more of 8 colors. These differences represent 10 styles of singing. Any 10 styles

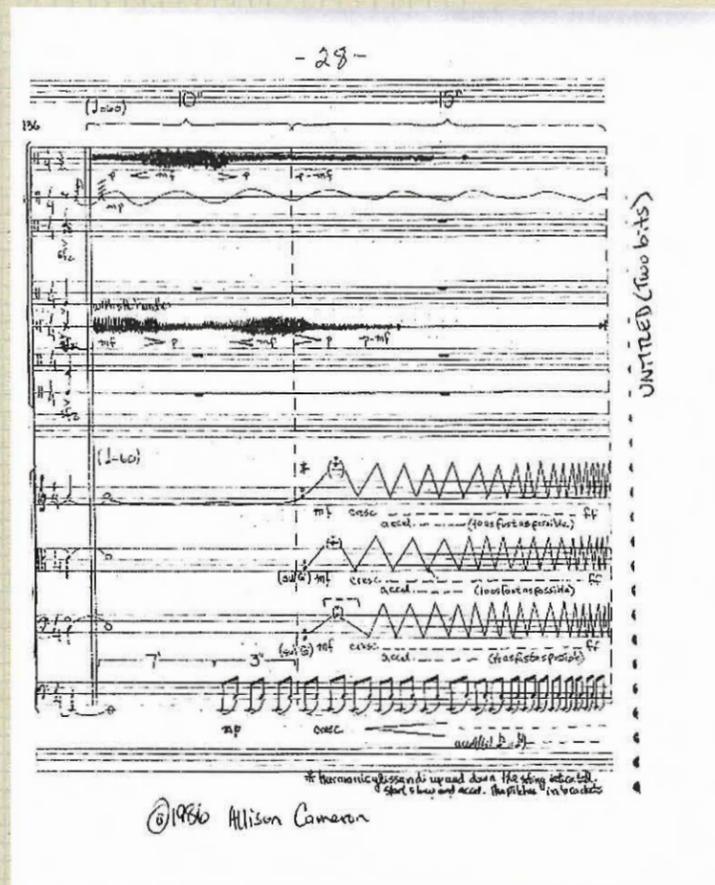
may be used and any correspondence between color and style may be established. The one used by Miss Berberian is: dark blue = jazz; red = contralto (and contralto lyric); black with parallel dotted line = sprechstimme; black = dramatic; purple = Marlene Dietrich; yellow = coloratura (and coloratura lyric); green = folk; orange = oriental; light blue = baby; brown = nasal.

The black squares are any noises ("unmusical" use of the voice, auxiliary percussion, mechanical or electronic devices). The ones chosen by Miss Berberian in the order they appear are: *tsk, tsk*; footstomp; bird roll; snap, snap (fingers); clap; bark (dog);

pained inhalation; peaceful exhalation; hoot of disdain; tongue click; exclamation of disgust; of anger; scream (having seen a mouse); *ugh* (as if suggesting an American Indian); *ha, ha* (laughter); expression of sexual pleasure.

The text employs vowels and consonants and words from 5 languages: Armenian, Russian, Italian, French, and English.

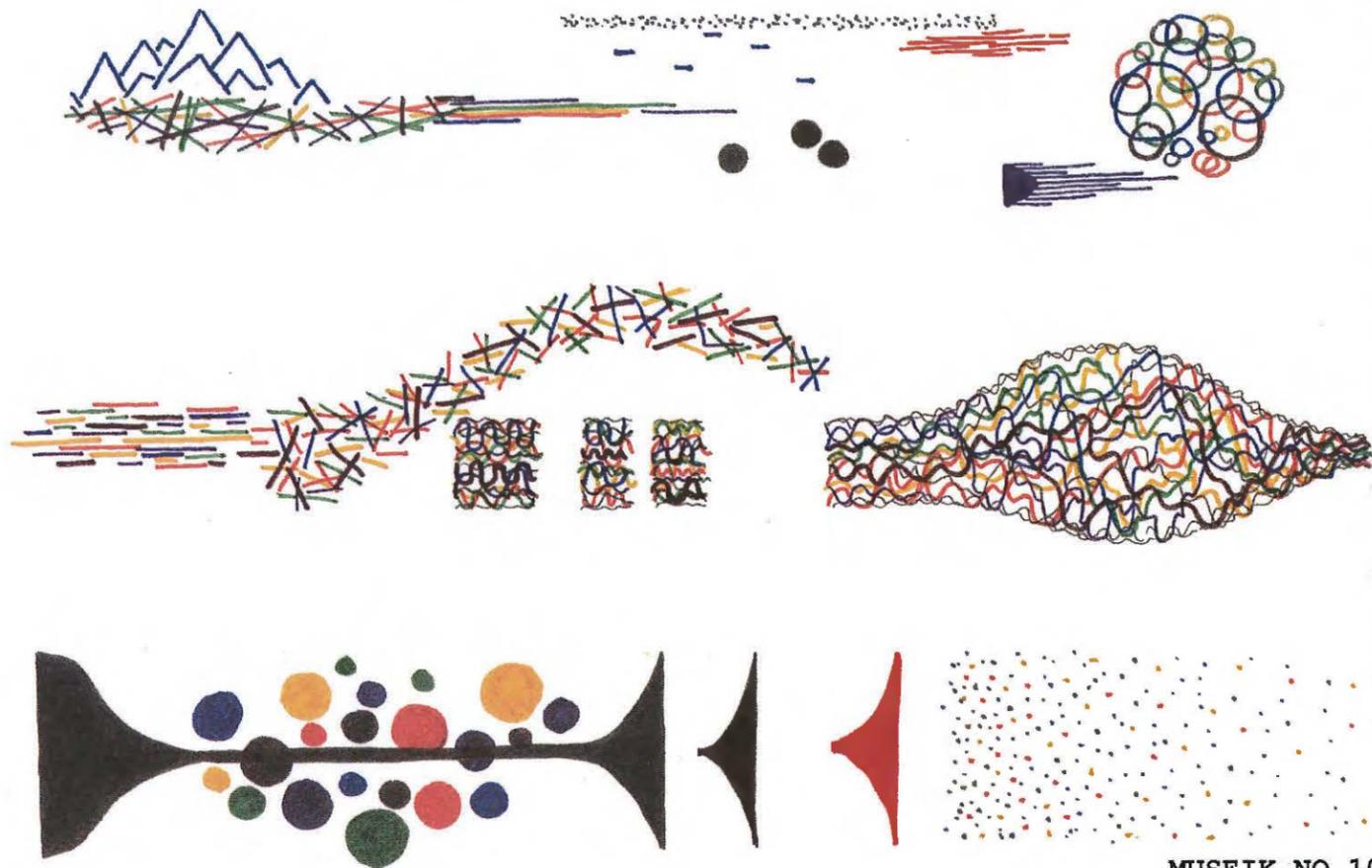
All aspects of a performance (dynamics, etc.) which are not notated may be freely determined by the singer.



