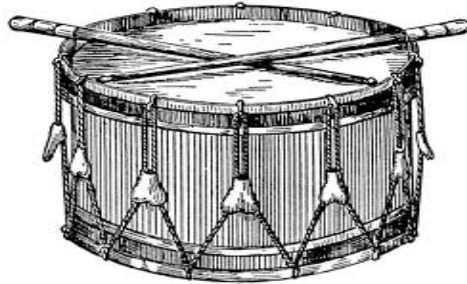# Håkon Stene

"This is Not a Drum"

Towards a Post-Instrumental Practice

Critical Reflection

The Norwegian Artistic Research Programme

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Levinsalen, Norwegian Academy of Music, October 10, 2014.

Abstract

This is Not a Drum: Towards a Post-Instrumental Practice thematizes the role of the performer in contemporary music.

One of the oldest crafts in musical arts, percussion playing, especially within the Western contemporary music tradition, has developed rapidly and been subject to significant change over the last 60 years. The growing presence of percussion as an autonomous source in classical music was primarily linked to avant-garde movements flourishing in the first decades of the twentieth century. Along with extra-musical objects such as household implements, and electronic devices such as radios, tape recorders, and turntables, percussion emerged as a fresh medium for expansion and alteration of Western music's building blocks, perfectly suiting an escalating quest, characteristic of the period, to break new musical ground and move beyond the romantic tradition and mainstream conformism. This movement also fostered a new breed of performers. Emerging first as multi-tasking percussionists within the classical orchestra, these performers developed in the works of European and American experimentalists of the 1950s and 1960s into co-creators of a new genre. In the process, they developed skills that were unparalleled in classical music: using all imaginable sound-producing objects as instruments.

My project takes as its starting point the notion that percussionists have so many instruments that, in effect, they have none to with which the can genuinely identify. The ambition of the project has thus been to liberate or decouple the *intent* of percussion from the materials of percussion, and to influence new developments in our field by investigating an expanded area of practice. The idea has been to try to understand how the genre and the role of its performers have evolved and to offer what I consider to be relevant and necessary responses to its current state. I have reflected on recent tendencies emerging in contemporary music that pursue the experimental spirit of percussion music from the mid-twentieth century onwards, but that are not directly connected to percussive techniques or instruments. My investigations have been centered on nine case studies in two parallel lines of research, the first developing five new works employing unconventional techniques and instruments, the second investigating

interpretational potential in works that already existed when I began the project. Most of these compositions do not fit the common definitions of percussion works, since they do not involve instruments or techniques associated with general percussion. The fact that I and other percussionists perform them and works of similar nature poses fundamental questions about what performing percussion might imply today. My claim is that we see emerging the contours of a new practice, which I tentatively would like to label *post-instrumental.*

I have drawn on my own artistic practice as tool and method in the generation of this text. Through reflecting on the various processes posed by my case studies, I have examined my research questions, hoping to contribute to the ongoing discourse among performers, composers, and musicologists in the field of New Music. The written reflection is to be understood as a complementary side product to the artistic portfolio that accompanies the project.

Acknowledgements

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1   Introduction

I am first and foremost a performing musician, and my interest in the field of
contemporary music has led me to write this text as a supplement to a catalogue
of works I have performed and recorded. This is the premise for everything that
follows. I have had no ambition to write a scholarly text, and as can be seen from
the reference list as well as from the text itself, I have taken the liberty of
choosing rather freely and sparingly from the theoretical material available,
focusing strictly on what I felt served my artistic desires for the project. This
document – intended as my contribution to the mandatory "critical reflection"
required by the Norwegian Artistic Research Programme – is based on notes
made during the whole process.

    This is Not a Drum: Towards a Post-Instrumental Practice owes it's first
phrase to René Magritte's famous painting *Cesi n'est pas une pipe*. The aim of
the project has been to explore my own practice by way of negation and
deconstruction[1] – through what it is *not*.

    Departing from contemporary percussion practices, and in a wider sense
the role of the performer in contemporary music, I addressed these issues both
through collaborative commissions and through multiple interpretations of works
already existing works. All works are related to each other by the fact that they
include material pointing away from traditional instrumental techniques, towards
work-specific techniques that, in theory, may be accessed by all musicians
interested in exploring extended practices, regardless of their instrumental
background.

1.1 Research Questions and Artistic Goals

The project has aimed to challenge the role of the performer within notated
contemporary music practice, departing from the standpoint of a classically
trained percussionist.

    I intended to do so within two parallel lines of artistic research:

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[1] I am aware of the philosophical connotations connected to these terms. However, it is beyond
the scope of this text to investigate their philosophical ramifications; I use them here in an
everyday sense.

[2] I apply the term "New Music" as a translation of the term "Neue Musik," defined by Arnold
Schönberg and the historical avant-garde.

[3] A Research and Development Project at the Faculty of Fine, Applied, and Performing Arts,
University of Gothenburg, http://www.searchnewmusic.org/luetzowholm.pdf.

- In Part I, *Music for Musician*, by initiating collaboration with four composers on the development of five new musical works that employed a non-percussive vocabulary;
- In Part II, *Rethinking Interpretation*, by presenting and documenting several different interpretations of four existing works from the repertoire, where the aim was to inflect older pieces with ideas from Part I.

The portfolio of artistic production, like the accompanying text, is divided into two main sections – the first dealing with new creations, the second with re-creations – in essence covering the practice of a musician working in the domain of composed contemporary music. In the appendix, I have gathered a third set of works, labeled *Satellite Works*. These are either works I developed in collaboration with composers, or those I have performed and recorded during the fellowship period, where the concepts of extended performance practices as applied in the project are significant and therefore relevant.

In Part 1 I aimed at investigating different forms of collaboration between performer and composer, as well as developing new vocabulary and exploring various performance roles in contemporary music. This included investigating fundamental aspects of my instrumental practice, addressing questions related to definition of instruments – what could constitute an instrument in contemporary percussion – as well as developing playing techniques, forms, and criteria of interpretation and different forms of communicating with an audience. The composers involved in the project were taking part on set conditions: collaboratively working out possible deconstructions of my role as percussionist and interpreter and participating in an open experiment challenging the traditional roles of composer *and* performer at all stages in the creative process.

How would designing cooperative, co-creative roles between performer and composer inform the creative process and benefit the artistic results? What creative scope existed for me as an interpreter in the phases of preparation, composition, and performance, and how could this potential be explored? Which competences were required to shape that role?

In Part 2, *Rethinking Interpretation*, I have sought to explore facets of interpretation through four case studies of older works, some of them iconic New

Music works.[2] Desiring to broaden interpretation beyond micro-levels of musical notation, I have benefitted from practices applied in the modern *Regietheater* in these inquiries. This part of the portfolio was thus included to address the idea of extended instrumental practices in pre-existing works and to explore a curiosity about possible ways of recreating them in a similarly experimental vein.

Expanding on projects from the music field such as "Towards an Expanded Field of Art Music" (Gothenburg University, 2011),[3] multiple interpretations of four works have been documented.

Research questions related to this part are:

- What happens if we deliberately avoid following the wishes of the composer as expressed in the score? Is there still such a thing as a conceptual identity of the work in the remaining interpretation?
- What are the qualities inherent to an authentic performance, and to which degree is it important to conserve them? Where to draw the line between an authentic and an inauthentic reproduction of a score?
- Who is finally to decide over the performance?

I have explored these questions by presenting at least two different renderings of four case studies. Parameters investigated are instrumentation, form, language, and genre.

I am well aware that this part of the project implies questions pointing to a whole other research area than what I attempt to investigate in the first part. However, I did choose to include them – first out of personal artistic interests and desires, second in order to connect to a broader subject area relating to contemporary music and interpretation, and third to apply the critical attitude posed in Part 1 to the subject of interpretation as part of my research within the field of percussion.

1.2 Music for Musician: Post-percussion as periphery without centre

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[2] I apply the term "New Music" as a translation of the term "Neue Musik," defined by Arnold Schönberg and the historical avant-garde.
[3] A Research and Development Project at the Faculty of Fine, Applied, and Performing Arts, University of Gothenburg, http://www.searchnewmusic.org/luetzowholm.pdf.

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Together with the composers Simon Steen-Andersen (b. 1976), Trond Reinholdtsen (b. 1972), Lene Grenager (b. 1969) and Erik Dæhlin (b. 1976), I have worked in accordance with a hypothesis postulated at the outset, namely that it is has become possible to operate under the label percussionist without using any instruments commonly regarded as percussion and without using traditional percussive techniques. This led to the deliberate eschewal of the two most fundamental, yet conventional parts of percussive practices – *the stroke* and that which is being struck (skin, metal, wood etc.) – so that other actions and practices were allowed to come to the fore.

As pointed out by percussionist Steven Schick in his book *A Percussionist's Art*, the German words for *percussion* and *percussionist*, *Schlagzeug* and *Schlagzeuger*, pinpoint what percussionists have done since the beginning of history – hit "stuff." In *This is Not a Drum* I separate and explore the components of this construction anew, attempting to revise my basic account of what percussion might imply for me: *Schlagzeug* as *Schlag* (stroke or hit) and *Zeug* (stuff) – albeit in the opposite order, first, what "the stuff" itself might consist of, second how to employ it in musical settings. Thus, my collaborators and I found ourselves searching for material in the interspace between extended percussive practices and other instrumental or performance related domains, and we came to include many things that were not traditionally intended for percussionists. These include such diverse things as a violoncello, a flute, electric guitars, a soundproof "Black Box," pen and paper, amateur acting featuring baby gorillas and alchemy, puppeteering, and karaoke singing.

This was not done to pursue an "anything goes" attitude towards the concept of a mutated practice. With such an attitude one obviously could have gone much, much further. Rather, my artistic intention has been to reflect upon and revise my basic understanding of percussive materials and techniques, searching novel concepts for percussion music, asking fundamental question about the current nature of our practice. More than being a search for its roots, it is a response to my curiosity about where it might be going. Moreover, it expresses a personal desire to open up to a new performative field in between existing instrumental domains: *in between* due the fact that some of the instruments employed are part of other established practices (some in music,

some not) and have a history and a repertory in their original context. Taking them into exploratory spheres may throw new light on any musical potential they possess outside of their conventional usage, whether they are implements, objects, or actions not associated with music (such as sheets of paper, kitchenware, alchemy etc.), new constructions (such as "Black Box"), or historically charged instruments (such as the violoncello or the grand piano). With this as a backdrop, from a practitioner's point of view it has been my humble ambition to contribute to the shaping of new models and platforms for instrumental performance in contemporary music. Taking inspiration from performers before me who were willing to experiment with identity, history, and the adventurous sides of art music as genre, I want to influence an instrumental practice where we take nothing for granted and wish to take interpretational liberties that might seem outright speculative, but which are rooted in informed readings of the material itself.

Essentially, the re-thinking and re-mixing of media presented here connect strongly to the hybrid quality that already characterizes general percussion. When writing the project, my working title was "*This is Not a Drum: Developing the Role of the Multidisciplinary Musician.*" Towards the end of the fellowship period, however, it became clearer to me that, although I departed from being a multidisciplinary percussionist, what I have done has been rather peripheral with regard to familiar instrumental practices and thus unsatisfactory to define within those confines. Percussionists are like nomadic gatherers, and since the birth of our genre there has been an ongoing search for musical potential in all sorts of sonic material. In this sense, *This is Not a Drum* does not change much. What may change, perhaps, with the crossing of boundaries into other practices, is the answer to the question whether it is still relevant to label myself "percussionist" within a weirdly mutating practice, where striking is hardly involved, where the instruments themselves are not traditionally recognized as percussion, or whether it in fact deserves a brand new labeling. I propose calling these practices *post-instrumental or post-percussive*, suggesting something that comes at the end of a chain of mutational processes of an already hybrid and multi-directional practice: a musicianship that, departing from the domain of multi-tasking percussionists, further abandons its fundamental grammar, making its original characteristics practically unrecognizable. The selection of pieces reflects a wide

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spectrum of materials, ranging from everyday objects[4] to redefined classical instruments and invented new ones. Thus, I have not aimed at homogenous results. Rather, it is a small contribution to be added to the multiple identities and contents already dealt with by percussionists both before me and concurrently in similar projects. The musical and technical contributions from this project only add more pieces to an already complex mosaic. But, indeed, I am no longer certain whether the image of the mosaic is applicable to the notion of post-percussion. Though assembled of many smaller pieces, mosaics create a coherent image when viewed from a distance, and I've come to question the existence of a similarly overarching narrative to post-percussion as a specific practice. To me it seems to project a rather sprawling and disorganized image, and I doubt whether it is meaningful to look for coherence, or whether we should be striving towards a coherent idea of a post-instrumental realm. Percussion will never refract as an unbroken ray – it will always disperse spectrally. And since finding proper coherence even in general percussion is a failed project, I am not interested in contributing to another false image of generalization of post-percussion.

2

In his book *The Return of the Real: the Avant-Garde at the End of the Century*, Hal Foster asks, "how does a reconnection with a past practice support a disconnection from a present practice and/or a development of a new one?"[5] In *This is Not a Drum* I ask: *how does establishing connections to present parallel practices influence a disconnection from the past*? [6]

The evolutionary tree of percussion has its roots in the beginnings of human

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[4] Through artworks such as *Bicycle Wheel* (1913) and *Fountain* (1917), French visual artist Marcel Duchamp introduced the novel concept of found objects and industrial ready-mades to fine arts. Interestingly, composers such as Erik Satie, influenced by the Dada movement, introduced found objects to music. In his *Parade* (1917), Satie included typewriter, sirens, splashing water, a revolver, a lottery wheel and glass bottles into a traditional ensemble; German Hans Jürgen von der Wense's *Musik für Klavier, Klarinette and freihängendes Blechsieb* (*Music for Piano, Clarinet and Suspended Kitchen Sieve*) (1918) employed household implements; and American William Russell's compositions from the early 1930s included a "found object drum kit."
[5] Hal Foster, *The Return of the Real: the Avant-Garde at the End of the Century* (Cambridge, MA: MIT Press, 1996), p. 10
[6] By parallel practices I mean practices connected to string instruments, wind instruments, singing, performance, installation, video art etc.

culture and branches out to all parts of the world. Percussionists worldwide perform on thousands of different instruments, but are all unified by the fact that they strike them. The musical avant-garde is a very young offshoot on our evolutionary tree. On this young branch, a uniquely Western phenomenon connected to the concept of modernity influenced a liberation of traditional hierarchies, experimentation, and the idea of material progress. The avant-garde movement historically defined itself by the principle of innovation and extension: by extending techniques and materials, it reached for "nie erhörte Klänge" ("sounds previously unheard").[7] Extended compositional techniques, playing techniques, tonal modes, new sound sources, and so forth, were elements that promoted developmental shifts throughout the history of contemporary music. They were achieved, at least in part, by another concept characterizing modernity, namely that of the rationalization and categorization of musical parameters and materials, following a nearly scientific approach. In the same vein, contemporary Western percussionists have also radically altered their tools and techniques in search of new expressive vocabularies: from historical models of kettledrummers, to multi-tasking orchestral percussionists in the late romantic orchestra facing a gradual expansion of instruments employed, to the expansion of playing techniques in the twentieth century. To the percussion sections of orchestras, composers could assign auxiliary tasks, adding a variety of noises and colors to an otherwise fixed line-up. This situation remains largely the same in orchestras today: a string player is not likely to perform a part for musical saw, a flutist not likely to accept a part including anything else than flute, say, slide whistle. These tasks are assigned to the percussion section. This might be due to the low status noisemakers hold in the traditional hierarchy of fine musical arts due to their primitive nature and the low degree of technical competence needed by the practitioners of many of these instruments. As a result, the practitioners of this modality became well-rounded polyglots who, in the wake of tonal dissolution midway into the twentieth century, used their hybrid skills to develop a new technical-musical grammar motivated by the number of sounds and instruments available. Hence, the legacy of multi-tasking has proven to be an advantage to

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[7] This phrase was famously ascribed to Karlheinz Stockhausen in the 1950s, although composers from the 1920s onward as well as Pierre Schaeffer's *Musique Concréte* of the 1940s and the Fluxus movement had been or were simultaneously working along the same lines.

our field, especially within the domain of experimental arts. The multi-tasking performer is more prepared, more apt to meet new and unconventional demands, than are musicians who relate exclusively and hermetically to one type of practice. It might nonetheless be claimed that, in search of new expressive means, this expansion has caused an *identity crisis*. Compared to pianists, guitarists, or cellists, whose practices are defined by a particular object – their "instrument" – a similar, unifying definition of contemporary percussive practice remains vague. If a clear identity of modern percussive arts seems difficult to extract, it is at least rooted in established craft and traditional instruments, all linked to the idea of two bodies being struck together. However, the musical material presented in this project is pointing towards artistic principles that, at least in theory, may extend in all directions. Its practices constitute a sort of periphery, except that there is no center or uniform directional gravity. The lack of a rich and focused canon and the absence of both a single history and one instrument with which to identify, thus drives the experimental performer to a constant search of new sonic materials. Split between an abundance of options, an identity crisis has emerged. It is this crisis that my project highlights, is nourished by, and develops further.

It is in any circumstance a key to the recognition of the artistic concept examined in *This is Not a Drum* to understand its relation to the historical practice. The developments described in the historical practice in the following section have led me and many others in my field to question where we find ourselves aesthetically at the beginning of the twenty-first century.

1.3 **The State of Percussive Materials: the Mutation of Percussion**

mu·ta·tion

noun

1. The act or process of being altered or changed.
  2. An alteration or change, as in nature, form, or quality.

1

In this section I discuss some of the central influences and developments that formed modern percussion music, and how it has led to the emergence of what I

propose to call *post-percussive practices*. I will look at how percussion was introduced into classical music, how it developed within the orchestra, and how it slowly gained independence and broke out of the classical realm in the1930s, establishing itself as an autonomous art form. My overview will note what I consider the central events in this development. It is also interesting, in this context, not only to regard these historical events as fragments of a broader aesthetic history, but also to consider how they influenced and shaped its performers – as well as how the performers might have influenced the events. As we know, literature about music history is mostly the story of great creative spirits and their visionary artworks, that is, how ideas and concepts changed the course of art. We are used to assuming that musical development, at least in the classical genre, is something that happens inside the lofty minds of composers. ;Modern classical music has been and still is predominantly regarded as a composer's art form. Those credited are those whose names are verifiably attached to the manuscripts and final documents. Only rarely do we read about others beside the composer who took part in a work's creation, and of the contributions and influence of those others upon any given compositional practice. We rarely hear about those who, from their point of view as instrumentalist, developed playing techniques or new instruments and introduced them to composers who wholeheartedly included these ideas, or about those who sought out the novel sounds or constructions at junkyards or elsewhere. It should not be forgotten that the ones who advocated experimental music, then and now, were also its evangelists – personalities whose engagement and energy led them to collecting and leading groups, initiating performances, and getting public attention.

Since this is neither a general text on music history nor the history of every percussion instrument available, it is not my intention to provide an exhaustive survey.[9] My aim here is to examine the development of noise in classical music seen through the lens of percussive practices, and to trace the ways in which these elements gained artistic independence. Further, I wish to reflect upon degree to which musicians and composers taking part in the creation of works

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[9] Readers interested in pursuing this path are recommended to read, for instance, James Blades' excellent *Percussion Instruments and their History* (Westport, CT: The Bold Strummer, 1992).

mutually influenced each other and how this may have shaped the current aesthetics developments in our practice.

A brief history of percussion in the classical orchestra

The kettledrums were the first documented percussion instruments to enter Europe. Imported with the side drum from the Arab or Saracen world to thirteenth-century Europe by Christian crusaders, they were used as cavalry noisemakers or ceremonial instruments in combination with trumpets or horns.[10]

Yet a more important influence on the development of percussion in European orchestral music was the Turkish Janissary tradition in the seventeenth and eighteenth centuries. Janissary bands were groups of musicians trained to assist the Sultan's elite soldiers or bodyguards. Their percussion instruments consisted of Çevgan or Turkish Crescent (a stick with bronze bells), nakkare or neckers (miniature kettledrums), zils (clashed cymbals), davul (a double-headed bass drum played with one large stick and a thin rod or ruthe at the shell), and Kös (large kettledrum) as well as wind instruments.

European armies were exposed to these instruments, and both armies and European royal courts took up the idea to of employing artillery bands. Thus, the musical influence from the East was first heard in military contexts, then finding its way into classical music.

French court composer Jean-Baptiste Lully employed a wide array of percussion in his ballets and suites, probably due to his employment at one of the grandest arts-supporting courts in history, that of Louis XIV, who provided him with an abundance of instruments and materials. The opera *Thésée* (1675) is generally regarded the first surviving documentation of composed timpani music, although there are several other documents pointing to earlier occurrences.[11] Although not notated in the score, other percussion instruments

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[10] According to Blades, it is debated whether kettledrums were brought to Spain by the Moors, or introduced in the West by the crusaders, who also imported the *buisine*, or *the Long Trumpet*, both instruments that were closely associated.

[11] Blades (*Percussion Instruments*) states that "two drums (possibly kettledrums) are prescribed in the intermedio *Psyche ed Amore* (1565). This may be the earliest strict orchestral employment of kettledrums." Blades also mentions Ben Jonson's *The Golden Age Restored* (1616) and James Shirley's *The Triumph of Peace* (1634) as possible predecessors to Lully (p. 236). Matthew Locke prescribed kettledrums along with violins and winds for his 1673 opera *Psyche*. A 1999 recording of Lully's ballets and suites by conductor Jordi Savall features what appear to be even earlier

such as tambourines, castanets, and military drums were, are thought to have been used in works such as Lully's *Le Bourgeois gentilhomme* (1670) – e.g. in *Air des Espagnoles* or *Marche pour la cérémonie des Turcs* – providing a stylistic allusion to their respective musical cultures.[12] Moreover, the Philidor brothers, two court musicians working with Lully under Louis XIV, composed and issued pieces for trumpets and kettledrums as well as military drum parts to marches composed by Lully. A volume of such works was published in 1685.

By the end of the seventeenth century kettledrums were established as a part of the orchestra, and Purcell's opera *The Fairy Queen* (1692) includes the first solo passage with drums alone. Later baroque composers such as Bach and Handel used timpani frequently, but included no other percussion instruments in their music. But the influence of both the East and the use of percussion to create an "exotic" quality to music continued, with a fashionable wave of European compositions *alla turca* appearing from the mid eighteenth century*.*

Pictorial evidence suggests that the use of percussion in composed dance music from southern parts of Europe was both widespread and sophisticated throughout the Middle Ages, Renaissance, and early Baroque. Drawing on traditions from Northern Africa and the Middle East, instruments such as riqs, bendirs, dafs, tambourines or tamburellos, tars, darabukas or tombeks, nakers, clickers, and tabors may have been used. Most of these are played with fingers rather than beaters, allowing more subtle dynamics than the louder Janissary instruments meant for outdoor signaling. The historical performance practice movement, especially those groups performing music from the Hispanic and Mediterranean hemisphere, has argued on the basis of evidence such as depictions and writings that exotic percussion was used in European contexts although it was not notated in the scores. An advocate for this praxis, lutenist Rolf Lislevand, writes about period instruments:

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documented manuscripts of written parts for two kettledrums than *Thésée*, or "Timballes" as indicated by Lully himself, namely *Menuet pour les Trompettes* from *Le Divertissement Royal* (1664–1670).

[12] I am basing this statement on unpublished information given to me by leading performers of historically informed performance practice, such as percussionist Pedro Estevan and lutenist Rolf Lislevand.

