APPROACHING 21ST-CENTURY INTERDISCIPLINARY REPERTOIRE: A COURSE DESIGNED TO EQUIP STUDENTS TO ENGAGE IN CREATIVE PERFORMANCE PRACTICE

by

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LECTURE-DOCUMENT ABSTRACT

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Title: Approaching 21st-Century Interdisciplinary Repertoire: A Course Designed to Equip Students to Engage in Creative Performance Practice

Over the last century, there has been a dramatic increase in the amount of music repertoire that utilizes other art forms to contribute to its effectiveness. We now routinely see musicians work alongside poets, visual or multimedia artists, dancers and/or other artists, or even incorporate theatrical elements into their own performances. Due to this increase, the advent of personal and large-scale technology, and other variables, there is a greater demand among audiences that a live music performance incorporate other art forms in some way. This paper gives a brief survey of the history of these developments, going back to Futurism in the early 20th century, through contemporary composers. A central point of this lecture-document is that education in this historical background is not available widely enough to music students, who increasingly are attempting interdisciplinary repertoire, new and old, without being properly informed of the context from which it comes. To remedy this, I have designed a course specifically designed to assist music students to tackle this repertoire in a more informed way. The course draws on more than a century of history and my own collaborative experience, and invites guest artists from other disciplines to create a well-rounded and informative experience for the next generation of interdisciplinary collaborative artists.

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Part I - CHAPTER I

Introduction

Purpose of this lecture-document

Traditionally, a large part of skill-building as a music student is learning to perform in highly collaborative environments. This is proving to be a more and more essential component of music education in the 21st century. The university provides a relatively safe environment for students to learn basic collaborating skills, particularly ensemble skills: in a large ensemble (orchestra, wind ensemble or choir), a small ensemble (instrumental group or mixed ensemble) or in a chamber setting (duo, trio, quartet, etc.). Music students will discuss musical concepts in these settings with the support of what they have learned in music theory and music history classes. They will use traditional western musical language to communicate concepts such as playing legato, playing with phrasing, etc. This training equips students to engage primarily with music of the Renaissance, Baroque, Classical and Romantic periods. However, because of this kind of training, much music written in the last 60 years is being left out of these students' vocabularies. Part of the reason for this is that adventurous composers during this time have questioned the very nature of music, leading to performance ideas quite outside of the typical performance practice of previous eras. Specifically, Futurism (1909-1944), Dada (1916-1924), and the Fluxus movement (1959-1978) were art movements that produced many new ideas about not only music, but art itself, leading to a sort of deconstruction and rebuilding of the boundaries between different forms of art. Since the end of Fluxus, contemporary music has greatly broadened its scope in terms of collaborating with other art forms—so much so, that virtually all

contemporary classical performers are expected to do some degree of interdisciplinary collaboration during their careers.

Additionally, considering the massive and continuing technological progress during this time, information has become more readily available to the masses than it has ever been before. Nowadays, most people have access to highly functional and networked electronic devices, even *personal* electronic devices. This sets the stage for three key developments: First, the rudiments and basic methodologies of art production are available to virtually everyone, and this affects artists strongly. Second, as these tools are now more accessible, audiences have come to expect more from an artistic production than just a sound performance. Finally, technology provides an easier platform for people to connect with each other and share content. These three things create an environment that is especially ripe for interdisciplinary collaboration. Perhaps the most important of these developments is the demand from modern audiences for a more stimulating experience. This encourages composers and producers to envision performances with non-musical elements built in, which in turn demands that musicians and non-musicians work together for the sake of satisfying this demand. The resulting interdisciplinary and multidisciplinary collaboration requires the combining of two or more established disciplines or traditional fields of study into one production. It requires thinking across traditional boundaries, integrating several disciplines or schools of thought in the goal of creating new forms of performance art. Today's artistic climate has established a demand for contemporary musicians who are able to professionally and efficiently communicate and collaborate with non-musical artists.

However, most music schools usually do not explicitly train students for collaborating outside of their original music discipline. Students often lack the necessary vocabulary to talk about abstract artistic concepts and are mostly prepared to talk about musical concepts only. Therefore, when working outside the music discipline, artistic concepts like color, scene-setting, story-telling, and impact sometimes catch students off guard when they are asked to incorporate these concepts into their playing.

As examples of pieces that may require unconventional artistic thought, a musician may be asked to perform a painting in an art gallery as if it were music (Mark Applebaum's "The Metaphysics of Notation"),[1] collaborate with poetry read aloud to music (Susan Botti's "Jabberwocky"),[2] take photos while performing and speaking text at the same time (Lawton Hall's "All Your Thens for Now")[3], read text *as* music (Karlheinz Stockhausen's No. 26: *Aus den sieben Tagen*[4] (From the Seven Days), etc. When a student who is untrained in interdisciplinary collaboration is asked to perform pieces such as these, the resulting performance may come across as uninformed, self-absorbed, or worse, insincere. On the other hand, there are more and more contemporary festivals, conventions and summits that support interdisciplinary art as a primary focus. Musicians, visual artists, actors, poets, dancers, and other artists are all welcome at this kind of festival, which often has the goal of creating a new piece or pieces of art that require all parties to lend their unique disciplines to a still-more-unique final product. Examples

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[1] There's No Sound In My Head: Mark Applebaum's Metaphysics of Notation, DVD, YouTube (USA: innova Recordings, 2010), https://youtu.be/sxsssRAB8bc.

[2] *Jabberwocky - Voice and Percussion*, *YouTube*, 2012, https://youtu.be/a3MgJy903yQ.

[3] Lawton Hall, All Your Thens for Now by Lawton Hall, YouTube, 2014, https://youtu.be/a3MgJy903yQ.

[4] Karlheinz Stockhausen, *Stockhausen Edition No. 14*, CD (Germany: Stockhausen-Verlag, 1969).

include the *LOOP 10: Confinement | Restriction (2017)*[5], a project presented by the University of Georgia Student Composer Association and Athens Institute for Contemporary Art, or *The NAIP Intensive Programme* (IP) 2017[6], which was held in *Hafnarfjörður* in Iceland, hosted by the Iceland Academy of the Arts. As the body of interdisciplinary works grows, there will be a growing need for students to learn to collaborate with different disciplines in a more informed way.

Therefore, the end goal for this lecture-document is to design a class curriculum that will help liberate students from their obstacles in performing interdisciplinary repertoire (such as insecurity, indecisiveness, lack of background, or lack of developed taste). Because of the dynamic nature of interdisciplinary art, there is no absolute answer to what is the most informed approach to teaching its performance, but learning certain basic artistic concepts like color schemes, perception of space and time, poetic rhythm, patterns, archetypes, etc. will be useful across any discipline. Indeed, a little extra-musical artistic perspective can even supplement the musical discipline itself, enabling it to appeal ever more directly to human nature! The goal of my lecture-document is to construct a course based on my discoveries throughout my own work as an interdisciplinary artist (examples to follow), a survey of which includes demonstrations in applying these artistic concepts in real-world performances. I will also include a brief historical survey of the past 100+ years, looking specifically at significant crossovers between music and other art forms. Of particular interest are the Futurist, Dada, and Fluxus movements, as well as post-Fluxus new-music composers such as Mark Applebaum, Anthony Braxton, and Jennifer

[5] Loop 10: Confinement/Restriction, a Collaboration Between Composers and Artists « ATHICA, accessed April 19, 2019, http://athica.org/event/loop-10-confinementrestriction-a-collaboration-between-composers-and-artists/.

[6] Edda Hall, "NAIP Intensive Programme 2017," NAIP European Master of Music (NAIP European Master of Music, June 7, 2017), http://www.musicmaster.eu/news/2017/6/7/naip-intensive-programme-2017.

Walshe. The course will examine the core ideas driving much of this artistic work, and consider specifically how these are applied and interpreted in a way that crosses between music and other disciplines of art. The end objective of the course is to equip the student with the ability to fluently express, perform, and interpret conventionally "non-musical" ideas in a historically informed way that lends style and depth to his or her performance. The entire lecture-document will chronicle my own contributions to the growing body of work and knowledge surrounding interdisciplinary collaboration, but one problem with this growing body is that many performances and projects come and go without being properly documented. Besides the course itself, I hope to offer some documentation of my own projects, and will encourage my future students to do the same. As more composers and artists produce more work, as more interdisciplinary conventions and festivals are held, and as more writers document what is happening (as well as their own assessments and opinions), the body of available pedagogy also grows and performances will become more informed. Artists may blur the lines between their disciplines, we may occasionally lose track of "what is music" (as opposed to another art form), but the result will, in good time, be a generation of composing and performing artists who are well-prepared to work with each other and communicate to their receptive, if perhaps more demanding, audience.

Definitions

Before proceeding, it is important to define certain terms for the purpose of this lecture-document. According to the Cambridge Dictionary, the term *interdisciplinary* is an adjective that means "involving two or more different subjects or areas of knowledge". For the purposes of this lecture-document, the term *interdisciplinary* refers to the simultaneous use of two or more

distinct artistic disciplines, of which at least one is music composition, performance, or improvisation (of course, such art may exist outside of music altogether, but it would then also be outside the scope of this project). The term *interdisciplinary repertoire* is used here to refer to a piece of music, usually presented by a composer in the form of a concert score, that explicitly calls for non-musical elements to be incorporated. Non-musical elements may include text or poetry which is recited as part of the performance or presented as inspiration, a piece of visual art that is created during the performance, or a video or multimedia piece that is shown concurrently, to suggest a few possible examples. The term *interdisciplinary collaboration* refers to the task undertaken by at least two artists working in differing disciplines, with the end goal of creating a concert or presentation experience for an audience.

With respect to the nature of actually performing such art, musicologist Mary Cyr explains that the term *performance practice* originates from the German word *Aufführungspraxis.* It refers to "a field within musicology that is primarily concerned with how music is or was performed." To explain its use here in combination with the word *creative, creative performance practice* refers to a field that is at the same time concerned with the practical aspects of putting on a performance, and seeking to present such a performance in a compelling and inspiring way. In the scope of academic history, *creative performance practice* is a relatively new field. According to authors Wise, James, and Rink, "creativity has rarely been the explicit focus of either research studies or pedagogical advice, and the insights that do emerge are largely tangential. We argue furthermore that the way in which practice has often been represented and understood gives limited scope for creative dimensions to emerge."[7] This

[7] John Rink et al., "Performers in the Practice Room," essay, in *Musicians in the Making: Pathways to Creative Performance*, vol. 1 (New York: Oxford University Press, 2017), p. 144.

captures two important points: first, that the field of performance practice in musicology is traditionally a practical, rather than a creative study; second, and more subtly, that performance practice has *little or no intention* of addressing the creative aspects thereof. Even now (and especially compared to other areas of musicology, such as "historically informed" practice), creative performance practice is not widely addressed in academia, and certainly is not widely included in curricula for students.

Therefore, I believe that defining creative performance practice, as new as it is, is still a work in progress. One definition, offered by Celia Duffy, a retired professor at the Royal Conservatoire of Scotland, and Joe Harrop, professional violinist and academic, is as follows: "For us, the working definition of a creative performance would be in various measures, one that is somehow independent, individual, challenging, thoughtful, risky, enlightening and disturbing, offering new light on the music. A creative performance will have elements of risk, with strategies for engaging its listener in ways that may not be conventional. It will be considered, certainly; informed, maybe."[8] At any rate, artists in this field will continually assess how music and art is created, and then viewed and understood by the audience, and attempt to appreciate the myriad perspectives that an audience may bring to a performance. As a result of this assessment, the artists may make minor or major adjustments to the art itself and how it is presented. In this way, it will be possible to even present the same repertoire in subtly or drastically different ways. However, such adjustments may prove demanding for the artists. In order to make whatever changes might be required of them, the artists utilize open minds, flexibility, some tolerance of

[8] John Rink et al., "Towards Convergence," essay, in *Musicians in the Making: Pathways to Creative Performance*, vol. 1 (New York: Oxford University Press, 2017), p. 272.

ambiguity or unpredictability, and must be able to telegraph some enjoyment of the unknown, or at least convince the audience of it.

CHAPTER II

Survey of Composers and Repertoire

As with other kinds of music, it is best to begin here with a brief survey of relevant composers and repertoire. Historically-informed performance practice is well established with respect to Renaissance, Baroque, and Classical music, for example. In the same way, any student who is interested in contemporary or "new music" repertoire is encouraged to seek out the context from which it comes— and at this point in history, there is an abundance of repertoire (and of course recorded performances) to study. Fluxus, Dada, and Futurist art can all be found in museums nowadays, and are part of the historic canon. Speaking practically, if a student is interested in performing a piece, even if it is a text piece or graphic score, it may prove helpful to be informed of how other performers have approached it in the past. Similarly, if a composition student is interested in creating something in the vein of new music, interdisciplinary art, or Fluxus- or Dada-style performance art, they may want to seek out existing pieces that resemble what they want to create. It happens all too often that a student creates a piece like this, only to discover that something nearly identical was already created, sometimes decades earlier – and inevitably, the student's piece will be compared to the earlier piece, with results that might not favor the student! So, in all aspects of artistic composition or performance, endeavor to be well-informed of what has come before.

This line of thinking, while practical, accentuates a common problem: students of classical performance are often not taught in school how to approach new or interdisciplinary

music for their instrument. From the student's perspective, after all the work required by music school, they get an opportunity to apply what they have learned to a piece of new music, and suddenly find that they are ill-equipped for the task at hand. Their colleagues may or may not be understanding of this particular problem, or may also have the same problem themselves. Ideally, there should not be a disconnect like this one between real-world contemporary music performance and what is commonly taught in music schools. Otherwise, how can music schools take the stand that they properly prepare their students for the world, and a world with more and more such music at that?

For this reason, I have assembled here several very brief historical surveys that serve as examples of the kind of composers or repertoire that a student is likely to encounter. To follow is a brief survey of Futurism, Dada, and Fluxus, the major 20th-century art movements, a survey of graphic score repertoire, a survey of selected interdisciplinary repertoire, and a survey of selected interdisciplinary artists.

Survey of Futurism, Dada, and Fluxus

Of course, the history of such interdisciplinary collaborative art may be traced back through the millennia to the first time humans ever danced or told stories to music. There are elements of aesthetics, spirituality, religion, tradition, and archetype that are inherent to human nature and help to drive these experiences, but the scope of this paper is concerned with the development of modern art since the beginning of the 20th century. The reason for this is that the artistic values that most influenced the development of modern interdisciplinary art, for the most

part, began to take root in the early 20th century. Of particular interest are the art movements known as Futurism, Dada or Dadaism, and Fluxus. The first of these was Futurism, which began in 1909 in Italy partly in response to the rapidly and drastically changing technology of the time. However, soon after, Dada grew out of pre-war avant-garde art in response to World War I in Switzerland and the United States. Finally, and much later, Fluxus began to gather international momentum in the 1960s with experimental music, events and time-based works that often placed the process of creating higher in priority than the completed work itself.

Futurism, as a short-lived artistic movement, had a formal beginning in 1909 with the *Manifesto del Futurismo*[9] (The Manifesto of Futurism) written by Filippo Tommaso Marinetti. The Manifesto observed the growth of industry throughout Europe at the time, and attempted to assert Italy's presence in the industrialized world as well as the presence of Italy's intellectual class. Futurism rejected the past, and celebrated youth, machines, industry, speed and even violence. Art was not vulnerable to being overtaken by technology; according to Marinetti, the human spirit was master of both. Therefore, art will actually absorb and incorporate industrial progress as it evolves, because it will always be in the nature of humans to make art. Futurism also endorsed war as necessary for the health of humanity as a whole, an idea which also influenced the growth of fascist politics and the rise to power of Benito Mussolini. Paintings by Futurist artists are often striking, vivid, abstract, and extremely colorful. They may or may not depict recognizable objects, but usually allude to something common in their titles. For one example, one painting is full of angular shapes, colors and shadows, and is called *Dynamism of a*

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[9] Sackville Gallery, Filippo Tommaso Marinetti, and Umberto Boccioni, *Exhibition of Works by the Italian Futurist Painters, March, 1912*, *Discovering Literature: 20th Century* (London: Sackville Gallery, 1912), https://www.bl.uk/collection-items/manifesto-of-futurism.

Cyclist[10] (1913) by Umberto Boccioni. Without the title, it would be difficult, if not impossible, to identify a cyclist as the subject. With the title, it becomes apparent that the artist intended to capture the sense of speed, posture, and harsh angles one might see when looking at a cyclist, rather than the cyclist themselves.

In response to Marinetti's *The Manifesto of Futurism*, an Italian musicologist and composer named Francesco Balilla Pratella wrote a 1910 manifesto specifically for music, called *Manifesto dei Musicisti Futuristi* (Manifesto of the Futurist Musicians). In keeping with Marinetti's endeavor to assert the presence of Italy, Pratella lamented the state of Italian music compared with foreign composers such as Wagner, R. Strauss, Debussy, and Mussorgsky. To him, the dominance of vocalists and operatic styles, even in Italian symphonies of the time, was repressive to the true nature of music, and vocalists should instead be treated the same as any other instrument. Young students should study on their own without going to conservatory to avoid being indoctrinated into past practices; indeed, composers in general should be utterly free from the old ways of doing things. Finally, Pratella also rejected the past, including historical opera and sacred music, and advocated for the promotion of new music first, before the old.

Perhaps the single most influential music-related work to come from the Futurist movement in Italy is a 1913 text by composer and painter Luigi Russolo, called *L'arte dei Rumori*[11] (The Art of Noises). This was an attempt to lay the foundations for noise music by categorizing all kinds of different sounds by their qualities, rather than traditional musical values

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[10] Umberto Boccioni, "Dynamism of a Cyclist," *https://Useum.org/Artwork/Dynamism-of-a-Cyclist-Umberto-Boccioni*, 1913, Peggy Guggenheim , Italy, https://useum.org/artwork/Dynamism-of-a-Cyclist-Umberto-Boccioni.

[11] Luigi Russolo, *The Art of Noises*, trans. Barclay Brown (New York, NY: Pendragon Press, 1986), https://monoskop.org/images/0/09/Russolo_Luigi_The_Art_of_Noises.pdf.

such as register and pitch. Examples of these included thunder, whistling, gurgling, impacts, voices, and other such sounds. Following the intention of his book, Russolo planned a performance of Futurist noise music, given in conjunction with Marinetti. Russolo actually invented and built a series of 27 *Intonarumori*[12,13], or noise machines, of varying shapes and sizes. The design and building of these machines, by a painter-turned-composer nonetheless, is a testament to the value of crossing disciplines in the pursuit of artistic values. These machines were completely acoustic (did not use speakers or electronic synthesis) and used such mechanisms as taut strings attached to drumheads and spinning wheels used as bows or rattlers. The concert was given in 1914, and caused the audience to riot! According to Benjamin Thorn, a member of the faculty of the University of New England, “The concert degenerated into a riot with the futurists led by Marinetti fighting the public in the stalls.”[14] Unfortunately, further developments and concerts were cut short by the beginning of World War I. However, the ideas of *The Art of Noises* were enormously influential. Igor Stravinsky and Edgar Varése carried futurist elements into their own music, and futurist influence can be found in many other art movements at the time and since, including Surrealism, cyberpunk, Constructivism, some manga/anime, and even the neo-Futurist experimental theater of the 1990s.