Allison Cameron; *Untitled (Two Bits)*. For string quartet, double bass, and five percussion. Used by permission of Allison Cameron, © 1986.

Two Bits was constructed in 1986 at the University of Victoria, British Columbia, Canada, from a graphic image of a circle divided into multiple time frames. Scored for double bass, string quartet and 5 percussionists the work was heavily influenced from the structure of Javanese Court gamelan music. I used "found" sounds in the work including a wind chime made from piano tuning pegs along with a brake drum technique called dead-sticking (hitting and muting the instrument simultaneously). I developed a

specific sound world for the piece through the use of extended techniques and in turn also created an alternate graphic notation for the score.



MUSEIK NO.10
C 1979 H.Colding-Jørgensen

Henrik Colding-Jørgensen; *Museik No. 10*. For any instrumentation. Used by permission of composer, © Henrik Colding-Jørgensen, 1979.

Museik No. 10 (1979): The society for contemporary music, DUT, in Copenhagen, Denmark, decided in 1979 on its first Children's Music Week, and I was entrusted with the task to direct and conduct a group of very young instrumentalists, and to compose a piece of music for these children to premiere as part of the program. We would have one week together, which meant three rehearsals and one recital, so I took a deep breath and made an entirely graphic composition for the group of 10 or 15 teenagers, who applied for participation, playing various instruments. I had been employing optic and graphic notational elements in my compositions for a number of years, but this was my first entirely graphic score.

The concepts of aleatoric improvisation and graphic notation were central in the composers' milieu in many countries at that time, at a professional level. In 1971, I participated in a symposium in Stockholm,

Sweden, with subjects relating to contemporary composition, and there I met the American composer Earle Brown. He lectured about rehearsing and directing performances of graphic and aleatoric notations, with discussions of a lot of examples drawn from his wide experience with soloists, orchestras, and ensembles, both in his own works and other compositions. That meeting was a great inspiration to me for many years to come, and still some of his enlightening statements at that time come to my mind when working with aleatoric notation.

The word "Museik" is a combination of the Danish words "museum" and "music," derived from the fact that the rehearsals and concert took place in the concert hall of the State Art Museum, Copenhagen, and the music week was realized in cooperation with the museum. There are ten sheets in all, nine of which can be used for inspiration and rehearsal as well as perfor-

mance. Sheet No. 10 is designed rather for a shaping of a concert performance, and copies were placed on the music stands at the first performance.

And here the supplementary instructions end. There are no predefined "right" ways to perform or rehearse this music or to interpret the graphics. You have to find your own ways to sort out ideas and inspirations, and with an ensemble you also have to establish a trusting and confident cooperation. When playing from these kinds of graphics, we are not troubled by instrumental limitations, age, experience, technical musical elements, counting of bars or beats or such, but alert and open to the visual impulses and inspirations, beyond words or semantics. Regardless of our level of professionalism we can focus on the music, forget time and place, and share—with the audience—the intense, suspended moments of expressive life.

Isn't this what music is about?



MUSEIK NO.9
C 1979, 1994 H.Colding-Jørgensen

Henrik Colding-Jørgensen; *Museik No. 9*. For any instrumentation. Used by permission of Henrik Colding-Jørgensen, © Henrik Colding-Jørgensen, 1979.

II. Percolator

Robert Denham

With careful scrutiny

1. Each performer sits with a large metal pot of water in front of him/her. Holding the trumpet upside down with all valves firmly depressed, pour water from a large metal (or plastic) cup into the bell of the trumpet. Special attention must be given to the glissando created within the instrument as the water level rises. Once the horn is full, the water should discharge itself from the leadpipe back into the bucket. In some cases, the performers will need to encourage this process with subtle opening of the valves. Cups must be filled in character with the piece; when marked at forte, then forcefully plunge the cup into the bucket and intentionally create a racket while doing so. The point of this piece is the subtle sounds of metal against metal, dripping/gurgling water, and plunging of cups.

Note 1: no time signatures are used in this piece in order to encourage spontaneity and a sense of flow. Performers will determine length of pauses, and the instruments themselves will help determine the pacing (how long it takes for trumpet to empty).

Note 2: dynamics from mm. 1-18 only apply to filling and emptying cups. Everything else (water sounds) should be as loud as possible, but will still have a soft effect.

2. Straight lines indicate gradual continuous pouring, but still with the intention that the gliss. be heard. Accelerando should occur in a haphazard manner towards a state of utter chaos that ends abruptly in m. 17. Numbers of fills and refills are approximated in the score.

Robert Denham; "Percolator" from *Suite of Household Appliances*. For two trumpets, each with a metal pot of water. Used by permission of Robert Denham, © Imagine Music Publishing, 1996.

Percolator: it may be difficult to find glam- or in a garbage disposal or pilot light; a dishwasher may not ever catch our eye until it breaks and it is time to call someone to repair it; vacuum cleaners and coffee makers? These are tools that we use to make our lives just a little bit easier. But in the scheme of things these appliances do have something in common: we have come to depend on them, and though we do not normally take notice of them when they are there, we certainly do miss them when they are not. These machines wield an eerie sense of

power then, whether by giving off a soothing drone that lulls us to sleep, or by subtly dripping their steaming contents into a hot carafe, or by creating a sense of mystery with a small flicker of flame burning softly in a basement corner.

Note: when performing this piece indoors, it will be necessary for a tarp to be laid down on the floor to catch excess water. Painter's tarps are an inexpensive option.

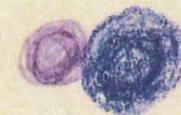
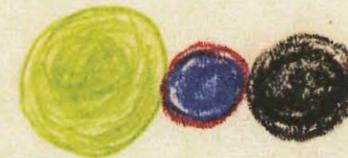
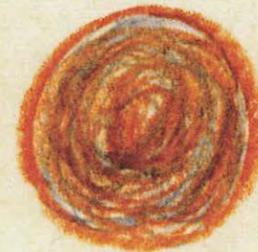
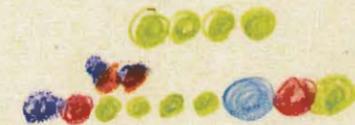
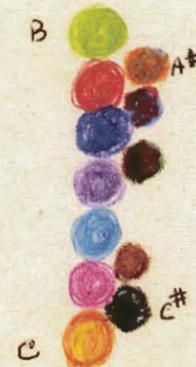
CANINE Wisdom
for
The Barkin' Dog Sextet

Baritone sax - violin - ud - double Bass
piano - vocals and percussion

Pitches cover
the entire instrumental
ranges.

Halim El-Dabh

Performer may improvise with
the sound frequencies of each color



This system
of Color Music is
based on Ancient Egyptian
Color Music notation

© 2007

Halim El-Dabh; "Canine Wisdom" from *The Dog Done Gone Deaf*. For baritone saxophone, violin, oud, double bass, piano, vocals, and percussion. Used by permission of Halim El-Dabh, © 2007.