> Percussion: Instruments without music. Their use in the eighteenth century is widely documented by numerous iconographical and literary sources, although virtually no musical scores for percussion have come down to us.[13]

Lislevand describes how the contemporary percussionist playing historical music may generate rhythmic patterns notated for other instruments to reconstruct sequences, superimpositions, and paraphrases suitable for percussive coloring.[14] We can observe this influence in works by Gluck, Haydn, Mozart and Beethoven, mostly in operatic and symphonic settings, but interestingly also in chamber and solo music, for instance by the percussion pedal or "Turkish Pedal" attached to fortepianos, which imitated the sound of cymbals, triangles, and field drums. The combination of cymbals, triangles, and bass drum – often just called the "Turkish section" was used as a unit independent from the kettledrums, thus separating the percussion section from the timpani. Many scores from this time also indicate this group without specific notation, but with instructions for where to join. Rossini notates *Gran Cassa e Banda Turca* all in one line with one single note, which indicates several instruments to be playing from the sparse notation *ad libitum* (1813). Documents from Milan and Venice dating from the time of Rossini's early operas indicate that local competent percussion players may have played an important role in deciding how much percussion was to be used.[15] For the Janissary March movement in his work *Die Ruinen von Athens* (1812), Beethoven calls for as many noisy instruments as were available, although in notation only bass drum, cymbals, and triangle are given. His programmatic work *Wellington's Sieg* (1813) employs a large percussion section of timpani, military side drums, bass drums, cymbals, ratchets, or rattles, played by several players, and noise-making artillery effects of muskets and canons, divided spatially, depicting the English and French armies on each side of the battlefield.[16] By the time Beethoven employed the *Turkish section* again – in his *Ninth Symphony*

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[13] Booklet text by Rolf Lislevand in *Santiago de Murcia, Codex*, Ensemble Kapsberger, dir. Rolf Lislevand, Astrée Naïve E 8661.

[14] A prime example of this practice is the drums or timpani often heard in the famous *Prologue* from Monteverdi's *L'Orfeo* (1607).

[15] Blades, *Percussion Instruments*, p. 266

[16] *Wellington's Sieg* is of interest for its use of "sampled" material. Beyond imitations of gunfire it uses British tunes such as *Rule Britannia* and *God Save the King* as well the French tune *Marlbrough s'en va-t-en guerre*.

(1824) – this previously separate unit had become regular members of the orchestra.

According to Blades (1992) the side drum, holding a truly central position paired with the pipe (*fife)* as signalers in military contexts, was first introduced in orchestral contexts by Frenchman Marin Marias in an operatic tempest scene of 1706, and was re-introduced by Rossini in his opera *La gazza ladra* (1817). Operatic contexts found various other noisemakers imitating outdoor sound such as wind or thunder.[17]

After limiting its use to that of a homogenous group of instruments with specific connotations, used to support strings, winds, and basso continuo groups, mainly marking basic rhythms, from the mid nineteenth century composers started treating percussion with a larger degree of independence and refinement. Some instruments, like the triangle, the clashed cymbals, and the bass drum underwent changes and playing techniques developed from accentuating short single notes in a marching band style, to include scraping of cymbals and rolls on suspended instruments, thereby allowing them to produce softer and richer sustained notes. Composers of the Parisian scene experimented with unusual sounds such as anvil (Auber's *Le Maçon* from 1825),[18] whip, alarm-bell, and jingles (in several scores by Georges Kastner), the gong, or the tam-tam (in works by Gossec, Spontini, Meyerbeer, Cherubini, and others). One of the leaders of this development, Hector Berlioz employed the tambourine and antique cymbals or *crotales*. In works such as *Symphonie Fantastique* (1830), *Grand Messe des Mortes* (1837), and *Romeo and Juliet* (1839) Berlioz's orchestration capabilities surpassed all previous models. The *Grand Messe* calls for an enormous orchestra, including 16 timpani played by 10 players, 10 pairs of cymbals, four tam-tams, tenor drums, and two bass drums notated in accurate

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[17] These effects were not structurally integral to the music, however, and they are thus a parallel phenomenon that is less relevant to this inquiry. Among the first structurally integral, non-rhythmic noise-percussion in a Western work, is a dramatic fortissimo solo tam-tam stroke right at the beginning of the *Dies Irae* movement in Cherubini's Requiem in C minor from 1816. This gesture immediately and effectively underlines the connotative and weirdly alien quality of imported percussion instruments in typical Western contexts. His ceremonial *Marche Funébre* of 1820 repeats the solo tam-tam strokes, yet much more intensely.

[18] Wagner employed eighteen of them in a cacophonous passage in his 1854 opera *Das Rheingold.*

pitch.[19] Berlioz was also the first to prescribe specifically the type of beaters to be used, which was a notable step away from the default percussion coloring of his predecessors, towards more refined and nuanced coloring found in music by younger masters such as Wagner, Mahler, Debussy, and Stravinsky. In *Symphonie Fantastique*, *Grand Messe* and *Benvenuto Cellini* Berlioz introduced a new coloristic phenomenon: full harmonies played on several kettledrums. Berlioz borrowed this idea directly from his composition teacher Anton Reicha, who had harmonized with kettledrums in his *Die Harmonie der Sphären* (c. 1815) for double choir, strings, and eight kettledrums.[20] In all cases, the harmonies are heard more as noise changing shapes than as clear chord progressions, thus providing sonic sculpting pointing well into the twentieth century. Berlioz's 1844 treatise on orchestration includes a substantial chapter on percussion, including descriptions of beaters and performance techniques on timpani, chimes, glockenspiel, glass harmonica (*l'harmonica á clavier*), cymbals (which Berlioz had re-manufactured), *gran cassa*, tam-tam, tambourine (*tambour Basque*), snare drum, tenor drum, triangle, and jingles (Turkish crescent), and he criticizes the simplistic performance techniques by previous composers. Indeed, it was Berlioz who first proposed that percussionists should undergo conservatory training.[21]

One of the greatest orchestrators in history, Gustav Mahler, also utilized extended percussive coloring; he included cowbells (*Heerdenglocken*), hammer strokes, whip (*Holzklapper),* large tubular bells, xylophone, glockenspiel, and celeste, in addition to tambourines, triangles, cymbals, side drums, bass drums, tam-tam, and timpani. Mahler also used the Turkish imported *ruthes*, striking the shell when writing for bass drum, however not in the traditional time-keeping military fashion, but in a coloristic fashion – a fashion borrowed by later colorist

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[19] This is in addition to 108 strings, 40 winds, 4 brass choirs of 38 players and 210 singers –a number indicated by Berlioz as relative, opening up for doubling or tripling of this line-up.

[20] Albeit it was not as integrated harmonically and texturally, Reicha also provided another example of noise music in his *Musique pour célébrer la mémoire des grands hommes* or *Commemoration Symphony* (1809-1815), where six army drums and four canon shots accompany a large wind ensemble during the adagio movement. Although such instances could be regarded as historical curiosities and not actual examples of compositionally integrated noise, they may be said to precede sampling techniques and the integration of concrete noise and tonal pitch, especially if regarded as a work in the spirit of the French revolution.

[21] D. Doran Bugg, *The Role of Turkish Percussion In the History and Development of the Orchestral Percussion Section* (DMA Thesis, Louisiana State University, 2003). Available at http://etd.lsu.edu/docs/available/etd-0903103-205546/.

masters such as Anton Webern. Schönberg, Bartók, Berg, Ravel, Honegger, Milhaud, Tcherepnin, and others were all leading figures in novel orchestration models, utilizing percussion that followed in the early twentieth century.[22] The young Igor Stravinsky employed percussive noise and texture in a way previously unheard of, in his primitivist masterwork *The Rite of Spring* (1913). The instruments – two sets of timpani and a percussion section including cymbals, triangle, tambourine, tam-tam, and *guiro* were used with eruptive force to depict the savage ritual and archaic drama.[23] By far his loudest and noisiest work, it clearly served as a role model for works like *Ameriques* (1921) by the young avant-gardist Edgard Varèse.

Futurism and beyond

Perhaps a side-track in music history, but no less interesting for its radical ideas about noise in art, the Futurist movement is significant in this survey because of its influence on more talented composers like Varèse, and on later compositional aesthetics employing noise and new instrumental concepts. A notable representative of this movement in Italy, painter Luigi Russolo (1885–1947), had the radical musical ambition to construct an entire orchestra of mechanical sound machinery named *intonarumori* (noise intoners), with which he wanted to create a new world of sound masses, a complete organism synthesizing a palette of noises imitating the sounds of the modern world. In a 1913 manifesto entitled *The Art of Noise*,[24] Russolo criticized traditional musical sounds for being too

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[22] Darius Milhaud's *Concerto for Percussion and Small Orchestra* from 1930 is among the first to highlight a traditional soloist role to a percussionist. The large solo setup consists of timpani, bass drum, various drums, gong, cymbals, triangle, tambourine, anvil, castanets, ratchet, woodblocks, and whip. However, the music is written in a style that completely confirms the traditional role of percussion – that of coloring harmonic and melodic events played by the other instruments – and does not conceptually align to the re-contextualization of noise as pioneered by Varèse, Cage and other contemporary avant-gardists.

[23] Including novel effects such as scraping across the tam-tam with a metal rod.

[24] This highly interesting manifesto concludes:
1. Futurist musicians must continually enlarge and enrich the field of sounds. This corresponds to a need in our sensibility. We note, in fact, in the composers of genius, a tendency towards the most complicated dissonances. As these move further and further away from pure sound, they almost achieve noise-sound. This need and this tendency cannot be satisfied except by the adding and the substitution of noises for sounds.
2. Futurist musicians must substitute for the limited variety of tones possessed by orchestral instruments today the infinite variety of tones of noises, reproduced with appropriate mechanisms.

limited to describe our experience of the modern society and its urban environments. He proposed that combining an infinitely evolving palette of noises that would develop "as new machines would multiply," would be the future way of composing. We see that these visions point well into the late twentieth century, when composing directly with electronic sounds and samples would become reality. Moreover, music void of tonal pitches and melodic-harmonic structures was unheard of in Western art music at this point. Russolo's ideas and attempts, together with concurrent ideas by the Dada movement, can thus be said to directly prepare the way for the purely noise-based music of the 1930s by Edgard Varèse (1883–1965), Henry Cowell (1897–1965), Amadeo Roldàn (1900–1939), and John Cage (1912–1992),[25] and later Pierre Schaeffer's (1910–1995) *musique concrete*, the Fluxus movement, electronic art music emerging from the

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3. The musician's sensibility, liberated from facile and traditional Rhythm, must find in noises the means of extension and renewal, given that every noise offers the union of the most diverse rhythms apart from the predominant one.

4. Since every noise contains a predominant general tone in its irregular vibrations it will be easy to obtain in the construction of instruments which imitate them a sufficiently extended variety of tones, semitones, and quarter-tones. This variety of tones will not remove the characteristic tone from each noise, but will amplify only its texture or extension.

5. The practical difficulties in constructing these instruments are not serious. Once the mechanical principle which produces the noise has been found, its tone can be changed by following the same general laws of acoustics. If the instrument is to have a rotating movement, for instance, we will increase or decrease the speed, whereas if it is to not have rotating movement the noise-producing parts will vary in size and tautness.

6. The new orchestra will achieve the most complex and novel aural emotions not by incorporating a succession of life-imitating noises but by manipulating fantastic juxtapositions of these varied tones and rhythms. Therefore an instrument will have to offer the possibility of tone changes and varying degrees of amplification.

7. The variety of noises is infinite. If today, when we have perhaps a thousand different machines, we can distinguish a thousand different noises, tomorrow, as new machines multiply, we will be able to distinguish ten, twenty, or thirty thousand different noises, not merely in a simply imitative way, but to combine them according to our imagination.

8. We therefore invite young musicians of talent to conduct a sustained observation of all noises, in order to understand the various rhythms of which they are composed, their principal and secondary tones. By comparing the various tones of noises with those of sounds, they will be convinced of the extent to which the former exceed the latter. This will afford not only an understanding, but also a taste and passion for noises. After being conquered by Futurist eyes our multiplied sensibilities will at last hear with Futurist ears. In this way the motors and machines of our industrial cities will one day be consciously attuned, so that every factory will be transformed into an intoxicating orchestra of noises.

[25] Passages in *The Art of Noise* also clearly prepare concepts that later would be famously assigned to John Cage: the idea of the listener creating his own internal music by listening to the world and his surroundings: "Let us wander through a great modern city with our ears more attentive than our eyes, and distinguish the sounds of water, air, gas in metal pipes, the purring of motors, throbbing of valves, the pounding of pistons, the schreeching of gears…" (Russolo in Larry Sitsky, ed., *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook* (London: Greenwood Press, 2002), p. 417)

1950s and 1960s, and also more recent phenomena like post-rock, industrial music and electronic noise music.[26]

Russolo classifies noises according to their character:
1. Booms, thunderclaps, explosions, crashes, splashes, roars;
2. Whistles, hisses, snorts;
3. Whispers, murmurs, muttering, bustling noises, gurgles;
4. Screams, screeches, rustlings, buzzes, cracklings, and friction sounds;
5. Percussion on metal, wood, stone, clay;
6. Voices of animals and people, shouts, shrieks, groans, laughs, howls, wheezes, death rattles, and sobs.

He suggested the building of mechanical instruments – originally 27 different intoners named "exploder," "howler," "rumbler," "screecher" etc. – to produce these sounds. The "Noise Intoners," unfortunately all lost but reconstructed several times in recent years, were simple, wooden box constructions with speaker cones in front projecting the sound. They were operated by turning a handle in the style of a hurdy-gurdy, and tone and pitch could be adapted by adjusting a lever. Thus, they represent a kind of predecessor to the sound sampler.[27]

Influenced by the Futurist movement, American George Antheil (1900–1959) is also worth noticing for his contribution to the expansion of instrumentation among 1920s avant-gardists, and also for his compositional style, especially in the landmark work *Ballet Méchanique* (composed 1924, premiered 1926, revised 1952*).*[28] Originally scored for 16 player pianos in four parts, two regular pianos, a percussion ensemble of four xylophones, two electric bells, two full size airplane propellers, four bass drums, one siren, and a tam-tam, this rhythmically mechanical work is perhaps among the best demonstrations of

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[26] For instance bands like Sonic Youth, Einstürzende Neubauten, Merzbow and DJ Dark Modulator.

[27] Russolo's impulse to build new instruments to discover new timbral possibilities was paralleled by other inventors in the 1920s and 1930s, such as Maurice Martenot (*Ondes Martenot*), Oskar Sala (*Trautonium*, an early model of the synthesizer) and Léon Theremin (*Theremin*, the first mass produced electronic instrument).

[28] The score was originally made to Fernand Léger's post-cubist silent film by the same name and survives with instrumentations of various size.

futurism in music, mixing dissonant abstract sound with the noise of real-world objects.

As visionary as Russolo, but significantly more talented and productive as a composer, Edgard Varèse embraced ideas from the Futurist project and the soundscape of modern times and desired to include it as part of his music. In his instrumental writing Varèse developed a characteristic style of extreme registers and abrupt dynamics, including sounds alien to concert halls, such as alarm sirens. He was among the first to expand the percussion section in his music – both the number of instruments and the number of players – to meet the demands of shockingly loud and powerful works that are still some of the finest writing for percussion. Varèse's works from the 1920s onwards effected a change in the role of the percussion section in classical music. The sheer amount and variety of percussion employed in pieces such as *Ameriques* (1921), *Hyperprism* (1923), *Intégrales* (1925), and *Arcana* (1927),[29] meant that this section of the orchestra was no longer limited to merely coloring or doubling the rest of the orchestra, but had gained a much more dominant role. His *Ionisation* for percussion alone has become a landmark work in twentieth-century art music. Composed between 1929 and 1931, and premiered in New York in 1933, this barely-6-minute long work is generally regarded as *the* most important work for percussion ensemble. Scored for 13 musicians sharing some 40 different instruments between them (membranes, metals and wooden instruments as well as sirens and a piano) the work owns its renown to the level of sophistication in structure and instrumentation, and to its impact on the understanding of classical composition. *Ionisation* presented a future revision of art music based solely on noises and sonorities in an already highly refined musical grammar. It is hard to imagine later percussion ensemble masterworks, such as those by Iannis Xenakis and others, without the influence of *Ionisation*. With Varèse's compositions, the percussion section was transformed from the previously

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[29] *Ameriques* (scored for large orchestra) demanding nine percussoinists and two sets of timpani; *Hyperprism* for nine winds and nine percussion players performing sixteen different instruments: Indian drum, Lion's Roar, sleigh bells, tambourine, anvil, bass drum (as large and deep as possible), snare drum, suspended cymbals, ratchets, slapstick, siren, Chinese wood blocks, triangle, tams, gongs, crash cymbals; *Intégrales* for fifteen players – of which 4 are percussionists playing seventeen different instruments; *Arcana* (for an orchestra of 120 musicians) with a percussion section including around 30 instruments played by 6 percussionists, in addition to six pedal timpani.

supportive, reinforcing, and coloristic role, to a dominant, soloistic one: from background support towards artistic autonomy. The gathering of several instruments per player in multi-percussion set-ups, as utilized by Varèse, but also notably by Stravinsky, Milhaud, Walton, Bartók, and Messiaen, contributed to the development of new instrumental arrangements and thereby to the identity of the multi-tasking percussionist who was requested to perform different types of instruments within the same composition.[30] Despite the fact that Varèse later became canonized as one of the great pioneers of Western avant-garde, he was neither the only nor the first to compose for mixed percussion ensemble. In his 1933 "Towards Neo-Primitivism," Henry Cowell claimed that he had been offered to publish compositions for percussion by 15 different composers that year alone.[31]

Another important figure in this respect, whose name is sadly absent in the history books, was William Russell (1905–1992). Though his music was far more unpretentious and tongue-in-cheek than that of Varèse or Cage, he was a contemporary of the former and an influence on the latter, and his works show a strikingly original fusion of African, Asian, and European influences. His *Fugue* (1932) was premiered at the same concert as *Ionisation*, in March 1933.[32] Russell's instrument list includes membranes such as congas, bongos, and timpani as well as cymbals and gongs, washboard kit, steel bars, metal pipes, tin

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[30] These inventions, introduced in classical music through works such as Stravinsky's *The Soldier's Tale* (1918), Walton's *Façade* (1922*)* and Milhaud's *Le Creation du Monde (1923)*, were based on models found in contemporary jazz and entertainment music, derived from the military marching band instrumentarium. Although the drumset was not yet established as a fixed format by the 1910s, the phenomenon of one drummer performing several instruments using both hands and feet was as much the result of practical-economical circumstances enforcing the need for fewer players to cover more percussion parts.

[31] Henry Cowell, "Towards Neo-Primitivism," p. 153. Originally published in Modern Music, x/3 (1932–33).

[32] This performance featured the percussionists from the New York Philharmonic. As they were not all able to cope with the rhythmical challenges, external expertise had to be brought in. Thus, composers Paul Creston, Wallingford Riegger, Henry Cowell, and William Schuman, and harpist Carlos Salzedo participated in that performance. Conductor Nicholas Slominsky noted: "Varèse himself was in charge of the sirens. They had to be of the manually operated type in order to produce the requisite crescendo and diminuendo. Varèse managed to obtain a set from a retired fireman of the New York City Fire Brigade. We planned to have the performance broadcast over the Municipal Radio Network, but hit an unexpected snag: only the fire department was permitted to broadcast the siren call."

cans, sheet metal, firecrackers, brake drums, alarm bells, and household objects such as suitcases and "found object drum-kit."[33]

Clearly influenced by the ideas and writings of Luigi Russolo, Edgard Varèse, and his teacher Henry Cowell, John Cage (1912–1992) saw the percussion ensemble as the optimal medium for exploring a new music based on noises rather than fixed pitches. His contributions to art music from the 1930s onwards make him one of the major figures not only in early percussion music, but in the entire twentieth-century experimental music movement. Through the Cornish School in Seattle, he had the opportunity to compose music for dance. His first compositions for percussion alone, *Quartet* (1935) and *Trio* (1936) were accompaniment to choreography. The performers, who were dancers from the school, would collaborate with Cage on the instrumentation, by seeking out materials from junkyards such as metal pipes, car parts and other industrial ready-mades. We can imagine how much of the instrumentation utilized in these works was a result of the ensemble's collaborative excursions and explorations:

> I had no idea what it would sound like, not even what instruments would be used to play it. However, I persuaded three other people to practice the music with me, and we used whatever was at hand […] tables, books, chairs etc. When we were tired of these sounds, we invaded the kitchen and used pots and pans. Several visits to junkyards and lumberyards yielded more instruments: brakedrums for automobiles, pipes, steel rings, and hardwood blocks. After experimenting for weeks, the final scoring of Quartet was finished: it included instruments that had been found, supplemented by a timpani and a Chinese gong […].[34]

It is of interest to note that these early ensembles did not include professional percussionists, who most likely were focusing on orchestral work, that being the convention of the time. Cage's musicians were mostly free artists and non-percussionists such as dancers, painters, or bookbinders who already belonged to the camp of outsiders, the non-establishment active in experimental arts. Between 1933 and 1950, the period in which Cage composed and toured most of

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[33] William Russell, *Made in America: The Complete Works for Percussion* (Mode Records 34, 1993), accompanying booklet.
[34] James Prichett, *The Music of John Cage* (Cambridge: Cambridge University Press, 1993), p. 12.

his percussion works,[35] it was also financially challenging for him to recruit trained percussionists, so he had to work with those available to him.[36]

A lesser known, but perhaps equally significant inspiration for Cage's percussive adventures, was an encounter with renowned abstract animator Oskar Fischinger, about whom Cage said:

> He spoke to me about what he called the spirit inherent in materials and he claimed that a sound made from wood had a different spirit than one made from glass. The next day I began writing music that was to be played on percussion instruments.[37]

Further works composed with dancers from this period include *Credo in US* and *Forever and Sunsmell* (1942). Interesting to note is the use of sampled classical music in *Credo*, counterpointing rhythmic noise from buzzers, kitchenware, and piano. A series of shorter pieces called *Imaginary Landscapes 1–3 (*1939–42) and *Imaginary Landscapes 4–5* (1951–52) introduced simple electronic devices used as instruments – in other words early, albeit sparse, practical applications of live electronics. These devices included turntables playing test-tone recordings, altering playback speeds, and manipulating the pick-up needle, amplified coil of wire, oscillators, recorded material, amplified marimbula, and electric buzzers. Cage also provides scores with unspecified instrumentation, as in *Living Room Music* (1940). He suggests, however, that "any household objects or architectural elements may be used as instruments: magazines, cardboard, wooden furniture, books, floor or wooden frames."[38] The triptych *First Construction (in Metal)*, *2nd Construction*, and *3rd Construction* (1939–42) has become a cornerstone in the percussion literature. Here, Cage employed a large array of sounds, mixing

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[35] Some 16 different works altogether.

[36] It is also worth noting that percussion was the first medium with which Cage obtained some degree of success as a composer, as he was self-proclaimed inept at harmony and traditional Western compositional techniques. It is beyond my task here to speculate whether it was Cage's general lack of traditional musical training and skill in harmony, solfége etc. that – for the lack of a better word – forced his adventures into the non-tonal spheres. But it is hardly far fetched to assume that the experiments he undertook led to practices more disconnected from conventional craft than those rooted within it – including the ones that radically re-invented compositional practices from inside tradition, developed by e.g. Arnold Schönberg and Anton Webern of the Second Viennese School.