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[12] *Luigi Russolo, Intonarumoris, 1913*, *YouTube*, 2012, https://youtu.be/BYPXAo1cOA4.

[13] See Fig. 1

[14] Benjamin Thorn, "Luigi Russolo (1885–1947)", in *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*, edited by Larry Sitsky, foreword by Jonathan Kramer, 415–19 (Westport and London: Greenwood Publishing Group, 2002).

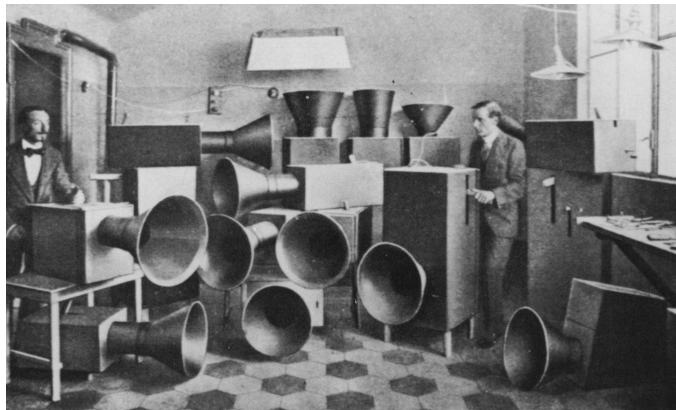

Fig.1 *The Intonuarumori, acoustic noise machines built by Luigi Russolo.*

The Dada (or Dadaist) art movement rose up in Zurich, Switzerland in the aftermath of the First World War. In stark contrast to Futurism, which hailed the rise of new and innovative technologies and endorsed some degree of war as necessary, Dada signified disillusionment with the same: corrupt nationalist politics, fascism, forced cultural conformity, and the massive loss of life in the war were things to be protested. According to the poet Tristan Tzara, "The beginnings of Dada were not the beginnings of art, but of disgust." The choice of the name Dada is the subject of some disagreement; one story is that the artist Richard Huelsenbeck poked a small knife into a dictionary, and the word it randomly pointed to was "dada."[15] Other theories hold that the name is meant to be an imitation of a child's first words, or simply Russian for "yes, yes." Regardless of its true origin, it is worth noting that the name "Dada" is not a meaningful describing word, like "futurism;" indeed, it is nonsense. In a sense, Dada was a rejection of the logic and structure behind the capitalist society of the time, which the artists regarded as corrupt and only benefiting the rich. Instead, Dada embraced protest against the rich, irrationality,

[15] "Dada Movement Development, Concepts, Influence," The Art Story (Michael Zurakhinsky), accessed March 5, 2019, https://www.theartstory.org/movement-dada-history-and-concepts.htm.

superimposition of strange or nonsensical elements, and breaking down preconceptions about the world. One important result of this was that because of its protesting nature, Dadaist art often challenged the public's idea of what art could be, much like Marcel Duchamp's idea of the *readymade,* "a mass-produced object that the artist did not make but selected (and, sometimes, modified)."[16] In this way, some strange (for the time) art was brought to light: Famously, at the 1920 First International Dada Fair[17] in Berlin, one piece was a figure dressed as a German military officer, but with a pig's head, suspended from the ceiling. Duchamp presented his infamous work, entitled *Fountain,* first submitted to an inaugural exhibition by the Society of Independent Artists in 1917 in New York, which is "a urinal he purchased, rotated, signed with a pseudonym (R. Mutt)."[18] Hans Arp dropped pieces of torn paper onto a background and pasted them where they fell, and created *Collage with Squares Arranged According to the Laws of Chance*, an early aleatoric work. These pieces demonstrated that the goal of Dada is not to create pleasing art, but to break down the nature of the artistic process.

There was limited music produced as a direct result of Dada, but Dadaist values proved enormously influential for many composers for the rest of the 20th century (and into the 21st century). In fact, many of the works that so inspired later composers were in fact not intended to be music but were rather written by poets. Dadaist "poetry" often consisted of nonsense sounds, because of its tendency to challenge any preconceived idea of what poetry is. Therefore,

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[16] James Housefield, "Marcel Duchamp's Art and the Geography of Modern Paris" 92, no. 4 (2002): pp. 477, https://doi.org/10.2307/4140931.

[17] Wieland Herzfelde and Brigid Doherty, "Introduction to the First International Dada Fair" 105 (2003): pp. 93-104, http://www.jstor.org.libproxy.uoregon.edu/stable/3397683.

[18] James Housefield, "Marcel Duchamp's Art and the Geography of Modern Paris" 92, no. 4 (2002): pp. 479, https://doi.org/10.2307/4140931.

performances of Dadaist poetry often lack the word play, double meanings, or literary devices of traditional poetry, and from the audience's perspective, become simply presentations of sound for its own sake. The end result is that the poetry actually begins to resemble music in this way. Hugo Ball's 1916 poem *Karawane* is made of nonsense words, but is recited in a way that is rich in inflection, and punctuated with percussive sounds like ringing a bell or banging on various objects – the performance of this work is not a reading of a specific story, but a presentation of sound, much like a piece of music. Similar works may be found in Kurt Schwitters's *Ursonate* (1932) and Tristan Tzara's *L'amiral cherche une maison a louer* (1916). For the latter, the accompanying sound effects bear an even more striking resemblance to music. So, despite being conceived by poets, these works drew on artistic values found in music, drama, chanting, and even the visual aspects of a stage production. In this way, these works proved interdisciplinary simply by nature of stretching the definitions of their specific art forms.

Virtually all Dadaist art strives to express the aforementioned set of values: protest, challenging norms and preconceptions, "anti-art." These values transcend disciplines from sculpture, to "found object" art, to collage, to poetry and drama, to music – and lend themselves well to collaboration across disciplinary boundaries. Dada directly influenced the later art movement known as Fluxus in Europe and the United States, from which some of the richest interdisciplinary modern art comes.

The loosely-knit Fluxus movement got its start in 1960 when the name was chosen by Lithuanian-American artist George Maciunas for a cultural magazine to feature articles on electronic music, experimental filmmaking, current events, sound poetry, visual art, and politics.

In 1963, Maciunas created a *Manifesto*[19] in the form of a cut-and-paste art piece that bore some echoes of Dada. Some dictionary definitions of the word "flux" are given, with some handwritten additions by Maciunas: "Purge the world of bourgeois sickness, 'intellectual,' professional & commercialized culture…" The Dada influence is apparent in Maciunas's *Manifesto*: these words certainly evoke the post-World War I sentiments of protest of the capitalist and social structures, and the attempts to break down older ideas of what "art" can be. Furthermore, Fluxus endeavored to decentralize the authority of critics and professionals to decide what art is worthy of repute: Maciunas envisioned art that could "be ~~fully~~ [sic] grasped by all peoples, not only critics, dilettantes and professionals." One of the dictionary definitions given by Maciunas has to do with chemistry and metal work: Flux is "any substance or mixture used to promote fusion" or "any substance applied to surfaces to be joined…thus promoting their union." Indeed, Fluxus has at its very foundation union between different art forms. Like Dada, Fluxus artists are unified by their artistic values and approach to art, but whereas Dada perhaps stumbled upon art that blurred the boundaries between disciplines, Fluxus called for interdisciplinary art as its very foundation.

Fluxus was founded in the early 1960s, but it was built on ideas that composer John Cage had been exploring since the 1930s. During this decade, Cage studied formally with Henry Cowell and Arnold Schoenberg, and became interested in Indian and Zen Buddhist philosophy. His study with Cowell was of particular interest. Cowell was known at the time already for his unconventional use of the piano– he had written pieces calling for clusters played with the palms of the hands or forearms (*Three Irish Legends*, 1922), scraping on the strings inside the piano

[19] George Maciunas, *Fluxus Manifesto*, *MoMA- Art and Artists*, accessed April 28, 2019, https://www.moma.org/collection/works/127947.

(*The Banshee*, 1925), and using touched harmonics on the lower strings of the piano (*Sinister Resonance*, 1930). Cage credits Henry Cowell with inspiring him to use the piano in unconventional ways, and it was Cage who first extensively used *prepared piano* in his works.[20] This term refers to a piano that has had various objects added to it, like bolts, nuts, washers, screws, chains, rubber or other objects, to change the sound of the strings. In addition to his prepared piano work, Cage also became known in the 1950s for aleatoric or chance music, including his popular and controversial 1952 composition *4'33"*, which called for the performer to do nothing other than be present during the allotted time. The sound content of the piece was to be the chance sounds of the performance space, anything that is heard by the audience. Indeed, the point of the composition is that complete silence is impossible – even the sounds of our nerves firing and blood pumping mean that there is always something to be heard. Cage could also be found at the forefront of tape music (using pre-recorded sounds on magnetic tape) with his 192-page score for *Williams Mix* and over four hours of eight simultaneous tapes, premiered in 1953.

In the late 1950s (1957-59), John Cage taught a series of lectures at the New School for Social Research in New York City on the artistic principles he was exploring in his compositions. The subject matter was "Experimental Composition," and he hinted at noise-based and even Dada art principles in his course description:

Experimental music, a course in musical composition with technological, musicological, and philosophical aspects, open to those with or without previous training. Whereas

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[20] John Cage, "How the Piano Came to Be Prepared," John Cage :: Official Website, accessed May 10, 2019, https://johncage.org/prepared_piano_essay.html.

conventional theories of harmony, counterpoint, and musical form are based on the pitch and frequency components of sound, this course offers problems and solutions in the field of composition based on other components of sound: duration, timbre, amplitude, and morphology; the course also encourages inventiveness.[21]

In attendance were several artists who would go on to be important figures in Fluxus, including the jazz musician La Monte Young, the poet Jackson Mac Low, the chemist and composer George Brecht, and the visual artist Al Hansen.

One of the catalytic events that brought the artists of Fluxus together was a series of concerts given by Yoko Ono in her flat on Chambers Street in 1961. According to Ono, “And so the first concert I gave – the only people who came was John Cage, David Tudor, who's a pianist for John Cage, MC Richards. I think it was the second or third, Peggy Guggenheim brought Max Ernst and Marcel Duchamp.”[22] The concerts eventually added more performers, including La Monte Young, her then-husband Toshi Ichiyanagi, John Cage, George Maciunas, and Peggy Guggenheim. Marcel Duchamp and David Tudor were in attendance.

Throughout the 1960s, members of Fluxus in the United States and Western Europe put on many art events. Maciunas traveled to Europe with Dick Higgins and Alison Knowles and put on a series of *Fluxfests*, concerts featuring music and performance art by many composers. He also oversaw the printing of artists’ books and multiples, and what came to be called *Fluxkits*,

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[21] New School for Social Research (New York, N.Y. : 1919-1997). *New School Bulletin 1956 Fall Vol. 14 No. 1*. September 3 1956. New School course catalog collection; Schools of Public Engagement; General course catalogs. *New School Archives and Special Collections Digital Archive*. Web. 10 May 2019.

[22] Yoko Ono, “Yoko Ono. Chambers Street Loft Series. 1961,” Yoko Ono: One Woman Show: 1960–1971 (The Museum of Modern Art), accessed May 10, 2019, https://www.moma.org/audio/playlist/15/369.

mass-produced collections of art pieces contained neatly in a box that could be collected. However, as these didn't sell terribly well, and many of the composers already had publishing arrangements, Maciunas and Fluxus did more printing of visual art. After returning to the United States, Maciunas opened up a "Fluxhall" on Canal Street in New York City, in which 12 concerts took place.

Despite the strong community of Fluxus artists and the strong branding and leadership of George Maciunas, Fluxus was not a unified group with a single strong purpose. Indeed, some of the ideas Maciunas applied to the group did not agree with all of the artists. Maciunas rightly recognized the political potential of Fluxus art, and on a few occasions asked the artists to take certain political stances or actions. Jackson Mac Low resigned immediately as a result of one of these. On another occasion, Maciunas attempted to organize a picket of a premiere by Karlheinz Stockhausen, *Originale*, in 1964. Maciunas considered Stockhausen an "Imperialist," an insincere artist out to exploit the audience and colleagues. But while several Fluxus artists formed a picket line, other members of Fluxus actually passed through and attended the premiere anyway. George Brecht and Dick Higgins also broke their association with George Maciunas in the mid-1960s. Fluxus artists continued to work, and even produced a series of mass-produced anthologies of 2D and 3D work to be sold in shops and by mail-order. Maciunas passed in 1978, and there is some dispute over whether Fluxus can be considered to have ended with his death, or whether it still continues today. Regardless, Fluxus influence is readily perceived in all kinds of music, art, multimedia and performance.

Survey of graphic score repertoire

Because of its inherently interdisciplinary nature, it is necessary in a project like this to include some mention of graphic scores. Furthermore, because of the time periods addressed here, the composers and artists who are included, the concept behind the class that is to be presented in Part II, and its enormously influential nature, a unique opportunity arises to address a unique discipline that brings together composers and performers with the discipline of visual arts.

The Oxford Companion to Music explains that graphic notation is “a system developed in the 1950s by which visual shapes or patterns are used instead of, or together with, conventional music notation.” It then goes on to describe two main categories for graphic scores: in the first, composers already have a specific collection of sounds they want to present, however, conventional music notation is inadequate to describe the sounds for the performer to reproduce. So, in this category, graphic notation is highly functional as a tool to communicate the inner hearing of the composer to the medium, which is the performers, to present it to the audience. Some examples of the first category are adaptations of traditional notation or grid notation. In the second category, graphic notation serves as an inspiring tool. This form of graphic notation is usually designed in a pictographic or abstract way. It works to awaken the imagination of the performers and inspire an improvisational manner in the performer’s playing, without attempting to ask for specific sounds to be produced. In this way, it also defies the Oxford definition because it is not actually a system of notation. Unlike the graphic notation in the first category, precision is not the main focus. Additionally, the aesthetic value of the score itself is generally higher.

Graphic notation already has about 60 years of history, however, performance students generally do not have a sufficient body of knowledge when it comes to practical study and performance of graphic notation. Graphic notation is fairly common in the study of composition, but classical music performance students are not usually trained to interpret graphic notation. In addition, listening to, or performing pieces such as Berio's *Sequenza III*, Ligeti's *Artikulation*, Cage's *Music of Changes*, and Iannis Xenakis's *Metastasis*, without at the same time investigating the graphic score misses an important part of the picture. By introducing students to basic historical knowledge of graphic notation, it will help them to be prepared when they encounter this kind of notation during their musical career. For our use, I present here a (very) brief history of graphic notation, examples of graphic score compositions, and a prediction about the future development of graphic score.

Western conventional music notation is a pitch-based notation. This widely-used language has a long history dating back to at least the 15th century. The first notation that began to resemble our modern staff was the neumatic notation of the medieval period. Over hundreds of years, this evolved into the modern five-line staff. This system is intended to notate rhythm and pitch clearly, with some markings for style and phrasing, in order to communicate musical ideas efficiently and precisely. Because of its efficiency, conventional notation has been widely used over the centuries and is largely unquestioned. However, after the widespread destruction that took place during World War I and II, sentiments of protest and cynicism arose among artists (Dadaism, for example), some of whom began to abandon older conventions of notation. As a result of this, adventurous composers sought out new approaches to representing music on paper, resulting in new challenges and demands for their performers. These new approaches included

using extended techniques on traditional instruments, as well as the sounds of found objects or new instruments. As some of these sounds became more common in compositions, composers needed new ways to call for them in notated scores. At the same time, as if to redefine the very discipline of composition itself, composers began exploring the idea of creating scores entirely out of graphics without calling for specific sounds. Julia Schröder, a sound studies lecturer at the Berlin Career College, addressed that "The first graphic notations and musical graphics were produced within the New York school of composers around John Cage: Morton Feldman's *Projection* from 1950 was the first instance of graphic notation (called graph notation), and Earle Brown's *December 1952* is often deemed the first work of musical graphics (called musical graph). However, the term musical graphics, or *musikalische Grafik*, was coined by Roman Haubenstock-Ramati in Europe, where in the late 1950s a musical-theoretical discussion began that primarily revolved around the dissolution of the concept of the work of art and the aesthetics of autonomy. Starting in the 1970s, more and more visual artists began to engage in musical graphics, and improvising performance artists developed new interpretational styles."[23]

Immediately after this, rapid-fire developments began to take hold. In the 1950s, European composer Roman Haubenstock-Ramati started a scholarly discussion of the concept of *musikalische Grafik* and its aesthetic autonomy. In the 1960s, George Maciunas founded The Fluxus movement (1959-1978). In 1969, John Cage and Alison Knowles published Notations[24], a large collection of graphic scores by 269 composers. Starting in the 1970s, many visual artists

[23] Julia H. Schröder, "Graphic Notation and Musical Graphics," accessed April 20, 2019, https://portal.rcs.ac.uk/mdonohue/wp-content/uploads/sites/261/2017/02/Graphic-Notation.pdf.

[24] John Cage and Alison Knowles, *Notations* (New York: Something Else Press, 1969).

began to produce graphic notations, and improvising performance artists developed new interpretational styles.

The results of these activities are significant, and many groundbreaking works entered the literature. For example, John Cage connected Zen philosophy and a compositional device known as indeterminacy to his music. Cage’s *Music of Changes* (1951) delivered a new concept of musical time, placing the performer in a new relation to the score, and includes both conventional notation as well as graphic notation. Two years later, the Greek composer-architect, Iannis Xenakis, composed an orchestral work, *Metastasis* (1953-54), which was inspired by Einstein's view of time and structured on mathematical ideas by Xenakis's colleague Le Corbusier. The piece is regarded as a major milestone in the postwar development of musical modernism. With his architectural background, Xenakis used stochastic mathematical techniques such as probability, game theory, group theory, Boolean algebra and Brownian motion as compositional devices. Another good example of an adaptation to graphic notation is Ligeti’s *Artikulation* (1958). In response to the piece, the graphic designer, Rainer Wehinger, created a graphic score for this piece in the 1970s. This was a notable creation because in this case, the score came after the music, rather than the other way round. The visual impact is effective and viewing the graphic notation, aligned with the original music, served as an unofficial finalized version which is still widely accepted by audiences nowadays. Another example is Cornelius Cardew's *Treatise* (1963-67), inspired by his political and philosophical beliefs. It includes 193 pages of graphical notation and indicates free interpretation in the instructions for the ensemble, noting that the piece is intended “for any number of musicians with any instruments, [and] may

be performed in whole or in part."[25] It is up to the performers to make collective decisions on how to interpret the graphic notation. Another piece, Berio's *Sequenza III* for voice (1965) was written for Cathy Berberian, who was known for her dynamic and theatrical approach to contemporary music, and her signature rapid-reflex technique, which refers to her ability to shift moods and expression rapidly. In *Sequenza III*, Berio experiments with Markus Kutter's text by breaking up the individual words into their constituent parts, separating these parts from their original meanings, and creating new expressive and musical directions concerning how to interpret the resulting sounds. Because of this conception, the score to *Sequenza III* is designed in a way that at once clearly presents the composer's intention and allows for significant freedom of interpretation for the performer. It is also worth noting that very few specific pitches are written out on the staff; Berio often opts instead to use relative shapes to indicate which points are relatively higher or lower in pitch, and even sometimes limits the staff to three lines, simply indicating low, medium, and higher register. Because of this, the piece may be performed by any female voice type, and is versatile in terms of pitch.