Color Music

My sensitivity to the interconnections between color and sound began at about the age of two. Years later, my older sister Rogina would recall her amusement at my exuberant reaction to the sight of newly plucked roses. My mother frequently made jam from rose petals; as the youngest of nine children I would always run to where she was working, hold my hands tightly over my ears, and scream in reaction to the intensity of the crimson, scarlet, and vermilion blossoms, which to me seemed to emit a variety of high-pitched, penetrating sounds. Also during my childhood, I developed a fascination with astronomy, often sleeping outdoors in order to feel a connection with the heavenly bodies above.

Later in my childhood, my brother Adeeb brought me to the museums of Cairo, where I was immediately attracted to the ancient faience ornaments with their bright blue colors. I was also captivated by the blown glass that I saw being made near Bab Zuwayla, one of Cairo's three old gates—the sounds, sights, and actions of the molten glass swelling into colorful spheres seemed like a symphony to me. In my early teens, I had the opportunity to visit the Tomb of Pharaoh Seti I, in the Valley of the Kings near Luxor. The stunning vibrancy of the tomb's painted ceiling, displaying the evening sky in the form of the goddess Nut, with other divinities representing the various constellations, left an imprint that is still with me today.

In my early twenties I was fortunate enough to meet the eminent German musicologist Hans Hickmann, who had emigrated to Egypt in 1933. I attended lectures at his Musica Viva conservatory, where he presented his findings about Ancient Egypt's musical culture, in particular how many European musical instruments (such as harps and reed instruments) derive from Ancient Egyptian models.

In late 1952, while attending graduate school in Boston, I happened to be visiting New York City when something caught my eye. Sitting on the subway seat next to me was a page from a mag-

azine that someone had left behind, depicting an ancient parchment leaf covered with an array of colored circles of varying sizes. I felt a chill through my body as I recognized it immediately as a form of early Egyptian musical notation. A closer look told me that the circles on the left represented the twelve tones of the chromatic scale and that the diameters of the circles represented durations and rhythms. The vertical stacks of circles seemed to imply a polyphonic texture. The unusual design struck me as quite modern—like a late Mondrian painting—but also triggered my memory, reminding me of my earlier experiences in my homeland, particularly the planets and stars I had so closely observed during my childhood. Furthermore, the six dancers at the top of the page reminded me of the Coptic liturgical dances I was familiar with from my visits to Coptic monasteries in Upper Egypt.

In an effort to learn more about this unique and previously unknown notation, I inquired at the Egyptian consulate in New York, but was told that the best place to look would be at the Museum of Egyptian Antiquities in Cairo. Years passed and I eventually learned, via the writings of Hickmann and others, that my interpretation of the notation had been correct. I still have this page today, and I have just learned that it came from the September 1, 1952, issue of *Vogue* magazine — of all places!

The idea of using color for my musical notation remained in my subconscious until November 1965, when I decided to present a workshop for children on this subject in Gloucester, Massachusetts. In this workshop, I taught the children how to compose and play their own music, as well as sing and dance, using a form of notation based on the one depicted in the Coptic parchment, but interpreting the circles as blocks of sound from which single tones and chords may emerge. I viewed the colors as facets of the totality of sound, which could be represented by the color white ("white noise"), which includes all colors.

In subsequent years, I have returned periodically to this color-based approach, using it in my 1973 work *Voyages*, for jazz big band, as well as other workshops I have presented. In 1991, I based

my *Harmonies of the Spheres*, a work for concert band, on the concept of music derived from heavenly bodies.

My most recent use of this color notation was in my 2007 composition *The Dog Done Gone Deaf*, commissioned by and premiered at the Suoni per il Popolo Festival in Montreal. In the movement entitled "Canine Wisdom," I asked my ensemble, as well as the entire audience, to close their eyes and quietly breathe in for six beats, then out for seven, resulting in a metrical structure of 13. I then asked everyone to slowly open their eyes and examine the colors and shapes of my score (which was projected for all to see). In this meditative state to which I had guided them, the musicians were now in a highly receptive state, ready to begin playing in their own time. They followed, from one sphere of color to another, engulfing both musicians and audience in a slowly blossoming cloud of vibrations in which color and sound merged as one.

August 2007

For more information about the Egyptian parchment, see page 290.

Conceptual, Verbal, and Graphic Scores

A verbal score tells you how to make the music—in language, rather than in musical notation. There may be some musical symbols in a verbal score, maybe a graphic, but you are being told how to make the music via language, not musical notes in musical staves to be played by specific musical instruments or voices (though the verbal score also can tell you what instruments should be played). The verbal score is the elephant-in-the-room of the Modernist and Experimental music traditions since it wipes clean the premises of musical notation. Moving from idea (expressed in words and maybe diagrams or sketches) to realization requires imaginative input from the performers on a level quite different from and more inclusive than what performers do with traditional musical notation. The verbal score can be difficult for a trained musician, and a godsend to a talented, but non-musically-literate performer. A verbal score may ask the performers to do anything, including making up their own sounds, or notes according to the instructions given. Call it the Platonic idea of musical composition because the idea precedes the actual notes, that is, the realization in sound.

Nothing more challenges music Conservatory training and tradition than the verbal score: that you can make music without that musical literacy that the Conservatory is in charge of instilling. The tool of the verbal score does an end-run around that pillar of cultural education, musical notation. It is radical, too, because it steals musical technique away from the Medieval power-center of the Conservatory. Yoko Ono may have done the earliest ones in the mid-50s. La Monte Young did a series in 1960 (sometimes these are called conceptual scores, or conceptual music. A full account would include the Fluxus artists such as George Brecht, Bob Watts, Dick Higgins, Philip Corner and others who developed "Event Scores" influenced by John Cage's teaching).

The verbal score puts an intelligent agent in charge of finding the right performance for the

composer's idea, but the performer is also the composer's partner, on the same level because s/he is in possession of the concept behind the music, expressed succinctly in words. Yet verbal scores can also be challenging because, invariably, there are questions about exactly what might be meant by the words, or sentences.