[37] Pritchett, *Music of John Cage*, p. 12.

[38] John Cage, *Living Room Music*, score preface (London: Edition Peters, 1941).

ethnic instruments (such as Balinese and Japanese gongs, Chinese and Turkish cymbals, tom toms, African slit-drum, Indian rattles, Latin-American maracas and quijadas) with junkyard material and household implements (such as automobile parts, anvils, and graded tin cans) and, perhaps most notably, the prepared grand piano. Again, due to practical circumstances following from a commission for a dance performance taking place inside a small auditorium that could house only a piano and not a percussion ensemble, Cage had to experiment with ways of altering the piano's sound by working directly on the strings. He was extending the idea to manipulate the piano from the inside that he had learnt from his lessons with Cowell. Thus, the prepared piano originated from the impracticalities and logistic challenges imposed by his percussion music, and it would in fact replace his percussion ensemble scoring and, indeed, alter his musical style. Further, working and living under low budget conditions in the 1940s, he was unable to bring his percussion equipment from Chicago when moving to New York and had no means for buying replacements. While representing a low-budget percussion ensemble requiring merely rubber, screws and bolts, yet more intimate and lyrical than tom toms and tin cans, the prepared piano offered a whole orchestra of noises inside one single instrument and became one of Cage's most significant contributions to experimental sound practices.

It is interesting to our case that already at this early stage in the development of percussion music, Cage assigned performers to ad hoc parts involving unfamiliar instruments such as record players or radios alongside instrumentations of industrial ready-mades, found objects and traditional, if exotic by Western standards, percussion instruments. This not only incorporated the idea of multi-tasking already exemplified in contemporary works, but anticipated the practice that musicians involved in experimental music would have to perform tasks alien to concert music contexts, such as performing on any unconventional hardware required by the work, be it a record player, a radio, a brake drum, a jawbone or a conch shell.[39] Since this music contributed to the transition from pitch-based music to a music where all sounds – whether noises or tonal material – could be included, it not only expanded the availability of sounding material, but

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[39] Cage attempted to form a Center of Experimental Arts where collaborations between musicians, sound engineers, and composers could continue in fields such as percussion and new technology.

necessarily also altered the relationship between apparatus and performers, by extension transforming the performers themselves. The Schönbergian liberation of pitch hierarchy had its impact on the performance technique he employed concerning the classical instruments, although more as a side result of compositional procedures. Novel scales and chord structures reinvented and altered the way in which hands had to move across instruments, enforcing a recalibration of the bodies that were accustomed to tonal material. The liberation of sound hierarchies – the idea that noise was no longer subordinate to melody and harmony – induced an even bigger and more significant technical-physical alteration in that it instructed instrumental choreography utilizing all parts of instruments, even all kinds of instruments, with every technique imaginable. This questioned and redefined the entire conception of instrumental practice known thus far to classical music. Taking Cage's quotation from *Silence* a step further: If "any sound is acceptable to the composer of percussion music,"[40] consequently any sound had to be acceptable to the performer of that music. This is probably also the reason why percussionists, more than any other group of instrumentalists, have managed to appropriate so many sound sources into their reservoir and why there is an ongoing openness today to pursue this expansion.

Why the inclusion of noise? The answer John Cage and his contemporaries – clearly inspired by Futurists and Dadaists – gave to this question still resonates with us today.[41] Beyond the obvious wish to broaden the scope of musical color through instrumentation, an underlying, more important driving force – perhaps parallel to the conceptual turn in Fine Arts and its notion of an expanded field – may have been the desire to disturb and destabilize the hermetic distinction

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[40] Percussion music is a contemporary transition from keyboard-influenced music to the all-sound music of the future. Any sound is acceptable to the composer of percussion music; he explores the academically forbidden "non musical" field of sound insofar as is manually possible. Methods of writing percussion music have as their goal the rhythmic structure of a composition. As soon as these methods are crystallized into one or several widely accepted methods, the means will exist for group improvisations of unwritten but culturally important music. This has already taken place in Oriental cultures and in hot jazz. John Cage, *Silence* (Middletown, CT: Wesleyan University Press, 1961), p. 5.

[41] Parallel to the Futurist movement romanticizing the soundscapes of war and the industrialized society, the Dada movement, although no uniform group, introduced into art and poetry the notion of non-sense and noise through language by abolishing traditional syntax and semantics. Their decoupling of phonetics from semantic purpose denotes an obvious but interesting parallel to abstract painting emerging concurrently, but also to the experimental sound practices that emerged somewhat later. Noteable examples are the *Laut- und Klanggedichte* (1916) by Hugo Ball (1886–1927) and *Sonate in Urlauten* (1923) by Kurt Schwitters (1887–1948).

between art and real life. By playfully integrating and re-contextualizing the sonic elements of everyday life itself into musical works, they found an integral method of emphasizing this connection.[42]

After some years away from percussion compositions, Cage returned to it in 1956 with the work *27'.10.554"*, which became the first work for a percussion soloist and the first to combine electronic sounds and acoustic instruments. It opened up interesting possibilities in terms of what material may be used by the performer: aside from general types of percussion instruments (metal, wood, skin), Cage offered the interpreter the opportunity to add "all others," which could include mechanical devices, electronics, noise makers etc. The first European work of this kind was Karlheinz Stockhausen's (1928–2007) *Zyklus*, composed in 1959 as a test piece for a performer's competition at the New Music Summer Courses in Darmstadt, Germany. Scored for marimba, vibraphone, 4 toms, snare drum, guiro, 2 African log drums, 2 suspended cymbals, hi-hat, 4 cowbells, a cluster of Indian bells, triangles, gong and tam-tam, *Zyklus* was the first of a wave of compositions involving multi-percussion setups, and it became one of the most influential and most performed solo percussion works. Highly relevant to this survey is also Stockhausen's sextet *Mikrophonie I* (1964), which features ad hoc performers using directional microphones and filters as musical instruments that amplify a large tam-tam being struck, bowed, and rubbed with an array of implements.[43] The third solo work composed for percussion was Morton Feldman's (1927–1987) *The King of Denmark* (1964), a quiet, poetic piece to be performed using just the hands on metal percussion and a free selection of other sounds chosen according to a graphic notational system.

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[42] First presented as a lecture in 1937, later printed in the book *Silence* (1961), Cage wrote:
The Future of Music: Credo
Wherever we are, what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating. The sound of a truck at fifty miles per hour. Static between the stations. Rain. We want to capture and control these sounds, to use them not as sound effects but as musical instruments. Every film studio has a library of "sound effects" recorded on film. With a film phonograph it is now possible to control the amplitude and frequency of anyone of these sounds and to give to it rhythms within or beyond the reach of the imagination. Given four film phonographs, we can compose and perform a quartet for explosive motor, wind, heartbeat, and landslide.
[43] Very similar to Luigi Russolo, in the *Art of Noise* manifesto of 1913, Stockhausen categorizes the desired sounds in 36 steps according to their sonic characteristic: groaning, trumpeting, whirring, hooting, roaring, grating, chattering, wailing, sawing, ringing, choking, cawing, clacking, snorting, chirping, hissing, grunting, crunching, clinking, tromboning, scraping etc. Stockhausen (1964).

Helmut Lachenmann's (b. 1935) compositional style holds a special position in European avant-garde from the late 1960s onwards. His concept of *musique concrète instrumentale*, a term borrowed from French composer Pierre Schaeffer's *musique concrète*, denotes a music that treats the physical manner as to how sounds are produced prior to sound itself and draws attention to fundamental notions of beauty in classical musical arts, suggesting critical turns with regard to notation, performance, and perception. Lachenmann highlights the choreography performers execute on their instruments – the concrete physical conditions under which sounds are produced, and he generates material from systematic, serial organizations and permutations of this.[44] He thereby suggests that all the audible by-products of instrumental choreography, such as the noise of hands touching strings, mechanical noises, breathing etc. are regarded as equal to the pure tone. In a similar vein, his percussion writing is marked by a search for subtle sounds derived from rubbing, scraping and rasping the sticks on different places on the instruments, applying different degrees of speed and pressure.[45] The use of various friction sticks[46] combined with a highly refined sense of sculpting sound by utilizing the relationship between attacks and reverberations is another feature characteristic of Lachenmann. Asked about how he developed his percussion techniques, Helmut Lachenmann replied, "I

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[44] Having performed several works of his myself (*Intérieur I* for solo percussion*, Trio Fluido* for clarinet, viola and percussion*, Pression* for cello solo*, Guero* for piano solo*, Salut für Caudwell* for two acoustic guitars), I find it important to emphasize that Lachenmann, more than any other composer whose music I have performed, is extremely aware and knowledgeable; he is meticulous in solving practical and technical issues when applying instrumental choreography and extended techniques. In *Intérieur I* he provides a thorough set-up chart for every instrument: indicating how and where every stick change should take place and how the distribution of different types of sticks should look in right and left hand respectively. A specially designed notational system instructs which hand should play every given note and with what type of technique and stick (hard and soft yarn, wooden stick, gong mallet, wire brush, metal needle, hands) it should be played, as well as when to damp ringing notes to control the entire spectrum of resonance. The printed score is designed to be spread over three different reading positions (it is, however, quite easy to memorize the piece due to its distinct choreography). Even rapid, virtuoso passages over several instruments at a time are composed in a way that one can play them comfortably with a standard alternating sticking, thanks to his thorough understanding of the physical aspects of performance.
[45] Such as rubbing the shaft of a mallet quickly along the metal rim of a drum, or quietly turning a flat stick on the surface of a tam-tam.
[46] Normally referred to as "Reibestock" in German, the friction stick is an invention introduced to Lachenmann by percussionist and collaborator Michael W.Ranta. It is a ribbed wooden stick that is drawn vertically along the edges of mallet percussion bars, cymbals etc. to produce a continuous granular sound.

owe my entire percussion knowledge to one musician – Michael W. Ranta."[47] Lachenmann composed his first pieces with percussion, *Intérieur I* (1966) and *Trio fluido* (1967) without knowing about the friction-stick, but employed instead hard plastic beaters to be rubbed directly on the mallet keyboard bars, a technique he had experimented with in the percussion studio of German percussionist Siegfried Fink. When interpreting these works only months after their creation, Michael Ranta produced the friction sticks to satisfy the larger dynamic range required by the score. The granular sound of the friction sticks became one of Helmut Lachenmann's signature sounds, and has been used in many subsequent works throughout his oeuvre.[48]

In pieces such as *Kontrakadenz* for large orchestra (1970), Lachenmann expands the scope of the orchestral parts by ascribing them ad hoc tasks using various props in addition to their normal instrumental parts. These tasks involve rubbing Styrofoam and blowing on recorder heads (for woodwinds); operating radios, an alarm whistle, a whip, a pistol, and drum sticks (for the pianist). Lastly, four ad-hoc performers are assigned to perform between them non-instrumental actions on radios, tape recorders, spinning metal plates, bouncing table tennis balls, Chinese cymbals, water gong, alarm whistles, Styrofoam, and a zinc tub filled with water. Interestingly, Lachenmann explicitly clarifies that "a certain amount of initiative on the part of the ad-hoc players is expected in the choice of the material, as indicated in the respective parts."[49]

Iannis Xenakis (1922–2001) is a composer whose contribution to the percussion repertoire cannot be overrated. Through works such as *Persephassa* (1967)*, Psappha* (1975), *Pleiades* (1978), *Rebonds* (1989) and numerous others he established himself as leading voice in the contemporary percussion repertoire – and more importantly, in the avant-garde of the late twentieth century.

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[47] Helmut Lachenmann, private email correspondence, April 2013. In addition to being a percussionist, Michael Ranta (b. 1942), a student of Harry Partch, is also a composer and an instrument builder.

[48] Examples are *Consolations I* for 12 voices and 4 percussionists (1967); *Air*, for percussion soloist and large orchestra (1968–69); *Kontrakadenz* for large orchestra (1970–71), *Concertini* (2005). According to Lachenmann (in an email to me) the instrumental setup of *Air* was entirely designed for Ranta's private instruments.

[49] Helmut Lachenmann, in the preface to *Kontrakadenz* (1971), Breitkopf & Härtel BG 876.

Especially interesting in the case of Xenakis, is the demands he put on the interpreters of his music. For him, instrumental performance was much like Olympian sports, where one constantly forced the human body towards tougher achievements.[50] As much as he had little consideration for the practicalities of a performance, he surely moved the boundaries for what was thought possible, especially in works such as *Psappha,* which remains one of the most challenging, yet most widely performed pieces in the entire percussion repertoire. Taking up the legacy of Varèse, Xenakis' percussion writing is marked by physically powerful rhythmical structures drawing on savage ritual force. A rigid time-structuralist, his percussion compositions invest little in experimental playing techniques, focusing entirely on stroke-based sound production and the sounds of skin, metal and wood.[51] From the perspective of this project – investigating new techniques beyond striking – his contributions must therefore be considered aside from many other composer's inventions.

Pioneer compositions for ensemble and solo percussion, especially works like Stockhausen's *Zyklus* and Xenakis' *Psappha*, served as models for later generations of composers, in two parallel lines of development: timbre- and resonance-based and pulse-based percussion music. Further, through the works by composers such as Mauricio Kagel, Georges Aperghis, and Vinko Globokar, elements of theatricality and performance art were introduced to the repertoire. Early solo percussion writing was characterized by an abundance of instruments gathered in large batteries, brought to resonance by a limited set of techniques – mostly striking. But later decades saw a reaction to this through works that explored a smaller instrumentation, but a broader array of sound producing

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[50] In an interview Xenakis said: "I think that playing an instrument is like playing sports; there is a possibility of going beyond human limits. This is done throughout a lifetime, over generations; history offers us such examples. […] Being forced to the extreme, it is as if he [man] is transformed by the effort he is producing […] And it is for this reason doing easy things has no interest [...] Going further, beyond the difficulties, that's the essence of our existence." Sharon Kanach, ed., *Performing Xenakis* (Hillsdale, NY: Pendagon, 2010).

[51] Some notable exceptions are the use of mouth sirens, maracas and pebbles in his *Persephassa* (1969), and struck clay pots in *Komboï* (1981) and *Oophaa* (1989). For his percussion ensemble classic *Pleiades* (1978) he constructed a resonant, microtonally tuned metal instrument, sixxen, in collaboration with the musicians of Les Percussions de Strasbourg.

actions.[52] For the sake of a general overview, it is possible to divide the body of classical solo percussion music composed from the 1950s onwards into the three categories outlined below:

1. Works exploring timbre and resonance, including solo works by John Cage (1956), Karlheinz Stockhausen (1959), Morton Feldman (1964), Helmut Lachenmann (1966), Charles Wuorinen (1966), Reginald Smith-Brindle (1967), Hans Werner Henze (1971), James Tenney (1971), Salvatore Sciarrino (1986), Alvin Lucier (1988), Michael Jarrell (1989), Peter Eötwös (1993) and John Luther Adams (2002);[53]

2. Pulse-based works, including nearly all percussion works by Iannis Xenakis, Per Nørgaard (1967/1983), Javier Alvarez (1984), Kevin Volans (1985), James Wood (1986), David Lang (1991), Rolf Wallin (1991) and ensemble works by John Cage, Steve Reich and others;

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[52] I base this statement partly on composer Vinko Globokar, "Anti-Badabum: Für eine neue Ästhetik des Schlagzeugs," *Neue Zeitschrift für Musik*, 3 (1989), in which he criticizes the historical Western multi-percussion practice of employing lots of different instruments without exploring the timbral richness and articulations of each single instrument properly. He claims that as a result of this, a certain type of athletic, machine-like virtuosity has emerged among percussionists, and he suggests an alternative way of conceptualizing the coloristic richness modeled after the technical grammars of Indian tabla drumming, Persian tombak or Arabian daraduka traditions, all of which derive their timbral complexity from applying multiple striking techniques on one single surface. These features are evident in his *Toucher* (1973) for reciting percussionist (see chapter 2.2.3 for a further account on this work), and *?Corporel* (1983) where the only instrument is the player's own bare torso. Another example from Globokar's hand, very similar to the ad hoc parts of Lachenmann's *Kontrakadenz*, and especially intriguing for the performance aesthetics of *This is Not a Drum* is his work *Vendre le Vent* (1972) for nine wind players, one pianist and a percussionist performing inside the piano. In this work, the percussionist is asked to reproduce 21 different sounds described verbally in the score, after his own imagination. He finds himself manipulating the inside of the piano with various implements, thus transforming it into a noise generator. This not only continues performer models suggested by Cage in his cross-media percussion music, representing an unconventional, unrestricted attitude towards what can be asked of percussionists in contemporary music settings – it also points towards a new role of the performer that requires artistic co-creation and an openness to apply any type of performance action demanded by the situation, even if it involves doing something away from his instrument. This is exactly what I propose as the core conception of a post-percussive, or post-instrumental practice. I believe it is no coincidence that Globokar assigned this task to a percussionist and not, say, to a singer or a cellist, the reason most likely being that he was aware that percussionists are trained to performing on a variety of materials with an array of different technical approaches. He could expect his percussion performers to accept operating inside a piano, though practically any performer would be technically capable of doing so.

[53] Please refer to Appendix I for a chronological list of works including titles.

3. Music theater pieces, including solo works by Mauricio Kagel
    (1971/1995), Georges Aperghis (1980/1982), Vinko Globokar
    (1973/1982/1989/1994/1997/2008), Frederic Rzewski (1985), François
    Sarhan (2010), Mark Appelbaum (2011) and Robin Hoffmann (2001). The
    latter's work *An-Sprache* explores an almost scientific percussive
    investigation of the body's interior, continuing an idea introduced in
    Globokar's *?Corporel* (1982) where the one and only instrument is the
    performer's bare torso.

Throughout the 1960s, 70s and 80s, a steady supply of new pieces was added to
the percussion repertoire, largely thanks to the commissioning efforts and
engagements of a number of key performers. Urging composers to explore their
instrumental resources, pioneer percussion soloists and ensembles have made
important contributions to the field. Among influential soloists are Christoph
Caskel (b. 1932, collaborator of Stockhausen, Kagel, and others), Jean Pierre
Drouet (b. 1935, collaborator of Berio, Xenakis, Kagel, Aperghis, Globokar, and
others), Max Neuhaus (b. 1939, independent interpreter and installation artist),
Jan Williams (b. 1939, collaborator of Feldman, Cage, and others), Sylvio Gualda
(b. 1939, collaborator of Xenakis, Berio, and others), Michael Ranta (b. 1942,
collaborator of Lachenmann and others), Gaston Sylvestre (b. 1940, collaborator
of Kagel, Giorgio Battistelli, and others), Robyn Schulkowksy (b. 1953,
collaborator of Christian Wolff, Walter Zimmermann, and others) and Steven
Schick (b. 1954, collaborator of Roger Reynolds, Brian Ferneyhough, James
Dillon, and others). Important percussion groups include Les Percussion de
Strasbourg (founded 1962, initiators of some 250 commissions for ensemble
including those by Xenakis, Gérard Grisey, and others),[54] Nexus (founded 1971,
collaborators of Steve Reich and others), Trio le Cercle (founded 1974, initiators
of percussion theater by Kagel, Batistelli, Aperghis, Globoka,r and others),
Schlagwerk den Haag (founded 1977, collaborators of Stockhausen, James
Wood, and others), Kroumata (founded 1978, collaborators of Xenakis, Sofia
Gubaidulina, Rolf Wallin, and others), as well as musicians performing in the
ensembles of central composers such as Stockhausen, Reich, and Kagel. More

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[54] The first European percussion ensemble that still exists.

recently, this legacy has been continued by soloists and ensembles such as Roland Auzet (b. 1964), Christian Dierstein (b. 1965), Aiyun Huang (b. 1974), Eugene Ughetti (b. 1980), Schlagquartett Köln (founded 1989) and Speak Percussion (founded 2000). The latter group, especially, engages in performance conceptions parallel to what I propose here as post-percussive practices although they define themselves as a percussion ensemble.

With the rapid developments of music technology during the 1980s and 1990s, new possibilities for interaction between technology and performer opened up. Research institutes like IRCAM (Paris) and ZKM (Karlsruhe) developed technological apparatus for live performance that altered the ways this kind of interaction could take place, and which has influenced aesthetic thinking as well as performance practices. With the emergence of low cost digital software and hardware available outside such high-powered research institutions in the last decade, the access to and employment of technology has reached new horizons. According to philosopher Harry Lehmann, the contemporary digital revolution in music – still largely a prognosis and hypothesis – can be compared to landmark shifts in music history, such as the emergence of the symphony as form, absolute music, and the development of atonality, where fundamental ideas about music are under change.[55] Yet, the digital revolution affects many more aspects in our everyday surroundings as well as aspects related to consumer accessibility, publication channels and data quantities. Online archives like YouTube.com, Freesound.org and Contimbre.com that have appeared in recent years, are holding large quantities of audio-visual material accessible for free that may used as instrumental sound on MIDI controllers and samplers (drum pads, keyboards, Mallet-Kats, etc.). This opens up vast opportunities for the use of sampled materials, both in compositional and performative contexts. Amplification and electronics in combination with acoustic instruments have thus become standard components in the set-ups of many percussionists, guitarists, keyboardists and other cross-media instrumentalists, and these phenomena make the diversity of percussive materials more complex, unexpected, and expansive than ever before.

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[55] Harry Lehmann: *Die digitale Revolution der Musik: Eine Musikphilosophie* (Mainz: Schott, 2012).

1.4 **A Look at Instrumental Technique: The Work Specific and the General**

1

Musical performance is a learned activity, partly grounded in norms determined by style or genre.[56] Accordingly, those norms influence what skills and which aspects of instrumental mastery musicians of various styles will acquire. Performing musicians possess their instrument-specific craft as well as skills covering common aspects of performance: skills associated with ensemble playing, relating to musical pulse, timing, phrasing, and so forth. In classical music, especially in fields carrying long instrumental traditions for their canonical instruments, the way in which musicians approach their instrument is a highly evolved and defined practice – so well defined that it often precludes other ways of thinking and doing. The ways instruments are taught, passed down from master to pupil through generations, emphasizes tradition and stability, which is modified gradually. The instrument is likely to be regarded as a physical extension of the body, a channel for emotional and personal expression, and this relationship may be cultivated over a lifetime. Technique, no matter how difficult the music, is something that traditionally is not allowed to create friction between practitioner and instrument.[57] From a purely technical-mechanical standpoint though, traditional Western pitch-based music is, in generalized terms, quite easy to circumscribe in terms of the range of skills needed to perform it; kinesthetic mastery of scales, triads, arpeggios, chords, and so forth constitute the range of technical requirements essential to most styles of music.[58] In percussion playing,

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[56] In his essay *Glimpses of Late Style*, Edward W. Said writes: "Any style involves first of all the artist's connection to his or her own time, or historical period, society, and antecedents; the aesthetic work, for all its irreducible individuality, is nevertheless a part – or, not a part – of the era in which it was produced and appeared." Edward Said, *On Late Style: Music and Literature Against the Grain* (New York: First Vintage Books Edition, 2007).

[57] Obviously, the idea of technical evolution and development is nothing new. But the general physical actions involved in playing a string instrument or a keyboard have largely remained intact. Although concert pianists or organists constantly perform on different instruments in different halls and are required to readjust their technique accordingly, one traditionally relates to one kind of instrument only. This is not the case with percussion, and in this context I allow myself to draw general distinctions.