After premiering numerous new works by new music composers such as Berio and Cage, in collaboration with the illustrator Roberto Zamarin, Cathy Berberian composed *Stripsody* (1966) for solo voice. Influenced by the trend of newspaper comic strips in the late 19th century, *Stripsody* is a comic strip rhapsody which used graphic notation to explore the onomatopoeic sounds of comic strips in a musical setting. The piece is full of effects often seen in comics (i.e. sound effects), short relatable stories (ex. a husband arriving home from work), and references to popular culture (ex. a Beatles song is heard at one point). By the nature of the piece, the

[25] Cornelius Cardew, *Treatise* (Edition Peters, 1970).

performer is encouraged to contribute to the characters inherent to the different sections, and in this way, visual/graphic, musical, and theatrical elements are all incorporated into the piece.

Today's performers and composers create works for very different audiences compared to 1960s and 1970s audiences. Thanks to continuing technological innovation, information is more readily available than it has ever been. This opens up to more possibilities for art, however, this also shortens the audience's attention span. For example, composers like Jennifer Walshe and Mark Applebaum are two of the leading composers in 21st century new music, and their work shows some degree of adaptation and response to this. Jennifer Walshe's *THIS IS WHY PEOPLE O.D. ON PILLS/AND JUMP FROM THE GOLDEN GATE BRIDGE* (2004) took a step beyond graphic notation. The piece is composed on a white T-shirt and has a blaring block text and dense wording of a feature news article. Different instructions are given for solo performers and groups; in any case, a performer follows a "path" with directives related to skateboarding. On the other hand, Mark Applebaum composed many pieces such as *Aphasia*, *The Metaphysics of Notation*, *Gone, Dog. Gone!*, etc. using graphic notation. Whereas graphic notation began as a departure from standard notation, Applebaum embraces it in his works as centrally important for the concepts he wishes to explore.

In conclusion, the outcome of the development of graphic notation is to open the written score to more visual and abstract artistic expression, sometimes even allowing the performer to interpret it freely. Audiences often expect more from an artistic production than only a sound performance or just a graphic. Just as a concert by a popular electronic dance music DJ will be accompanied by visualizations and lights projected across the stage, audiences for graphic score performances may prefer to be shown the score itself during the performance. Symphony

orchestra concerts also increasingly feature live music with visual elements, including motion pictures shown on a background screen, light designs shown alongside music (as in many realizations of Alexander Scriabin's *Prometheus: The Poem of Fire*, or The Joshua Light Show[26]), and circus acrobatics choreographed to classical masterpieces (as in Cirque de la Symphonie[27]). Though audiences seem to demand more from contemporary art in this way, graphic scores coupled with modern technological capability open up endless possibilities for performance. By its very nature, graphic score repertoire transforms the composer into a visual artist who is also attempting to communicate enough information to a performer to make a complete live performance possible.

Survey of Selected Interdisciplinary Repertoire

All of these Interdisciplinary pieces fit certain criteria: each one contains interdisciplinary elements, may be used to introduce the concept of interdisciplinary art, was written by a significant composer, and contains at least one un-conventional musical demand for the student performer. These pieces at present are not (yet) mainstream teaching material in music class, though they may be sought out by interested students. It is my goal with this survey to advocate and lay out a plan for increasing the availability of skills and knowledge for music students.

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[26] Joshua Light Show, accessed May 11, 2019, http://www.joshualightshow.com/.

[27] Cirque de la Symphonie, accessed May 11, 2019, https://www.cirquedelasymphonie.com/.

With Text Composition

Title: No. 26: *Aus den sieben Tagen* (From the Seven Days)

Composer: Karlheinz Stockhausen (1928-2007)

Date of Composition: May 1968

Details: Intuitive music is a concept that German composer Karlheinz Stockhausen used on his text composition. In the lecture[28] he gave on Feb 15th, 1972 at the Institute of Contemporary Arts in London, Stockhausen specifically elaborated on this term. He said he started to have the idea of getting rid of the term *improvisation* because it always means that there are always applicable rules to its nature. He further showed examples like, free jazz music, Indian Ragas, and Talas music, and said that they all have rules that are traditionally important to apply to, and sometimes, the personal invention in the music making process could be very narrow.

Therefore, Stockhausen started to use graphic material to perform with his co-players while on tour in 1964, using a score consisting of plus, minus, and equal signs. These signs give minimal instruction to the performers for how they would play a musical event. Then in 1968, he dug further into this concept, and practically gave nothing to the performers to perform but texts. As a result, he wrote *Aus den sieben Tagen.* In his lecture, he read an except from one of the 15 texts that he wrote— *Unbegrenzt* (Unlimited):

Play a sound with the certainty that you have an infinite amount of time and space.

He also read out the comments he had written for the text:

Imagine someone would have the certainty that he has an infinite amount of time and space.

[28] Karlheinz Stockhausen, , " Live Electronic Music and Intuitive Music" (lecture, Institute of Contemporary Arts, February 15, 1972), https://youtu.be/ywx49Qf5bW4.

I haven't met any person to know who has really and totally achieved that state, but anyone can approach it and it leads to the most incredible sounds and actions if you really think you have an infinite amount of time and space. You don't need to think when it is finished, if the people will hear, listen or not to listen. You don't care about if you die in the meantime, you don't care if the sound maybe considering too long that you play. If the space that you need is just refrained (edited by author: constrained) *by a hole or by the body of your instrument, or by your own body. You have an infinite amount of space. When one really meditates on this text, it leads to the most incredible actions, and sounds.*

From Stockhausen's point of view, it is understandable that in pursuit of greater musical freedom, it is necessary to try to envision music without its usual constraints of time, space, rules, and values, or at least different versions of these. To this end, he questioned the value of improvisation as it was understood at the time, in order to expand on the possible musical results that could come of it. He also attempted to set his performers free from the constraints of notated music, and allow them to explore more nuanced ideas in their playing. The effect of this is that performers must be equipped to carry these aesthetic, analytical, or even philosophical ideas into the performance in a way that is convincing to the audience (and to the composer). This piece is significant because of the unorthodox demands that Stockhausen places on the performer, and is an excellent example that can be used to challenge musically-trained students of interdisciplinary art.

Title: *Sonic Meditation*s[29]

Composer: Pauline Oliveros (1932-2016)

Date of Composition: March-November 1971

Dedicatee/first performer: The ♀ Ensemble and Amelia Earhart

Details: A pioneering American composer for more than 60 years, Pauline Oliveros was known for connecting improvisation and spirituality in her performance practice. Growing up in a musical family in rural Texas, her childhood at once exposed her to music and the sounds of nature. Her signature philosophy of sound awareness, Deep Listening, "recognizes the difference between involuntary hearing and the process of concentrated selection that is listening. It introduces environmental sounds into the listening vocabulary in the form of improvisation."[30] Oliveros wrote *Sonic Meditations* in her mid-thirties, which was influenced in part by the fear she felt in response to the political climate at the time. As Kelly O'Brien wrote in her 2016 article for *The New Yorker*[31], Oliveros acknowledged that several historical events contributed to this response, including the assassination of President Kennedy, the protests against the Vietnam War, and (among those protests) the self-immolation of a U.C.S.D. student. As a result, she lost interest in performing concerts. She began to retreat into self-care, and searched for simplicity in both life and music. During this time, Oliveros began to study Tai Chi, and practiced playing and singing with one single note, A, as a drone on her accordion for a year. These practices helped her to regain her mental and physical footing. When she gradually resumed playing again, she

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[29] Pauline Oliveros, *Sonic Meditations*, *Monoskop* (Smith Publications), accessed May 1, 2019, https://monoskop.org/images/0/09/Oliveros_Pauline_Sonic_Meditations_1974.pdf.

[30] Cory Arcangel and Pauline Oliveros, "Pauline Oliveros," no. 107 (2009): pp. 85, http://www.jstor.org.libproxy.uoregon.edu/stable/40428091.

[31] Kerry O'Brien, "Listening as Activism: The 'Sonic Meditations' of Pauline Oliveros," *The New Yorker*, December 9, 2016, sec. Culture Desk.

chose to perform mostly privately or in small groups, and kept experimenting the theme of self-care/meditation in music with group participation.

In 1974, she published *Sonic Meditations,* a collection of text-based scores developed during the weekly meeting of the ♀ Ensemble at Olivero's home. Each piece includes text instructions, and the goal of these text-based scores, as indicated by Oliveros in the introduction, "are intended for group work over a long period of time with regular meetings. No special skills are necessary." she also encouraged the performer to work toward developing non-verbal communication; to "attempt[ing] to control sound", to "actually making sounds, actively imagining sounds, listening to present sounds, and remembering past sounds;" to developing "positive energy" and "expanded consciousness," and achieving "greater awareness and sensitivity to each other." The scores also were written with "humanitarian purposes; specifically healing."

This piece is significant to the scope of this paper for several reasons. First, the presence of a text score requires non-traditional notation to be interpreted in a musical way (Even though no special skills are required, the texts are presented as scores to be used for performance). Second, this work is unique in the way it combines the disciplines of music and meditation. Its goal of achieving greater sensitivity within a group, as well as group healing, is meditative in nature; presenting this as a concert score is crossing disciplinary boundaries. And thirdly, as she states in the introduction, music may be regarded as a by-product of meditation with sounds. When applied to musicians, this way of thinking places mental discipline and meditation as the first priority, with practice and music itself coming second. In a world where students are often

told that practice is the first priority, her point is that care taking and discipline of the mind should take precedence instead.

With theatrical elements

Title: *Dressur*, trio for wood percussion

Composer: Mauricio Raúl Kagel (1931-2008)

Date of composition: 1977

Details: Self-taught German-Argentinian composer and film maker, Mauricio Raúl Kagel, studied philosophy and literature at the University of Buenos Aires. Although he did not receive formal musical education in composition at the university, he "worked as a choral director, accompanist, and cinema and photography editor before traveling to Germany as a student in 1957."[32] After moving to Cologne (then staying there for the rest of his life), Kagel started to create films and write avant-garde music influenced "by the presence of Stockhausen and the electronic music studio of West German Radio[33]," and was considered, besides Berio, Bussotti, Ligeti and Pousseur, to be one of the "second generation" of Darmstadt composers.[34] Kagel's works draw from surrealist and anarchist influences to bring attention to the musical traditions of the time, and sometimes even do away with them altogether.

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[32] Karlyn R Mason, "The Synthesis of Artistic Elements in Works for Theatrical Percussion" (dissertation, 2014), p. 36, http://scholarlyrepository.miami.edu/oa_dissertations/1326.

[33] Paul Griffiths, "Unnecessary Music: Kagel at 50" 122, no. 1666 (1981): pp. 811-812, https://doi.org/10.2307/961246.

[34] Paul Attinello, "Postmodern or Modern: A Different Approach to Darmstadt," *Contemporary Music Review* 26, no. 1 (2007): p. 27, https://doi.org/10.1080/07494460601069176.

Kagel's half-hour percussion trio, *Dressur*, was written in response to the growing industry of broadcast and recorded music of the time. In his own words: *In the 19th century people still enjoyed music with their eyes as well, with all their senses. Only with the increasing dominance of the mechanical reproduction of music, through broadcast and records, was reduced to the purely acoustical dimension. What I want is to bring the audience back to an enjoyment of music with all senses. That's why my music is a direct, exaggerated protest against the mechanical reproduction of music.*[35] For this reason, Kagel went out of his way to include visual elements that are of integral importance to the music; indeed, it is a piece of fusion between music and theater. The trio utilizes over 50 instruments and props, and the theatrical and musical elements serve one to the other, and vice versa. For example, when a chair is slammed onto the ground, you might say sound is made of theater; when castanets are used to imitate the sound of a typewriter, you might say theater is made of sound. The choice of percussionists to perform the piece is also no accident. Even in a very "conventional" percussion piece, the variety of instruments and mallets, paired with the dynamic movements of the performer, make for a visually stimulating experience even without the intentional inclusion of visual elements. For the scope of this paper, the interest in this piece arises from the crossing between the disciplines of music and theater, or visual-based performance.

[35] Jacob Cooper, "'Dressur' by Mauricio Kagel," Vic Firth, November 2, 2015, http://vicfirth.com/dressur-mauricio-kagel/.

Title: *Jabberwocky* for vocal performer with percussion accompaniment

Composer: Susan Botti

Poet: Lewis Carroll

Date of Composition: 1993

Details: Susan Botti is a composer, soprano, and educator, native to Cleveland, Ohio. Her music draws from a wide range of influences from theater to neo-Classical music. She writes for large ensembles, chamber ensembles, and vocal works. After earning a Daniel R. Lewis Young Composer's Fellowship with the Cleveland Orchestra in 2003, she later received additional orchestral commissions, including works for the New York Philharmonic, The Orpheus Chamber Orchestra, and more. Since 2007, Botti serves on the music composition faculty at the Manhattan School of Music. According to her own artist's bio, "Theatre and the visual art play a formative role in the aesthetics of her work." Many of her music draws inspiration, and also incorporates material, from the literature of Shakespeare, Lewis Carroll, Denise Levertov, e.e. cummings, Phillipe Jaccottet, David Kirby, May Swenson, and others. As a performing soprano, she has performed many of her own works, and "her musical explorations have encompassed traditional, improvisational and non-classical composition and singing styles."[36]

Jabberwocky is originally a partially-nonsense poem written by Lewis Carroll, which was included in his 1871 novel, *Through the Looking-Glass*, *and What Alice Found There*, as the sequel to *Alice's Adventures in Wonderland* (1865). The story of *Jabberwocky* is about the killing of a creature named, the Jabberwock. There is a variety of nonsense poetic techniques that include clearly structured verses that make use of nonsense words. That is, many of the words

[36] Susan Botti, "Susan Botti CV," n.d., accessed April 25, 2019.

are deliberately left without a clear meaning or any meaning at all, however, the poem's structure is well formed with clear grammar, syntax, and rhyme scheme.

Susan Botti's adaptation of *Jabberwocky* began as an exploration of Lewis Carroll's nonsense text. While this poem contains a clear story, some of the nonsense words themselves are ripe for vocal sound exploration. In this way, the piece stems more from improvisational theater than from a traditional setting of the text. It was later incorporated into Botti's chamber opera, *Wonderglass*, a dream-like journey through the world of Lewis Carroll's "Alice" stories.

In performance, the vocalist plays the role of a storyteller: a hooded, blind-folded figure dressed in black. On stage, a very focused area is illuminated (specifically, the mouth and hands) surrounded by complete darkness, isolating the audience's "exterior" visual dimension. This lighting frees the audience to explore their own "interior" visual interpretation, and allows each individual imagination the space to complete their own pictures.

Besides the ambiance of the piece, the conception and notation of the score is of particular interest here. Botti is a classically trained, prolific composer who is well capable of writing in conventional idioms, but for this piece, a musical setting of a nonsense poem, she created a score that leaves some freedom for the performers in terms of its interpretation. It contains some elements that musicians will readily recognize: five-line staffs, percussion clef, dynamics, articulations, rhythmic notation, instrument changes for the percussionist, and tempo markings. Some other elements defy convention and begin to resemble elements of graphic scores, including her use of colors in the notation and words, unmetered rhythms, pitch approximations, melodic contour literally drawn out as an ascending/descending line, and using different sizes, slants, and boldnesses in the text. There is a fairly even balance in the score

between specific and non-specific (abstract) demands on the performers. Because of the varying elements, Botti's setting is a great example of crossing disciplines between poetry, theater, conventional music, graphic notation, and even, to a degree, improvisatory storytelling.

In collaboration with artist of a different discipline

Title: *The Last Contrabass in Las Vegas* for double bass and female narrator

Composer: Eugene Kurtz (1923-2006)

Date of composition: 1974

Details: Eugene Kurtz (December 27, 1923 – July 7, 2006) was an American-born composer in the contemporary style. His best-known work is *The Last Contrabass in Las Vegas* (1974), for double bass and female narrator. It was originally composed for Bertram and Nancy Turetzky, who recorded it in 1981 (Bertram's album *A Different View*, Folkways Records) and performed it frequently. Kurtz received his master's degree from the Eastman School of Music in 1949, where he studied with Arthur Honegger and Darius Milhaud, and later served as guest faculty at the University of Michigan and again at Eastman. After serving in the U.S. Army during World War II, Kurtz moved to Paris in 1952, where he lived out the rest of his life, composing new and commissioned works.

This piece is described by the composer as “a musical sketch for a man, a woman and a contrabass.”[37] The bassist's part is given as music throughout, but the woman's part is treated at

[37] Eugene Kurtz, The Last Contrabass in Las Vegas (Paris: Jobert, 1974).

times as a narrated part, with only text given, and at times as a sung/recited part, with rhythms, approximated pitches, and dynamics given. The two performers are asked to portray very different roles on stage. According to the composer, “the woman's part should be taken either by an actress who can read music or by a musician (a singer?) who is familiar with the stage.” Concerning the role of the bassist, “The contrabass, itself, is of course the other center of attention, but the contrabass player should remain placid, straightfaced and impassible: he should not react by sign or gesture to the woman's remarks; the instrument will speak and react in his stead.”[38] Regardless of the specific role played by either performer, each one must pay special attention to *how* they perform onstage; a "normal" music performance doesn't restrict the performer's movements or mannerisms in such a way. Because of this, the score crosses disciplines between a typical musical score and incorporates some elements of a script or stage play. Furthermore, not only is the bassist called upon to portray a character on stage, he is also called upon to collaborate with another performer who may be an actress, rather than a musician.

Title: *Stripsody* for solo voice

Composer: Cathy Berberian (1925-1983)

Score illustrator: Roberto Zamarin

Date of composition: 1966

Details: Cathy Berberian was born in Massachusetts, and moved to New York City at 12 years old. After developing an early interest in her native Armenian folk music, opera, and dance, she studied as an undergraduate at New York University, Columbia University, and in Milan at the Milan Conservatory, where she received a Fulbright scholarship and studied with Giorgina del

[38] Eugene Kurtz, The Last Contrabass in Las Vegas (Paris: Jobert, 1974).

Vigo. There, she met the composer Luciano Berio (who played piano for her Fulbright audition), and they married in 1950. When they met, according to Berberian, "He spoke no English and I spoke no Italian. We had no contact but music."[39] She and Berio settled in Milan, and together cultivated a collaborative relationship that enabled some of their most significant achievements.