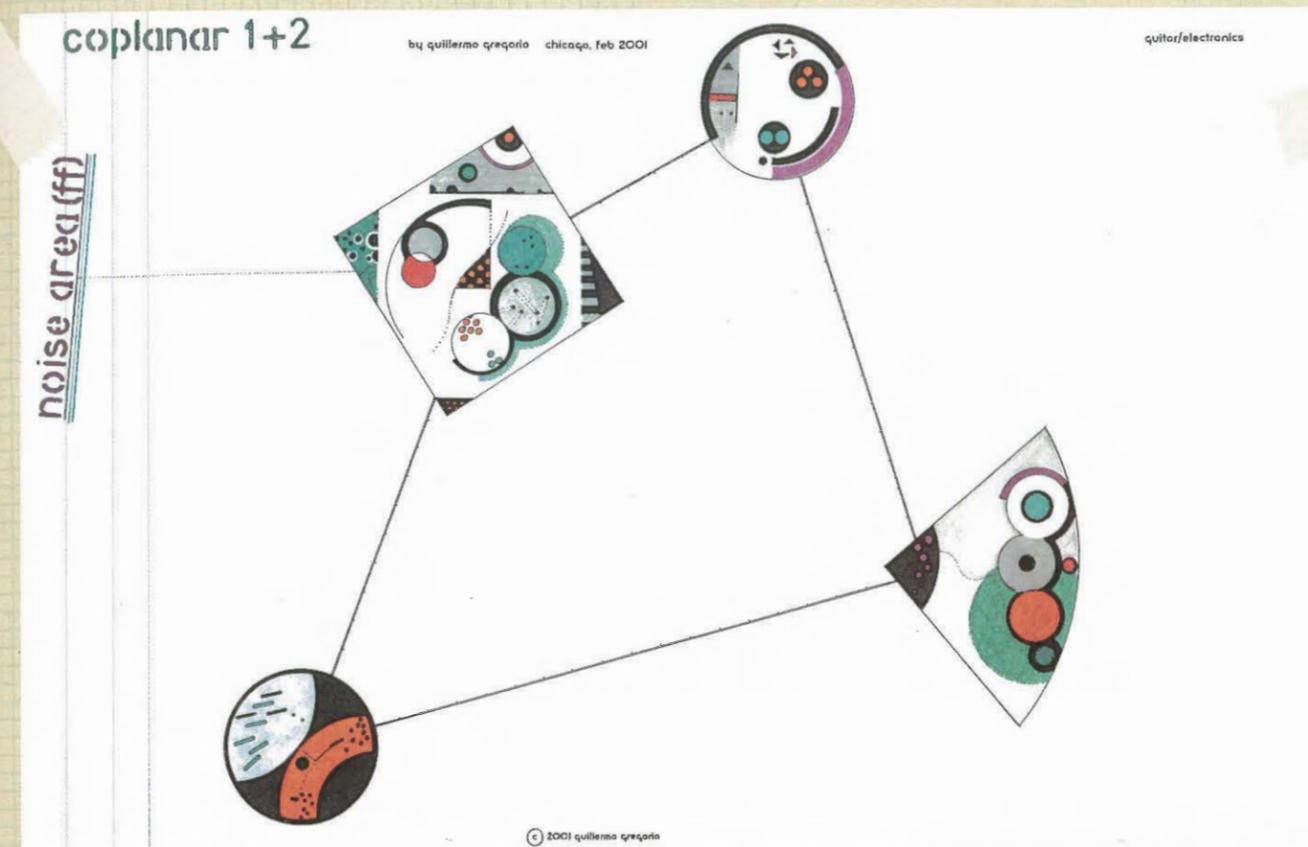
And the musicians must be willing to give of themselves, to inhabit the ideas, to do, to compose what is needed to make the ideas into music. A spiritual commitment is required, and the building of a performance community, because there is no such thing as simply "playing the score."

Maybe just from this short discussion, the reader can sense how the verbal score is a powerful and flexible tool: first, because it addresses performers in their native language, their first language.

And second, because it can say things that notes can't. In thinking about all this, it suddenly occurred to me to ask what if music notation from its beginnings had taken the form of human language, written and spoken, before it took its familiar form of notes and rests? Wouldn't the verbal score then be at the center of music culture and music teaching instead of at its periphery? Imagine writers and composers together, teaching the use of language to convey sound, idea, emotion, performance. This is a thought experiment we should all consider making.

Conceptual, graphic, and verbal scores challenge the immovable scholasticism of music theory as it has been taught since Medieval times in music theory courses world-wide, the kind of courses that discourage so many brilliant music students from studying music theoretically. Collections that bring this work to the fore start to redress the imbalance.

Note: this has been adapted from the liner notes to *Philip Corner: Extreme Positions*.



Guillermo Gregorio: *Coplanar 1 (+2)*. For oboe, clarinet, viola, cello, contrabass, guitar, and live electronics. Used by permission of Guillermo Gregorio. © Chicago, February 2001.

Coplanar 1(+2) consists of two different types of notation performed simultaneously, one in a relatively conventional fashion, and another one that is a purely graphic score. The former is intended for the "melodic" instruments (oboe, clarinet, viola, cello, contrabass) and the latter for "prepared" guitar and live electronics. Both scores are formed by isolated musical episodes connected by straight lines of variable length. The connecting lines should be read as silences, with measures indicating duration. The performers may start anywhere, and create their own itineraries

through the episodes containing different melodic fragments (in the case of the semi-conventionally notated circuit) and fragments of undetermined sonic events (in the case of the graphic one) in any direction, by following the possible circuits, performing the given material, and observing the lines of silence. In this piece the cohesive structural element is silence—or, in visual terms, the empty space which the physical object inhabits.