[58] Dynamic control, articulation, and timbre should also be included. Since they serve expressive aspects of sound, I choose to categorize them apart from mechanical aspects in this presentation.

the same elements, as well as the single stroke and the roll, traditionally constitute the technical requirements for most genres. Nevertheless, these basic technical skills are often not relevant or useful in experimental music. A pianist would gain little from practicing arpeggios in preparation for a performance of inside-the-piano pieces such as Stefan Prins' (b. 1979) *Etude Interieur* (2004) or Simon Steen-Andersen's *Pretty Sound* (2008). Likewise, standard guitar technique is of little significance in Lachenmann's extended technique masterpiece for two guitars *Salut für Caudwell* (1977); legato bowing of no help in Lene Grenager's *The Operation* (2011) for tabletop cello.[59] A traditional technique does not necessarily aid one's ability to play these pieces. The technical skills required by such compositions cannot be reduced to common, general exercises practiced separately in order to support one's fundamental ability to perform them. Their diversity and contextual specificity elude a reliable overall definition and application. Hence, we arrive at the concept of work-specific technical practices that I propose as one of the key concepts defining post-instrumental practices, including post-percussion, as opposed to general percussion. The consequence for performers of such works is that, in principle, there is no unifying technical legacy towards which they gravitate. Unlike classical music's technical method books and etudes, whose purpose it is to provide general practice material for a particular technical skill applicable to multiple situations, these works may unfold themselves across or in between conventional instrumental practices, extended techniques, performance art, theater, installation, or video art. Rather than being homogenous, they are fragmented and multi-directional and thus constitute the need for continuous re-orientation on the part of the practitioner.

In avant-garde music traditions, composers and performers have deliberately challenged idiomatic ideals in search of new expressive means by transgressing technical conventions. This applies to all instruments of the orchestra. Nonetheless, percussionists in particular are exposed to this

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[59] Stefan Prins, *Étude interieure* for inside piano and marbles (2004), http://www.stefanprins.be/eng/composesInstrument/comp_2004_01_etudeinterieur.html; Simon Steen-Andersen, *Pretty Sound* for amplified piano (2008): Edition S; Helmut Lachenmann, *Salut für Caudwell* for two speaking guitarists (1977): Breitkopf & Härtel Verlag; Lene Grenager, *The Operation* for table-top cello and ensemble (2011): Norwegian Music Information Centre.

constantly since they relate to so many different objects.[60] The state of percussion today is so chaotic that to provide a detailed account of its numerous specific manifestations would be an impossible task. The skill of recalibrating one's technique and movement to work-specific needs thus becomes one of our craft's most valuable and necessary abilities. In this way, it is possible to argue that the overarching concept of adaptability in itself represents a meta-instrument to which the practitioner has to learn and adapt.

2

The history of musical performance is also the history of continuous technical development and transcendence of previous limitations of instrumental virtuosity. In the twentieth century, the expansion of technical proficiency following the expansion of musical material has made rapid and fundamental changes to what was previously conceptualized as virtuosity. In the percussion music of the last 50 years, several ideas and parameters of virtuosity cross and intertwine with each other. There is the physical virtuosity connected to swift movement around large instruments and set-ups; there is the virtuosity connected to timbre and the shaping of sound through manipulating different materials; there is the virtuosity connected to bodily choreography and language skills in performance and pieces; and there is the micro-virtuosity – a virtuosity connected to producing microscopic sounds with minimal movement – evident in more recent aesthetic concepts such as pieces for body-percussion.[61] The velocity, swiftness, accuracy, and acrobatics one needs to perform large set-up works such as Xenakis' *Psappha*, Lachenmann's *Intérieur I* or Ruder's *Towards The Precipice* are contrasted with both the anti-virtuosity found in works such as Tenney's *Having Never Written A Note For Percussion* (sustaining a note on one single instrument); Lucier's *Silver Streetcar for the Orchestra* (repeating single strokes on a triangle); Globokar's *?Corporel* for percussionist (striking his own body), and

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[60] I am referring to percussionists performing so-called multi-percussion set-ups, that is, collections of instruments and objects varying from work to work. In *Percussion et Musique Contemporaine,* Jean Francois writes "We are doomed to trace and retrace our paths every day. Therein lies the meaning of the term 'experimental music', therein lies the meaning of the term 'percussion', in comparison to the specificity of terms like 'vibraphone' or 'triangle' […]." *Percussion et musique contemporain* (Paris: Editions Klincksieck, 1991), p. 5.
[61] Such as in Thierry de Mey's *Musique de Tables.*

with the micro-virtuosity found in works such as Robin Hoffmann's *An-Sprache* for body percussion, Aperghis' *Le Corps et Corps* for speaking zarb player, or Mark Appelbaum's choreographic *Aphasia.* We may also add the virtuosity related to analysis and reflection posed by complex works such as Globokar's *Toucher* or Ferneyhough's *Bone Alphabet.* In these works, the performer is asked to play several layers of superimposed rhythms simultaneously, enforcing the need of a mind able to first analyze and untangle complicated information, and second program precise muscular movement entirely new and alogical to the body. The norm of virtuosity in question here is not only that of muscular velocity, but also that of reflection and mental precision. In addition, novel forms of virtuosity come into play, connected to performing on electronic equipment such as mixing tables,[62] joysticks,[63] or computer keyboards.[64]

General percussion, as advocated by Western conservatories, has defined its basic technique through a model that is working from the periphery towards the center . Working with all the instruments included in conventional percussive instrumentations, percussionists learn basic striking techniques and principles of sound-making that are applicable to all instruments and that provide access to a certain kind of virtuosity, which is founded on, but also limited by these norms. I will suggest that post-percussion operates the other way around. Departing from a core principle of adaptability to work-specific needs, the experimental percussionist operates towards the peripheral and the incoherent, towards instrumentations, actions, and techniques that are fragmented and unrelated. What factors, then, might provide technical coherence in post-percussion? We cannot point to a set of coherent skills suggested by the post-percussive repertoire itself, perhaps with the exception of one – that of adaptability. Coherent technique is systematic, organized, and consistent; post-percussive technical practices are unsystematic, disorganized, and fragmented; they are

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[62] See for instance the mixers applied in the percussion part of Clemens Gadenstätter's *ES* in Chapter 3.1.3, as well as various performers playing no-input mixing board, for instance as exemplified by composer Marko Ciciliani on this video: https://www.youtube.com/watch?v=DKqDOw3pv6o.

[63] Such as Simon Steen-Andersen performing his own composition *Run Time Error* on two parallel video screens controlled with joysticks: https://www.youtube.com/watch?v=qYjF4qcRHUI.

[64] See for instance perfomer Levy Lorenzo, who acts both as a percussionist and a live-electronics performer: http://www.levylorenzo.com/projects.html.

alloys of bits and pieces from diverse practices gathered according to one's own desires and the requirements posed by individual works. Thus, I claim that one can define one's own set of skills inside this practice, and shape it according to what is asked for by the music one wishes to play, furthermore, that the adaptability itself represents another form of virtuosity.

1.5 Case Studies

1

In this chapter, I will describe five post-percussive works that exemplify radically different technical and instrumental features. They do not belong to any established technical norm other than their own work-specific one. Seen from the viewpoint of contemporary percussion, however, they do not pose entirely unfamiliar situations. On the contrary, experimental percussionists seem to embrace such repertoire. Although percussionists, more than any other group of instrumentalists, seem to be the ones performing such pieces, some of these examples are so remote from percussion techniques that there should, at least technically, be no reason for these works or others of similar nature to be performed exclusively by percussionists.[65]

2

During my percussion studies at various conservatories, following more or less standard procedures of repertoire building, I spent my time learning established repertoire pieces by composers such as Lachenmann, Xenakis, Donatoni, and Globokar, among others. Still, many years after my studies, having played numerous concerts with this repertoire, I had no a clear idea of what to expect from new percussion music. I only knew that much of it had ceased to surprise me. If I was to contribute to the repertoire by initiating new pieces, it was necessary for me to look for other qualities, but I could not imagine or identify what that "otherness" might be. While waiting for the right personal impulse for

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[65] I would like to acknowledge and emphasize that there are indeed non-percussionist performers in the field of New Music, such as pianists Mark Knoop, Stephane Ginsburgh and Sebastian Berweck, guitarist Tom Pauwels, flutist Michael Schmid, the musicians in ensembles like Ensemble Nadar, asamisimasa etc., who also operate within a field of mixed media and cross-instrumental practices.

initiating commissions involving solo percussion, I initiated a smaller collection of more conventional works that took form around 2008. This was a series of miniatures, all scored for pitched percussion and an accompaniment defined by a set of simple specifications.[66] Acting on a distinct sensation that there was little to add to what was already there, I had limited interest in commissioning music for conventional multi-percussion configurations. I was bothered, and still am, by a sense that the percussive noise that had once caused significant change in classical music had lost its momentum. The moment percussion music turned into a self-contained tradition, not having to answer to the same questions that had previously provoked and inspired its break from classical music, it may also have been guilty of the same mistake as the tradition it once criticized, that is, to uncritically preserve its own language.

Besides experimenting freely with the role of percussion in various ensemble constellations (as described in Appendix I – *Satellite Works)*, a work-in-progress, in collaboration with composer Erik Dæhlin (b. 1976), emerged as one possible solution to my dilemma. Based on material from the novel *The Tin Drum* by Günter Grass,[67] we developed musical scenes for performer and snare drums revolving around this rather limited instrument and its history. The work combined live electronics, an installation of loudspeakers inside drum shells, karaoke singing, various props and scents. The focal point – and also the dogma – of *This is Not a Drum* was the development of unconventional instrumentations, materials and techniques, to the exclusion of conventional ones; a percussionist's journey into the non-percussive.[68] This marked a beginning of a new phase for me.

I decided to explore this principle in various musical settings, which resulted in the following collaborations, here serving as case studies:

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[66] Contributors to this cycle were Eivind Buene (b. 1973), Laurence Crane (b. 1961), Bryn Harrison (b. 1969), Magne Hegdal (b. 1946), Lene Grenager (b. 1968) and Christian Wallumrød (b. 1971). The cycle was premiered at the Ultima Festival in 2009.
[67] Günter Grass (b. 1927), *Die Blechtrommel* (1959).
[68] I admit to the obvious influence the Danish "Dogma 95" film movement had on this part of the project. Whereas this movement strictly removed established elements of film making, I applied the dogma in a slightly looser sense, as there are in fact stroke-based elements occurring inside the project.

43

- a concerto with a new instrumental construction, which became *Black Box Music* composed by Simon Steen-Andersen;
- a concerto employing traditional instruments, which became *The Operation* by Lene Grenager;
- a chamber piece without instruments, which became Simon Steen-Andersen's *In Her Frown*;
- a performance piece without conventional instruments, which became Trond Reinholdtsen's *Percussion Sonata nr.1, "Inferno"*;
- an installation-piece with a large mechanical apparatus, which became *Absence is the Only Real,* in collaboration with composer Erik Dæhlin.

In the following, I will present the processes accompanying each of these works.

1.5.1 Zooming In: Performing and recording the music of Simon Steen-Andersen

My collaboration with Simon Steen-Andersen dates back to 2002. The first piece that I commissioned was *Amongst (unattended ones)*, written for two percussionists playing amplified objects controlled with volume pedals.[69] Our prolonged collaboration has so far resulted in the CD *Pretty Sound*,[70] a concert production with the ensemble asamisimasa entitled *ON&OFF*,[71] the solo concerto *Black Box Music*, and the music theater work *Buenos Aires.*[72] Before presenting the works included in the project, I would like to provide some reflections on the performance of Steen-Andersen's music that I find relevant to the context.

The privilege of working closely with Steen-Andersen while learning his pieces, has given me access to his aesthetics and a deeper understanding of his compositional intentions. Steen-Andersen has very clear ideas about how he

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[69] Premiered at the Ultima festival in 2002 with my duo collaborator Kjell Tore Innervik.
[70] In collaboration with the group *asamisimasa* (www.asamisimasa.com), the CD was released by DaCapo records in January 2011 during the Ultraschall festival in Berlin. *Pretty* Sound was awarded the Norwegian Grammy (Spellemann) for best contemporary music record in 2012.
[71] This production has toured festivals like Ultraschall, Musik der Jahrhunderte, Ultima, Wundergrund, Huddersfield, November Music, Lyon Biennale, and Other Minds Festival.
[72] Material from *Buenos Aires* was originally intended to be part of the portfolio of this project. However, due to postponed premiere dates it proved impossible. The work was premiered at the Ultima festival in September 2014.

wants his music to sound, and a solid understanding of how to achieve his aims in performance. In fact, his attention to detail is exemplary, and he is among the most competent composers I have encountered thus far in my career. One the one hand, it is inspiring for a performer to meet a composer who is able to convincingly articulate the ideas behind his own music, and who is also able to explain in detail the practicalities of performance. On the other hand, it also means that he, like many composers with a very characteristic musical style, expects to hear his music in a certain way and this certainly limits the amount of freedom he grants the performer.[73] That being said, I will argue that in the case of Steen-Andersen, these limitations are artistically relevant.

A trait applicable to several of Steen-Andersen's works from the last decade is an energetic and rhythmic drive created by two components:

1)   a Struggle to articulate each sound as softly as possible, with as much effort and energy as possible;

2)   the creation of a directed legato flow from one sound to the next, and from one sound-producing action to the next.[74]

Simply put, the musical flow is unsuccessful if these components are not performed precisely according to his instructions. Although his use of instruments is very unconventional, the key element for a successful performance of Steen-Andersen's music is to fulfill a set of very conventional criteria: delivering the right sound at the right time, with the right duration and articulation, and at the right dynamic level.[75] When this straightforward yet challenging task is accomplished, the music seems to flow just as elegantly as in a linear structure by Johann Sebastian Bach.[76] Regarding the high density of tiny musical detail, the microscopic tactile level at which they are to be performed and the technical intricacy often connected to their realization, I would argue that this represents

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[73] I am thinking of composers such as Steve Reich, Helmut Lachenmann, and Iannis Xenakis who have limited tolerance to interpretational deviation from their notated idea.

[74] This particular feature, very similar to a domino-effect, is inspired by kinetic art works of Trimpin, or video works such as "*Der Lauf der Dinge"* (*"The Way Things Go"*) a 1987 art film by Peter Fischli and David Weiss, showing a 30-minute long flowing sequence triggered by kinetic energy.

[75] By "right," I mean corresponding to its context as prescribed.

[76] This comparison is not incidental; on several occasions, in rehearsal and in conversation, Steen-Andersen has referred to the polyphonic monophony (also called immanent polyphony) of Johann Sebastian Bach (exemplified in his solo music for flute) as one of his musical ideals. For his own style he uses the term "multi-directional pseudo-polyphony," meaning a linear structure that contains multiple materials that belong to different categories.

the hardest challenge when performing his works. The uncontrollable problems posed by the low-tech apparatus often employed in his music, add elements of fragility and instability to the equation. In pieces such as *On and Off and To and Fro* (2008), the subtle feedback harmonies performed by the megaphones respond differently to each room, to different battery levels and to different input levels of the microphone; the desktop fan employed in the third movement of *Black Box Music* may, at any time, get twisted and stop completely.[77] In contrast to many contemporary composers' music, where the performer's own filtering of the notated material is an interpretational element composed into the music,[78] I will argue that interpretational imprecision has no place in Steen-Andersen's music. All local events are interconnected and need to be perfectly aligned and balanced in correlation to the notation for the global surface structure to arise. The performer's interpretational window performer is therefore, in reality, very narrow.

Simon Steen-Andersen's music is a fine and rare example of art that is both radical and accessible: radical, because it explores fundamental aspects of instrumental performance and inventive sonic relationships; accessible, because its stringent, almost didactic logic is easy to grasp, even for listeners who are not necessarily accustomed to avant-garde musical language. The playful and unpretentious treatment of musical material exposes an almost child-like curiosity and playfulness where concrete instrumental choreography and abstract sound sculpting merge. The performer finds himself stretched between intense moments of physical labor and fragile intimacy, slapstick light-heartedness and existential sincerity – between the naïve and the profound. However contradictory it may sound, my moments performing Steen-Andersen have been and continue to be amongst my most joyous and rewarding in music.

1.5.2 A Grammar of Gestures: *Black Box Music* (2012)

Our ideas for a concerto for performer and ensemble began taking shape around 2005, but several practical instances made it impossible to pursue the project at

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[77] I remember vividly how this happened during the cadenza in front of 500 people at the premiere in Oslo, October 2012.
[78] I am thinking of the music of composers such as Brian Ferneyhough, Klaus K. Hübler, and Richard Barrett.

the time. However, around 2009, some years into his explorations of microscopic sounds and gestures, a clearer concept for what was to become *Black Box Music* crystallized.

> Having worked with magnification of microscopic sounds in a number of pieces, the initial idea for this piece came out of the desire to work with even more extreme amplification of tiny sonic and gestural events. Working with extreme amplification in live settings has its limits in form of feedback, and the next logical step seemed to be to create an acoustic space, that is, a sound insulated box, where one would be able to amplify the tiniest sound to an extreme degree whilst avoiding feedback.[79]

The actual Black Box, constructed in the spring of 2012, thus became a miniature theatrical stage construction especially designed to fit my arms and hands. A view from the front end of the box is projected via live video onto a large screen in front of the audience, while the instrumental ensemble is placed around the audience. We installed miniature microphones[80] to the four corners, the ceiling, and the floor of the box that project the sounds to loudspeakers surrounding the audience, corresponding to their position inside the box. In this way, the Black Box soloist can trigger sounds from the surround ensemble or distribute his sounds from the box into the hall in a way that resembles what the audience perceives visually.[81]

Black Box Music unfolds in the intersections between instrumental music, performance theater, and installation.[82] The work can be described as a visual solo concerto for conductor, staged as a puppet theater – a piece that, both

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[79] Simon Steen-Andersen on *Black Box Music* in the program note to the Darmstadt Summer Course for New Music, July 2012.

[80] DPA 4099 directional condenser microphones.

[81] The ensemble consists of three groups of five instruments placed to the right, to the left and behind the audience respectively. The groups follow hand signs or imitate sounds from the Black Box corresponding spatially to their position inside the box.

[82] Steen-Andersen writes about how the theatrical aspect of the work developed: "I always seek to integrate the 'practical solutions' and their 'necessities' as equal components to the aims of these solutions and the results that called for these necessities. I knew that there would automatically be a theatrical aspect of the setup with the sound proof box and that this would have to be an integrated part of the piece on level with my work around microscopic sounds. In this particular process, however, I must admit I discovered that the 'practical solutions' – the setup itself – more or less has taken over the piece, so that up until this point it barely exploits the amplification-aspect that originally inspired the setup." (Simon Steen-Andersen on Black Box Music in the program note to the Darmstadt Summer Course for New Music, July 2012).

humorously and critically explores relations between audible signs and visual signs exhibiting the music, the role of the conductor and the performance situation. Beyond conducting choreography, the soloist intertwines signs and symbols such as "the rude finger," "phone-call," "the sign of the horns," "Rock-Paper-Scissors," letters derived from sign language and so forth, in a way that blurs the borderlines between conducting and theater: the solo part is integrated into the conductor's part and vice versa. Further, the second and third movements employ amplified objects such as tuning forks, rubber bands, plastic cups, electric fans, and other props. Likewise, the ensemble plays a double role, in that they partly follow the conductor's visual instructions, party depart from them, and partly just illustrate and support what happens inside the box. Thus, *Black Box Music* becomes a piece in which the visual and the sonic components are equally important for each other's existence. They are autonomous materials that both parallel and counterpoint each other.[83]

The work consists of three movements, each presenting distinctly different situations: The first movement, *Overture,* deals with the relationship between visual gesture and sound. It introduces and deconstructs the choreography related to conducting, develops a structural grammar of these gestures, and, as this material unfolds, expands into a broader palette of gestures and sounds. Steen-Andersen plays with our perception of audio-visual information by establishing a perceivable logic that is later asynchronized in order to destabilize this logic. By alternating between textures of monophonic and polyphonic relations, between sound and movement, he questions how we as listeners perceive and structure the information presented to us.

Each action or symbol triggers a corresponding sound. Elements from the theatrical stage such as light and curtains are also incorporated musically.[84]

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[83] In an interview, Steen-Andersen says: "My hope is that I don't compose from one position – the musical – and then add other elements, but that I depart from inside how music happens and expand from there. Instead of having 'music plus something else', I want music that is visual. Visual music." (Interview with Danish Radio, Lyt til Nyt, 2012). In another interview, he says: "Music can be soft, loud, slow, fast, what have you. It can also be visual." (Ida Bach Jensen: *Komponist/Composer,* IBJ Film, 2014).
[84] The title *Black Box Music* obviously also refers to the Black Box theater stage model, usually a stripped performance space housing experimental theater, that emerged in the 1960s as a reaction the conventional theater institutions. In the fine arts, the Black Box Theatre model has its conceptual equivalent in the White Cube galleries, where art works are exhibited in purely white spaces, attempting to remove all distracting elements when experiencing the art.

Through amplification, we hear the noises of the stage mechanics itself, light switches, and moving curtains. Conveyed into musical language, opening and closing of the curtains control crescendos and decrescendos respectively. There are three types of stage light: frontlight, backlight, and downlight. Frontlight is used for general purpose, whereas backlight – resembling sunrays, even suggesting associations to the divine – triggers a sound correlating to those qualities.[85] The downlight occurs only twice – first, for a sequence employing Ninja hand signs with accompanying music resembling Eastern martial arts movies of the 1960s,[86] and second, lighting a fan employed in the third movement. Furthermore, lights are switched on and off with sounding clicks corresponding to the sound of dog clickers played by the ensemble. The clickers occur only when the curtains are closed and the backlight is turned on. The resulting shadow conducting[87] triggers music at a soft level. Open curtains with

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[85] Still showing backlight rays:

[86] Still showing Ninja hand sign:

[87] Still showing shadow conducting:

front light correspond to loud music – a single chord moving between instrumental groups, both spatially and dynamically following the movements of the hands.[88]

[88] Still showing hand movement triggering fortissimo tutti chord:
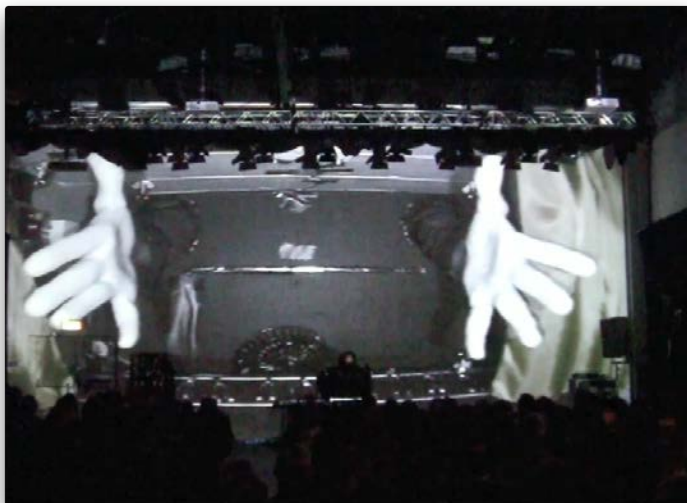
Figure 1.5.2.a: Excerpt from the solo part of Simon Steen-Andersen's *Black Box Music:*
Movement 1, measures 136–168. Used with permission by the composer and Edition S.