Berberian's formal debut came in Naples in 1957 for the closing concert of Incontri Musicali, and her reputation was firmly cemented after her performance at the premiere of John Cage's *Aria* with Fontana Mix in 1958. After this, numerous composers began writing for her, including Bruno Maderna, Roman Haubenstock-Ramati, Igor Stravinsky, Darius Milhaud, Henri Pousseur, and William Walton. Her marriage to Berio ended in 1964, but their musical collaboration continued well into the 1960s. Many of these works are still essential to the vocal and new music repertoire today, including *Circles*, *Epifanie*, *Visage, Folk Songs*, and *Sequenza III*.

Berberian was well known as a virtuosic interpreter of new music and for the extraordinary wit and intelligence that she would bring to any project. She utilized a mesmerizing "rapid-reflex" technique which enabled her to change seamlessly between wildly different musical styles, invoking Marlene Dietrich, baby talk, bird calls, and *Sprechstimme* within a few seconds of each other, and her impeccable vocal technique also lent insight to stylized trilling and ululation.

In 1966, Berberian composed her first musical work, *Stripsody* for solo voice, an exploration of the onomatopoeic sounds of comic strips, which she used to convey a quick sequence of amusing vignettes or short stories. The piece is illustrated by Roberto Zamarin. It is

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[39] "Cathy Berberian Biography," Cathy Berberian (Cristina Berio), accessed March 5, 2019, http://cathyberberian.com/biography/.

designed around a music staff of a few lines, which serve to demarcate approximate pitch levels to be used for shape and inflection. As in more conventional scores, this one reads left-to-right, and contains some spelled-out words and onomatopoeic effects that, when combined with the approximate pitch levels, create clear demands on the performer. According to the score's instruction, it "should be performed as if [by] a radio sound man, without any props, who must provide all the sound effects with his voice."[40] As a work of music, *Stripsody* offers a way to reshape the voice's relation to music (i.e. in opera) by taking a short-cut past all the trappings of harmony and melody and arriving directly at words and meaning. According to Pieter Verstraete, "Berberian's vocal composition, however, demonstrates that the pleasure of the voice is not produced by driving the listener away from meaning. On the contrary, *Stripsody* invites the listener to 'read' the material deconstructions of her voice as a text...this work offers an understanding of the voice's relation to meaning, and the pleasure we take from it."[41] This piece transcends disciplinary boundaries not only by including an illustrator in the score's creation, but the implicit idea that the performer should present the stories from the illustrations to the audience. In this way, a soprano may be asked to be a storyteller, a dramatic reader, and an actress as well as employing the technique and sound production found in her original discipline.

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[40] Cathy Berberian and Roberto Zamarin, *Stripsody: Solo Voice* (Peters, 1966).

[41] Pamela Karantonis et al., "Chapter 3: Cathy Berberian's Stripsody-An Excess of Vocal Personas in Score and Performance," essay, in *Cathy Berberian: Pioneer of Contemporary Vocality* (Farnham, Surrey: Ashgate, 2014), p. 68.

Selected Interdisciplinary Composers

Mark Applebaum (1967-)

One composer of interest for his interdisciplinary work during the past 30 years is Mark Applebaum, who is currently a full professor of composition and music theory at Stanford University. According to Applebaum's TEDx Stanford talk (2012), a feeling of "boredom" led him to challenge the fundamental question— "is it music?", that he had been asking as a composer. On the contrary, by sticking to a new concept—"Is it interesting to me?", Applebaum allows himself to explore unfamiliar areas without worrying about artistic repercussions. Over the years, Applebaum has created diverse projects which include designing and performing electroacoustic sound-sculptures since 1990, composing theatrical and gestural works, and hand drawing his own pictographic score. As a result, he found himself playing different artistic roles with various interdisciplinary techniques, like visual artist, choreographer, inventor, performer, etc. Applebaum allows himself to be adventurous and embraces what interests him across different artistic disciplines. He also encourages artists to allow their creativity to be guided by whatever is interesting to them. His compositions also often require performers to adapt interdisciplinary skills, like floristry, gesturing, acting, and interpreting graphics. In the following paragraphs, some of his more prominent works will be discussed:

1. Sound-Sculpture Project: Electroacoustic instruments

Since 1990, Mark Applebaum has been designing and performing on his own electroacoustic sound-sculptures, including Mousetrap, the mini-mouse, the Duplex Mausphon, the Midi-Mouse, the six Micro Mice, the Mouseketeer, and the Kindermaus. Applebaum described these sound-sculptures as "an instrument intended equally for its arresting visual appeal and its alluring sonic qualities." When performing on these instruments, various sounds are created by plucking, scratching, bowing, or other touch interaction, with further modification by live electronics. Applebaum also composed original works for these original sound-sculptures, including *Zero-One* (1990), *Scipio Wakes Up (and Smells the Coffee)* (1995), *Martian Anthropology 1•2•3* (2004), *Agitprop* (2005), *The Blue Cloak* (2005), and *Magnetic North* (2006). To ensure these works could be performed, Applebaum designed his instruments in such a way that they could be disassembled and reassembled for transport, and he also used them for educational purposes and presentations. More information about these sound-sculptures can be readily found in Applebaum's 2006 *Progress Report: The State of the Art after Sixteen Years of Designing and Playing Electroacoustic Sound-Sculptures.*[42] This *Report* gives a detailed examination of the original instruments and reflections on their cultural context. This part of Applebaum's career showcases his unique and multidisciplinary skills as a composer - who can also design, craft, and build an instrument from scratch, and then compose and perform works specifically for them.

[42] Mark Applebaum, "Progress Report - The State of the Art after Sixteen Years of Designing and Playing Electroacoustic Sound-Sculptures," CEC | Canadian Electroacoustic Community, accessed April 8, 2019, https://econtact.ca/12_3/applebaum_soundsculpture.html.

2. Visual and theatrical composition

Among Mark Applebaum's compositions are several that incorporate theatrical and visual elements. Three of them are listed and described here as examples of interdisciplinary demands on performing musicians:

Echolalia: 22 amplified and signal processed Dadaist rituals (2006)

Echolalia is a truly unique composition for two people: one percussionist onstage, and one to act as the operator of the electronic sound signal processing. While it doesn't require two artists of differing disciplines (music/non-music), it is interdisciplinary in its very conception. The premise of the piece "is a theatric manifestation of shared psychosis and dissociative identity disorder...A 'subject' attempts a musical expression but suffers an apraxia that manifests itself in a completely different medium, as a series of 22 Dadaist rituals performed in rapid succession."[43] In other words, the onstage performer desires to achieve a degree of musical expression before the audience, but is unable to perform the specific actions he/she sets out to do. Instead, a series of completely unrelated but strongly gestural actions unfold, the sounds of which are amplified and processed by the second performer. These "Dadaist rituals" are not so much rituals central to the pursuit of Dadaism as nonsense actions, but the word "ritual" indicates to the performer that they are to be carried out with great seriousness and intensity. In this way, the onstage performer (usually a percussionist) is called upon to perform both the sounds (as a musician would) and the actions (as a theatrical performer would) in a way that is compelling to the audience.

[43] Mark Applebaum, "Echolalia : 22 Amplified and Signal Processed Dadaist Rituals," accessed May 9, 2019, http://books.google.com/books?id=D6o4AQAAIAAJ.

Straitjacket for percussion quartet and percussion soloist (2009)

This piece was commissioned by Steven Schick and the Banff Centre for the Arts for the Roots & Rhizomes Percussion Residency, and takes the form of a four-movement percussion quartet with percussion soloist. Applebaum intended to create a piece for “a percussionist who has done everything.” As a result, the piece is privately subtitled as “four restraint systems for solo 28 percussion and percussion quartet.”[44] The four movements drew thematic inspirations from *Ouvroir de littérature potentielle* (abbr. Oulipo), which is a group of French-speaking writers and mathematicians who practice writing with constrained-writing techniques. Applebaum draws from such techniques in the three movements of this piece. In the first movement, he uses the palindrome, which refers to words that are spelled the same forward and backward. For the second movement, he uses the isopangram, which refers to using each letter of the alphabet once without repeating - however, Applebaum here elects to replace the alphabet with 118 hand gestures. For the third movement, he uses the lipogram, which refers to text written while avoiding a certain letter or letters. Applied to this music, Applebaum writes, “in the third movement the ensemble plays a single vibraphone, the quartet articulating unison chords and the soloist muting particular bars in an act of sonic elimination.”[45] For the fourth and final movement, he uses the taquinoid, which refers to large, square painting, broken into smaller squares and arranged in a random order. To achieve this, the five percussionists draw on five easels equipped with contact microphones, with their marker movements perfectly

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[44] Mark Applebaum, “Straitjacket (2009),” Mark Applebaum, accessed May 10, 2019, http://web.stanford.edu/~applemk/portfolio-works-straitjacket.html.

[45] Ibid.

(rhythmically) synchronized. The end result is five side-by-side drawings with visual elements that continue, one to the next, to create the impression of one continuous drawing in five segments. This piece is very demanding on the performers, requiring that they perform with precision on percussion instruments, clearly present hand gestures, and even draw on easels in rhythmic unison; they demonstrate both skill in their original discipline (percussion) and compelling performance in the visual elements as well.

Aphasia for singer and tape (2009)[46]

Just as Echolalia calls for a percussionist to incorporate theatrical elements into a performance, Aphasia calls on a vocalist to perform a piece made entirely of hand gestures with no sound performed at all. Indeed, Applebaum himself writes in the score introduction that "This piece is essentially a choreographed dance work. As such, the role of the 'singer' may be taken by any performer of suitably enthusiastic inclination and conviction."[47] However, the choice to write the piece for a singer, rather than a dancer, is no accident: the word used as the title, "aphasia," refers to the loss of ability to understand speech, for example in neurological patients. While the singer may not be asked to sing, he/she is accompanied by a tape consisting entirely of modified vocal samples. Some of these samples resemble known words in English and other languages; some do not. The gestures performed by the vocalist are taken from various common and well-known activities; some examples include "Key Turn," "Tie Shoe," and "Flip

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[46] Mark Applebaum, "Aphasia (2009)," Mark Applebaum, accessed May 10, 2019, http://web.stanford.edu/~applemk/portfolio-works-aphasia.html.

[47] Mark Applebaum, Aphasia : for Singer and Tape, 2014.

Sunglasses”.[48] The end result is a collection of sounds and movements that are clearly suggestive and intended to bear some kind of meaning, but are deprived of context that might indicate what that meaning could be. This piece crosses disciplines in that the singer becomes a performer with only their hands, but must apply the same kind of clarity that might be used when declaiming text.

3. Applebaum as a graphic composer: *The Metaphysics of Notation* (2010)

His most famous graphic composition, *The Metaphysics of Notation*, is an important work in the history of the genre. Applebaum describes it as follows:

> *The Metaphysics of Notation (2008) is a 72-foot-wide, hand-drawn pictographic score divided into twelve continuous panels. It is accompanied by no instruction regarding its interpretation. The work aspires to elicit a musical response from a performer, but despite its profusion of concrete, detailed glyphs it advocates nothing specific about the nature of their aural realization.*[49]

It is clear from the above quote that this composition is quite unlike any common-practice score. Whereas the purpose of a score by Brahms, for example, is to describe the sound to be produced by the musicians right down to the last note, this piece undertakes no such purpose. Indeed, there is nothing asked of the performer beyond some kind of “musical response.” In the end, the responsibility for deciding what sounds are actually presented to the audience falls squarely on the performer’s shoulders. This bears with it an enormous amount of freedom and

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[48] Mark Applebaum, Aphasia : for Singer and Tape, 2014.

[49] Daniel Leech-Wilkinson, Helen M. Prior, and Mark Applebaum, “Reflection: Handbook for the Metaphysics of Notation,” essay, in *Music and Shape*(New York, NY: Oxford University Press, 2017), p. 316.

potential, and no two performances will be alike. However, how is a musician, trained in the discipline of clearly declaiming the notes given by solo or ensemble sheet music, expected to respond to "detailed glyphs" that do not directly describe the sound to be produced?

Mark Applebaum, in this Reflection, offers abundant suggestions as to how his various graphics may be transformed into musical analogues. His graphics are not primarily photographic or representational, but are full of patterns, repetition, and variations of shape – indeed, the shapes are in some ways similar to melodic variation or development that might be found in a sonata or symphony.

Applebaum recommends, for his part, that such techniques as inversion, symmetry, juxtaposition, sequence, and variation be used. It is also worth noting that he is very much aware that his piece is not well-suited for those with common-practice training:

I'm not insensitive to the fact that, despite my elucidatory examination, the score will still appear foreign to most musicians. Many will find its provocation an insult to their years of tireless devotion to common-practice approaches. The composition is not, however, intended for these 'professionals.' Its fanciful, idiosyncratic curiosities are directed to more 'abnormal' players, often ones who have overcome their conservatoire training. This breed is game for such creative enterprise, a collective of musicians who, while indeed a minority, form remarkably expansive and extraordinarily enthusiastic community.[50]

Mark Applebaum has made an important point about modern "conservatoire training" – that it largely neglects music that is not common-practice, especially graphic scores. In the 21st century, it is of increasing importance to ensure that music students have an opportunity to

[50] Daniel Leech-Wilkinson, Helen M. Prior, and Mark Applebaum, "Reflection: Handbook for the Metaphysics of Notation," essay, in *Music and Shape*(New York, NY: Oxford University Press, 2017), p. 328.

prepare themselves for this kind of modern repertoire. It may not yet be mainstream, but it is no longer "fringe," and does not carry the same sense of novelty carried by similar pieces from last century. For this reason, there is a need for a course and curriculum that properly supports music students as they prepare to enter the music workforce.

Anthony Braxton (1945-)

Anthony Braxton was born in Chicago in 1945, and studied at the Chicago School of Music and Roosevelt University. A saxophonist, clarinetist, and composer, Braxton began producing original work in the 1960s, and has since recorded more than 100 distinct albums. His work is difficult to categorize; while he is influenced by jazz and free jazz, his work also bears qualities akin to the experimentation found in music by John Cage or Karlheinz Stockhausen. Earlier in his career, Braxton could be seen performing with jazz figures such as Chick Corea, Dave Holland, and Kenny Wheeler, and later with jazz avant-garde figures like Muhal Richard Abrams, Wadada Leo Smith, and Leroy Jenkins. However, he didn't necessarily consider himself a jazz musician. Braxton was almost as much a writer and thinker of music as he was a composer and performer – he wrote a three-volume text called "The Tri-Axium Writings" consisting of musical analysis, commentary on the musical climate of the time, commentary of the media's role in the public's relationship with music, including his music, commentary of the history of race relations in the US and its effect on music, etc. Indeed, Braxton didn't relegate himself to a particular genre, and simply tried to respond to virtually the entire musical scene (to his perception) in his writings.

That being said, Anthony Braxton was most active in both jazz and new music, even early in his career. In 1969, Braxton released the first-ever full-length LP for unaccompanied alto saxophone, *For Alto*.[51] The album contains elements of noise music, and explores the sound palette available when playing the saxophone conventionally (by blowing into the mouthpiece). There are some moments that are melodic, or even tuneful, but Braxton seems to treat the instrument as a source of sound to be used for expressive purposes, rather than as a way to produce the 12 common-practice pitch classes in accordance with most notated music. Shortly thereafter, he released an album consisting of jazz standards, complete with in-heads, improvised solos employing the forms of the tunes, and out-heads ("In The Tradition," 1974).[52] Later in his career, Braxton produced music with varying degrees of improvisation. His compositions were numbered, and he created graphics that served as the titles for them (which then, perhaps a little awkwardly, had to be transcribed into written titles for the track listings). His written music could be a fully-written score for all instruments, or melodic fragments and instructions on how to use them, or simply instructions for what each instrument should do (leaving the specific note choices to the players), or a graphic score, with shapes and images that do or do not correspond to the actual desired sounds.

Braxton often found himself at odds with the reviewers and media who responded to his music, and sometimes felt he didn't have enough opportunity to explain and defend his work. After writing three volumes for his "Tri-Axium Writings," Braxton gave an interview in which

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[51] Mike Heffley, "The Music of Anthony Braxton," essay, in *The Music of Anthony Braxton*, vol. 1, 43 (Westport, CT: Greenwood Press, 1996), p. 86.

[52] Ibid., p. 160.

he said “I’d like to hope that every four or five years I’d be able to add another book.”[53] And, in reference to a few specific reviewers, he quipped, “I don’t mean to disrespect their viewpoint, but we need the viewpoint[s] of people who are actually doing the music.”[54]

Over the subsequent decades, the accumulation of scholarly writing concerning Braxton, and of course his own compositions and texts, have helped to cement his status as part of the canon of contemporary art music. He helped to forge a brand new form of art music that is neither jazz nor concert music; neither is it a jazz player dabbling in concert music or vice versa: Braxton’s music seeks out and deliberately grows the common ground between instrumentalist, improviser, conductor, composer, and theorist/commentator/philosopher.[55]

Jennifer Walshe (1974-)

An Irish-born composer, Jennifer Walshe studied at the Royal Scottish Academy of Music, with composer Kevin Volans in Dublin, and finished her terminal degree at Northwestern University in Evanston, IL in 2002, where she studied with Amnon Wolman and Michael Pisaro. She then moved to Germany for several years where she served as a guest and fellow of various arts programs. As a composer-in-residence, she also spent time in New York and Venice, and is currently a member of the faculty at Brunel University, London. Walshe's work ranges from solo compositions to works for large ensembles, and may incorporate visual, multimedia, or other art

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[53] Mike Heffley, “The Music of Anthony Braxton,” essay, in *The Music of Anthony Braxton*, vol. 1, 43 (Westport, CT: Greenwood Press, 1996), p. 177.

[54] Ibid., p. 177.

[55] Ibid., p. 11.

forms. Her works have been performed by nationally-known and professional orchestras, chamber groups, soloists, and opera orchestras.

Walshe is also a prolific vocal performer, specializing in extended techniques. Indeed, many of her commissioned compositions were also intended to be performed by her (either alone or in conjunction with other instruments). Among her best-known works are *THIS IS WHY PEOPLE O.D. ON PILLS/AND JUMP FROM THE GOLDEN GATE BRIDGE* (2004)[56] for variable ensemble and mixed media, the opera *XXX_LIVE_NUDE_GIRLS!!!* (2003)[57] for Barbie Dolls, and her most recent opera, *Die Taktik*[58], which was commissioned by the Young Stuttgart Opera and received 14 performances in 2012. Drawing upon her compositional and performance skills, Walshe has developed a project called *Grúpat* since 2007, “a project in which Walshe has assumed multiple alter egos- all members of art collective Grúpat - and created compositions, installations, graphic scores, films, photography, sculptures and fashion under these alter egos. Pieces by Grúpat members have been performed and exhibited all over the world.”[59] In this work, Walshe assumes twelve separate alter egos (the fictional members of the art collective bearing the composition's name), and has completed compositions, visual art installations, graphic scores, films, photography, sculpture and fashion, all as if they were completed by members of the collective. These works have been performed or displayed all over the world.