le triple accord 20.11.04 Barbara Heller

*en relation
28.10.04 Barbara Heller*

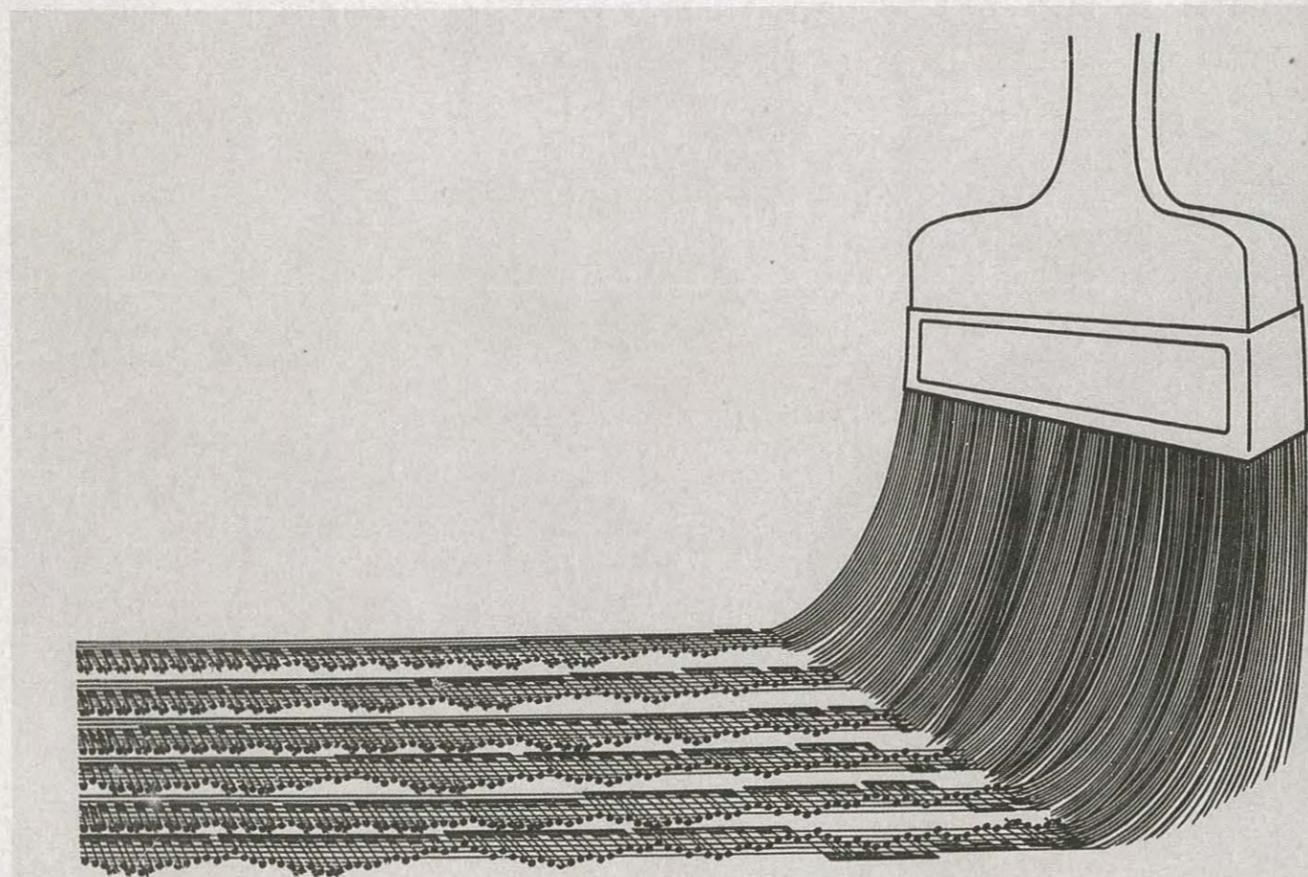
Barbara Heller; *le triple accord* and *en relation*. Both used by permission of Furore Verlag, © 1994.

Illustrations of Women's Heads - Page 3

Brian Heller; (Ready to Use) *Illustrations of Women's Heads*. For any solo wind instrument, electronic effects, and CD playback. Used by permission of Brian Heller, © 2003.

Illustrations of Women's Heads: The notation is designed to "drift" between fairly conventional notes and rhythms, and more suggestive lines and shapes, intended as a rough outline or contour of a phrase, without specifying anything further. The illustrations of the heads (scanned from a book of clip art from the early 1980s, intended for professional graphic designers and illustrators and arranged here in the composition by Jessica Nordell) are almost completely open-ended, and the performer is encouraged to use them creatively!

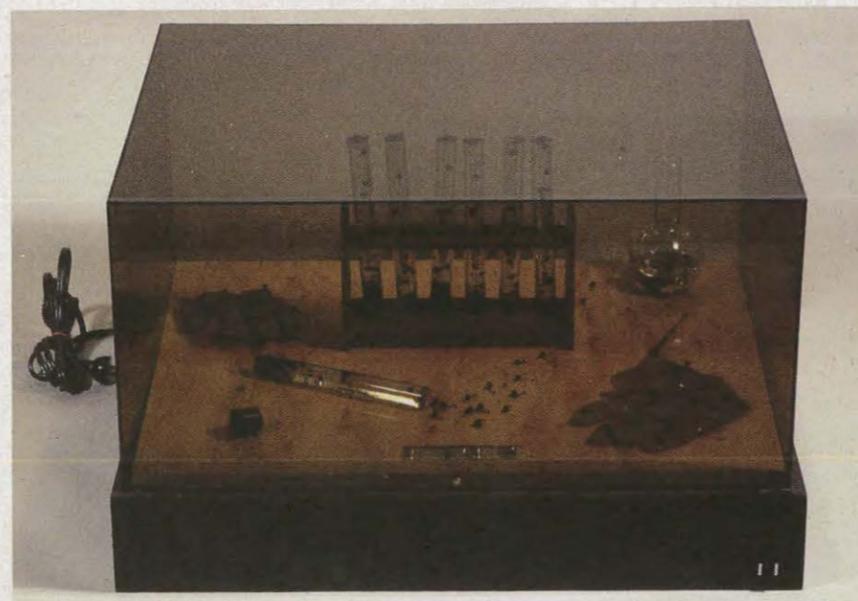
The articulation marking "(k+)" indicates a key-click and tongue-slap, as suggested by Robert Dick in his book *The Other Flute*. These non-specifically notated sections should not be rehearsed so much that they become as if they were heavily notated. The performer should be comfortable with them, work with a few ideas in rehearsal, but make every effort to keep them spontaneous.



4/130 "to brush up on"

William Hellermann

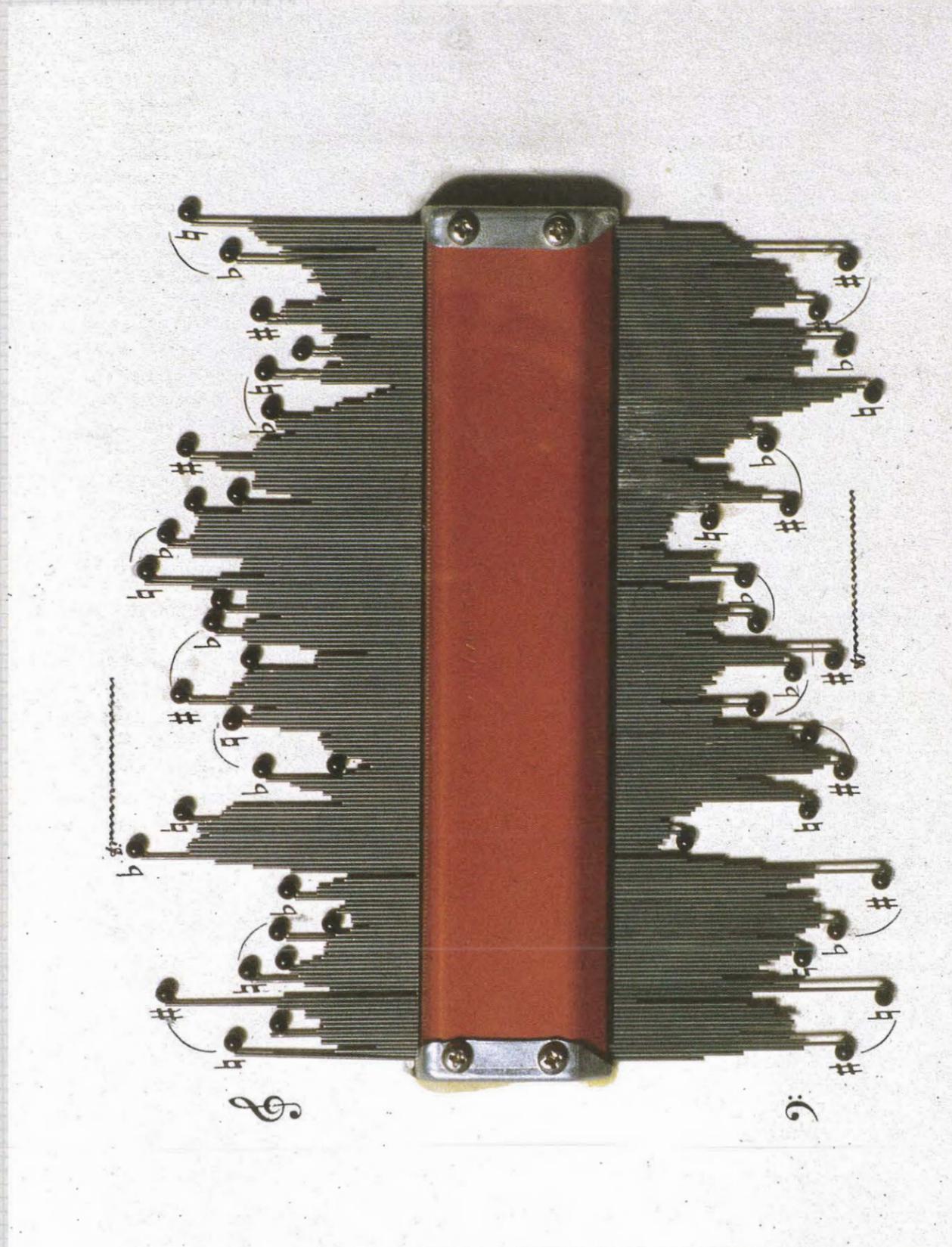
William Hellermann; *To Brush Up On*. For any instrumentation. Used by permission of William Hellermann, © 1976.