The slow second movement features tuning forks sustaining pitches[89] and
an accompaniment consisting of cello, viola, bowed vibraphone, electric guitar,
and trombone. The high frequency attack produced by two tuning forks being
struck together is anticipated by high harmonics played by the strings. The
sustaining interval varies for each attack, from close intervals of 442Hz/443Hz
(pitch A) towards more remote intervals of 392Hz to 523Hz (pitches G and A-
sharp). The vibraphone, increasing in vibrato speed, as well as dissonant electric
guitar swells, echoes the increased interference beating produced by the tuning
forks. Towards the end of the movement, pure intervals emerge (minor thirds, e–
g) and start moving between the left, the right and the top loudspeaker.
Accompanied by a C harmonic played by the cello, a tonal center of C major
appears. The cello plays a sustained G harmonic before a cadence reminiscent

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[89] Ten tuning forks are employed: 1: A=442 Hz, 2: A=443 Hz, 3: A=440 Hz, 4: A=435 Hz, 5: G
sharp=415 Hz, 6: A sharp=466 Hz, 7: C =523.25 Hz, 8: E=329 Hz, 9: G=392 Hz, 10: C=64 Hz.

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of C-major concludes the movement on a low C played by a 64Hz tuning fork.[90]

The third movement begins with the ensemble tuning up. The soloist/conductor then call the ensemble's attention by striking the floor of the box four times with a *baton* and starts snapping fingers and brushing his sleeves in a simple rhythmic structure that is interlaced with staccato sounds by the surrounding groups. The soloist then starts constructing an instrument of rubber bands inside the box.[91] Once the rubber band construction is installed, a new element is introduced: two hand-held paper strips struck by a thin string attached to an electric ventilator produces a pulse similar to the four-note motif introduced by the baton at the beginning of the movement. This sequence is developed in an improvised solo cadenza employing the electrical fan and rubber bands that are stretched and released to vary their pitch and timbre. The cadenza ends in a sequence alternating entries of rubber band glissandos from the box with the ensemble imitating these glissandos. From here on, *Black Box Music* changes in character, from a piece of stringently structured chamber music to a live installation of noises: all four rubber bands are moved into the circle, causing them to be excited by the rotating fan, before two plastic cups suspended from the ceiling add a new arrhythmic noise material to the pulsating texture. The ensemble imitates these textures, responding intuitively to what they hear. The trumpet player counterpoints downward glissandos produced by manipulating

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[90] Still showing final bar of Black Box Music, Movement 2:
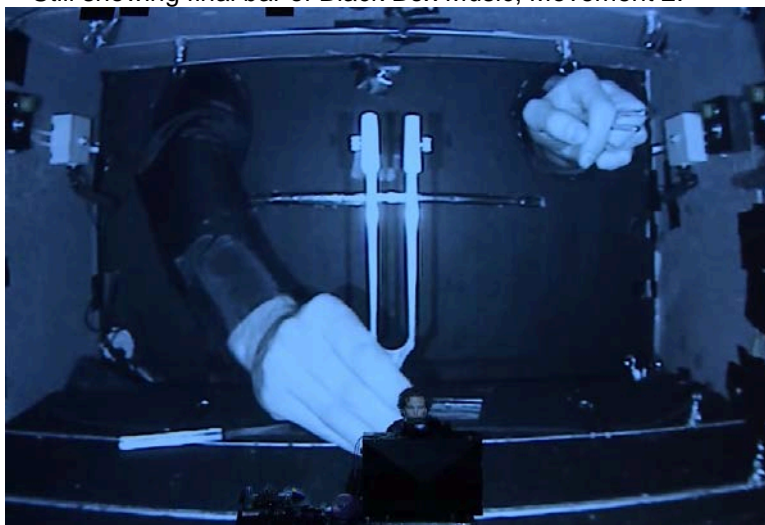
[91] In conversation, Steen-Andersen has referred to this compositional procedure as "to compose means to build an instrument – live," paraphrasing Helmut Lachenmann's famous statement "Komponieren heißt, ein Instrument zu bauen" ("to compose means to build an instrument").

hand held fans close to the microphones of the box, and the stage is turned into a boxing ring, before a balloon enters, hovering on top of the ventilators. The entire machinery is subsequently destroyed by serpentines being blown into the box – the piece breaks down and is left in ruin.

Figure 1.5.2b: Still from "*imploding Finale*" of *Black Box Music,* Movement 3.

1.5.3 *In Her Frown* (2007/2011)

In Her Frown was written for and premiered at the Royaumont festival in 2007. Originally scored for two sopranos and amplification, the work was transposed for two non-singing performers for the recorded version released in 2011, a recording in which Simon Steen-Andersen performs selected spoken actions while I, using multi-track recording, perform the remaining parts.

Sound material

The work's basic material explores rather simple actions such as blowing air on perforated paper, rattling and writing on paper, as well as talking and a variety of oral, percussive sounds. The sounds are divided into seven groups notated in five *action areas:*

Action areas

Air-guiro paper action

Nose Actions

Stethoscope scale

Mouth Actions
Table actions
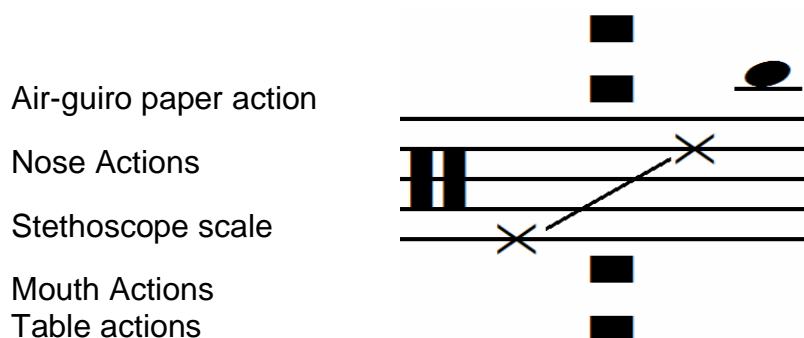
Figure 1.5.3 Steen-Andersen*, In Her Frown*, preface. Edition S. Used with permission.

1. Exploring sound colors in a piece of paper:

1.1 **Air-guiro**: By perforating a piece of paper (DIN A4 size) and exhaling/inhaling through the holes with different types of pressure, at a different distance, at different speeds across the paper, an air-noise guiro is created. The entire opening of the piece is based on these actions. Dynamics: *fff/ppp.*

1.2 **Rumble**: Lightly shaking a large sheet of paper close to a microphone, producing a deep, rumbling drone. Dynamics: *pppppp.*

1.3. **Ripping** paper

2–3 **Mouth and nose actions**

- Articulating text without using vocal chords or air stream.
- Articulating text with closed or "stopped" mouth.
- Hyperventilating.
- Exhaling while patting the mouth.
- Inhaling while covering mouth with fingers.
- Rhythmically inhaling/exhaling.
- Whistling, sometimes while patting the mouth.

- Transitions between whistling, air sound, and blowing.
- Producing *whistle tones* by subtly blowing a focused air stream, humming or whistling at the edge of the air-guiro. Used in combination with *mouth actions.* Dynamics: *ppp.*

4. **Stethoscope scale:** A percussive scale of extremely quiet sounds moving from the bronchus towards mouth, teeth, fingers as well as clicking of nails. Dynamics: *ppppp.*

"lungs"   "glottal click"   "palate click"   "vacuum T"   "click teeth"   "vacuum B"   "nails"   "finger tips"
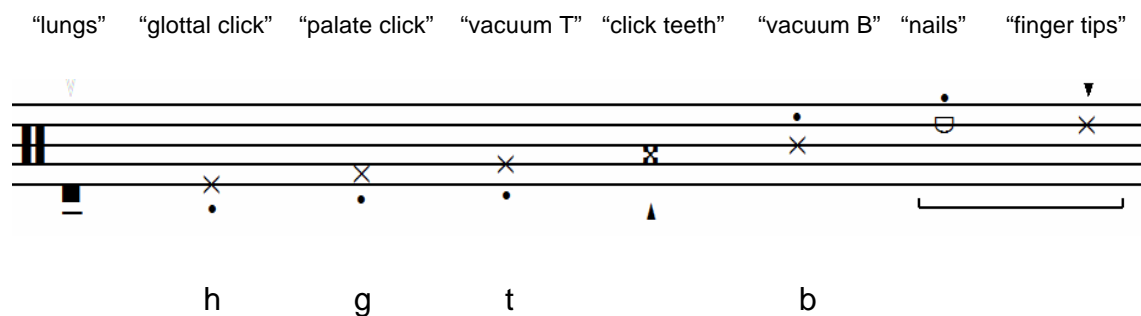
Figure 2.2. Steen-Andersen*, In Her Frown*, preface. Edition S. Used with permission.

5. **Table actions**

- Rhythmicized writing. Dynamics: *ppp.*

The entire range of sounds is in itself extremely soft, at times barely audible. The performers' throats are therefore intimately "stethoscoped" by microphones, exposing the micro-sounds of their insides. Extreme amplification is a central element in many of Steen-Andersen's works and is often a fundamental musical factor in that it narrows the gap between the audible and the inaudible, making the acoustically inaudible available as musical material. In his compositions there are often balanced counterpoints between unamplified loud sounds and amplified soft sounds, the amplifiers themselves sometimes taking on independent musical roles alongside the instruments. The procedure elaborates the concept of *musique concrète instrumentale*, introduced by Helmut Lachenmann. Here, instrumental noises traditionally regarded as unworthy of

inclusion in the hierarchy of musical beauty – sounds of mechanics and bodily movement – are included as integral parts of the compositional material.

Another feature of *In her Frown* is the suppressed energy often found in Steen-Andersen's works. Various techniques or filters are applied to create physical resistance to the performer's body, for example precise instrumental choreography with weights attached to the limbs of the performers, or a constant struggle for softer dynamics, causing the negative, conflicting movement to dominate the actual audible outcome dynamically and visually.

The text included in the piece is a combination of two dictionary entries – *to communicate* and *to perceive* – arranged in such a way that it resembles a poem.[92] Commenting on the difficulties of communication, the words are "effortfully" articulated by the performer. Again, there are compositional hindrances blurring them; articulating the words *con bocca chiusa* or without air, leaving only a forced miming as well as clicks and attacks from inside the mouth.

The program note thus becomes an extension of the work, articulating a friction between the statements about "clear communication" and their obstructed performance.

In the new, transposed version, the only sung material of the original – a high B natural – was replaced by a canned air horn, a choice that resonated with the idea of suppressed energy. Contained within a small can, this extremely loud and physically harmful sound serves a double function: a purely practical one, as well as that of covering the spoken text in the manner of a 1000Hz censor beep.

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[92] *In Her Frown* lyrics: "To convey information about / make known / impart / communicated her views to the office / To reveal clearly / manifest / her disapproval communicated itself in her frown / To become aware of, know, or identify by the means of the senses / I perceived an object looming through the mist / To recognize, discern, envision, or understand / I perceive a note of sarcasm in your voice / This is a very nice idea, but I perceive difficulties putting it into practice." *www.dictionary.com, communicate/perceive.*

Figure 2.3. Steen-Andersen, *In Her Frown*, measures 244–248, excerpt illustrating table actions, muted text, stethoscope scale, censor beep Used with permission of the composer and Edition S.

The five action areas represent different musical material, which is directly connected to the various possibilities with the objects at hand. Separate sections of music are interrupted by new sequences, first as short fragments, then increasingly longer ones until a new continuity is established. Steen-Andersen refers to this interpolative construction as a *multi-directional pseudo-polyphonic form*, that is, a formal strategy whereby rapidly zapping between sequences allows many developmental levels simultaneously.

Figure 2.4. Steen-Andersen, *In Her Frown*, measures 96–101, four interrupted material developments. Used with permission of the composer and Edition S.

The highly sparse apparatus employed in *In Her Frown* presents technical and musical challenges that might seem unusual to any singer or instrumentalist. For me, as a percussionist accustomed to relate to instruments as external physical objects to be struck or excited by other means, the sonic production in this piece requires muscular control on a microscopic and partly inner level. When adapting to this challenge, I benefitted from a strong connection with bodily gesture acquired from my percussion playing. Though the means by which sounds are produced may be unusual – hybrids between miniaturized vocal and percussive techniques – the musical text itself demands precisely what percussionists are trained for, namely rhythmical precision and clarity.

1.5.4 **Pearls before Swine**: **a percussionist's approach to the violoncello**

One important discovery for me as a performer, with regard to Lene Grenager's cello concerto *The Operation*, was the experience of learning Helmut Lachenmann's *Salut für Caudwell* for two speaking guitarists.[93] My experience was that being a trained guitarist did not really make a difference when learning and performing the music. What mattered was to study the unusual techniques and vocabulary required and to adjust one's technique and body accordingly. This learning process, especially that of calibrating the bodily movement, was challenging – in Lachenmann's own words it was a "Wüstenwanderung"[94]– but the music that came out of this effort was both original and inventive.

Choice of instrument

My first conversations with Lene Grenager leading up to this piece started in the winter of 2010. One early idea was to explore bowed material like Styrofoam, ropes and strings connected to resonating objects, adjusting pitch by bending. Initial sketches revolved around primitive constructions such as the Lion's Roar[95] that could serve as extended percussion instruments. However, in addition to having a limited and amorphous palette, these constructions were physically hard

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[93] Helmut Lachenmann, *Salut für Caudwell*, Breitkopf & Härtel, 1977.
[94] "Walk in the desert"
[95] The Lion's Roar is a percussion instrument that can imitate a roaring sound by rubbing a string attached to the head of a drum.

to control and required sizeable resonating bodies to sound properly; this would make it difficult to tour the piece, an important practical consideration. At one point, even stones or rocks were discussed as possible materials. As this would only add to the logistic impracticalities of the set-up, we soon abandoned the idea. We proceeded with my idea of combining strings in a fashion similar to multi-percussion set-ups. I had the impulse to buy a cello and to use that for testing more refined ideas along the same lines. Following this decision, I extended the four strings of a tabletop cello with the twelve strings of two electric guitars. Since my percussive practice had accustomed me to approaching instruments horizontally rather than vertically, the tabletop position, with instruments laid flat, proved useful; it was also the only way I could operate three instruments simultaneously, which opened up possibilities that would not have been available had I played the instruments in a traditional manner. Furthermore, having never touched a cello before, my hands had no mechanical or creative memory connected to this instrument. We decided to stay with the cello, but to approach it as a rather primitive object – simply a wooden box with strings attached – and not as the fine piece of furniture a trained cellist would have treated it. Hence, though we were employing a traditional instrument, we were treating it as, in a Duchampian sense, a *found object*, and this approach offered us the carte blanche we were seeking.[96]

Lene and I held three introductory workshops developing playing techniques. We filmed each sequence, whereupon Lene organized and categorized the material. This systematic method enabled her to dispose the various materials clearly throughout the different movements of the work. A second phase of workshops, held six months later, consisted of going through all the written material provided by the composer in a feedback-test process. Technical issues such as microphone positioning and loudspeaker- and effect-pedal adjustments were tested in terms of practical appliance. After condensing

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[96] At the time of designing our cello setup in 2010, I was not aware of a concurrent project by Austrian composer Wolfgang Mitterer, who in 2012 composed *Rasch* for an ensemble of strings, electronics and a percussion soloist playing on "Stringdrums," a drumkit made up of cellos and violins. Interestingly, at the time of this writing, July 2014, German percussionist and composer Mathias Kaul is composing a new work, *Eulen,* for string ensemble and five percussionists performing extended techniques on table-top cellos and violins.

the sounds we wanted to include in the piece (Figure 1.5.4), we made a model
displaying the placement in which to produce them on the cello (Figure 1.5.5).

Lydkatalog Grenager:The Operation	Aktuelle spilleposisjoner	Kan kombineres med	Hender	
1.1 Superball	A, B, C -5 til -2		Høyre og venstre	
1.2 Superball med whammy	A, B, C -5 til -2		Høyre og venstre	
1.3 Superball med distortion	A, B, C -5 til -2		Høyre og venstre	
1.4 Superball med wha og dist	A, B, C -5 til -2		Høyre og venstre	
2.1 Shaver	A, B, C, 5 til -5 (		Høyre og venstre	
2.2 Shaver med whammy	A, B, C, 5 til -5 (		Høyre og venstre	
2.3Shaver med distortion	A, B, C, 5 til -5 (		Høyre og venstre	
2.4 Shaver med wha og dist	A, B, C, 5 til -5 (		Høyre og venstre	
3.1 Comb	f, B, D		Begge	
3.2 Comb med whammy	f, B, D		Begge	

Figure 1.5.4: Excerpt of a four page sound catalogue for *The Operation* showing tools employed,
playing position and possible hand combinations.
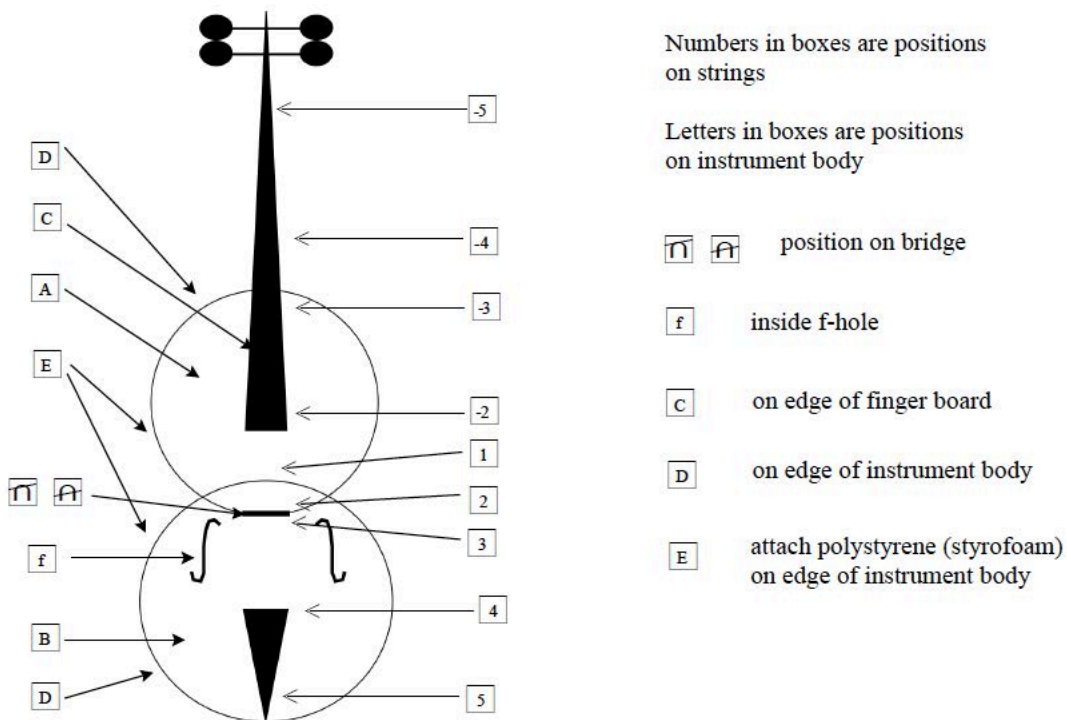
Numbers in boxes are positions on strings

Letters in boxes are positions on instrument body

ꞃ ꞃ   position on bridge

f   inside f-hole

C   on edge of finger board

D   on edge of instrument body

E   attach polystyrene (styrofoam) on edge of instrument body

60

Figure 1.5.5 Lene Grenager, *The Operation*, preface: showing playing positions on the cello and noise scale *scordatura*. Used with permission by the composer and Norwegian Music Information centre.

To compensate for the lack of sustaining notes and multiple strings sounding simultaneously, I suggested that we should add keyboards or electric guitars with E-bows, controlled with foot pedals, to enable us to go beyond the limitations of the cello alone. These elements were especially utilized in the second and third movements of the piece**.**

Having settled for the cello, questions arose, at least for me, as to whether we were to hide or ignore the fact that we were about to employ one of the most celebrated instruments in Western classical music; if the history of the instrument – its *aura*[97] – was to be incorporated in some way.

A conversation with composer Lene Grenager[98]

Håkon: What were your thoughts on these issues? Is it possible to use historically laden instruments and sounds in a neutral way? What is your relation to these issues when you improvise? Are there aspects of the instrument you really don't relate to or try to eschew?

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[97] Defined by Oxford Dictionary as "the distinctive atmosphere or quality that seems to surround and be generated by a person, thing, or place" – in other words, the metaphorical, semiotic meaning any object might give off. In music, this is of interest in relation to instruments as physical and historical objects. Orning argues: "The history and baggage that come with the instrument is akin to what Lachenmann calls the 'aura', that is, the history of the material in wider, extramusical contexts, in all spheres of our social and cultural reality, of our conscious and subconscious awareness, our archetypal memory, both collective and individual." Orning: *The Polyphonic Performer* (2014)
[98] This conversation was conducted in English in January 2012 in Oslo.

Lene: These are questions that I often ask myself in my practice as an improvising cellist. In my early years of improvising, I was always trying to avoid the classical sounds and playing techniques. However, in my playing, the classical way of treating the instrument has snuck back in, mainly because I came to terms with the fact that avoiding them would exclude a very large part of its expressive range. So with this in mind I don't think it is possible to use historically laden instruments and sounds in a neutral way. But it is possible to question the tradition and its ideal of timbral quality. In string tradition the ideal of a balanced, soft and clear sound is predominant, but I often find cracked, shrieking or muffled sounds to be more interesting. The romantic sound ideal, to my mind, precludes and excludes essential aspects, because it does not reflect the complexity of human life, but presents rather shallow representations of human emotions and vocabulary that instruments are fully able to produce. I strive to express a humanistic and anarchistic ideal of sound. Not in the sense of "anything goes," but I try not to exclude specific sounds from my palette just out of convention. I think one of my main interests, as a composer, is to question my own choices and the motivation behind them.

H: Does your improvisational practice inform your composing in any way?

L: I think I tried to avoid aspects of my instrument to a much larger extent, say, 15 years ago. That said, I more often tend to use complex sounds rather than pure classical sounds (*bel sonore*) when I improvise. I think perfect beauty is highly overrated. I can of course appreciate a perfectly shaped form, but I find it more interesting when I have to struggle with imperfections and discontinuance to understand what the form is. One of the reasons I work with both composition and improvisation is the way these two practices influence one another. For me there are four obvious benefits of being both a cellist and a composer: firstly, being a cellist keeps me in close contact with the practicalities of performance; secondly, there is no other way to understand the time aspect of music better than through playing yourself; thirdly, I discover things when I improvise that I never could have found sitting at a desk. In the concert situation you just have to solve whatever musical problems come your way at an instant and that often

leads to unexpected solutions. The fourth benefit is that my compositional work brings an understanding of form that I feel is very important to improvisation.

H: What about the format of *The Operation*, a solo concerto?

L: It is a format that I find very stimulating! The focus on one instrument and the possibility to expand the sound and characteristics of this instrument triggers my musical imagination in new directions.

H: When asking Vinko Globokar about the relationship between his composing and his improvising, he said that he never mixes the two. When listening to your improvised and written music, an exception perhaps being your concerto for improvising voice performer Lisa Dillan, I believe the same applies to you?

L: I think I often mix the two. I am not two persons or personalities. The same musical mind is present in both. But the sound and the expressivity may differ. I like to express myself in different ways and I am not interested in stylistic boundaries. To my mind there is good music and bad music, but whether it is the one or the other is not related to style. I often find that I can say things in a more direct way when playing myself and I think this is only natural. It is more direct. I don't have to mediate ideas through other musicians or the imperfections of notation.

H: Do you feel aesthetically connected to other composer-improvisers such as Barry Guy, Richard Barrett, Dror Feiler, etc.?

L: As mentioned, I am not so interested in style, so this is difficult to answer. I think a lot about the problems of trying to notate improvised music or trying to incorporate improvisation in a written score, so that is a kind of connection, I guess.