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[56] Jennifer Walshe, THIS IS WHY PEOPLE O.D. ON PILLS/AND JUMP FROM THE GOLDEN GATE BRIDGE (The Contemporary Music Center, Ireland, 2004).

[57] Klangforum Wien: Jennifer Walshe — XXX_LIVE_NUDE_GIRLS!!!, YouTube, accessed May 15, 2019, https://youtu.be/qO_OPpefNRY.

[58] CMCIreland, “New Opera by Jennifer Walshe Premieres in Stuttgart,” Contemporary Music Centre, Ireland, June 8, 2012, https://cmcireland.wordpress.com/2012/06/08/jennifer-walshe-opera/.

[59] “An Introduction to Grúpat,” MILKER CORPORATION, accessed May 17, 2019, http://milker.org/anintroductiontogrupat.

More recently, Walshe has taken on history with her project *Historical Documents of the Irish Avant-Garde* (2015), which is a fictional retelling of musical avant-garde history in Ireland. The project aims to retell 187 years of history, and is hosted at aisteach.org[60] - the website of the (also fictional) Aisteach Foundation, which identifies itself as “The Avant-Garde Archive of Ireland.: To complete the project, Walshe incorporated a large team of other artists and created an enormous body of compositions, book[61], recordings, scores, articles and memorabilia. The resulting products available from the website, as well as music on Spotify and iTunes, are a bit reminiscent of the Fluxkits assembled by Maciunas and associates in the 1960s and 70s.

[60] Jennifer Walshe, “Preserving the History of Ireland's Avant-Garde,” Aisteach, accessed May 1, 2019, http://www.aisteach.org/.

[61] Jennifer Walshe, “Historical Documents of the Irish Avant-Garde,” Lulu, accessed May 10, 2019, http://www.lulu.com/shop/jennifer-walshe/historical-documents-of-the-irish-avant-garde/paperback/product-22906851.html.

CHAPTER III

My Interdisciplinary collaborations as a percussionist

Live poetry with percussion accompaniment collaboration

Imitative Polyphony for the Survivor

In Spring 2016, I began to work on an interdisciplinary collaborative project with poet Ariel Powell[62] at the University of Oregon. In this project, we used Ariel's poem "*imitative polyphony for the survivor*" as the inspirational backbone, and I composed an accompaniment for multiple percussion instruments. The final work was presented as a live performance on May 27, 2016, during the Oregon Percussion Ensemble concert. During the performance, Ariel performed the poem by reciting it in a poetry slam setting while I accompanied her with a variety of percussion instruments. We dedicated this project to empowering and healing survivors of sexual assault, and the performance was well-received. In this chapter, I will detail the creative process we used and explain the artistic decisions that I made and the reasons for them. In the next section, I will analyze the poem, using tools such as tracking the patterns of phonemes, repetition, and distortion in the poem. Furthermore, I will discuss how I combined all aspects and made musical decisions as the poet's accompanist. The video of the performance on May 27, 2016 can be found online.[63] I will conclude with my discoveries about what is necessary in order to successfully collaborate with a poet.

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[62] Ariel is formerly known as Brynn, which is the name you might find in the performing video.

[63] https://youtu.be/ZFb1fEMmqZ0

Poem Analysis

This analysis of Ariel Powell's "*imitative polyphony for the survivor*" will investigate the form, content, tone, poetic meter, poetic rhythm, sound, imagery, sensations and autobiographical material in an informed way, with the aim of heightening one's own and others' understanding and appreciation of the work. Analytical tools used here are drawn from this book: *An Introduction to Poetry* (13th edition) by X.J. Kennedy and Dana Gioia (Chapter 8 & 9). As this dramatic poem is written with an open form, the portions of the analysis will be designated by line numbers.

Fig.2 *Lines 1-10 of Powell's poem.*

imitative polyphony for the survivor by Brynn Powell

1 I love words

2 diaphanous, tendril

3 sweet words – hyacinth, lozenge, melancolia

4 singing words that land in butterfly kaleidoscopes on your ears

5 *ashe*, gossamer, *Theotokos*, *Guatemalteca*

/æ/ g/ɒ/ t/ɒ/ t/æ/

6 poems, essays, short stories, lists, love notes, born from

7 my mother's bookshelves full of dictionaries in a home with

8 *dos lenguas*, two languages, and so many conversations

9 where they danced together in our minds and mouths to create polyphony

10 then my words dried up

/ðen/ /maɪ/ /w3rd/ /draɪd/ /ʌp/

Line 1-4 : Trochaic
/ ∪ : Intonational

Alliteration
Line 5 : Articulated
Open vowels with
plosive consonants.

Line 6 - 9 : Euphonious lines
Unstressed syllables
keep extending
lingering

Line 10 : Cacophonic
All one syllable word
Changes word to word

At the beginning of the poem, trochaic meter is found throughout lines 1-4. A unit of trochaic meter is formed by a stressed syllable followed by an unstressed syllable. As marked in Fig. 2, each unit of trochee also shares a similar intonational quality— from a higher tone moving to a lower tone. The use of trochaic meter and intonational quality as mnemonic devices at the beginning successfully created a soft, dreamy and chant-like atmosphere, for the reader to witness the poetic persona recalling memories. Line 5 is used as a divider of this verse; each stressed word is accented with an articulated, open vowel with plosive consonants. Moreover, as shown in Fig. 3, the words are not related by meaning but are chosen for their sound qualities. Lines 6-9 are euphonious lines. The content in these lines is associated with pleasant and com-

forting feelings. “Poem, essays, short stories, lists, love notes, mother’s bookshelves, dictionaries, home, conversations,” might lead the readers to think about things that most people can relate to. For example, “short stories” that you would tell your own children, the “love notes” from your first love, your grocery and life goal “lists” and so forth. These items are seen as simple but warm to the heart, and also resonate with a sense of home. In addition, there is no regular poetic meter in these lines but the poetic rhythm is extended by the prolongation of unstressed syllables. Finally, the verse ends with a significant cacophonic line. Line 10 does not follow any previous patterns. All 5 words are one syllable words, and each one’s sound quality changes from one word to the next, creates the feeling of anxiety. The differentiation of stressed or unstressed syllables in this line is unclear, every word can be perceived as either stressed or unstressed, they are virtually equal.

Fig. 3 *Words to be looked up as a result of a first read through the poem.*

Word	Meaning
Diaphanous	light, delicate, translucent
Tendril	a slender thread like appendage of a climbing plant, often growing in a spiral form, that stretches out and twines around any suitable support
Hyacinth	a bulbous plant from the lily family
Lozenge	rhombus or diamond shape
Melancolía (Spanish, feminine noun)	deep sadness
Ashe	Praise term commonly used in African and African American communities. A yoruba word, refers to the creative power of an artist to make something happen
Gossamer	light, thin and dedicate like cobweb
Theotokos	title of Virgin Mary, mother of god

Fig. 4 *Lines 11-14 of Powell's poem.*

→ : shows the direction of intensity (speed)

Line 11: Rule of Three "ing"

11 I learned that no words can make you hear screaming, wailing, panicking

12 raw throat chapped bleeding lips scraping my hands through my hair

Line 12: Anapestic

13 Black smoke pouring out of my ears and mouth

iambic iambic

Line 13: still anapestic but interrupt by two iambic foot at the beginning and at the end of line

14 as I sit underwater praying for a disaster bigger than me

anapest anapest trochee trochee distortion trochee trochee iamb

Line 14: mixture of anapests, iambs & trochee slow down the galloping emphasis the meaning by putting the iamb at the end.

The second verse, line 11-14, has a very different character compared to the first verse. The disastrous atmosphere is effectively set in line 11 by using the rule of three— "screaming, wailing, panicking." These three words are all in gerund tense with a falling tone contour. The meanings of these three words are all associated with a strong psychological reaction, like fear, pain, surprise, and anger. After establishing the atmosphere, lines 12-14 show a pattern of poetic meter and rhythm. In line 12, there are 4 anapestic units; each unit consists of two unstressed syllables followed by a stressed syllable. In line 13, the anapestic meter is interrupted by two iambic units, one each at the beginning and end of the line. Line 14 is metrically unstable: there is a mixture of poetic meters, including anapests, trochees, iambs and one distortion. Generally speaking, as shown in Fig. 4 by arrows, the directions of intensity and speed is driven by all

these different meters. As anapestic meters always give a rolling, galloping effect, the anapestic meter in line 12 drives though the line. The iambic units at the beginning and end of line 13 have the opposite effect, holding back the momentum. In line 14, the mixture of meters and the distortion in the middle of the line created a push and pull effect. It breaks up the momentum from before, and emphasizes the arrival point at the last iambic unit, "than me," most markedly to the last stressed word, "me".

Fig. 5 *Lines 15-20 of Powell's poem.*

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Rime
alliteration

Line 15 – 17: Connect and bounce off with /ð/ and /d/.

15 And that was only yesterday

16 that was the day before and the day before that.

17 Because that night, I was quiet

Line 17: I – special
Open vowel sound

18 – I'm still looking for words –

19 Because that night, with my two words,

20 please
no

Line 20: Please – p (plosive)
No – n (nasal)

As shown in Fig. 5, lines 15-17 are connected by a bouncing effect. Internal alliteration and rime (/ðœ/, /tə/, /de/), can be found in the circled words. The flow breaks in the second half of line 17, the open vowel sound of "I" is special because of the sudden appearance of this particular sound. It draws our attention to "I" even more in the beginning of the following line.

In lines 18-20, the poetic rhythmic units keep decreasing in size from triple meter, to duple meter, to a singular stress: “please / no.” With this rhythmic narrowing and these two utterly short, singularly stressed words, the bouncy effect comes to a close at the end of the verse.

Unlike the above discussed verses, regularity can be found in lines 21-30. As shown in Fig. 6, the whole verse is mostly in dactylic meter— one stressed syllable followed by two un-stressed syllables. At the end of lines 21, 23, 25 and 26, a caret sign is added as there is a missing syllable. Moreover, line 27 contains sequential stresses at the beginning of the line. To complete the verse, line 30 corresponds to line 21 as the shortest lines in the whole verse with only two stressed words. It is important to realize that the regularity in this verse is unusual because of the content of the verse. The content in this verse is the heaviest and darkest in the poem. The climax point can be found in the sequential stresses in line 27, and intensifies over the 8 subsequent stresses in line 27 and 28. One might guess that with such chaotic content, the poetic devices would also be similarly complex. However, the clear and stately sound created by the dactylic meter helps ground all the emotional content. Regularity does not always intend to be plain. In fact, it shows that by contrasting a clear meter with chaotic emotional content, the poet creates a great density of juxtaposition.

Fig. 6 *Lines 21-33 of Powell's poem.*

21 he didn't hear me

22 now I am looking for words

23 everyone else seems to have plenty

24 they say healing, you say forgiveness, they say

25 "I was hurt too, so why won't you fuck me?"

26 He said, "it's okay, you're ready"

27 Hi welcome thank you

28 I didn't realize I was taking suggestions

29 I don't want healing he took my words

Line 21 - 30 : Regularity
Dactylic

Line 21, 23, 25, 26 : Caret signs are marked at the end of those lines

← climax point

Line 27 : Consecutive stressed words at the beginning of the line

30 I want to scream.

31 Can you hear me now?

32 Can you hear me now?

33 Can you hear me now?

Line 30 : Correspond to line 21
shortest line with only 2 stressed words
Completed the whole line 21 - 30 section.

Line 31 - 33 : Rule of Three
→ lines
→ word (Now)

Emphasis - Now
effect? → urgency
→ tell the time
→ It's still happening

Line 31-33 is a short transitional section. The rule of three is applied here once again to enforce meanings. For example, the natural contour of the line drives the listener's attention to the last word. The word, "now," tells the time, reminds everyone about the present moment, and also depicts the importance of urgency. Fig. 7a and 7b shows that line 34-50 divide into three sections: section 1 is lines 34-38, section 2 is lines 39-42, and section 3 is lines 43-48. These three sections all begin with "These were times," which creates a story-telling affect. Powell brings a lot of powerful imagery and sensation in this section to kickstart these three story-telling sections. For example, in line 34: scent (vinegar, bleach, rubbing alcohol), texture (mucus, dried blood). In line 35, colors of charcoal and salt (black and white). In line 36-38, actions (mix, swallow, taste, screaming, take). This multidimensional text painting creates vivid images and senses in the reader's mind. At the same time, it encourages the listeners' imaginations to respond to some surreal questions. How does screaming and silence actually taste, in lines 37 and 38? This guides us to think surrealistically, and allows us to attempt to measure the intangible. Moreover, the word "silence" in line 38 is an important transitional word, which brings us to the focus of the next section. A variety of images and sensations were found in section 1, however, silence is the only focus in section 2. The use of imagery here is absolutely inventive, and all contributes to describing silence. Although silence is abstract, Powell depicts feelings by describing silence with realistic images in line 40 in order to show its intangible nature. The attention to detail in the portrait of silence shows that the meaning of silence is really important to the poet. Further, the last transitional story-telling section, line 43-46, is also a revealing section to show the cruel truth about silence, namely, that it actually represents the pain of losing peace of mind. However, the poem continues to reveal more in line 46-47 about how

silence also transforms to represent peace (prayers, apologies, realizations) again. “Prayers, apologies and realizations” are depicted by line 48. The Spanish lines are euphonious as the sonority that is created by these lines is very soothing sounding.

Fig. 7a *Lines 34-42 of Powell's poem.*

Imagery ①

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34 These were times of vinegar, bleach, and rubbing alcohol, of mucus and dried blood,

35 charcoal, and salt ← colors (black and white)

36 Mix it all, swallow it ← actions

37 tastes like screaming ← actions

38 Take another drink - tastes silence ← actions

Important transitional word.

scent · scent · scent · texture · texture

/ði/ /taɪmz/

Line 34 - 52:
"Story-telling" sections
① - line 34 - 38
② - line 39 - 42
③ - line 49 - 52
(These were time...)

Imagery (silence) ②

39 These were times of beloved silence

40 When I fell into silence, blankets of silence, two feet of snow silence,

41 books filled with no words silence, my body and mind feel too broken for anything

42 other than silence silence

Fig. 7b *Lines 43-48 of Powell's poem.*

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43 These were times when I had no words to write this poem,

44 too many words to describe silence

45 bui not enough of it in my mind

transitional reveal about "silence"

46 When I found it

47 words found me - like prayers, apologies and so many realizations:

48 *Estranjera lamento que la historia se repite Patoja lamento que la historia se repite Amiga lamento que la historia se repite Querida lamento que la historia se repite Alma lamento que la historia se repite*

Sonority

Fig. 8 *Lines 49-63 of Powell's poem.*

49 there are too many broken records and not enough songbirds or crickets in the

50 world I wonder which of these I am, my chest full of wax, feathers, and dead leaves

51 they are brittle (delicate and easily broken) Line 51 - 52: "brittle" contrasting "unbroken"

52 but I am unbroken ← special wording

53 breaking is for promises and beer bottle shards on the sidewalk and I am muscle and

54 fat imagery - representational Line 52 - 53: broken, breaking b - plosive consonant

55 fire married to bone, blood, and tissue

56 These days, my mouth holds more words than smoke Line 53-54: muscle and fat (representational)

57 You hear me now Line 56: Conclusive

58 These words are vessels - full behind my eyes and empty as they fall from my lips

59 *Alma yo sé que la historia cambiará*

60 meaning carried on vibration

61 hear me now

62 hear me now

63 hear me now

Lines 49-63 are the last verse of this poem. Powell uses a lot of lively imagery and representation in this last section. For example, "broken records, songbirds, crickets" in line 49 are all representational words. The "broken records" might be representing the unfortunate, and negative aspects of human nature, while "songbirds and crickets" are more likely to represent the fortunate and good things on earth. In line 50, "wax" relates to "broken records,""feathers" relate

to “songbirds,” and “dead leaves” relates to “crickets”. Compared to “broken records, songbirds and crickets,” the elements in line 50 are more immobile. It creates the image of all these unwanted elements, “wax, feathers and dead leaves,” all settled on top of the poetic persona’s chest. The representational idea might be saying that the poetic persona has a lot of unwanted emotions or burdens. Moving on, line 51 -52 are transitional lines which change the tone of the poem— from uncertainty to certainty. “Brittle” is a contrasting word compared to “unbroken” in line 51-52. The word, “unbroken,” is carefully chosen by the poet because this word can be replaced easily, such as “strong” or “powerful”. Instead, the poet chose “unbroken” because this particular word pinpointed the fact that the poetic persona was once broken but is now mended. In line 52-53, the plosive consonant /b/ of “unbroken” and “breaking” keeps the flow of connection going. Furthermore, the representational ideas continue in lines 53-55. “Muscle (health/ wellness), fat (prosperity), fire married to bone (bonding of compassion and logic), blood and tissue (basic human values)” are all the elements which a solid, healthy and confident person would love to have. Looking forward, line 56 concludes this transitional, healing journey for the poetic persona— the persona of the poem is stronger and can finally speak up. The black “smoke” in line 13 is no longer needed here in line 56.

Towards the end of the poem, lines 57-63 carry the final but the most important meaning behind the whole poem. “These words are vessels,” it means what needs to be said and done, already is said and done. We should all living in the moment and life goes on. Last but not least, the rule of three is applied in lines 61-63 again, and this time it does not only apply to the number of lines but also the number of stresses. The triple meter and repetition of lines function

as a double assurance for one and for all— to send the message clearly—to let everyone hear and understand the intention behind the poem.

To conclude, although the poem is in free form, there are still trackable poetic patterns and poetic rhythm. When there are no trackable patterns to be found, the poet uses other poetic devices, such as sonority, imagery, sensation and representation to connect the lines. It is extremely interesting to revisit this poem after spending a lot of time rehearsing and performing the piece. This informed poetic analysis gave me a completely new perspective in reading this poem. Understanding the poetic details at a deeper level will also help me to polish the accompaniment part in the future. Most importantly, what I learned about poetry and its relation to music could serve as a powerful tool in future poetry/music collaborations.