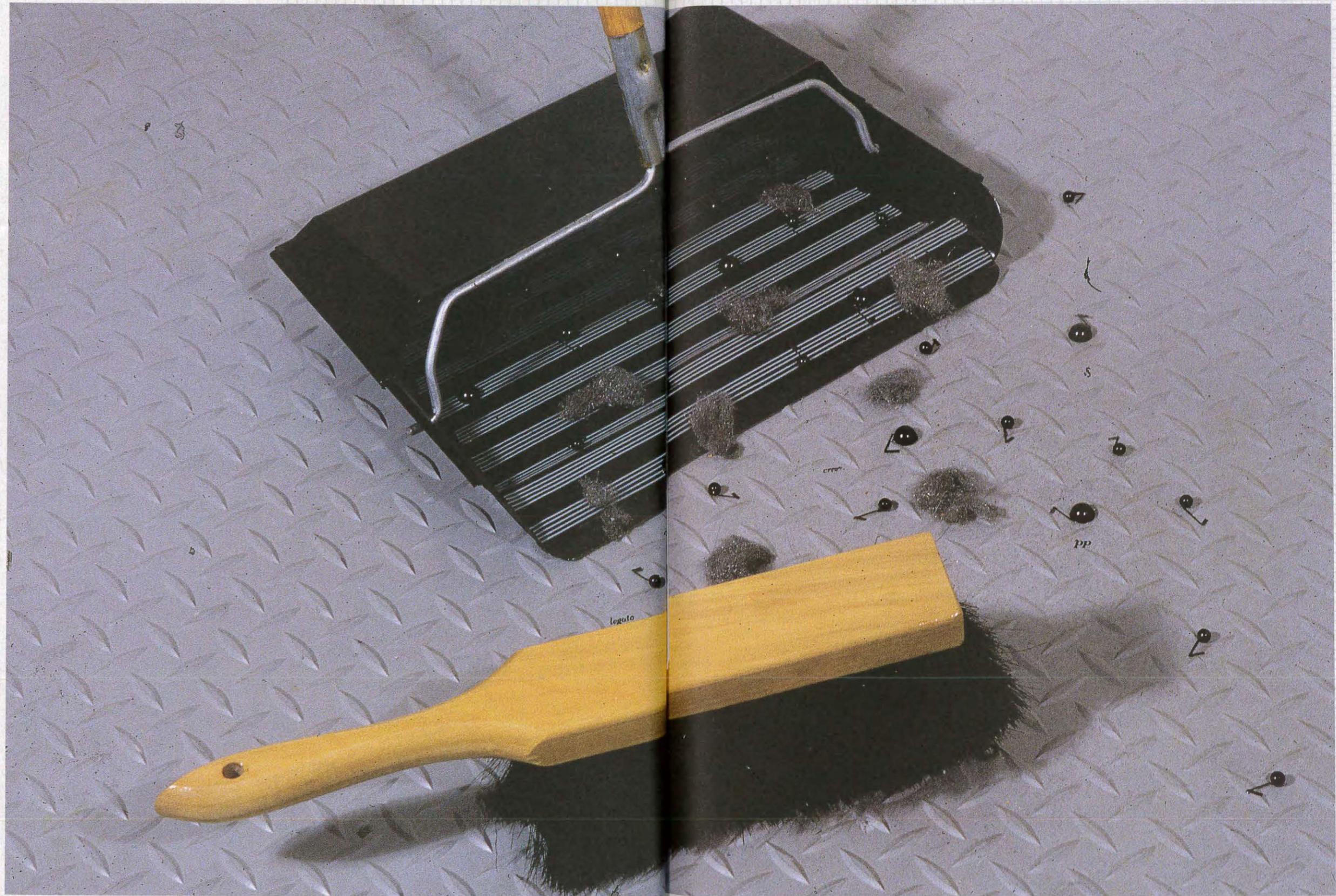
William Hellermann; *Experimental Music*. For any instrumentation. Used by permission of William Hellermann, © 1973.



William Hellermann; *Juicy Music*. For any instrumentation. Used by permission of William Hellermann, © 1982, 1989.



William Hellermann; *The Shape of Music to Come*. For variable instrumentation. Used by permission of William Hellermann, © 1980.



William Hellermann; *Music Sweeps Up*. For 2 or more instruments and sweeper and dustpan. Used by permission by William Hellermann. © 1984.

listen! LISTEN! listen! listen! listen!

wake UP

and smell the coffee.

READ MY LIPS

listen!

listen!

listen!

Mara Helmuth; *String Paths*. For up to 6 performers, each with 1-5 percussion instruments. Used by permission of Margaret (Mara) Helmuth, © 2007.

String Paths: Each performer chooses 1-5 percussion instruments and one color. The colored objects on the graph are derived from warped text strings. Following the path of the symbols of the chosen color, and listening to the others, the musicians compose and improvise their parts.

Instructions:

- Before the performance, choose a beginning point and some mappings between graphic objects of the chosen color and sounds.
- Follow a path along the objects of your

color, reacting to the objects encountered.