H: The solo part is based on our findings from a series of workshops in which we experimented hands-on, in search of a palette we felt could suit your way of writing. I would also like to add that these sessions were by far the most

systematic I have had during my entire fellowship period! As much as we moved away from the classical technique characterizing the upright position – we both knew, it would make little sense for a non-cellist – we invented a new one just as idiomatic: the tabletop position. Left hand finger work and pizzicato do not occur, bowing only minimally. Hands move along strings horizontally, and the entire surface of the body is employed, along with various exciters such as combs, electric buzzers, superballs, metals, slides, and friction sticks to create an extended noise scale. In the same vein, the two guitars are excited by E-bows and fans rather than by strumming or picking. The sonic ideal and technical approach bears no resemblance to traditional or established fashions of playing the cello. Thus, the technical demands of the work barely require any traditional mastery of the instruments involved.

Also interesting to note, and this is by the way similar to almost all works employing only so called extended and noise based techniques, our techniques were specifically connected to this particular positioning of the cello and could not be transposed to any other instrument (perhaps with the exception of a double bass). Music based on fixed pitches is linked precisely by the fact that you can transpose them to other media and they will serve the same function. This is not the case with music based on noises. So we were dependent on that cello. On the other hand, just as touring percussionists are used to not bringing personal instruments, as long as they are exchangeable, also this piece may be performed on any cello available. (I would like to have seen the cellists of the Berlin Philharmonic requesting "any cello available" when touring!). A poor quality is perhaps even advisable, not least, as it would provide a desired expressive roughness. This is perhaps another central point where percussionists differ vastly from other instrumentalists: for us, instruments are tools, more so than significant personal belongings. When touring, I do not bring my cymbals, although I have handpicked them and appreciate them highly! I bring that which is not exchangeable: the cheap mixing bowl or toy laser gun that blends so wonderfully with my colleague's cello harmonic; the special made slab of wood that enables me to perform my extended vibraphone part smoothly. Literally, any snare drum of a certain quality will serve the purpose of sounding like a snare drum, and practically any cello will suffice for performing *The Operation*. Explain

how you constructed the ensemble part around the solo part and to what extent you let the material or mind-set of the solo part influence the ensemble writing.

L: All the material is extracted from the solo part in some way. For practical reasons, the ensemble parts are not as experimental (it will be performed after four rehearsals with semi-specialized musicians in most cases). But I have tried to incorporate the sound qualities of the solo part as much as possible. The revisions following the first performance also revealed that this potential could be explored much further!

H: Even though we did not talk about it explicitly before going into *The Operation*, there were perhaps other role models lurking in the background. I am thinking of pieces such Scelsi's *Ko-Tha*, and not least, the tabletop guitar practice within the improv tradition, not necessarily in terms of sound, but in terms of how to approach the instrument. We may perhaps also include Lachenmann's *Pression*, or *Für Cello* by Hans Joachim Hespos. Can you elaborate on whether that approach represented an obstacle in the compositional process, in that you didn't quite know the medium or – in a positive sense – that this specific approach led you in directions you wouldn't otherwise have gone?

L: I often feel that I have to learn the instrument I am writing for anew even if I have written a lot for it before. For me this is central to being a composer: wanting to learn new things about instruments. So this process didn't feel different from what I normally do when I construct a piece. This process offered amounts of time together, both with the player (you) and the instrument. It allowed me to get closer to the material and to adjust and make revisions based on what we discovered throughout the entire process

1.5.5 A is for, Algebra, Algorithm, G is for Gorilla: Trond Reinholdtsen's *Percussion Sonata nr.1, "Inferno"*

1

Ställd i valet mellan kärlek och vetande, hade jag bestämt mig för att söka nå kunskapens höjder, och i det jag brände å båle min tillgivenhet, glömde jag det oskyldiga offret för min ärelystnad eller

min kallelse.

August Strindberg [99]

2

Percussion Sonata No.1, "Inferno," is based on Swedish author and playwright August Strindberg's (1849–1912) autobiographical "crisis novel" *Inferno* (1896–97) from which it also takes its title. In the book, Strindberg describes his occupation with alchemy and occultism, social anxieties, manias, and obsessions. He feels that he is under attack by "infernal machines." In Reinholdtsen's *Inferno,* the performer, void of any vitality, helplessly surrenders to his automated apparatus pumping out infernal cascades and pessimistic proclamations. He seems to be doomed to observe the proceedings passively and aimlessly. Alchemical experiments become the way in which he searches for a direction forwards. Under the weight of The Grand Narrative – the sound of Wagner – he collapses and disappears from the scenery.

I perform the role of the protagonist, a tired-of-life character (showing strong signs of midlife crisis through, among other things, a longish "runner's cadenza"

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[99] August Strindberg*, Inferno*, trans. Claud Field (London: William Rider and Son, 1912), p. 8: "Obliged to choose between love and knowledge, I had decided to strive for the highest knowledge; and as I myself sacrificed my love, I forgot the other innocent sacrifice to my ambition or to my mission."

and intense studies of a *Men's Health* magazine),[100] "Forsaking Art in Order to Reach the Summits of Knowledge,"[101] indulging in alchemy in order to invent

[100] Video still from Trond Reinholdtsen's *Inferno:* Speech bubble with excerpts from Dante's *Inferno.*

101 Video shot from Trond Reinholdtsen's *Inferno:* Fragments of Strindberg's text *Inferno* played on a MIDI-drum.

brand new musical materials.[102] I also play the role of a pre-historic ape stumbling upon a major cultural discovery,[103] revealing (with slight distances in time), the

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[102] Video-still from Trond Reinholdtsen's *Inferno:* Discovering New Art Material through Alchemy (here: combining feces and angel feathers)

[103] Video-still from Trond Reinholdtsen's *Inferno:*

stick, the stroke and sound-making,[104] basic materials as well as instruments[105]

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[104] Video-still from Trond Reinholdtsen's *Inferno:*

[105] Video-still from Trond Reinholdtsen's *Inferno:*

and, ultimately, advanced techniques,[106] formal logics (through studies of abstract algebra) and brand new materials through intense research of chemistry.[107]

Questions about the origins and future directions of music hold a central place in the piece. Taking the research questions of *This is Not a Drum* literally, Reinholdtsen lets the characters of the piece trace the origins, not only of

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[106] Video-still from Trond Reinholdtsen's *Inferno:*

[107] Video-still from Trond Reinholdtsen's *Inferno:*

71
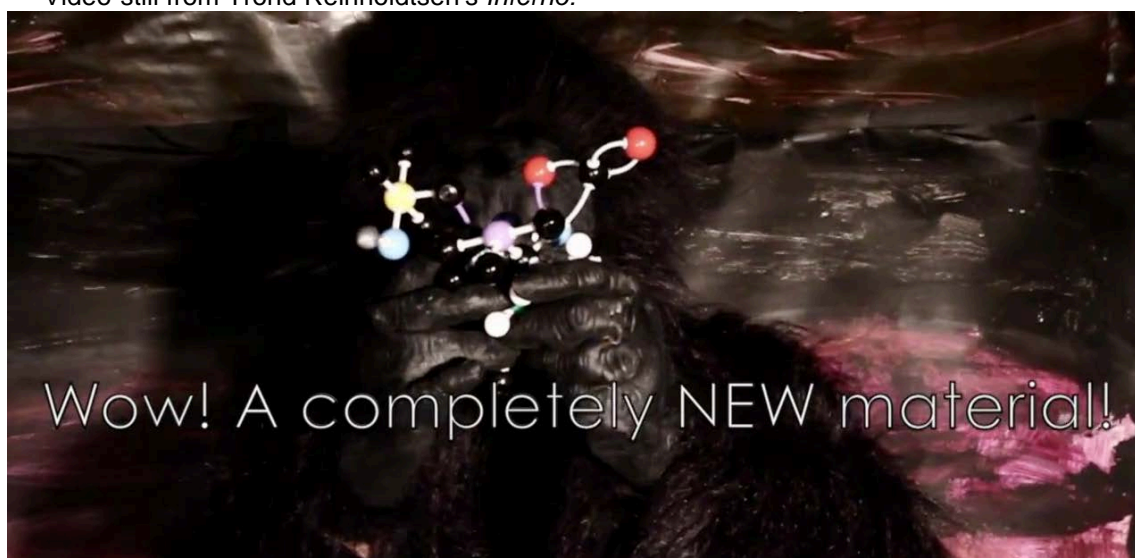
percussion, but also of music itself, and furthermore lets them contribute radical suggestions to music's way forward.

Reinholdtsen's oeuvre took a strong conceptual turn in 2003. Borrowing the post-modern take on "Music about Music," he conceptualized his own material's relation to historic as well as contemporary work through collage techniques including quotation and paraphrases from the musical canon, opera, literature, and film, as well as self-quotation. Clearly inspired by Mauricio Kagel's ironic point of view, his style has been referred to as Neo-Dadaism and New Conceptualism.[108] This particular one-man *opra* (sic) belongs to Reinholdtsen's cycle entitled *The Norwegian Opra*,[109] in which he attempts to create a new genre through a fundamental restructuring of operatic production.

In a recent text published online, under the title "There will be no Critical Reflection," Reinholdtsen refused on principle to provide explanations to his opras. I have no intention of undermining his principles by elaborating further on possible interpretations of this opra. Those desiring to study background information required to acquire a deeper understanding of *Inferno*, are encouraged to consult the study score presented in the artistic portfolio. Should there be further questions or requests, please consult Trond Reinholdtsen directly at *trond.reinholdtsen@gmail.com* or phone +47 46827074.

3
"Have I become a Wizard without knowing it?"[110]

1.5.6 The *Slinky* in My Life: *Absence is the Only Real*

Background

In 2009 Erik Dæhlin (b. 1976) composed, on my request, *On.Taps*, a 20-minute piece for solo performer, electronic sound installation and snare drums,

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[108] The former term was shouted at Reinholdtsen by an angry and offended German audience member during a performance of *Unsichtbare Musik* at the Darmstadt Summer Courses 2010; the latter, coined by composer Johannes Kreidler, for instance in this lecture: https://www.youtube.com/watch?v=T-kEs_RIiiE - https://www.youtube.com/watch?v=T-kEs_RIiiE.
[109] See www.thenorwegianopra.no.
[110] Strindberg, *Inferno*, p. 64.

combining instrumental music with theatrical actions and props.[111] It was among my first commissions involving solo percussion, as I had deliberately been avoiding solo commissions since the beginning of my professional career (for reasons explained more thoroughly in chapter 1.5). The follow-up, some five years later – *Absence is the Only Real* – became the biggest and most elaborate in terms of apparatus employed offered to me thus far, and by far the most personally and emotionally involved. Our initial idea for what was to become *Absence* was to continue composing *On.Taps*, create a sequel, adding chapters to the mosaic that constituted the earlier work. Our discussions began in the summer of 2011, continuing over the next four months, and then came to a halt. We did not know how to proceed with our ideas. Luckily, much thanks to the working conditions offered by the Norwegian Artistic Research Programme, we were in no hurry to create the piece. Consequently, we let it linger.

Dæhlin has been one of my closest friends for years. Every time we meet, we begin by discussing arts, music, and related topics, and end up talking about deeply personal matters. This was also the case on one particular evening of July 2013. His mother had recently been diagnosed with a serious, irreversible condition affecting her personality and behavior, and he knew he was in the process of losing her. On top of that, his father had left the family 20 years earlier and not been in touch with his son for the last 15. An only child, he was confronted more tangibly than ever with the topic of absence of people central to his own life. I had lost my father in a sudden and unexpected heart attack 10 years earlier and could very well relate to his current experience of loss. On that night, over dinner, we spoke about parents – about being a parent and about the loss of parents. Some days later, I received this e-mail:

To Håkon, July 8th, 2013.[112]

After my recent visit, I have been thinking a lot. We've been circling around topics, and as I suggested right before leaving that night, I think we should concentrate on matters of personal importance. It is finally clear to me what the

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[111] Excerpts available online at http://vimeo.com/29659932.
[112] The email was written in Norwegian.

piece shall be about. I desire to make something we both strongly relate to, that we keep coming back to in our conversations; something of deep personal value to us that also exhibit the personal and private. It shall be about fathers. About our fathers and the absence of fathers. By thematizing them we will be confronted with the emptiness they left behind, each in their way, the longing and nostalgia. I want us to maximize the amount of personal, self-biographical material in the piece, and at the same time not to be present during performance. This is an important premise, as it will counterpoint the high degree of self-involvement exposed through the material. I wish to maintain the quality of distance that abstract music offers, and wish to avoid the bluntly intimate I often experience in theater or popular music. This may also open the work in different directions for the observer.

I want us to start with the following: 1) Describe out fathers in writing, as we remember them, their physical appearance, temperament, characteristic gestures, interests, and – if possible – inner life. (I will prepare questions); 2) Describe current situations where we recognize them in ourselves, through similarity in behavior, physical gestures, proverbs etc.; 3) Write down memories of episodes characteristic of them as detailed as possible. Include sonic descriptions, sounds and rhythms, describe objects, shapes etc. These situations and their transcriptions will serve as a basis for a kind of sonic theater we will stage in a space without bodies. A piece without actors, virtual, based in sound. I will notate all the material and gather a script and we will employ more of the karaoke material from our previous piece, albeit this time around connected to our father's music and our childhood. Sounds of the 60s, 70s and 80s.

I imagine an empty space with lots of objects that come alive, an installation perhaps (a dramatic installation?), shadows, silhouettes, smoke. I wonder if we should tell the story for one single audience member at the time, or at least a limited number of people placed around the stage. They look into the space without anyone in front of them. Dogmas are meant to be broken: I think you will be acting as a sort of DJ and a puppeteer, performing the piece behind the audience, trigger sound files, play, sing, control lighting, video etc. Sound production happens behind the audience, but sounds appear on stage.

Keywords: A room with sound and image, without bodies; fathers and sons as shadows; Oscar appearing as ghost; concrete sound spatialized, sound of concrete objects; kitschy redneck 70s glitter and glam; a poetic ambient, sonification of underlying histories and narratives; tableaux vivant; dramatizing and manipulating the functions of everyday objects, taking into account their consequence and their potential; playing with reality vs. virtuality; loudspeakers impact mobile objects and props both horizontally and vertically; playing with gravity; vagueness of memory; video projections on the floor; shadows; video projections on smoke, on threads; white space; memoriam?; duration 20–40 minutes; one audience member at a time; new title.

Process

Following a period of workshops in which we elaborated the conceptual framework of the piece, generated text material, selected memorabilia to be employed, and tested technical possibilities involving light and sound projection, scenographer Tormod Lindgren joined the project to develop technical solutions to the scenographic concept.[113] The metaphor of absence became central to the way in which the apparatus evolved: by placing the performer outside the stage, we would be able to operate the machinery without displaying the human body, thereby giving complete focus to the memorabilia and the absence of the persons thematized.

The instruments included:

Hanging objects:
- a vintage cash register with remote power switch (belonging to the old tobacco store of Dæhlin's father)
- a tripod (a gift to Dæhlin from his father)
- Ernie puppet with a rock attached to his back (from Dæhlin's childhood)
- Snoopy puppet (given to me by my father)

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[113] These preparations included, among several things, answering to a question formula of 49 questions designed by Dæhlin, revolving around the nature of our relationship with our fathers – memories, legacy, influences, the meaning of absence, the sharing of privacy etc.

- 4 Slinkies (childhood toys)
- 3 chunks of Plexiglas for projecting slides and light (Large, Medium, Small)
- Vintage suit on cloth-hanger (originally belonging to my father, handmade by his grandfather)
- 3 hanging cassette players, with pre-recorded musical collages from designed playlists.[114]
- 80s SAAB hubcap filled with blood ampoules (from Dæhlin's father's car)
- A suspended hockey puck with colored elastic bands exciting the strings of an electric guitar.
- Fragrant materials preparing four loudspeaker membranes (tobacco, white powder artificial sweetener, herbs)
- Multiple streams of receipt paper functioning as video projection screen (relating to Dæhlin's father's business records).

Objects on the stage floor:
- 4 sliding 15-inch loudspeaker membranes
- Electric guitar with distortion pedal (gift from Håkon's father)
- Vintage record player playing Cat Stevens' *Father & Son*, remote power (Håkon's father's LP collection)
- Slide projector with family photos from the sixties and seventies (Håkon's family archives), remote power
- 6 pin-spots
- Wide-angle video projector attached to roof grid projecting Mac Keynote file

Off-stage:
- Left side: TV screen showing Dæhlin's private surveillance video taken from outside his father's current living room window

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[114] The playlists included tunes dear to our fathers, such as *High Energy* (1984) with Evelyn Thomas; *Sea & Sand*, *Something* and *What About Today?* (1970) with Shirley Bassey; *Pipes of Peace* (1983) with Paul McCartney*; Mind Games* (1973) with John Lennon; *The Long and Winding Road* (1970) with The Beatles; Puff the Magic Dragon (1963) with Peter, Paul & Mary; *Way Down and Moody Blue (1976)* with Elvis Presley; *Du är den ende* (*You are the only one*, 1966) with Lill Lindfors; *I Wonder U, New Position* and *Christopher Tracey's Parade* (1986) with Prince.

- Right side: "Cockpit" with Håkon's instruments:
  Electric guitar with effect chain: Volume Pedal – "Ring Thing" Digital Ring Modulator – Strymon Blue Sky Reverb – MXR carbon copy Delay – Akai Head Rush four-channel delay – to mixing board and 4-channel amplifier – four loudspeaker membranes on stage
- Two E-bows
- Two heavy metal slides
- Vibraphone bars (B – middle C – E quartertone sharp – F quartertone sharp – G – G sharp – C quartertone sharp) amplified to digital reverb effect
- Dynamic vocal microphone to shoddy reverb effect
- Apple computer with Keynote video file to roof projector
- Apple computer with audio playback files to audio interface and mixer
- 16-channel audio mixer to 4-channel amplifier, separate outputs for each of the four membranes
- Remote power controllers for cassette players, slides projector, cash register
- "Object Mixing Board": Kolberg bar with 21 hooks controlling strings connected to each hanging object. All strings are connected to a grid construction in the ceiling
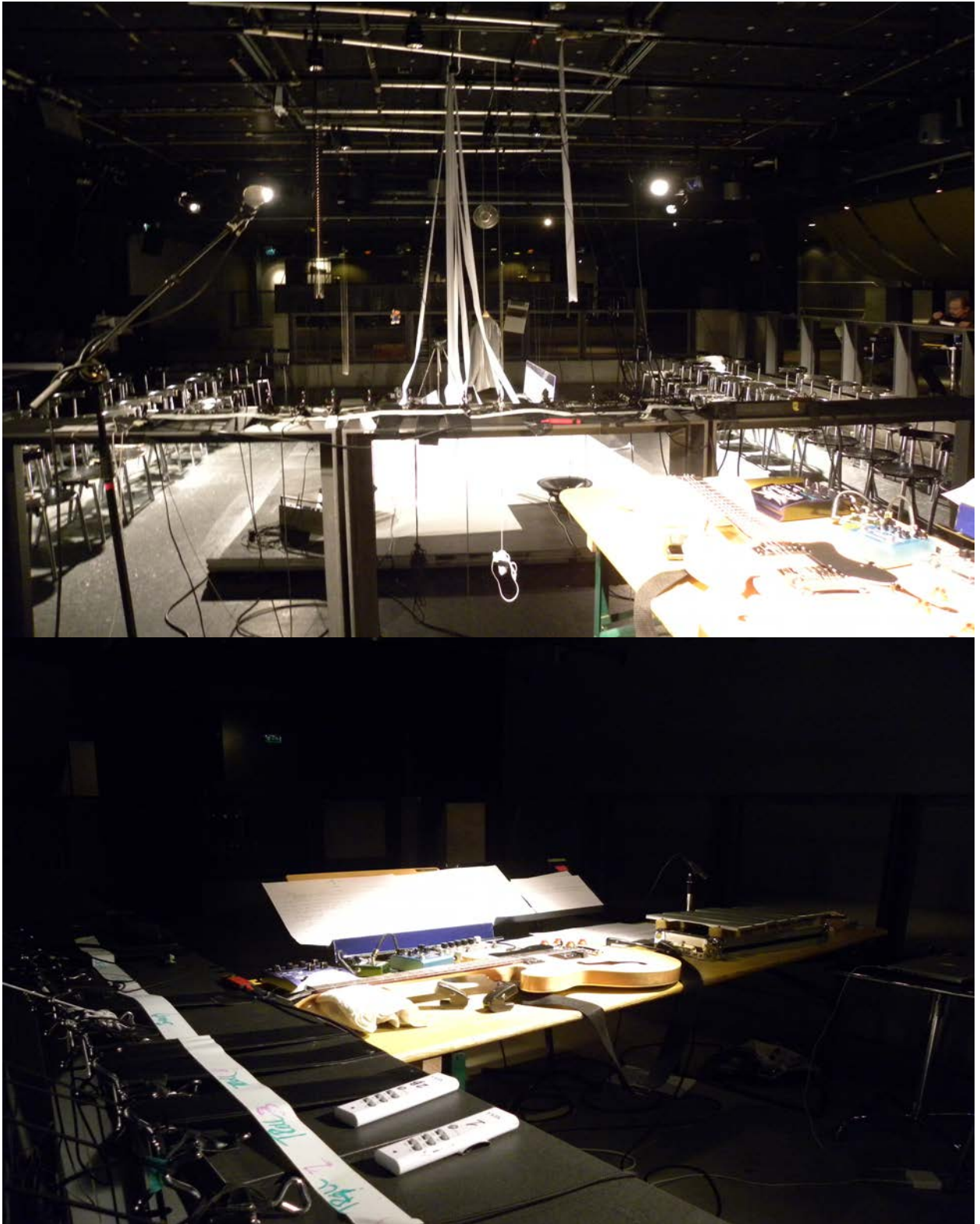
Figure 1.5.6: Upper picture: stage view from performer's position; lower picture showing off-stage "cockpit." *Left: "Object Mixing Board"; right: guitar with electronics, vibraphone bars.*

The piece evolves in five sections:

1) *Open,* for electronic sound, vibraphone bars, light and mobile loudspeakers, a

recomposed, time-stretched and microtonally transposed version of Swedish poet, songwriter and musician Ulf Lundell's popular tune *Öppna Landskap (Open Landscapes*, 1982*).* The slow paced sound file is accompanied by microtonal chords played on vibraphone bars, superimposing a 3/4 time signature accompaniment onto the 4/4 of the original tune. Midway into the movement, loudspeaker membranes onstage are pulled from a closed position to an open square position.

2) *Shade*, for electronic sound, electric guitar, voice, and slide projector, based on *A Whiter Shade of Pale* (1967) by the rock group Procol Harum, recomposed by Dæhlin. This movement combines the time-stretched harmonic structure of Procol Harum's rock classic with private photo archive projections and karaoke singing.[115]

3) *Collage/Parade*, for 3 suspended cassette players and video projections of silhouettes. The musical material for *Collage/Parade* is an adaptation of popular hits from the 60s, 70s and 80s created digitally in three tracks, then recorded onto cassette tapes to obtain the characteristic low-fi audio quality. The silhouettes are video recordings of us imitating movements and gestures characteristic of our fathers (jogging, resting hands behind head, smoking cigars, reading Asterix with one eye closed).