Performance Practice

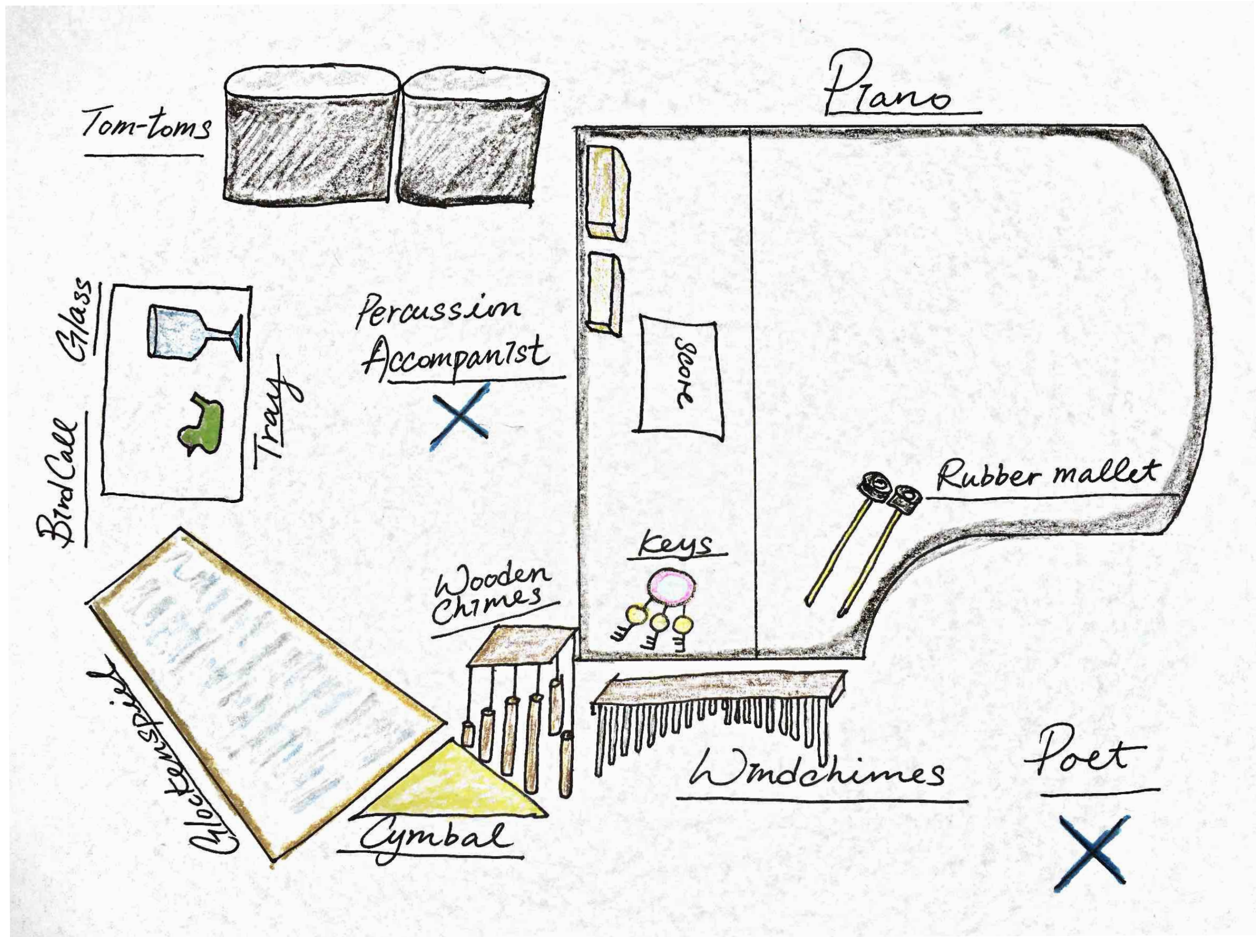
Many questions were raised during the creative process in this interdisciplinary collaborative project. For example, How do I associate the poetic sonority with the percussive sound palette? How do I depict the meaning of the poem with musical elements? How will my music interact with the spoken words? Besides being an accompanist/composer, what is my role to the poet? What can I do through music to help empower and heal sexual assault survivors? How will the final performance serve the purpose of raising awareness of sexual assault? As the accompanist/composer, many artistic, musical and humanistic thoughts were put into consideration. Decisions were made based on both practical and impractical factors. This section of the paper is going to detail the performance practice setting by explaining the choice of

instrumentation, set-up, and compositional devices with the help of recording of the performance on May 27, 2016.

Instrumentation

First of all, I chose to use piano, 2 tom-toms, 2 woodblocks, glockenspiel, drinking glass, cymbal, bird call, paper, hand drum, wooden chimes, wind chimes, and chain of keys as my instrumentation. I chose piano over other mallet instruments because piano has such a rich musical color palette. It provides me the color of traditional piano sound (just playing it normally), and at the same time it also provides me some very interesting colors by using extended techniques. Examples include hitting the inside of the piano, scraping the strings with the back of the mallet, stomping the pedal for an echoic, resonant effect and so on. The other percussive instruments are chosen because the sounds of these instruments help to heighten the meaning, tone and articulation of the poem. Instruments like tom-toms, woodblocks and glockenspiel provide a crisp and articulated sound. In addition, tom-toms can provide explosive effect based on dynamics with which they are played. On the other hand, glass, cymbal, bird call, paper, hand drum, wooden chimes and wind chimes can provide special sound effects. The sound of bowing cymbal, rubbing paper and vibrating hand drum will bring you a fractional, textural sensation. Moreover, the bird call, stirring glass, wood chimes and wind chimes will transfer the audience to a different scene. For example, bird chirping sound might lead the audience think about parks and forest, stirring glass might lead the audience to think about a night at a speakeasy, or simply a glass of whisky while the sound of wooden chimes and wind chimes will bring you to either a zen garden or heaven's gate.

Fig. 9 *The stage set-up for the performance of "Imitative Polyphony for the Survivor."*



To have easy access to everything, I chose to put all the instruments around me as I sat at the piano. I might have to stand up to play inside the piano sometimes, but every instrument is placed at a reachable distance regardless of whether I am standing up or sitting down. The benefit of this setting was that I would be able to keep an eye on the poet no matter what instruments I play. Not only is this important to simply being a good accompanist, but for this particular project, the poet is being very vulnerable and requires extensive musical support. I want to be able to keep communicating with and supporting the poet throughout the whole performance.

Critical review to the performance video

The preceding analysis of Powell's poem is a valuable teaching or investigative example of how a collaborating musician might try to pull as much information as possible out of a poem, in order to find the most salient features that can be used to stimulate the composition process. While this approach may seem a bit structuralist or over-analytical, it must be stressed that this information-gathering operation is not aimed at constructing music that incorporates every one of these features. In actuality, the composition cannot be completely *irrelevant* to the poem, of course. So, to achieve a good effect, the music could try to accentuate the poem's best features, contribute to momentum in the poem (like growth or diminishing over time), and lend extra effect and emphasis to the speaker's words (while ensuring she can be heard clearly at all times). In general, the music would do well to demonstrate a nuanced, natural awareness of what is happening in the poem.

For the following sections, I offer some description and critical review of the performance video. Each section describes a portion of the video which is denoted with time stamps. I will explain my compositional decisions and how they are executed. Some of them are logical, some are based on feeling or intuition. Also, I will address the overall impact of each section of the performance, and whether I felt that the music had an appropriate effect.

Time: 00:15-01:08

The time signature for this section is specially crafted as 5/8 to create the sense of moving in circle without gravity. One might argue that 5/8 is impractical and harder to read, and from

what you hear in that except, the musical meter sounds like 6/8 even though it is played as 5/8. However, I do stick with the 5/8 meter during the performance because of what is happening in the poem. At this part of the poem, trochaic meter, intonational words, alliteration, and euphonious lines all contribute to the dreamy, song-like quality; and lure the audience to feel these aspects. My piano part also creates a similar effect. The floating 5/8 meter features melancholic looping intervals in both hands.

Time: 01:09-01:43

The inside of the piano is struck in Grave tempo, quarter note equals 30-39. This tempo is very slow and solemn, it provides a mysterious and heavy feeling associated with death. Moreover, with the resonance ringing from the inside of the piano, I hope to evoke imagery of the Grim Reaper knocking on the door. Furthermore, I match the rule of three in the poem by scraping the piano strings in three different registers to depict the -ing sound of the words (screaming, wailing, panicking). This scraping sound effect can also help maximize the effect of these three words. The sound effects of rubbing paper, stomping on the pedal, and bowing cymbal were used in the rest of the excerpt. In the video, what happened did not come out as I expected because I was nervous. My original idea was to create some unpleasant, frictional, textual sound with the rubbing paper and bowing cymbal, on the other hand, to increase the quality of the push and pull effect by stomping the pedal with the poetic meter. However, we did exit this section nicely by getting softer together, which fits well with what is written in the poem.

Time 01:44-02:05

In this excerpt, I dragged a ring of keys on the piano knots to match the word "looking" in the poem, and also scraped the piano strings by hand. However, my accompaniment part did not pay attention to the internal alliteration, rhyme (/ðœ/, /tə/, /de/) and the particular open vowel sound /I/ in the poem because at that time I had not discovered this yet. However, I did follow the narrowing of stressed syllables and lines, and gave room for the last two one syllable words by stopping the noises. For future revision, I can try to match the poetic bounciness (/ðœ/, /tə/, /de/) by pressing a long ruler on a snare drum to play the other side to get a buzzing sound at those words that contains /ðœ/, /tə/, /de/.

Time 02:06-02:34

In this excerpt, I used the sound of woodblock to depict the sarcasm in "he didn't hear me," and the sound of tom-toms for the explosive, harsh effect when approaching the climax. However, as I had not yet learned about the regularity and juxtapositional effect in this section at that time, I did not pay attention to the climax point. In retrospect, I believe the use of glockenspiel here was not the best decision and the rearrangement of this part is noted on the score.

Time 02:35-02:42

A little bit differently from the rest of the written poem, Powell actually speaks "Can you hear me now?" six times in the video, but I think the rule of three still applies here, multiplied by

two. I did successfully follow the contour of the line, and played from soft to loud and tried to hit an accent at the last word, “now”.

Time 02:43-03:15

In this excerpt, I played the introductory melody again to try to achieve the same affect as at the beginning. I wanted to lure the audience into a dreamy, story-telling atmosphere. The stirring glass sound is chosen to make the actions in the poem more lively (mix it all, swallow it). The echoic sound forms every time when I hit the glass with the metal stirring spoon, then immediately pointed to the body of the piano and waved it in circles. I hit the glass softer each time, intended to lead the audience to the quietest word— silence.

Time 03:16-03:20

At 03:17, the glass hit was not originally written in the piece. It was an improvised hit as I noticed that the poet forgot to take the blanket to muffle the piano string.

Time 03:21-03:51

In this excerpt, the introductory melody is played again but in a stop-motion style. I was following the phrase and contour of the lines. Close to the end of this excerpt, I purposely let the two silence words sound without any accompaniment.

Time 03:52-04:21

The introductory melody is played once again, however, a lot of random dissonances are inserted throughout the excerpt because the meaning of silence is different here than before. The poetic persona has lost her peace of mind in silence. I wanted the music to feel interrupted by all those random dissonances.

Time 04:22-05:01

I played a melody that the poet chose here, because I wanted to use something meditative, peaceful and yet personal to accompany the prayer-like Spanish lines. At 04:43, this is a very magical moment— the contour of the words she recited matches my the contour of the broken chord I played on the piano naturally and beautifully. At that moment, both of us were trying to keep calm as we were both getting very emotional. I was listening very deeply to what she said and trying to give her support through the piano accompaniment.

Time 0:502-05:29

The sound of the wooden chimes functioned as a tool to change the scene. The sound of a bird call depicts the sound of the “songbird” and “cricket” in the poem.

Time 05:30-06:14

The tone of the poem here was changed to reflect strength, therefore, the striking sound and echoic sound of the hand drum was my attempt to create a spiritual and ritual atmosphere to

give support to the words. The poet and I looked at each other at the beginning because we were trying to play together on “Breaking”. However, a better arrangement is needed after knowing the poem better, the new arrangement is written on the score.

Time 06:21-06:33

The idea of using the open and closed sound of the wind chime here was good. However, after realizing that “hear me now” are all stressed words. I believe my accompaniment part could be done more accurately to emphasize each word.

In conclusion, this collaborative project with Ariel Powell has a very high value for me as an artist, a teacher, and a person. Artistically speaking, Powell's poem is rich in rhythmic and sonic variety. Besides its varied word choice and wide selection of literal meanings, it contains many different rhythms and meters, as well as words (in English and Spanish) that sound widely different from each other when read aloud. These traits make for plenty of material that may be transferred to, or imitated by, the accompaniment music I provided. As a teacher, this kind of poem served as a suitable opportunity to apply the same analytical techniques that I will share with students in the ten-week course. Personally speaking, this poem was intended as a public show of support for survivors of sexual assault, a topic of great significance to both Ariel and me.

Practically, this project helped me to lay out and clarify a workflow that I will share with students of the course. This workflow is specifically for a musician when working with a poet, and its goals are: to ensure proper preparation beforehand so that meetings are efficient, to limit

confusing or unhelpful communication, and maximize mutual understanding between the two artists.

First, once the poem has been completed, I recommend that the musician read and become familiar with it in advance. Read it out loud, and repetitively. Read it until you find the rhythm/meter and important tones of the poem naturally, and until you find the form and structure of it.

Second, ensure you understand the meanings of the words used. If there are any you don't know, look them up. Translate any words that may be in an unfamiliar language. Once all words are accounted for, begin to explore literary devices like metaphors, archetypes, allegory, or double meanings that may have been used. The purpose of these first steps is to make available as much information as possible that could influence your musical decisions later.

Third, you may now meet with the poet. Ask them questions they'd feel comfortable answering. The poem they wrote may or may not be personal in nature, so remember to treat it with appropriate respect. Remember that it is entirely the poet's prerogative to share the deeper truth behind it, or not (or there may not be any to share). The end goal of the first meeting should be to build trust, and showing appropriate respect for their work will go a long way toward that goal.

Fourth, when communicating during a rehearsal, try your best to think like a poet would. Poets may enjoy music but are unlikely to have a background in it. Try to avoid using technical terms from your own discipline; instead, I recommend using vividly descriptive words or metaphors. Also remember that a poet's sense of meter has more to do with syllable emphasis

and less to do with the metronomic timekeeping that musicians practice, so it may not be as precise as you are used to.

Fifth, remember that not all poets communicate in the same way. Poetry is often a solitary pursuit, and one poet may use completely different workflow and reasoning from another when writing. These different forms of reasoning will show themselves in the way different poets communicate with you - so be flexible and patient. Get to know each new person on their own terms, and build trust accordingly. There will always be common ground to be found between the two of you, but it may take a bit of patience.

Sixth, be transparent in what you do. Observe your actions, and the reasons for them, as if you were a third person looking on. I always explain my train of thought to my collaborator and ask for their opinion; for instance, "Do you think it is a good idea to use this instrument with this word?" If they are not a musician, they may not have a ready-made response, but it also may create a brainstorming or problem-solving opportunity, which also helps the two of you to build trust and chemistry.

This workflow is a starting point for students, but it includes several important points and tips to remember to ensure the best chance of good communication and mutual respect between musician and poet. Indeed, some of these principles are also broadly applicable across other sorts of interdisciplinary collaboration as well. I hope that this work will help promote ease and efficiency of collaboration between my future students and their collaborating counterparts.

Live painting with improvised music collaboration

Live Score!-An Experimental Graphic Notation Project

In Spring 2016, I began to work on an interdisciplinary collaborative project with painter Alysse Hennessey as part of my secondary area doctoral recital with the assistance of student musicians.[64] Her brief bio is as follows:

Alysse Hennessey[65] *is a painter and jewelry designer, who lives in the Pacific Northwest with her sons and adorable family of four legged creatures. She's passionate about nature conservation, wearable art, and the interaction of color. Her work is influenced by hikes, flower symbolism, fairy tales, world travel, and her background for costuming in theater.*

In this project, Alysse Hennessey was set up to paint a live graphic score in front of the musicians and the audience in three movements, which have predetermined descriptive titles and coordinated color schemes: I. Whimsical (Turquoise, Vulcan, Ochre), II. Feminine Mystique (Purple, Pink, Red, Gray), III. Talking Trees (Green, Blue, Black). This project aims to explore the possibility of interdisciplinary collaboration by bringing two different disciplines, painting and music, together. The fundamental ideas of simultaneity and sense of community are seeded in the frame of this project, and executed by using a document camera and projector. With the help of the technology, the painter is able to present live painting as the graphic score for the

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[64] Linda Jenkins and Robert Wakeley, flute; Katharine Cummings and Zac Post, bassoon; Ariel Powell and Jackson Yu, clarinet; John Davison and Steve Sharp, trumpet; Nick Ivers and Matthew Brown, trombone; Tim Mansell and Aaron Howard, percussion; Melanie Haskins, violin; Chas Bernard, cello; Connie Mak and Ulysses Loken, piano; and Kellyn Haley, conch shells.

[65] You can find out more about Alyssa at: http://nettlesjewelry.com/pages/about-us

musicians to perform. The descriptive title and coordinated color scheme of each movement is intended to inspire the participants' choices of how they perform, with part of the effect derived from how different musicians respond to the same stimuli. The final work was presented as a live performance on May 31, 2016. Excerpt of the performance video can be found online.[66]

As part of the process, and in preparation for developing a course on the subject, it is important to see the project from Alysse's point of view. To that end, excerpt of interview[67] with her, summarizing what dynamics and challenges she faced when preparing and performing Live Score! is transcribed below:

At the beginning of our conversation, we refreshed our memory by watching the performance video together.

Alysse: Listening to this makes me feel like the students were responding to current movements and not continuing to expand on the colors or the look of the piece. They were just responding to my hand movements. Because that was what they were trying to do, instead of looking at the piece and going, "Oh! There is a lot of green- What sounds green? What is a green musical score? It looks like the ocean now, we are under water, let's continue with a water sound. We are playing water now."

Crystal: It seems like their imagination is limited by their training at that moment.

A: Being a visual artist, I may have been expecting them to go more by like the colors, mood, and vibe. And the visual score was creating as a whole but not just the movements.

C: An overall impression?

A: Yes, because we carefully collected a theme for each movement, and I collected colors for each movement for different feel and mood, but they were very focused on my hand movements. I understand that hand movements are part of the score, but we are also building a bigger score that they could maybe read in different ways (if we got to practice more).

C: I agree, and I'd say most of these student musicians I invited to participate in this project are unfamiliar with graphic score. This is a raw experience to them, so that's why their instinct is to

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[66] https://youtu.be/fEW-P8UHyiU

[67] On May 19, 2019 in Eugene, OR.

grasp on their most familiar visual technique: to play music by following movements, just like how they follow the conductor's baton and gestures.

A: That makes sense. That's one of the reasons for doing experimental pieces because it is an experiment, and then they learn. By doing this more, we can experience the variables: Let's see this as an overall picture as a musical score that we are building together; feel the mood of the colors; feel the mood of the shapes; or work from a finished painting and build a musical story for it, etc.

C: Since you mention about how students are focusing on your hand movements when they play. May I know when you paint, what are your focuses? Do you focus on your hand movements?

A: Yes, and on top of that, I am constantly thinking of contrast. When I was working with abstract, I like to use contrast because it makes it visually interesting at the end. Let's say after I use a wide and smooth brush stroke, I will go narrow and spiky. If I use a lot of cool colors, then I will introduce hot colors, and then I want to dance it around to other parts of the paper, so there is balance. I am not thinking ahead of time where my hand is going to go.

C: I want to ask you about this because I want to see your thinking process when you paint. To make a point that what the students see first, which is the hand movements, is actually the last thing on a painter's mind. You actually don't think about the path of your hands.

A: Yeah, I think about filling the space. I think about contrast, I think about mood and color, but no, I don't think about the path of my hands. But also, there is sometimes the physical experience of something that *feels* good. These wavy lines feel good, they feel good to my body and I want to do more or bigger waves, so there's a dance to it as well.