- At all times listen to the other parts.
- Gaps in the path indicate silence.
- If during the performance, you hear sound collisions, from other performers with your part, that appear to be at different places in your path on the graph, jump to that part of the path that connects with the other musician's part.

- You must remain on the path of your colored objects, but may move at any speed, forward or backward, loop or stop as desired.

Layers:

- black: abstract
- red: zapfino font
- green: "listen!"
- purple: "wake up..."
- brown: sand font "read the writing..."
- blue: hoeffler ornamental font

für Eva

THA-CHOOM!

Sven Hermann

viola da gamba solo und elektronik mit comics (1998)

(Vorlauf)

(CD)

(Legato)

(pianisch)

(s. H. (unüblich))

(CD)

(Cantata)

(s. H.)

mf >

III / IV

(*)

(SUM) Sprache [von CD]

+ Begleit auf Steg akustisch

III (quasi einen Panel zeichnen)

s.t.

(*)

① Π Frosch, s.p.

② ↑ Spitze

③ V

④ ↓ Frosch

1/3 - 4 = 10" (s. H.)

(schr. Kantig!)

s.p.

(Strichbewegung)

(ein S^a machen)

(soll für Zuschauer wahrnehmbar sein)

(Bogen für Zuschauer wahrnehmbar!)

(CD)

"Mami, Wieso bin ich keine Sequenz?"

~ 14" (Spieler denkt)

PPp (4-5" III s.t. (*))

c.b.

s.p.

② (~ 9")

ppp sempre

(CD)

MEIN LIEBES DAS IST EIN FLUGZEUG!

(CD)

(Π) (Druckverstärker)

(Bogen nicht von Saitenbewegung!)

(CD)

MAMI, SEH DA MEIN VOGEL!

EIN GROSSER VOGEL!

(CD)

(Tapping) (Geräusch abheben)

1/4 = 98

1 3 4

44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84

(0)

5 7 9 11 13 15 17 19 21 23 25 27 29 31 33 35 37 39 41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83 85 87 89 91 93 95 97 99 101 103

(*)

ppp sempre

III I II

ppp sempre

-4-

Sven Hermann; *Tha-choom!* For viola da gamba solo with CD and slide projections. Used by permission of Sven Hermann & Interzone perceptible, © 1998.

Christoph Illing

Felt and folded – *ineinandergeschachtelt* (a book-object-score)

By Holger Schulze

Again and again I open the pages of this delicate book. As I open it the softness of the fringy margins strikes me. The pages are ripped in a thoughtful, delicate way, thus as I flick through..., no: as I unfold this book I sense velvet in these fluffy margins. Thin hand-made paper and a dense typography, called Microgram.

Here are editions of this partitura, all hand-crafted by its Berlin-based and techno-experienced composer Christoph Illing, that bear a tender drawing on all the pages. The same drawing of an androgynous, young human being, naked and cuddled up before me—his or her shy observer. But not all editions show this drawing. Flickering through the pages those cracks bear—eventually, eventually not—ever and ever new insights and throughsights on this drawing: Never do I see the whole picture of him or her, so keenly desired according to pornographically inclined aesthetics of dominating broadcasting corporate media. Eventually do I see nothing more than the bare, fine, hand-made paper. Void.

This book is called *ineinandergeschachtelt* (meaning approximately: nested, boxes in boxes) and it shows on each page another word. *Rau, leise, voll, flehend, vulgär, schrill, zornig, jovial, wohlklingend, gebieterisch, markerschütternd, verführerisch, explosiv—hoarse, low, full, pleading, vulgar, sharp, angry, jovial, melodious, commanding, heartrending, seductive, explosive.* Consecutively numbered from 1 to 62, these words are taken from a paragraph of Michel Serres's famous (yet still rarely acknowledged) plea for a renewed anthropology of the senses, *Les Cinq Sens* (1985). These words cue my imagination, my vocal sensorium, my imagination about how my voice could sound: *egalitär oder Komplizenhaft, arrogant, ermutigend, destruktiv, oder liebkosend, ironisch, aggressiv, zynisch—egalitarian, or matey, impertinent, encouraging, destructive or tender, ironic, aggressive, cynical.*

How would I feel my voice? How could I sense myself speaking?

The partitura starts with the general vocal instruction "(Sprich nach jedem nummerierten Papier: *ineinandergeschachtelt*)" "(After every numbered paper speak: *ineinandergeschachtelt*." Performers of this piece are expected to speak or sing or articulate or simply perform the German title of the piece, "*ineinandergeschachtelt*" 62 times (respectively 124 times when performing both complementary partituras of book I and II: the second consisting of the torn out halves of all pages).

After the first 57 instructions, taken directly from Serres, the pages change, the book and partitura transform. The pages are no longer torn. The fringy, velvet, folding and unfolding look and feeling disappears abruptly. The pages are now integral again. And if they showed one before, they bear no drawing anymore now. Simply words. Firstly: "Felt Sense." And then: "(Richte Deine Aufmerksamkeit auf Deine Körpermitte und darauf wie sich Dein Inneres anfühlt...)"—"(Point your concentration to the center of your body and sense how your inside feels right now...)"

The performer is left with him- or herself. And the last five vocal instructions present phrases that leave space for the interpretation of the performer: to state how she or he feels and senses the words, the drawing, the paper, his/her own situation right now—or even something else. "58. Alle diese ausgesprochenen Worte sind 59. Die Zeichnung ist 60. All dies Papier ist 61. Meine Situation ist 62."—"58. All of these spoken words are 59. The drawing is 60. All this paper is 61. My situation is 62."

The performer is drawn back to her or his felt sense of the actual situation and its effects on him or her. The term "Felt Sense," Illing refers to, is central to the philosophy and phenomenology of language, developed by American thinker Eugene T. Gendlin. Gendlin, who is also the father of the Focusing-therapy, worked on this theory since the 1960s. At the core of his writings and practices lies the realization—in a field between Wittgenstein and Husserl—that there is a bodily sense of meaning, a proprioceptive cognition that bears the ground for any individual making

use of words and speech acts. According to Gendlin, language does not end when we are grasping for words as dominant theories of language typically say. Speaking begins right there and then, when we do not rely on patterns any longer, on clichés and routines; when we give ourselves the space and time of letting newly, bodily grounded constellations emerge, a felt sense out of feelings, sensations, sounds, smells, images, metaphors, phrases, words that come up. Meaning emerges out of proprioceptive cognition. Meaning thus is bodily anchored.

In the work of Gendlin this openness to new generations of meaning is often represented by „.....“. And so it is in Illing's work here. The performance of *ineinandergeschachtelt* can thus not be reduced to a manifestation of vocal instructions. Performing *ineinandergeschachtelt* means to take the book, the drawing eventually, the cracks, the paper, the words, the instructions as groundwork out of which a felt sense of ourselves might emerge. My body, as a performer, becomes the stage. *ineinandergeschachtelt* happens in my felt sense.