4) *Air*, for electronic sound, electric guitar with two E-bows and four bouncing Slinkies. *Air* is an adaptation of Johann Sebastian Bach's famous second movement from *Orchestral Suite No. 3 in D major, BWV 1068,* stereotypically associated with grief.[116]

5) *Bread*, for electronic sound, prepared electric guitar, video projections and suspended objects. *Bread* develops as a slow crescendo out of *Air* and culminates in the release of some 300 paper strips falling from the roof. A video sequence made by mountain climbers walking on top of Matterhorn, one of the

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[115] *A Whiter Shade of Pale* was my father's favorite piece of music, which also accompanied his funeral. He introduced me to it at age seven, and it still holds a special position in my personal canon of popular tunes.
[116] Procol Harum borrowed parts of this material for *A Whiter Shade of Pale.*

highest peaks in the Swiss Alps, once climbed by Dæhlin's father, is projected onto the entire stage area.

The Private in New Music and the Private in Public

One interesting aspect of commissioning new music is the possibility of contributing to a discourse, both with the music field as such, and with other interpreters of the same material. Especially through the meta-dialogue that arises through the work of fellow musicians, one often discovers aspects and potential in artworks we did not discover ourselves. The fact that other interpreters choose to dedicate their attention to and engage in an artistic dialogue with the same material is a highly fascinating phenomenon, and a kind of measurable proof that the efforts of commissioning were artistically worthwhile. One could even ask if a work's frequency of performance provides a measure of its artistic achievement and success. May such a parameter indicate that a piece played once or twice for a limited number of people is an artistic failure? What then of commissions that are tailor-made for one specific performer or one particular occasion – commissions that do not take into account the possibility of engagement or participation of other players, works whose underlying premise is that they are not meaningful for others to reproduce by conventional standards? *Absence* is indeed such a work. It is designed in close collaboration between composer and performer, employing highly personal and private materials, and is based on stories that would make little sense for others to tell. Dæhlin takes this into account when he writes, in the preface to the score:

Absence is the Only Real – a concert installation piece about the absence of our two fathers, written for and with Håkon Mørch Stene during winter and spring of 2014. It is a piece especially made for him. If others stage and perform this piece, personal characteristics and choices concerning their own history and biography will have to replace some of ours.

Responding to this possibility in full scale would imply, in effect, that the adaptation would cause changes to the entire instrumentarium employed – that everything, the musical objects included, were reconfigured and replaced with objects relevant for any given interpreter. Read in this manner, *Absence* exists as a concept, rather than as what is represented in the score in its present configuration. In its current state, however, *Absence* offers highly interesting

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interactions between different kinds of material. Note, for instance, the poetic moment in *Air* between the weightlessness of Bach's melody and the freely bouncing Slinkies, or the weird and unexpected counterpoint in *Shade* when, amid a vocal climax in the last refrain, cartoon figures Ernie and Snoopy suddenly appear onstage (see figures xx and xxx). It also offers a low-voiced response to our contemporary state of privacy in public spheres, regarding both the amount of attention-seeking narcissism of social media and elements of confrontational self-exposure found in fine arts and performance traditions.[117] Exploration of the personal and private has been strangely rare in New Music. It is as if New Music creation has solely been focusing on the inner life of sound and the technicalities of structural thinking and has shied away from topics of self-exploration. One possible explanation to this might be that avant-garde music, appearing after the horrors of World War II systematically searched for a fresh start away from the high tide of emotion-driven subjectivity of late romantic and expressionistic music. This might not be the case any longer, but the general notion of personal distance in New Music certainly remains.

Figure XX: Excerpts from Dæhlin's *Absence:* Bach's *Air* juxtaposed with bouncing Slinkies:
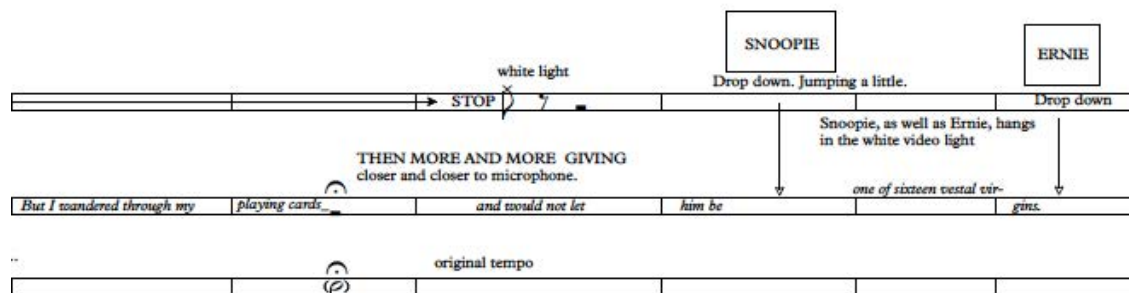

Figure XXX: P*rocol Harum* sing-along with cartoon characters Snoopie and Ernie.

Our perceptions of privacy and intimacy have changed radically since the emergence of the Internet and mass culture phenomena like YouTube and Facebook, where we are continuously exposed to everything from the most banal trivialities of people's lives to the loftiest philosophical ideas, and where the manners in which we consume this information intertwine in ways that eradicate the borders between categories of useful and useless information. It is valuable then, or at least this is how I feel about the matter, to encounter artworks that create windows of stillness, time for contemplation, for co-reflection and slow pace flow of information. I find these qualities in *Absence.* Much aware that I am by no means objective in stating this, I regard *Absence* as one of the pieces dearest to me in my entire repertoire, a new friend that I hope to revisit often in the years to come.

1.6 **Afterthought**

My research interests for the case studies described in this chapter have been connected to exploring my hypothesis of the post-percussive performer as an instrumentalist without a fixed instrument, investigating questions connected to co-creativity and artistic participation in the compositional processes, and challenging the traditional hierarchical structure in which the interpreter is merely a medium for the composer and the work. By designing five different platforms for artistic collaboration and providing criteria for what materials should be investigated, I have gained insight into the compositional processes and been able to influence the final artistic results in ways I have not previously experienced. As a result of working completely without predetermined instrumental apparatus, each artistic process has been uniquely designed. To

follow and influence the process connected to each piece has required a deeper understanding of the composer's psychological process, of the technicalities of composition, and of the technology employed than would normally be expected of me as a performer. One issue not clearly addressed in my project, which I suspect will become increasingly relevant when pursuing collaborations of this nature in the future – both for me and for my field as such – is the question of legal ownership to the works. Based on a transition of authority from composer and score towards the performer, one could argue that the traditional models of ownership prove unsatisfactory. The performer may take on different roles in collaborative processes with composers. He may operate between the extremes of passivity – not wanting to influence the outcome of the artwork at any rate – to equal involvement with the composer in making artistic decisions. Having pre-designed these commissions in specific directions, it is obvious that I leant towards the latter. However, I have chosen not to claim any part of the ownership, nor do I believe I have any legal right to do so. I have provided concepts for instrumentation, contributed with ideas of musical material, and taken part in revising all the works towards their final documentation. Concretely, this has consisted in making proposals for revisions of the material, following both practical and artistic considerations. Yet, I have not composed with these materials. Thus, my role has been more comparable to an editor in literature or a curator in visual arts, rather than a co-composer. The printed scores, carrying the names of the respective composers, remain the works' facade to the music world and to history. The processes preceding them remain personal history. However, it has been interesting for me to experiment with my status as performer, and my "rank" in the system of music production. In a traditional New Music system, the composer ranks highest. In contemporary collaborative systems, however, the influence of two or more participants necessarily lowers any individual power the composer might previously have had.[118] I also see the collaborative models in my project as a part of a broader tendency in the New Music scene. More and more composers seem to be making their music in direct collaboration with musicians,

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[118] In his book *The Digital Revolution of Music*, philosopher Harry Lehmann calls this model "hybrid New Music."

outside the conventional formats and traditional institutions of New Music,[119] positioning their work away from the notion of classical contemporary music.[120]

Mastering post-percussive techniques

I have tried to describe a change in the technological apparatus of percussion performance – "technological" denoting both the tools specified by the music (hardware) and the mechanisms required to perform it (software).[121] As I see it, this is a part of a broader tendency in the field of New Music that also applies to other instrumentalists and performers.[122]

At the end of a process such as this, it is interesting to review how the act of performing my case studies has influenced my status as a percussionist. Following my argument that multi-tasking percussionists are apt to adapt to any unusual technical situation, a question arises: at what cost? What have I learned, and what have I potentially lost? Firstly, the feeling of being a dabbler was strongly present through all of the processes in the project. The challenges posed by performing these new pieces on instruments with which I had no previous experience, compromised the level of mastery I expected from myself as a performer. The fact that my body was not accustomed to these new instruments made me unable to fulfill standard demands of technical perfection. This situation embarrassed the conservatory-approved musician in me many times during the project. When preparing the pieces for performances, I would often find myself asking whether I should be spending my time learning and perfecting the musical material, or whether in fact to spend it improving practical

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[119] In a lecture at the Darmstadt Summer Courses for New Music, August 5, 2014, philosopher Harry Lehmann called the music academies, the established ensembles, the publishing houses, the radio stations, and the festivals the traditional pillars of New Music world. He claimed that in the near future, the possibilities offered by the digital revolution, such as self publishing, digital sound archives, and access to affordable production technology would mean that these institutions would no longer be central authorities of the New Music system.

[120] German musicologist Michael Rebhahn writes about this tendency in the aticle "I hereby resign from New Music" which is available online: http://data.nuthing.eu/maestri/rebhahn_newmusic.pdf

[121] The term "technique" derives from the Greek "Techne," often translated as "craftsmanship" or "art" and is also the root for the term "technology."

[122] Ideas similar to those I propose here may be found in recent artistic research projects such as composer Falk Hübner's "Shifting Identities – the Musician as Theatrical Performer," a doctoral thesis from the university of Leiden; pianist Sebastian Berweck's "It worked yesterday," on the extended field of pianistic practice in electronic music; percussionist Levy Lorenzo's ongoing work with live electronics; SPEAK Percussion's collaborations with composers such as Thomas Meadowcroft, Simon Løffler and others.

details on the instruments that would facilitate aspects of performance, such as sewing a new pair of curtains or altering the entire constructions. There were endless lists of practical problems to solve to be able to perform the instruments comfortably. After all, mechanically perfected instruments such as the grand piano did not develop in weeks or months, but over centuries, and so did its line of virtuosic practitioners. Well aware of the fact that I had designed this situation, I realized midway into the project that such dilemmas took more space than I was able to predict when designing it. I knew from years of experience in learning works for percussion set-ups that practical issues such as finding and adapting hardware were a time-consuming, yet central part of a percussionist's personal process with a piece of music. However, when it came to dilemmas such as whether I should be learning music or sewing curtains, the distance between artistic aspects and practical aspects got more extreme. This challenge became more real, more dominating than I had expected. Secondly, the price for spending time with new instruments of percussion is that I was able to spend less time with the old ones. In effect, that meant I had to accept the premise that during the project period, I would not significantly improve my skills in general percussion. Instead, I developed skills that were particular, instrument-specific and work-specific, thus applicable to no other task than performing exactly those works they belonged to – and herein lies the paradox of post-percussive technique: It is not a definable technique, it is an attitude, a mind-set and an aesthetic positioning. The case studies are not composed for *percussion*, they are composed for *percussionist*.

Morton Feldman talked about percussion music and singularity:

> It's interesting that the famous pieces of Varèse, or other prototypes […] whether it's *Ionisation* or *The King of Denmark* or Cage's *Construction in Metal* – are one-of-a-kind pieces. Really, how many times are you going to write a piece with just cowbells? How many times am I going to write another *Why Patterns?* with glockenspiel? So, maybe the clue to future percussion repertoire is a whole series of one-of-a-kind pieces. There's nothing wrong with it. […] So, there it is – these are all one-of-a-kind pieces. In other words, the professional percussion composer has not written significant percussion pieces. They've written very idiomatic pieces. So, […] it seems to me that

the most important pieces are just the one-of-a-kind pieces. And maybe that's the nature of the "percussion" sound.[123]

The notion of the *one-of-a-kind piece* of which Feldman spoke may become the underlying premise for further research and experimentation into post-percussion and post-instrumental practices, illuminating the paradoxical situation that the only specialization and expertise left to us, is that of being specialized in being non-specialized.

On a final note, I cannot help myself from paraphrasing the legendary Frank Zappa: *Percussion music is not dead, it just smells funny.*[124]

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[123] Morton Feldman in *An Interview with Morton Feldman,* by Jan Williams, Percussive Notes Research Edition, p.4-14, 1983*.*

[124] *Jazz is not dead, it just smells funny.* Frank Zappa in *Be-Bop Tango (Of the Old Jazzmen's Church*), *Roxy & Elsewhere* (1974).

2. Rethinking Interpretation through Artistic Research

Musical Interpretation: *The process by which a performer translates a work from notation into artistically valid sound. Because of the ambiguity inherent in musical notation, a performer must make important decisions about the meaning and realization of aspects of a work, which the composer cannot clearly prescribe.*

Bryan White, "Interpretation," in *The Oxford Companion to Music. Oxford Music Online* (Oxford University Press).

"The printed score has everything you need to know about the work, except the essential."

Gustav Mahler

What is a musical work? What is the range of interpretation, and what does it imply to be faithful to a musical work when reproducing a score? Is the score a fixed entity that demands submission from the performer, or a flexible entity that is open to change and creative input from several agents? What are the qualities inherent to so-called authentic performance, and to what degree – and for whom – is it important to conserve such qualities? What happens if we deliberately avoid following the wishes of the composer as expressed in the score? Is there still such a thing as a conceptual identity to the remaining interpretation? These questions have been fundamental to my artistic undertaking in Part 2 of *This is Not a Drum*. These questions connect the project to a broader subject area of my research into percussion, contemporary music, and interpretation, and also apply the critical approach from Part 1 to pre-existing works that relate to the concept of post-percussion.[125]

    As a percussionist within the contemporary music scene of the last 15 years, I have transformed from an enthusiast into a skeptic concerning one aspect of the New Music environment. This is the so-called New Music marketplace – the music industry consumerism connected to commissions and

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[125] One might ask why the case studies of Part 1 were not subject to multiple interpretations instead. The simple answer is time. To develop, learn, perform, and document five new works before re-interpreting them anew would be beyond the time limits posed by the Fellowship Program. I wanted to include these specific pieces, first because they represented a known factor, and second because they posed qualities relating to the post-percussive thematic of Part 1.

premieres, which are governed both by contemporary music festivals and by performers.

I believe that the festivals' demand for new artworks – to offer audiences new and unique experiences, to inspire composers to create brand new works exclusively for their occasions, and to engage performances with ensembles – has consequences for the originality of compositional output, the quality of interpretation and the quality of reception. Such activity seems to be motivated by the art music economy as much as by artistic ambition. For the professional New Music performer, the rate at which we "consume" music has consequences for the depth and quality of our interpretations. Simply put, there is a growing pressure to learn and perform a larger amount of music in less time, meaning that there is less time to prepare, internalize, and refine each piece of music, and only rarely a chance to improve pieces through processes of repeated performance. Sadly, most New Music pieces are prepared and performed only once.[126] There are also consequences for the work of art itself. Drowned in the high production rate of New Music awaiting performance, it is extremely rare that a work is allowed to evolve and crystallize at an ideal pace. For the New Music composer this has grave consequences: instead of being able to revise and refine earlier works, composers must often provide new works to accommodate the festivals' expectations and fixed deadlines. Last but not least, it has consequences for the New Music audience, who are deprived of the opportunity to experience and evaluate a work that has been allowed to develop through several performances.[127] This artistic frustration inspired me to incorporate multiple interpretations of single works into my project, giving myself the opportunity to review my take on each of these works independently of the demands of the concert market. Questioning the historical, sealed work concept, I suggest alternative models of performing these selected works in the hopes of throwing new light on their musical potential. I argue in favor of an expanded field of interpretation in the same manner that I proposed an expanded field of

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[126] Of the some eighty premieres in which I have participated over the course of my career, I can think of only a handful of new commissions that I have been able to perform more than, say, 10 times.

[127] This is, of course, a generalizing statement, to which there will be many exceptions. However, I do mean to criticize the curatorial exclusivity conducted in the New Music business, as I see it as promoting quantity over quality – of both performance and reception.

percussion in Part 1. I have departed from both analytical perspectives and intuitive perspectives, following ideas that have resulted from my years of performing the relevant works as well as listening to the works' recorded history. Before elaborating on the individual case studies, I provide a brief account of central theoretical dogmas related to interpretation. I deliberately refrain from these dogmas in my research. I do not consider these theoretical manifestations to be vital for understanding the artistic work I have undertaken, but I consider them significant as a historical backdrop of standards against which to evaluate my artistic intensions.

2.1 The Concept of *Werktreue* and Authenticity in Western Classical Music

> Perfect compliance is an ideal we strive towards in the performance practice of classical music. It is an ideal of paramount evaluative and aesthetic importance that performers strive to produce perfect expressions of works. This ideal is an ideal because of certain aesthetic beliefs about what musical works are and what their performances should be like. Its existence is founded upon a complex aesthetic theory underlying the conceptual and institutionalized structure of classical music practice.[128]

The concept of *Werktreue* (German for faithfulness or loyalty to the work) and the idea of authenticity of performance are conceptions that function as important premises for how we traditionally act as interpreters of classical music. These ideals grew out of the concept of the work emerging in the late eighteenth century, through the idea of aesthetic autonomy, and they have shaped the practice of performing since. My understanding of these concepts is indebted to the writings of music philosophers Lydia Goehr, Stephen Davies, and Peter Kivy.[129]

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    In the pre-Romantic era, preceding the idea of pieces of music as autonomous artworks, music was functional. Rather than the composer being on top of the authorial hierarchy, the employer, the commissioner, and the occasion

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[128] Lydia Goehr, *The Imaginary Museum of Musical Works*, revised edition (Oxford: Oxford University Press, 2007).
[129] Goehr, *The Imaginary Museum of Musical Works*; Stephen Davies, *Themes in the Philosophy of Music* (Oxford: Oxford University Press, 2011); Peter Kivy, *Authenticities: philosophical reflections on musical performance* (Ithaca, NY: Cornell University Press, 1995).

for which the music was ordered had to be satisfied. The artist did not own the music, the employer did. This situation changed in the early nineteenth century, when composers began claiming autonomy and started careers as free artists. Among earlier composers, preceding ideals of artistic uniqueness and personal ownership to music, recycling, borrowing, sharing or plagiarizing from other musicians was commonplace.

The idea of *Werktreue*, implying a commandment of fidelity towards the composer's intentions as written in a score, arose in the wake of the work concept – the idea that musical works were autonomous aesthetic objects – and reached a peak in the early twentieth century. *Werktreue* established a hierarchical relation between composer and performer, between the written work as an ideal for performance and the performance itself; according to Richard Taruskin it "dictated the behaviour of all members of the classical community, whether composers, performers, or listeners."[130] Performances and their performers were thus subordinate to works and their composers inside this system.

The relationship between composer and performer was mediated through notated scores, which became more detailed and specific. It became expected that a score should contain the information necessary for a performer to convey the composer's intentions, and the complete score, including instrumentation, dynamics, articulation, expression marks, and so forth, was the mediator between the abstract ideas and the concrete performance. The score was the ultimate representative of the work, and performance demanded absolute compliance with the score as the composer's representative. Thus, for a performance to be true or faithful to a work, meant it had to act in accordance with its written representation.

In theories of the definition of musical works, sound structure is regarded central to a work's identity. According to Levinson, a performance of a work is "a performed sound structure as made normative by a composer at a given time."[131] According to music philosopher Stephen Davies it is "a musical sound structure as made normative in a musico-historical setting," also suggesting the somewhat

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[130] Richard Taruskin, *Text and Act: Essay on Music and Performance* (Oxford: Oxford University Press, 1995), p. 10).
[131] In Goehr, *The Imaginary Museum of Musical Works.*

simpler formulation that "a musical work is a prescribed, performed sound structure."[132] In *Musical Works and Performances – a Philosophical Exploration*, Davies lists three conditions that must be satisfied for a performance to be of a work:

1. A suitable degree of matching between performance and the work's contents.
2. The performer must intend to follow most of the instructions specifying the work in question.
3. A robust causal chain from the performance to the work's creation, so that the matching achieved is systematically responsive to the works determinative decisions.

The theoretical texts consulted here, which discuss the ontological nature of works and their performances, seem to agree that in order for a performance to be of a work it must be produced as closely as possible to the specifications of the score. Some theorists, such as Lydia Goehr, claim that the way in which we regard proper performances and interpretations of musical works is a social and historical construction.[133] If we compare the theater's relation to the written text to that found in classical music, we see that there is a much more liberal relationship between the agents author/text and director/performer. Inside the theater's practice of *staging* plays, the question whether a performance of Ibsen's *A Doll's House* is indeed a performance of Ibsen is rarely asked, even though spoken text or stage instruction have been altered. I have been interested in transposing the practice of *staging* interpretations. What happens to an interpretation of a work if the *Werktrue* imperative is deliberately not respected? Do such performances satisfy the demands of being performances of the works? Is there an identity to the works that remain, independently of the theoretical imperative?

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[132] Stephen Davies, *Musical Works and Performances, a Philosophical Exploration* (Oxford: Oxford University Press, 2001).
[133] Goehr, *The Imaginary Museum of Musical Works.* Discussing the predominance of the romantic work concept in relation to contemporary music movements, Goehr goes as far as calling this dominance a conceptual imperialism.

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A similarly influential concept to the interpretation of classical music – especially debated in the early music movement – is that of authenticity. *Authentic* performances, as the historically informed performance practice movement once used the term, denoted an attitude to performance in which the technological apparatus of the historical performance, such as instrumentation and playing technique, were correctly recreated according to its historical conditions. However, this view has been modified in later decades. In contrast to the *Werktreue* ideal, being authentic in performance does not only imply being faithful to the work-identifying instructions of the score. It may also imply being faithful to a historical practice, implicitly, a knowledge that lies beyond the printed score. There are thus many ways in which performances can be authentic. In *Authenticities*, music theorist Peter Kivy argues that there is no such thing as a single way of being authentic in musical performance. He attempts to clarify the concept as applied to the genre of historical classical music by a four-part division: (1) authenticity as intention, understood as the composer's intentions for performance; (2) authenticity as sound, denoting the original sound of the music, historically or otherwise; (3) authenticity as practice, understood as the original practice of the performers; and lastly, (4) "other" notions of authenticity. By "authenticity as intention," Kivy implies that, in order for a performer, for instance of a historical work, to be true to its intentions, he has to interpret these intentions, "reunderstand them relative to the conditions under which they were created and are now to be realized." Being "authentic through sound," according to Kivy, implies copying or recreating the sound of historical performances as closely as possible, that is, by using the same instruments, playing techniques, acoustic conditions etc. "Authenticity as practice" implies finding the means best suited to reproduce the historically authentic sound or the conditions for realizing the composer's performing intentions. Kivy labels factors external to the intentions of the score, and the composer, the historical sound, and the historical conditions of performance, the "other" authenticities. "Other" authenticity factors include the personal intentions of the performer, highlighting his personal style, his "sound," and his own musicality, in short, what makes it the performer's "version" of a work.