C: Yes, thank you, thank you. Now we've refreshed our memory. I'd like to go back and talk a little about the initial stages, when I first invited you to participate in this project. At that moment, I didn't know what we were going to get. But because it's experimental, I intended to give it a shot. But I also want to know why you accepted. Why were you willing to do it?

A: I was intrigued to have that experience with you and your musicians. I felt that we'd get value from combining different arts, that we'd get value out of being brave and trying new things. It sounded like…fun? And at the same time a little bit scary, which in my mind, became excitement. I'd seen some of your work with visual score[68], and I found it incredibly inspiring as a visual artist. I wanted to see more examples of that after seeing your presentations.

A: Oh, I remember something I'd asked of you. We needed a little structure so that we'd have place to start. So, we came up with dividing the project into three pieces, and a title for each

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[68] She is referring my performance of Berberian's *Stripsody* at my first D.M.A. recital at the University of Oregon.

piece so I could create a mood with just a little bit of planning. What colors, how much paper to bring - so some practical parameters for our project.

C: And then we also had a color scheme that you picked for each title.

A: Yeah, because otherwise it would be too open-ended. We needed a little bit of structure as a starting-off point.

C: How do you feel about the concert compared to the rehearsal?

A: The rehearsal was great because we had to get down some of the practical things, like how do we get the painting on the screen? How can I move my hands so as not to block it. You can create a fuller experience after you get some of the mechanics down. I remember how had it was to listen and paint at the same time, because I had never done that before, and it was challenging! I very much wish that we could have a multi-discipline art salon once a month with artists, painters, dancers, poets and musicians with different trainings and backgrounds.

C: I will see if that can really happen in the future!

C: I want to ask you some more practical questions. How did you feel standing in front of an ensemble? Because I suppose that usually when you are creating, you are alone in a more intimate setting.

A: I was nervous, and if I hadn't had experience in dance in the past, I think it would've been harder. As it was, I went into a headspace of performing and sharing, so that instead of only focusing on my work, I was working with the ensemble. So it was scary, but I was also open to the experience. I'd never conducted music, and some of the students I think were also unsure.

C: On that, I'd like to say I'm very thankful for your adventurous mentality. After this project, I took an introductory art class, and asked the teacher if she'd do a project like this. She responded, "No, I can't paint in front of people." I'm so lucky I found you!

A: This was a bit different for me. At home, I'll spend a lot of time deciding what color mood I want to work with, and deciding what to paint. This project was more practical; I decided ahead of time on the color scheme, and what order to use them. Also, I left the bottles open so there'd be a short wait time between them. I had to keep the painting dramatic, and focus more on the process than the end result. Also, I thought some of the students would respond to the picture as a whole, but they kept responding to my movements.

C: Just as in art, sometimes you create positive space, sometimes you create negative space. It would be good for the musicians to learn to sometimes play what is not there.

A: With four dots, for example, I believe we created a refrain. But they only played four dots. But what else could they do with that? Maybe they need to keep repeating that phrase until it's time for something new, or move back to this lush forest I painted before and work with that again for awhile. Maybe that would come from practicing together regularly.

C: Yes. And maybe if they had more experience, and more of an idea of how painting or drawing works, or different ways to play with graphic score…

A: It's not always linear, or what's happening currently. There's moods, shapes, contrast, that all can be played with.

C: Yes, thank you! Last question: If you played an instrument…

A: I play the ukulele.

C: That's great! So, imagine you bring your ukulele, there are two of you, and you play to your own live graphic score. Imagine you are one of the students there, how would you approach this score?

A: It would be definitely different to play to a live painting than to a finished painting. There's the paint strokes that could be happening live, or could be dry. There's color mood, pattern, and movement. As a musician, I could imagine moving between those elements, but the challenge would be I have no idea how to work with the other musicians.

C: That is something that the students should already be trained to do, how to communicate non-verbally through their instruments.

A: Yeah, I have no ensemble training, so that intrigues me to watch!

C: Great. Thank you, Alysse!

Fig. 10 *Alysse and I after interview at 5th Street Market, Eugene, OR.*

CHAPTER IV

Part I - Conclusion

The end goal of this lecture-document is to create a course that will help student performers to be more informed when approaching interdisciplinary art and creative performance practice. In order to properly lay the foundation for that course, which is presented in Part II, I endeavored to consolidate enough information and context here so that the course itself can draw directly on that information. In Part I, we first completed a survey of relevant history. The reason for choosing the Futurism, Dada and Fluxus movements, while not including other modern/ contemporary music such as the Second Viennese School, is that understanding music and art that stretches traditional definitions and boundaries is essential to understanding modern interdisciplinary art. While, for example, the Second Viennese School endeavored to emancipate the dissonance and stretch traditional ideas of what harmony and melody could sound like, Futurism, Dada and Fluxus went to the very core of what actually constitutes music - be it organized noise, nonsense "poetry," or graphic score, to name a few approaches.

In addition to the history, several relevant works are described here as well. These works are interdisciplinary in nature and may be collaborative: some require a musician to act as an artist of another discipline, some call for collaboration between musicians and non-musicians. Some recent and important composers receive some description as well. These composers are unique in their approach to writing music and incorporating elements of gesture, visual art, multimedia, and even theater to create complex performance art.

Finally, I include some information concerning my own interdisciplinary work. Specifically, I include descriptions of the two most productive, relevant and helpful projects,

with poet and painter. These projects necessarily required me to develop a sense of how to effectively communicate and work with non-music artists, and the lessons I learned in that process directly inform the kinds of approaches that I will teach to students.

The purpose of Part I is to accumulate and consolidate all of this material in one convenient place, so that any reader who is unfamiliar with the idea of interdisciplinary art can concisely learn where it comes from, important examples in recent and older history, and my firsthand accounts of real-world collaboration. All of the material from Part I is useful for references and review when building the course to come in Part II.

In general, good creative performance practice is informed by history, with awareness of what new works are currently being produced. The material in Part I is fairly up-to-date at the time of this document, but will need to be continually refined to keep up with the continually changing nature of art. The students may, in their own studies, even come across brand-new material that hasn't yet been included in the course. This is a welcome development and is not to be disparaged as long as it is understood in proper historical context.

Having compiled the necessary material, we now move on to the design of the course.

Part II - CHAPTER V

Introduction of Course Curriculum

After conducting the preceding historical surveys and real-world research into interdisciplinary collaboration, the next step is to return to the original goal of this document, which is a course that will help students approach such repertoire in a more informed and prepared way. The repertoire I want to introduce to these students has its roots as far back as Futurism and Dada, with enormous influence from Fluxus, John Cage, and Karlheinz Stockhausen. It follows, then, that the course should include a rudimentary understanding of these historical roots.

In addition to the historical content, the course will include study of specific repertoire that the students may draw upon as influences. These will include some repertoire from Fluxus and mid-century artists, as well as more modern composers, even still-living composers. Indeed, the specific repertoire may expand to include more recent works as they are created. Finally, I will introduce my own experience in this area and use it to help students practically incorporate interdisciplinary ideas into their own artistic interpretations - and as I participate in more projects, this too may change and expand as best benefits the students.

Part II, essentially, will reorder and reorganize the material found in Part I in a tentative 10-week course, optimized to achieve maximum preparation for the students in a relatively short time. This course, given enough interest and enrollment, could be expanded into a full-year course that more fully covers the history, and even offers the students an opportunity to collaborate with each other or with guests.

While the course contains vast and complex information, covered a short time, it must be as clear and easy to understand as possible for the students. They will be graded, after all, so it should be clear to them what is required in order to perform well in the class. To that end, while there will sometimes be many (if not infinite) correct answers or interpretations, each student should be able to clearly and concisely defend their interpretive decisions using artistic approaches and principles that they learn from the historic material.

Goals of the Course

Specifically, the course has three stated goals. First, it will be open to all music students who are interested in such interdisciplinary material. My original intent was to design a course specifically for percussionists, because a great deal of new music calls on percussionists to fulfill different (often theatrical) roles in the music besides simply playing percussion instruments. However, as I expanded my research and my own projects, it became clear that all musicians would certainly benefit from a course like this one. If sufficient interest and enrollment is generated, it may be effective to create a more specialized version for percussionists at a later date, as needed. Second, the course will invite faculty and/or experts in other disciplines to appear as guest collaborators/lecturers. This purpose of this will be to provide firsthand perspective on what sort of approaches, communication, and artistic decisions are likely to be effective when working across disciplines. For example, if working with a painter, they may be more responsive to literally descriptive words. If working with a poet, they may wish to hear more about rhythm, emphasis, or rising/falling tone. Third, and finally, the course will provide the students with hands-on experience with interdisciplinary collaborative repertoire,

empowering them to tackle similar repertoire in the real world. Students will select a piece, and with the assistance of the teacher, will select and prepare an excerpt. Using the knowledge gained through the historical portion of the course, they will develop an approach to the excerpt, and perform it for the class.

Tentative Course Syllabus

The following materials are examples of what may appear on the syllabus for the course:

Course Description

This course is a survey of the relatively recent tradition of overlapping art forms in the interest of producing and marketing a unique audience experience. We will survey the past 50+ years and look at significant crossover art between music and other art forms. Of particular interest are the Futurism, Dada, and Fluxus movements, as well as composers- Mark Applebaum, Anthony Braxton, and Jennifer Walshe. We will examine the core ideas driving much of this artistic work, and specifically how these are applied and interpreted in a way that crosses between music and other genres of art.

Course Objectives

By the end of the course, students will be equipped to interpret conventionally "non-musical" ideas in a way that lends style and depth to a real musical piece of art. Theatrical, dance, and visual art elements are of particular interest.

Course Materials

In this course, I will draw material from the following books, and may use selections from them as background reading.

1. *An Introduction to Poetry* (13th edition) by X.J. Kennedy and Dana Gioia (Chapter 8 & 9)

Of particular interest to the students are chapters 8 and 9. In chapter 8, the authors explain the meaning of sound in poetry. In chapter 9, they explain aspects of poetic rhythm and line lengths. These two chapters have enabled me to analyze the Powell poem in my interdisciplinary collaboration project, and will enable students as part of the course material.

2. *Studies in Musical Performance as Creative Practice series*

The five volumes encompass a wealth of highly topical material. *Vol. 1 Musicians in the Making:Pathways to Creative Performance* edited by Rink, Gaunt and Williamon, explores the creative development of musicians in formal and informal learning contexts, and it argues that creative learning is a complex, lifelong process. *Vol. 2 Distributed Creativity: Collaboration and Improvisation in Contemporary Music* edited by Clarke and Doffman, explores the ways in which collaboration and improvisation enable and constrain creative processes in contemporary music, focusing on the activities of composers, performers, and improvisers. *Vol. 3 Music and Shape* edited by Leech-Wilkinson and Prior, reveals why a spatial, gestural construct is so invaluable to work in sound, helping musicians in many genres to rehearse, teach and think about what they do. *Vol. 4 Global Perspectives on Orchestras: Collective Creativity and Social Agency* edited by Ramnarine, considers large orchestral ensembles in diverse historical, intercultural and

postcolonial contexts; in doing so, it generates enhanced appreciation of their creative, political and social dimensions. Finally, *Vol. 5 Music as Creative Practic*e by Cook, describes music as a culture of the imagination and a real-time practice, and it reveals the critical insights that music affords into contemporary thinking about creativity.[69]

This series of books was published very recently. It's important because of its depth and the scope of research on this topic. These volumes are abundant in creative practice insight that is readily referable to the students, and some selections from various sections will be used as course reading.

3. *Notation*, edited by John Cage/Alison Knowles

The book is a collection of music manuscripts which was made in order to benefit the Foundation for Contemporary Performance Arts in the 1950s. Cage invited hundreds of composers at that time, asking them to provide a sheet of music notation and a short comment on this music notation, or something relevant to it. It provides a thorough survey of a lot of the avant-garde music notations by significant composers, such as Boulez's *Second Piano Sonata*, Carter's *Piano Concerto*, Cardew's *Treatise*, etc. This book will be beneficial to the course because it is a significant reference about graphic score, probably will serve as a reference, and will be passed around in class.

[69] John Rink, Helena Gaunt, and Aaron Williamon, "Musicians in the Making: Pathways to Creative Performance," preface, in *Musicians in the Making: Pathways to Creative Performance* (New York: Oxford University Press, 2017).

4. *Grapefruit*[70] by Yoko Ono

Grapefruit is a collection of Yoko Ono's artistic concepts/compositions. It includes a lot of instructions, or in Fluxus's term: *event-scores*, which may appear to be a form of performance art or simply a challenge. Some instructions are impossible to follow in reality, however, readers may get a glimpse through this book of Ono's artistic value as one of the most significant Fluxus artists. The book showcases how she inspired people by capturing distilled artistic concepts in text/words as if to be performed. It is important to the course because the idea of event-score is central to the history of collaborative and interdisciplinary art.

5. *The Fluxus Performance Workbook*[71], edited by Ken Friedman, Owen Smith, and Lauren Sawchyn

The workbook is a digital supplement to Performance Research Vol. 7 No. 3 'On Fluxus,' which was published by Performance Research in September 2002. In the introduction of the workbook, the editors briefly survey the historical background of event-scores, and artists who started to created and perform them. Then, they further survey different collections of event-scores, and how they were published. At the end, the editors explain why and how they published this new edition of the Fluxus Performance Workbook. In the workbook, the editors categorized all the event-scores (with instructions) under each composer's name.

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[70] Ono Yōko and John Lennon, Grapefruit: a Book of Instructions Drawings (New York: Simon & Schuster, 2007).

[71] Ken Friedman, The Fluxus Performance Workbook (Verona: Editions Conz, 1990).

6. *Physical Expression and the Performing Artist- Moving Beyond the Plateau* by Jerald Schwiebert with Candace Platt[72]

Basic Analysis Tools

for Poetry, and their Application to Music

First and foremost, I want to emphasize that the analysis tools outlined in the section on my poetry collaboration are suggested as my own opinion in teaching. They are intended to serve as fresh starts for when students run out of ideas. They are not absolutely correct answers, but are designed to highlight certain values across various art forms, and offer suggestions for how to produce their analogues in music. Here is my description of how a musician could learn to abstract visual imagery from poetry and translate that to the world of sounds: Before taking a course like this, when a student walks down the street, he may see a tall, green and brown tree. But now, when he sees a tree, he sees different shades of green projected by sunlight; he will see the structure of the tree, how the branches are formed to support its unified shape; he might want to touch it, to feel the texture of the surface. All these might translate to music in his mind - color, structure, projection all readily offer ideas of how they might be reproduced in music. Changes like these that take place in the student's mind can be intimate in nature and vary from student to student. But with the help of a course like this, students will be empowered to see these changes in themselves and use them to their advantage. For the specific analytical techniques, please refer to the poem analysis in Chapter III.

[72] Please find more information about this book on pp. 100-102.

for Painting, Drawing, and Colors, and their Application to Music

In this section, some ways to create or perform music in response to painting will be discussed. Before describing some of my own perspectives in regards to colors, drawing, and painting, I've included some writings from two other artists: I-Uen Wang Hwang, a painter and composer who grew up in a family of artists, and Paul Klee, the Swiss painter and musician. These materials will be available to me to use at will during the course.

I-Uen Wang Hwang

About line in painting

The concept of line in painting is somewhat obvious as lines and contours form basic components of paintings. However, line also refers to the path the viewer's gaze follows as it explores the entire visual composition. In music, line is also an essential element for composition. The analogous component is melody or voice-leading. In atonal music, methods of structuring voice lines without key centre include pitch-class sets, the specification of intervals, derived series from twelve notes, or twelve-note rows. Music is temporal art, relying on the listener's ears to accumulate the varying sounds. Line is the structure that provides direction for the listeners, leading them to form an interpretation.[73]

In order to find ways to create music in response to line in painting, Hwang begins by examining the function carried out by lines, and pointing out the closest direct resemblance in music: melody. However, she also acknowledges that music has an important limitation

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[73] I-Uen Wang Hwang, "Reflection," essay, in *Music and Shape* (New York, NY: Oxford University Press, 2017), pp. 330-331.

compared to painting: it can only occupy a certain amount of time, whereas a painting may be gazed at for as long as the observer wishes. In my teaching, I might add that in addition to melody, voice leading, pitch-class sets, intervals, and twelve-tone rows, the concept of line could also be "played" by such effects as the glissando/portamento, the use of a tone color that approximates the heaviness or character of the line itself, or any kind of scratching or scraping that mimics the sound that might have been heard as the line was actually created.

About color

In both painting and music, color provides energy and excitement. In music, timbres arising from varying combinations of instruments and pitch registers are analogous to the different paint colors. The orchestration of the music is equivalent to the paint palette. As in painting music may rely on a well-demarcated contrast between primary and complementary colors or may be based on gradual variations, corresponding to the sfumato technique in painting in which outlines are blurred by blending one tone into another.[74]

Similarly, Hwang here opts for another direct resemblance, this time between color and tone color, which she expands to include orchestration (instrument doubling) and register. She observes that both have the potential for gradual color changes in the hands of a skilled artist. In my teaching, I will expand on this idea: Besides the hand of a master orchestral composer, there are always a wide variety of tone colors available on individual instruments as well. The strings have their varied bowing techniques, the woodwinds have their overtones, alternate fingerings,

[74] I-Uen Wang Hwang, "Reflection," essay, in *Music and Shape* (New York, NY: Oxford University Press, 2017), p. 331.

and subtones, the brass have their varied degrees of resonance dictated by air and embouchure, and the percussion have their variety of equipment and extended techniques. For the purposes of this course, students will be highly encouraged to develop a command of all possible tone colors for their instrument, specifically for use when responding to color stimuli.

About shape

Morphology, or shape, in music is formed by rhythms, repeating motives and varying meters. The technique of counterpoint has been used for centuries but is still one of the best examples to help understand the concept of musical morphology. The largest-scale classification for morphology consists of the basic music forms, such as sonata and dance forms. Relying on simple shapes within a painting is one method for facilitating the clear manifestation of a subject.[75]

Hwang here observes that a shape may be reproduced in music on many possible scales: on a small scale, as a repeating rhythm, on a larger scale, as an imitative contrapuntal texture, or on a still larger scale, as the form of an entire movement. Even though a painting may *also* contain shapes on any number of large or small scales, one problem is (just as when applying the concept of *line*) that music must happen in a certain amount of time. Because paintings do not confine the viewer to such a sequence (reading all paintings left-to-right, for example), music may be limited in how directly it can reproduce shape. However, it is important to remember that the painter may use shape (as well as line) to guide the viewer's eyes in one direction and then another; a musician may find it helpful to estimate the painter's intent when

[75] -Uen Wang Hwang, "Reflection," essay, in *Music and Shape* (New York, NY: Oxford University Press, 2017), p. 331.

deciding how to interpret the shapes found in a painting. In the course, we will consider both the idea of literally reproducing a shape in music, and music's potential to divert the audience's attention in one way or another.