As the singer Ulrike Sowodniok, performer of the world premiere, says:

"The structure of the material itself—the torn paper—moves into the foreground and shows a multitude of perspectives. The body reflects and reacts to the quality of the given words. The voice is not used for deliberate interpretation of affection—in this case it shows through its own structure through the behaviour of the larynx itself the quality and the meaning of the given words. Interpretation becomes reflection."



Lynn Job; *Anchored in Perath: an apocalypse*. For solo organ. Used by permission of Lynn Job & Buckthorn Press, © 2006.

Anchored in Perath: an apocalypse is a 6-minute piece for solo organ inspired by a 4-stanza apocalyptic poem: *Sacred Stream IV: Meditations by the River Euphrates* (1999). This poem is the last in a 4-poem set about the past, present and future of the 4 rivers of Eden—written by me while residing a short walk from the Cliffs of Moher, County Clare, Ireland (the Atlantic coast north of Liscannor Bay). Per-ath' is the Hebrew name for Euphrates, and the individuals who are "anchored" are the 4 angels bound there, loosed for great destruction only at the 6th Trumpet (Rev. 9: 13-21, violent war). Relating to this vision are also the visions of the 6th Bowl (Rev. 16: 12-16, where the Euphrates dries up), and, the 6th Seal (Rev. 6:12-17, a great earthquake). The numbers 6 and 4 become embedded in many levels throughout this layered work of blended poetry, music, and visual collage—hand-pastelled, glued, and torn.

Stepping back from this complex canvas, the musical elements are oppositely calm and reflective, abstractly evocative, bold, at once clear and impressionistic—leaving space for the consideration of a past and prophetic drama so enormous, musical gestures fail to compete for foreground. This unique poster art piece developed from commissioning organist Carson Cooman's request (2005) for a graphic notation score (a rare, 20th-century illustrated print genre from which a musician must extrapolate sonic material). He wished for a subtext with something of an archaeological patina. I chose to make this a very personal work drawing on my Judean desert expedition experiences in Qumran, Israel (1989), years of spiritual studies, and my penchant for symbolist design. The performer plays from a single, large folded color poster and is supplied with

helps and keys to decipher various directions for: cuneiform clefs, Sanskrit tempi, mixed alphabets, 1200 BC oil lamps, Qumran scroll jars, and more. A few sections of improvisation/indeterminacy exist. Real cuneiform music was researched, real artifacts photographed—even down to a silver cartouche "Lynn" made at the Egyptian Pyramids, followed by "Job" faux-embossed onto a clay seal (brought out from the destruction layer of Jerusalem, the time of Baruch the Scribe) shown on the back cover credits. In the center of the poster's top half is a reproduction of a mystic angel by George Frederick Watts "The Dweller in the Innermost" (1886)—completely unknown to me until the last stage of this project and perfectly suited to the vision.

Statement : • •

My main interest lies in the phenomena of Perception as the fundamental determinant of relations with Re_ality.____----

[the reality is of such bizarrrrrrre nature, that's hard to believe

IT ' ACTUALLY exists ... /

I have been fascinated with sound-environments for the last 25 years, focusing on electroacoustic "sound-paintings". These complex audio-situations are created mainly from site specific recordings, resulting in subjective reports for radio, "cinema for ears" performed on multiple speakers, and sound-installations integrated into the environment. I am interested also in free-music research as part of social investigation. My work oscillates between purely sound based and multidisciplinary projects.

Slavek K w I = artificialmemorytrace

No Cognition_only PERCEPTION



Slavek Kwi; ASYMFON (post-score in reality particles) detail. Used by permission of Slavek Kwi, © 2007.

Joan La Barbara; *in the shadow and act of the haunting place*. For voice and chamber ensemble. Used by permission of Joan La Barbara, © 1995.

Visualizing Sound

I see sound. It's as simple as that. When I hear a sonic gesture in my mind, I see a corresponding shape that informs its energy, dynamic, and pitch trajectory.

All musical notation is an approximation; it is an attempt to translate one's ideas into written form to allow musicians to replicate those ideas with some degree of accuracy and flair.

When I create scores, especially those intended for performance by others, I often use the 5-line staff for pitch and rhythmic designations, with graphics above to help indicate how I would like the sound to flow. Often a graceful graphic can help change a straightforward glissando into a sound event having more lyrical movement and elegance.

In the case of extended vocal techniques (i.e., those that go beyond "traditionally" notatable material), graphic scoring is an essential element in helping the interpreter understand the parameters and characteristics of the sound as well as certain details of nuance. Most composers working in this area create their own notational system or vocabulary because many have discovered or invented the sounds they use, or have their own stylistic delivery. The interpreting musician then needs to learn that system or vocabulary, which can be challenging, daunting or inspiring depending on the composer's skill at transmitting the sonic gestures of the mind into something that is discernable and translatable into a form that can be mastered and performed. In general, something that is visually simple, intuitive, and uncomplicated is best, and sending a recorded example of the sound in question, along with the score, is often advisable. There are some conventions that have been adopted, and using symbols that have already entered the scoring (body of literature) allows the interpreter to learn new material more quickly.

John Cage's classic graphic score, *Aria* (see page 44) directs the singer to choose 10 different vocal

styles, indicating when each style is to be used by assigning numbers to all or part of a graphic shape. He assists the singer's memory of those decisions by using colors to correspond to each numbered shape, with the graphic itself suggesting the pitch terrain. Time is relative to horizontal space on the page, with empty space indicating silence, and pitch is relative to vertical positioning of the graphic. One could, in theory, decide to notate the work on the 5-line staff, with beats and measures of rest, if one wanted to be able to replicate a performance precisely. It is my feeling, based on many years of working with Cage, that he wanted each performance to be a unique event. He was passionate about experiencing live music in the performance space and his music gives the performer controlled freedom within the boundaries of specific form.

In creating my score for *Circular Song*, I designed a circular mirror-image graphic that displays pitch directionality and breath changes with curved lines, indicating a progression of descending and ascending glissando patterns. Inspired by the circular breathing technique used by wind players and adapted for singing by vocalizing both the inhale as well as the exhale, the work progresses through the series of repeating patterns, broken at specified points in the chosen vocal range, designating when to change from exhaled to inhaled sound. At the midpoint is a figure depicting an ascending set of inhaled and exhaled multiphonics, or double-stops for the voice, followed by a return to the beginning, with the repeating glissando patterns in reverse order until the opening figure is reached again. Transitional figures, non-repeating figures which move the singer from one repeating pattern to the next, are indicated by a small "t."

Conceived in 1974 and premiered in 1975, it is one of my earliest solo compositions, an étude exploring particular extended vocal techniques that I had discovered while exploring the expanded sonic potential of the voice. It is also a very clear "process piece," reflecting my (and a number of other like-minded composers') theoretical concerns during the early 70s.¹

in the shadow and act of the haunting place,² composed in 1994-1995, twenty years after *Circu-*