About Space and volume

Space and volume consist of the three-dimensional content of music and art. In painting, the three-dimensional perspective of a visual art is quite intuitive. However, when I studied music composition, my teacher also taught me to design the music with multiple layers, including a foreground, middle ground and background. The presence of multiple layers is analogous to perspective. In audition, the rests in music are analogous to the empty spaces in a painting. The spaces and rests divide the artwork into important sections and help the viewer or listener understand the structure as a whole. Volume in the music is most often considered in terms of dynamic change, piano versus forte. However, it also relates to the density of music, ranging from minimal to rapid changes. In painting, volume refers to the degree of contrast between the lightest and darkest regions. Contrast helps the viewer focus on the composition.[76]

For this concept, Hwang prefers to draw the parallel with *perspective*: artists use such concepts as the horizon, shadow, and distance to create the illusion that the two-dimensional painting is actually three-dimensional. The technique calls for painting subjects at long, middle and short distance, with foreground subjects taking up more of the painting and thus becoming more noticeable. It is this notice-ability that strikes a chord with music: it is essential to any

[76] -Uen Wang Hwang, "Reflection," essay, in *Music and Shape* (New York, NY: Oxford University Press, 2017), pp. 331-332.

composer's skill set to properly command accompaniment, counterpoint, and melody (the respective analogues to background, middle ground, and foreground). In the course, I would also add that there are many more subtleties of space and volume that translate well to music, besides foreground, middle ground, and background. Specifically, the concept of positive and negative space is readily applicable. In painting, a skilled artist might use elements of shading, perspective, color and outline to create the illusion that there is extra space at a certain location in a painting, or that an object occupies that space. In music, positive and negative space may simply refer to playing, and then silence, or the performer could play skillfully on the expectations of an audience to create the illusion that a certain moment will contain a certain event, only to leave it completely out (or, of course, the other way around).

Paul Klee

Paul Klee, born in Switzerland in 1879, was a violinist and painter who continually explored the dynamics at work at visual art and music, and produced a great deal of art and writings illustrating as much. His works have spawned numerous musical responses, including from the composer Peter Maxwell Davies and the jazz composer Jim McNeely. His *Pedagogical Sketchbook*[77] is a rich collection on the exploration of motion, direction and character captured in simple lines and shapes. For instance, the very first figure is presented as “an active line on a walk, moving freely, without goal. A walk for walk's sake.”[78] For a few closed shapes later on, Klee observes that “in the process of being created, these figures have linear character; but once

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[77] Paul Klee, *Pedagogical Sketchbook*, trans. Sibyl Moholy-Nagy (London: Faber and Faber, 1968).

[78] Ibid., p. 16.

completed, this linearity is replaced by planarity."[79] This observation is particularly noteworthy because he treats a shape as an event, created over time as if it were a performance. He also groups lines into "passive," "medial," and "active" varieties, and describes an intricate network by which planes and lines balance each other with varying levels of activity. Because of his dynamic approach to line and shape, this *Sketchbook*, and Klee's works in general, will be extremely useful in helping students to find aesthetic qualities in visual art that then can be transferred to music.

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[79] Ibid., p. 18.

10-Week Course Tentative Schedule (3 cr.)

<table>
<tr><td>Week 1</td><td>Monday (Date)</td><td>Friday (Date)</td></tr>
<tr><td></td><td>Introduction

Ice breaking activity

Brief survey of interdisciplinary repertoire (which students are going to choose from the list and perform at the end of term).

Prepare a folder to be filled over the course, keep notes and assignments all in the folder, and it will be graded by the end of the course.

Assignment:
Finish reading on provided historical material, and write a one to two page summary.</td><td>Survey of Futurism, Dada, and Fluxus.

Assignment:
Choose a Dada/Fluxus artist or artwork, and write a short essay (250-300 words).

Email me a confirmation of chosen repertoire, and explain why you choose this piece.

Bring in a Found Object and an old, oversized, unwanted garment for next class.</td></tr>
<tr><td>Week 2</td><td>Monday (Date)</td><td>Friday (Date)</td></tr>
<tr><td></td><td>Continue the survey of Futurism, Dada, and Fluxus.

Warm-up activity

Discuss your Found Object with the class. Find a way to present it as sculpture art simply by assigning it a title and a position. Then, find a way to use it as part of a music performance.

Replicate Yoko Ono's Cut Piece (participation is voluntary).

Assignment:
Research and start practicing your chosen repertoire. Email me the first challenge you face in preparing it.</td><td>Guest speaker: Poet.
guest will share his/her/their expertise on poetry, excepts of poem, and analytical tools will be discussed.

Class demonstration by instructor:
Jabberwocky by Lewis Carroll (excerpt)

Assignment (Due Wed.):

Fill in the blank of definition worksheet, concerning poetry tools for analysis we learned in class.

Choose to answer from one of these questions with supporting ideas from today's class notes and handout:

Q1. In class, we discuss the elasticity and creative possibility of Jabberwocky as a nonsense poem. And you've seen my interpretation of this piece, as well as Susan Botti's setting of the piece. Create your own setting of this poem using your discipline in a written format.

Q2. If you have to work with a poet, what kind of approach will you use? How will you communicate with the poet?</td></tr>
</table>

Week 3	Monday (Date)	Friday (Date)
	Individual meeting time: Students will meet with me individually for 10 mins each to work on their chosen excerpt. Assignment: Find two recordings of your chosen repertoire, and write a one page comparative review. Continue to work on your poetry project, and perform in next class.	Warm-up activity Poetry project performance: Students will perform their poem setting from last week for each other in class. We will discuss each performance as a group. Assignment: Email me the status of your preparation of your excerpt, any questions or concerns that you may have.
Week 4	Monday (Date)	Friday (Date)
	Warm-up activity Poetry project performances: Students will perform their poem setting from last week for each other in class. We will discuss each performance as a group. Assignment: Finish reading on provided graphic score material, and write a two-page summary.	Individual meeting time: Students will meet with me individually for 10 mins each to work on their chosen excerpt. No assignment. Prepare for Mid-term.
Week 5	Monday (Date)	Friday (Date)
	MIDTERM: In-class short essay in response to prompt. Prompt's design bases on materials we covered from Week 1-5. Prompt examples: 1. Write a plan for a live performance of a painter, a poet, and a musician. Think about an effective and practical performance for the audience. How would you make it unique? 2. Summarize the analytic techniques that we learned in class for either poetry or painting.	Warm-up activity **Evaluation:** Preliminary performances form everyone's chosen repertoire. Students will have to introduce their piece, and lead discussion after their own performance. Assignment: Each student should describe the influence that Futurism/Dada/Fluxus, or any composers we have discussed in class, on their piece. Assign final presentations to the class - Students to confirm a topic by email by next Friday.

<table>
<tr><td>Week 6</td><td>Monday (Date)</td><td>Friday (Date)</td></tr>
<tr><td></td><td>Brief survey on graphic scores, John Cage, Mark Applebaum, Jennifer Walsh, Wadada Leo Smith, Anthony Braxton and Paul Klee.

Students sign up for presentation during Week 9-10.

Assignment:
Create a graphic score that loosely resembles one of the graphic scores we looked at in class. Specify which one you are imitating, and a rough idea on how it will be realized (100-150 words).</td><td>Students should confirm their presentation topics by email by today.

Individual meeting time:

Students will meet with me individually for 10 mins each to work on their chosen excerpt.

Assignment:
Find two recordings of your chosen repertoire, send me the link to the music, and write a one page comparative review.</td></tr>
<tr><td>Week 7</td><td>Monday (Date)</td><td>Friday (Date)</td></tr>
<tr><td></td><td>Guest speaker: Painter.
guest will share his/her/their expertise on example painting, and analytical tools will be discussed.

Class demonstration by instructor:
Stripsody by Cathy Berberian (excerpt)

Assignment (Due next Monday):

Fill in the blank of definition worksheet, concerning tools for analysis of visual art we learned in class.

Choose to answer from one of these questions with supporting ideas from today’s class notes and handout:

Q1. In class, we discuss how Mark Applebaum and Paul Klee interpret graphic score. Please write an essay about how you would interpret Wadada Leo Smith’s Kosmic Music (2008). Based on your interpretation, prepare to perform this piece next Friday.</td><td>Individual meeting time:

Students will meet with me individually for 10 mins each to work on their chosen excerpt.

No assignment.</td></tr>
</table>

Week 8	Monday (Date)	Friday (Date)
	Warm-up activity Demonstration: Live performance of graphic score demonstrate by guest painter and instructor. Hands-on workshop: Guest painter will help students to create their own graphic score with actual paints. No Assignment, prepare to perform your graphic score next class.	Warm-up activity Graphic score performance: Students will perform their graphic score from last week for each other in class. We will discuss each performance as a group. Assignment: Based on what you have learned about visual art in class, elaborate your view on how it affect you on a daily basis as a music student.
Week 9	Monday (Date)	Friday (Date)
	Individual meeting time: Students will meet with me individually for 10 mins each to work on their chosen excerpt. Assignment: No assignment, work on your presentation.	Students' presentations: Students can choose any topic that is related to this course, with instructor approval. It can be (not limited to) a keynote presentation or a solo/group performance. However, need to provide defense and explanation.
Week 10	Monday (Date)	Friday (Date)
	Students' presentations.	**Final exam:** Students perform chosen excerpt as final exam.We will discuss each performance as a group.
Week 11	Monday (Date)	Friday (Date)
	Final exam: Perform chosen excerpt as final exam. We will discuss each performance as a group.	

Explanation of Course Design

Within the sample ten-week course schedule, you may observe activities, events, guest speakers, hands-on workshops, and different types of assignments. These items all have their purposes, but are not explained well in the insufficient space above. Therefore, I will explain them more fully here.

Ice-breaking/warm-up activity

There are seven entries for "ice-breaking/warm-up activity." As there is not enough space to properly clarify inside the course schedule, it is explained more fully here. I take the opportunity to use the exercises I found in *Physical Expression and the Performing Artist*[80] by Jerald Schwiebert with Candace Platt *as* ice-breaking activity. This book was recommended to me by my secondary area teacher, Dr. Rodney Dorsey, when I was his conducting student at the University of Oregon. It is a valuable source of guidance concerning awareness and control of one's own physical expressiveness, an important part of being an effective performer. Other noteworthy techniques like this include those of Frederick Alexander and Michael Chekhov, but this one is a simple, effective take on physical expressiveness that will be readily useful to music students. As indicated by the author in the Preface, *Physical Expression* "is designed to help you find in yourself the body that is more able to respond, to help you get the tension out of your body so that you might transcend to the next level of your artistry." The premise of this practice of physical expression is that the fruits thereof are universally artistically valuable, and transcend discipline. Therefore, it will allow any collaborating musician to be more available to participate

[80] Jerald Schwiebert and Candace Platt, Physical Expression and the Performing Artist: Moving beyond the Plateau (Ann Arbor: The University of Michigan Press, 2012).

in communicative behaviors with other, non-music performance artists. From the Preface, Schweibert writes, “these fundamentals will work for anyone, from any discipline. This book attempts to develop or synthesize a language of physical expression based on my experience and observations over several decades.” Not only does the book attempt to describe different forms of physical expression, but the expressions themselves are communicative in nature- and that is their value to the course.

The exercises themselves are very brief, not taking more than a few minutes. First, their goal is to help to break down traditional self-imagined restrictions that we sometimes place on our own movements, and second, to help awaken the potential of the resulting freedom to increase the communicative value of the motions produced when performing. Two examples of exercises are as follows: To begin, one simple activity will simply ask the students to “look to the right,” and observe their behavior. Most people will respond to this request by moving only their head, leaving their shoulders, hips and feet in place. But in truth, there is no limit to what body parts can or cannot move to accomplish the request. The purpose of the exercise is to call attention to this self-imposed restriction, and encourage greater movement of the body to avoid putting undue pressure or stress on any one part of it. For a second example, students may work in groups of two. One student raises their right arm, parallel to the floor, and the other student will hold it in place, supporting its weight. As the weight transfer occurs and the arm relaxes, the first student should actually observe the rest of their body for an increase in movement at the same time. The purpose is to develop awareness of the feeling of releasing tension and allowing movement, so that increased movement can then be carried into their own performances.

There are many such activities in the book. Out of respect to the author, the exercises will be presented exactly as they appear in the book, and of course cited appropriately. The activities are quite simple, but it is this simplicity that makes them effective for increasing the dynamism of performance, which will be necessary when tackling interdisciplinary or collaborative art, which often includes theatrical or movement elements.

Assignments, Examination and Evaluation

The written assignments for the course are generally brief, usually one or two pages. The reason for this is that the scope and purpose of the course is practical, rather than rigorously academic. The assignments are designed to check in with the students' progress: ‘Are you following? Do you understand?’ The concept extends to the midterm and final- the main purpose is to ensure the student is on the same page with the rest of the class in terms of history, concepts and applications. The more rewarding aspects of the course will come from the performance aspects and the guest artists - any decisions that students make artistically, they may be asked to defend at any time. A defense should include a clear, logical line of thinking that begins at whatever the stimulus is, like a painting or graphic score, and arrive at the musical product that comes from the student. I also believe that the instructor has a great deal of responsibility to curate the progress and culture of the course, and the course meetings will be rich in discussion, group evaluation of student work, and practical advice for performance.

Submit folder for grading at the end of the course

One recurring problem I encountered when researching past and present interdisciplinary art is that many such works are not well-documented, or even documented at all. In order to avoid needless retreading of artistic steps, this needs to change! For this reason, I will ask the students to keep all their materials- class notes, assignments, and interdisciplinary works- in a portfolio to be turned in at the end of the course. Reviewing these materials from each student will give me a final impression of how they performed in class, and after grading, will be returned to the student to serve as their own documentation of their work. The ultimate purpose, however, is to help the student establish a habit of creating and retaining written evidence of works produced in the future.

Survey of historical content

As noted in Part I, it is important to educate students in the repertoire they are performing. The survey of historical content at the beginning of the course is designed to concisely cover the most popular and influential movements of interdisciplinary art in recent history. Students, of course, may develop specific interests within or outside of Futurism, Dada, or Fluxus to be explored later on, but these concise surveys will efficiently bring them to a suitable beginning level so that they can begin their own research later.

Choose excerpt of interdisciplinary repertoire

In addition to their other work, each student will perform an excerpt of a work fitting the nature of the course. These excerpts should be chosen by the students and approved by the

teacher as soon as possible after the term begins, so that they can begin preparing it as they also learn the supporting materials and complete the assignments.

Out-of-the-norm class activities

In the course syllabus, some unfamiliar activities are listed, such as “bring a found object to class for discussion, presentation and music performance,” or “bring an old, oversized, unwanted garment to class to replicate Yoko Ono’s Cut Piece.” Just as performers of period music will sometimes put on costumes, when studying history, it is important to recreate that experience for the students. For example, as Dada shows us, the art itself isn't the whole picture - perhaps the more important part is the idea or principles behind it. By recreating some of these pieces in class, the students are able to get closer to the mentality of those artists. This will also inform their approaches to their own chosen excerpts.

Guest Speaker

Because this course sets out to train these students to begin to work with artists of other disciplines, I arrange for several such artists to come address and work with the class. I will serve as a facilitator, keeping conversations on topic and productive. The students will have a chance to meet a poet, a painter, a dancer, a storyteller, and others, depending on time and availability. This valuable face-to-face time will help them understand the vocabularies that different artists use to communicate, and they will be able to ask questions right away.

Class demonstration

Concerning the instructor's demonstration: I believe that if students see how a piece is performed in a informed way with explanation, it will assist them to do the same. For the students' in-class performances, the entire class will be present and will give feedback (as will I). As some students might need to leave their comfort zones to accomplish this performance, I will curate a non-biased, non-judgmental environment and endeavor to encourage open-minded risk taking when it comes to the subject matter.

Individual meeting time

Individual meetings with students, scheduled during class time, are essential. It is important to me to create the opportunity for students to ask questions that may arise on their own time, or that they may not feel comfortable to ask in front of the whole class. Even a few minutes of one-on-one time can encourage students, address any concerns, and look to maximize their chances of success.

Student Presentation

For the final presentations, students have the freedom to choose any topic as long as it is related to the course (and of an acceptable academic level). This will give them an opportunity to research and learn more about anything that may have sparked their interest before.

CHAPTER VII

Conclusion

A new course like this, while it has its purported uses, will face some obstacles in its journey to acceptance by schools. Who will enroll? Is it academically rigorous? Does it have enough focus? Is the need that this course addresses important enough?

To these possible questions, I would purport to answer: imagine the end first. What if a course like this was already mainstream- how would it shape the learning environment for music students? By its nature, it will encourage dialogue between different academic departments, leading to better engagement between music and the other arts. It should push music students to constantly reimagine the kinds of art that they create, seeking more and more effective performances. In the end, this course capitalizes on the relationship between different art forms, a relationship that is present throughout the history presented in the course. I would argue that the current separation of art forms contained in schools is contrary to their natural state, which is to exist in full, cooperative awareness of each other.

Of course, the role and purpose of higher education must be properly appreciated as well. The conservatories and universities exist for students to focus, polish and refine their skills to as advanced a level as possible, and the separation of the arts also allows for a higher degree of focus for them. Also, not all students will show interest in cross-disciplinary collaboration or post-Dada style art. The sort of art contained in this course will likely become a sort of specialty, since it contains a unique skill set in itself. Furthermore, it is worth noting that if interest in this subject matter increases, the course could well be expanded into a full-year course and beyond

that covers history in more detail, requires working with other departments more fully, and/or requires more ambitious project work from the students.

Considering this course's impact: If collaboration such as this becomes part of the culture surrounding music school, imagine the impacts to the community. Among classical music audiences, there are undoubtedly those who also attend or appreciate other arts performances- these are the obvious target audiences to be reached by such collaborative art. However, when cross-disciplinary performance occurs, I believe even more audience impact can occur with proper marketing, because those with interest in either one of the relevant art forms may be interested in the performance. This course, I hope, would also impact the students who take it with a mindset change: awareness of one's place in history, appreciation of others' skills (i.e. in one's collaborating partner), and the challenge of communicating with someone who has different skills than you all may change someone's perspective of self, others, and art.

Finally, I hope this lecture-document can serve as a modest example for anyone who is interested in teaching a similar curriculum. When it comes to new art, because of its diffuse nature, many artists understand it in different ways. In turn, any attempt to present such art to others, as in a class, lecture, or presentation, will vary widely in approach between different presenters. Nevertheless, I hope anyone with this sort of interest will find this document, and find it helpful. Furthermore, I would welcome communication from these interested parties and hope to learn from them as well.

Again, because of the nature of the art, this document will be expanding continually to keep up with the times and my accumulating years of experience. My interest in this subject matter, I have no doubt, will lead me on to similar collaborative projects in the future, and as I

expressed earlier, it is of paramount importance to keep good records of art. For example, I eagerly await my next opportunity to work with dancers, actors, culinary artists, florists, designers, and the list goes on.

And to you, the artist and reader, I wish nothing but the best in your pursuits.

Sincerely,

Wing In Crystal Chu-Sharp

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