2.2 Case Studies

2.2.1 Contemplating rain: Two renderings of Michael Pisaro's *Ricefall*

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My first encounter with Michael Pisaro's music was at a concert in San Diego in 2008, where percussionist Greg Stuart presented a surround sound recording of *A Wave and Waves for one hundred percussion instruments* (2006/07). This 74-minute piece made a significant impression on me. The sounds resulting from its ascetic, anti-virtuosic manner of sound production – that of dropping rice, seeds and pebbles onto instruments, lightly rubbing or bowing them – transformed into an extraordinary, sonically complex and overwhelming soundscape. *Ricefall* (2004) is Pisaro's first piece using the technique of dropping objects onto instruments as a means of frictionizing them.[134] Inspired by a literary passage about the sound of rain, playing with the idea of composing a landscape in rain, Pisaro employs rice as a means of recreating the sound of rain from indoors.[135] Pisaro writes:

> At the end of a beautiful, detailed passage describing all of the minute sounds of the rain in his backyard, John M. Hull in his book *Touching the Rock*, writes:

> The whole scene is much more differentiated than I have been able to describe, because everywhere are little breaks in the patterns, obstructions, projections, where some slight interruption or difference of texture or of echo gives an additional detail or dimension to the scene. Over the whole thing, like light falling upon a landscape, is the

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[134] Simultaneously, in 2005, asamisimasa premiered a work by British composer Michael Finnissy called *Amphithéâtre des Sciences Mortes* for soloist and unspecified ensemble, in which one of the parts was created by dripping paint onto a white page. Interestingly, we performed this part by dropping rice onto various percussion instruments. Although I was unaware of Pisaro's music at the time, the connection between the dripping paint of the score and dropping sounds seemed obvious.

[135] Previous examples of the acoustic sound of water in contemporary music include John Cage's *Water Music* (1952) and *Water Walk* (1959), Nicolaus A. Huber's *Herbstfestival* (1989), Caspar Johannes Walter's *Lichtwechsel* (1993) and Tan Dun's *Water Concerto* (1998). More obscure examples in performance art include event-works of George Brecht. Beyond that, musical imagery of water is featured in ancient cultures through instruments such as the South American rain stick and more recent products such as ocean drum, waterphone, and hydraulophone; in earlier classical music water is depicted in works by Chopin, Debussy, Ravel and others.

gentle background pattern gathered up into one continuous murmur of rain. I think the experience of opening the door on a rainy garden must be similar to that which a sighted person feels when opening the curtains and seeing the world outside. The rain presents the fullness of an entire situation all at once, not merely remembered, not in anticipation, but actually and now. If only rain could fall inside a room, it would help me to understand where things are in that room, to give a sense of being in the room, instead of sitting in a chair.[136]

Written for sixteen performers (it may also be performed by 2x16, 3x16 or 4x16 players) dripping rice onto undefined surface materials, the score suggests a variety of possible interpretations. The work is divided into 18 sections of 1-minute intervals. Except for a silence at the very start and end, all players or parts remain active throughout the 16 minutes; and by prescribing each local density level (1 through 8: 1 being a single grain every 2–3 seconds, 8 being a constant stream) the global intensity is shaped. This form is stochastically calculated, invented and fixed (the average density being given in the lower row of figure 2.2.1),[137] but – like rainstorms themselves – the resulting rhythmic microstructure takes on endless varieties and shapes, the number of impulses at times getting so dense that it resembles white noise. Unlike rainstorms, however, unison changes in density occur steadily every minute, and within every section each performer continues a steady pace at the given intensity. Consequently, *Ricefall* alternates between sections of complex rhythmical play and intense noise.

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[136] Excerpts from John M.Hull: *Touching the Rock, an Experience of Blindness* (1990).
[137] If listening to my version published on the *Etude Begone Badum* album with the formal chart at hand, the listener will notice that this version is not in chronological compliance with the formal chart. When editing what was to become the order of pieces on the CD, we made the decision, approved by the composer, to start with the lowest density, at section 13.

section	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
part	intensity level															
1	6	7	8	7	5	3	2	2	4	6	8	5	1	1	3	4
2	7	8	7	6	6	4	3	3	3	5	7	6	2	1	2	4
3	5	6	8	7	6	4	3	2	3	4	8	7	2	1	2	3
4	7	6	8	8	4	3	2	1	4	7	8	4	1	2	3	5
5	7	8	8	7	4	3	1	2	6	7	7	4	1	1	4	5
6	6	7	8	8	5	2	1	3	4	5	7	6	1	1	3	3
7	4	6	8	7	5	2	1	3	4	7	8	5	1	2	4	4
8	5	8	8	7	4	2	3	2	5	6	8	4	1	1	2	5
9	6	8	8	6	6	4	2	2	3	7	8	5	1	1	3	3
10	6	6	7	8	5	4	3	2	4	7	8	5	1	2	3	4
11	8	7	8	7	5	3	2	1	4	6	7	4	1	1	4	4
12	5	7	8	6	4	3	1	2	3	5	8	5	1	1	3	3
13	5	8	8	7	6	3	2	1	5	7	8	4	1	1	4	5
14	6	7	7	8	5	3	3	2	4	6	8	5	2	1	2	4
15	6	6	8	7	4	3	2	2	4	5	8	6	1	1	3	5
16	7	7	8	6	6	2	1	2	4	6	8	5	1	2	3	3
average	6	7	7.81	7	5	3	2	2	4	6	7.75	5	1.19	1.25	3	4

Figure 2.2.1a: Michael Pisaro*, Ricefall*, global chart. Used with permission of the composer and Edition Wandelweiser.

In the score, Pisaro suggests a spatial distribution of eight differently sounding materials upon which rice falls:

plastic 1	metal 2	rice 1	paper 2
metal 1	leaves 2	ceramic 2	wood 2
wood 1	stone 2	ceramic 1	paper 1
stone 1	leaves 1	plastic 2	rice 2

Figure 2.2.1b: Michael Pisaro, *Ricefall*, spatial layout. Used with permission of the composer and Edition Wandelweiser.

This layout creates a "sonorous topographic space" in which the ear may orient itself. The only resemblance of percussive acts is the gravity making two bodies strike together, one or more times. In this manner, rather than a formal-structural chance music as championed in the 1950s and 60s by Roman Haubenstock-

Ramati, John Cage, Earle Brown, Christian Wolff, and others, *Ricefall* represents a situation where each grain physically signifies a chance operation, in that there is a gap, an unknown factor, between the dripping and the bouncing, hence the rhythmical gesture created. Letting go of the touch, the minute, tactile control and *Fingerspitzengefühl* that otherwise characterizes musicianship, implies an interesting twist in instrumental technique in that it does not require any skill. If there is a craft connected to dropping rice, it is accessible to anyone who cares to try. To perform *Ricefall* does not call for a sense of rhythm, pitch, dynamics, or timbre. To my mind, some of the beauty of the work lies in this fact – that anyone, including non-musicians, could participate in its performance.[138] But it does require a certain amount of discipline in following the few instructions given. As with all ensemble playing, even this piece finds its balance between individual and group energy, and a successful performance implies precise sectional shifts and rice steadily streaming, not clustering, onto the ground. Yet Pisaro's control of global aspects means that performers are not given creative freedom to invent gestures; the performers' responsibility is simply to drop rice within the prescribed eightfold density. These seemingly anti-artistic, insignificant little actions gathered as myriads of strokes detached from muscular control, produce an extraordinary soundscape saturated with percussive texture and liveliness.

Two interpretations

Let us regard the instructions given in *Ricefall*:

There are eight kinds of material on the floor: metal, wood, stone, paper (on a hard surface), hard plastic, rice, dry leaves and ceramic (or glass). The material should cover as much of the square as possible, given the performer a large surface on which to let the rice fall.

Each kind of material is used in two different locations, but there should be a clear difference in sound (resonance and/or pitch) between the two, as between, for instance a metal platter and a metal bowl, or different kinds or weights of paper. The materials, with their different resonances are laid out by chance or choice […]. [139]

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[138] As much as it would have been artistically relevant and perhaps more true to the social ritual of a *Ricefall* performance to document a version involving non-musicians, it was beyond the practical and financial scope of this project to do so. Both interpretations included in the portfolio feature multitrack recording technique where I perform all the parts.
[139] From the preface to *Ricefall.*

The two versions documented for the project vary in instrumentation, form, and acoustics.

Version 1 of *Ricefall*, recorded for the album *Etude Begone Badum*, was made with the intention of maximizing the size and depth of the sound. It was recorded one part at a time in the Tomba Emanuelle in Oslo, a tomb with 24 seconds of reverb. Thus, I opted for sounds that were able to trigger the acoustics of the room, and I excluded prescribed sounds such as paper, rice and leaves that proved too soft for to fulfill this purpose. Instead I employed noisy materials such as metal plates, large tins, crotale clusters and bottles, cardboard boxes, amplified ballons, wooden plates, a timpani head, and a bass drum head. In addition to recording the outer corners of the room to grasp the acoustic resonances of the space itself, every instrument was closely microphoned.[140] There is no artificial reverb added to the final track.

For Version 2 of *Ricefall*, to contrast the cacophonic first version, I was interested in working with more subtle instrumentation and in emphasizing the element of fixed pitch and micro-intervals, a feature absent in the original instrumentation. Again, I recorded each of the 16 parts separately, this time in a small room with microphones placed closely to the sound source. After a period of test recording, I decided to employ the following instruments:[141]

Part 1: Microtonal Glockenspiel #1 (5 bells between A quartertone sharp and B flat, 7 bells between B flat and B natural, 6 bells between C quartertone sharp and D sharp);

Part 2: Microtonal Glockenspiel #2 (Same interval structure a Glockenspiel #1, but a third lower);

Part 3: Microtonal bells;

Part 4. Cluster of crotales and bell cymbals;

Part 5: Tubular bells (laid flat, excited with couscous grains to reduce dynamics);

Part 6: 12-string acoustic guitar, 2 extra bridges (detuned);

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[140] The ambient microphones used were Neumann U87, close up microphones were DPA 4060 attached directly to the surfaces on which the rice was falling. The close-up microphones created a sensation of rice falling directly onto the ears.

[141] I discussed different possibilities of instrumentation with the composer, who, after consulting in the mixing process of the first version, granted me full freedom in choosing what instruments to employ for the second version.

Part 7: Two electric guitars laid flat, microtonal tuning with third bridge, no
    amplification;[142]

Part 8: Glass chimes and broken glass;

Part 9: Microxyl;[143]

Part 10: Simantras;[144]

Part 11: Large Wooden Tongue Drum;

Part 12: Vibraphone bars on floor (normal tuning and quartertone tuning);

Part 13: Large ceramic pot;

Part 14: Basin of water;

Part15: Tuned gong (middle octave) prepared with dried leaves;

Part 16: Small Chinese tam-tam (in A), with a close-up microphone below.

2.2.2 Bare Bone Boogie: Brian Ferneyhough's *Bone Alphabet*

Bone Alphabet was composed in 1991 for percussionist Steven Schick, who

requested a solo percussion piece employing as small an instrumentation as

possible. The piece is scored for seven unspecified instruments that can be

chosen by a simple set of criteria given by the composer:

> Seven sound sources are to be selected, each being located on a separate single-line stave in the score. These instruments may be of different types (skin, metal, wood, stone etc.), but must share closely similar envelope characteristics, i.e. sharp attack, rapid decay and a broadly similar dynamic spectrum (pppp–ffff). In addition, no two adjacent instruments may belong to the same family. The descending order of stave lines represents a series of sonorities becoming progressively lower in pitch and/or darker in timbre. In all other respects, the order of the sonorities is left to the performer. [145]

Although Ferneyhough grants the performer freedom to select instruments, the

rapidity of rhythmic and dynamic texture in the music implies significant

limitations of this freedom. The piece alternates between monophonic lines and

intricately superimposed layers of two, three, and four voices, and the performer

soon discovers that considerable consideration must be given to the size and

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[142] The term "third bridge" applies to an extended technique used on guitars, where the normal length of the open strings is divided in two halves by putting a metal device, such as a screwdriver, under the strings between the first and the last fret of the guitar. This alters the sound of the strings and creates resonance on both sides of the inserted metal device.

[143] The Microxyl is a wooden xylophone where the bars are tuned in close microintervals. British composer James Wood uses the instrument in several works.

[144] The Simantra is an ancient instrument used in liturgical service, a resonant slab of wood normally struck with a beater.

[145] Ferneyhough, *Bone Alphabet*, preface.

layout of the set-up, the way each instrument in the set-up responds dynamically to the same type of attack and movement, and consequently, the way this influences the player's ability to shape the linear structures of the composition. The fast pace of the music does not allow for mallet changes or manual manipulations of the struck material, such as damping resonance. In effect, the performer is forced to use dry instruments that have equal dynamic response to the same type of mallets and attacks. Another important aspect of instrumentation in *Bone Alphabet* is the need to choose sounds that are sufficiently different in color to project the polyphonic textures transparently, but homogeneous enough to illude single lines.

Figure 2.2.2a: Brian Ferneyhough – *Bone Alphabet*, measure 9, four-part polyphonic structure.

My instrumentation includes:

1. a small piece of wood on top of a metal resonator;
2. a bar of rectangular steel profile;
3. a large wooden simantra;
4. a Pearl "travel conga";
5. a 16-inch wooden tom tom;
6. a wind gong covered with cloth (to dampen resonance);
7. a low tom-tom (muffled and prepared with a sizzle chain to aid articulation).

This configuration descends clearly in pitch and timbre, as prescribed. Further, it is divided into groups of three bright sounds and three dark sounds, divided by the middle conga drum. Given that all voices of the score share the same group of sounds, the division of bright and dark sounds, in my interpretation, aids the contrapuntal separation of the performance, since it distinguishes the lines

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clearly. The score requires several instances of contrapuntal tremolo demanding independent tremolo in the right and left hand respectively.

Figure 2.2.2b: Brian Ferneyhough - *Bone Alphabet,* measure 80: two-part tremolando.

To meet this requirement, I opted for instruments that were large enough in size to allow one-handed rolls holding two mallets. The slightly bigger size of the instruments also allowed a broader dynamic range than slightly smaller instruments would have. To obtain similar decay characteristics from the large tom-tom and metals that have longer decay, I muted them with strips of fabric. Playing directly on these strips of fabric would also aid in playing the softer dynamic levels prescribed.

A significantly more laborious task posed by this work is that of detangling, learning, and internalizing its rhythmic structures. Ferneyhough's scores are generally extremely detailed, specified, and fast paced – his intention is to force the performer to choose what information to emphasize and what to leave out. Through his complex notational demands, Ferneyhough wants the interpreter to accept the premise that he must find a balance between the performance ideal of faithfulness to the text and his own shortcomings. This dichotomy raises the basic question "what is interpretation?" and introduces the paradox that, despite the apparent fixity of the score, through its dense and detailed notation, every performance will inevitably be marked by subjective efforts. *Bone Alphabet* is no exception.[146] The intellectual efforts of internalizing the text and the virtuosic

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[146] Critics often accuse Ferneyhough and other composers of so-called complex music of writing unplayable scores. However, in my view, Ferneyhough demonstrates an exceptional understanding and feeling for instrumental idiomaticity and the physicality of performing. There

demands posed by the music, made the process of learning *Bone Alphabet* one of the longest and most involved in my career so far. Before starting this journey, I decided that I would rely on tools that allowed me to reduce the amount of mathematical and theoretical calculation, instead focusing on learning as much as possible by ear and by heart. [147] This decision was inspired by methods used in Indonesian gamelan and Indian tabla drumming, where even highly complex pieces of music are transmitted by way of auditory learning. According to this principle, I programmed the score into a computer software[148] that could play back and repeat each bar separately at any given tempo, enabling me to isolate each part individually before adding the other parts. Also, I discovered that programming simple melodies enabled me to sing and memorize, and to hear the linearity of the music internally while performing. This also proved a useful tool when practicing away from the instrument. I would then learn the piece from a computer model that played back the textures with extreme precision. While internalizing the computerized textures, I constructed an inner melodic structure that I still can rely on when performing the piece from memory.[149]

When creating the different interpretations for this portfolio, I wanted to explore three different aspects of the work. In the first version, released on the album *Etude Begone Badum*, my ambition was to produce an interpretation in accordance with the *Werktreue* the ideal, that is, as close as possible to the written score, emphasizing correctness of rhythm, articulation and dynamic

are no instances in *Bone Alphabet*, or other works of his I have performed, that are unplayable from a technical point of view. A great deal has been written both about the aesthetics of New Complexity in music and aspects of performing it. I consider these aspects less important to the artistic questions explored in this particular inquiry. Readers interested in more practical advice on how to approach these questions might consult Steven Schick, "Developing an Interpretive Context: Learning Brian Ferneyhough's Bone Alphabet," *Perspectives of New Music*, 32/1 (1994), pp. 132–53; Steven Schick's article on *Bone Alphabet* in the book *A Percussionist's Art; interview with James Boros*, found in *Ferneyhough – Collected Writings,* p. 431; Frank Cox, "Notes Toward a Performance Practice for Complex Music," in *Polyphony & Complexity*, ed. Claus-Steffen Mahnkopf, Frank Cox and Wolfram Schurig (Hofheim: Wolke Verlag, 2002), p. 70.

[147] In a rehearsal of his piece *Fanfare for Klaus Huber* in 2003, Ferneyhough himself warned me of relying on the method of graph paper calculation and recalculating metronomic tempi for learning his music. Instead his advice was to use a method he called "the cantus-firmus principle," that is, a method in which polyphonic structures are learnt by twining the voices ornamentally around one leading, "fixed" voice.

[148] I used the notation program Finale.

[149] At the time of studying *Bone Alphabet*, I was not aware that Frank Cox also suggests this method in "Notes Toward a Performance Practice." In my experience, applying this method to *Bone Alphabet,* a piece that contains no fixed pitches, adds a melodic quality to the interpretation.

shapes, transparency and alignment of polyphonic structures as well as the expression marks of the composer. The latter aspect adds an interesting – and paradoxical – level to the text: in passages featuring highly intricate rhythmical superimpositions, Ferneyhough asks the performer to play *comodo* ("convenient/comfortably*"), piacevole* ("pleasantly"), *danzando* ("dancing") etc.*,* creating an interesting counterintuitive layer to the equation.[150]
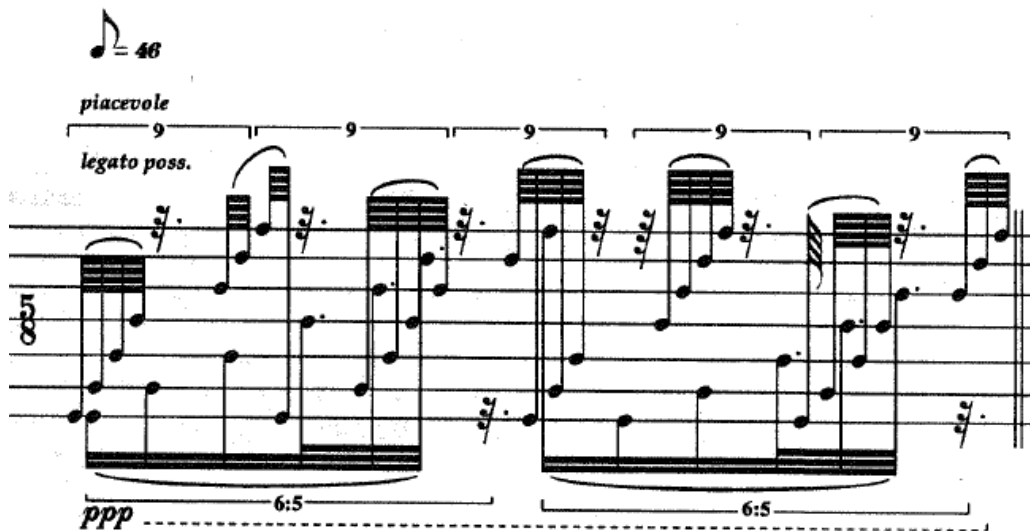

Figure 2.2.2c: Ferneyhough - *Bone Alphabet, measure 82.*

A *restaging* of form and style

My initial idea for a re-interpretation of *Bone Alphabet* was to alter the formal flow of the original form. According to Ferneyhough, the form is characterized by "*a preponderance of sudden, sharp contrasts, and unpredictable changes of direction*," created by cutting and redistributing the original narrative structure.

> The work was composed as a succession of thirteen distinct types of musical comportment, each made up of a different number of subsections. A second stage of the compositional process involved detaching these subsections from their original context and redistributing them in a kaleidoscopic and relatively unpredictable manner, so that the rhetorical language of Bone Alphabet reveals itself as a non-linear succession of unprepared contrasts and unexpected conjunctions.[151]

In an interview, Ferneyhough elaborates:

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[150] In his article "Aspects of Notational and Compositional Practice," Ferneyhough talks about his notation being consciously counter-intuitive, as a way of avoiding habitual "performance traditions lurking in the darker corners of conservatories."
[151] Ferneyhough, preface to *Bone Alphabet.*

> Having arrived at this relatively conventional narrative structure, I then cut up each section into its constituent subsections and redistributed them according to a plan, which established a new "story line" for each type. For instance, type 1 ("two-voice, interactive, asynchronous figures") was redistributed by length, the longest and the shortest versions coming first, then moving gradually towards the median durations as the end of the work approaches.[152]

My work preparing for this interpretation thus consisted in locating the 13 "compartmental areas"[153] that Ferneyhough re-distributed, and rearrange them back into their original, chronological configuration. By doing so, I opted to alter the unpredictable, non-linear character of Ferneyhough's form into a continuous linear configuration that would exhibit the "compartmental areas" consecutively.[154] However, to my disappointment I discovered that the overall feel of the music remained more or less the same. Even though Ferneyhough's materials are structurally divided into different categories, most of them contain elements of sudden changes and sharp dynamic contrasts. In that respect, my new formal structure resembled Ferneyhough's original to an exceedingly large degree. For this reason, I found the remix to be aesthetically unsatisfactory and thus chose to exclude it from the artistic portfolio.

The next idea I had, for a second remix of *Bone Alphabet*, dealt with the elements of style and genre. I was interested in exploring the transposition from the idiom of contemporary classical music to the idiom of electronica. I chose to collaborate with electronic music artist and producer Jørgen Træen (alias *Sir Duperman*), and to leave the artistic decisions to him by "outsourcing" the entire

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[152] Interview with James Boros in *Brian Ferneyhough – Collected Writings*, p.444.

[153] With Ferneyhough's assistance, I located the following material categories for *Bone Alphabet:*
(1) Two-part, one rhythmically variable / one constant, dynamics ffff–pp (as in measures 1–4,19, 89–97, 113–115, 118–123);
(2) Two-part, both rhythmically constant (as in measures 25–26, 34–40, 56–60, 65, 72–78, 81, 82);
(3) Two-part, none constant (as in 20–22, 50–54, 137–139, 144–146, 150–151);
(4) Three/four-part, dynamics fff–pp (as measures 5–9, 23, 69–71, 79, 85–88, 140–142, 147–149);
(5) Three-part, including tremolo (as in measures 10–18, 41–49);
(6) Single line with ornaments (as in 27–32, 55, 102–105, 143);
(7) ffff attacks -> pppp "resonance tremolo" (as in 15–18, 33, 61–64, 116–117);
(8) Two-part on one instrument (as in 24, 66–68, 80, 83–84, 124–126);
(9) Monophonic ffff "exclamation" (measures 98–101, 152);
(10) Two-part with tremolo (as in 106–111);
(11) 2-4 part with "chords" (128–136);
(12) 2-3 part with double stops (112, 127, 153–156);
(13) Ghost notes (final measures)
[154] An audio edit of this formal distribution is given in the portfolio under the label "Documentation – Remix 1" together with an edited score and a document containing the "compartmental areas."

interpretation. Træen interpreted *Bone Alphabet* as a work of produced studio sound emblematic of contemporary music, as opposed to a notated score, and manipulated the original multi-track file by filtering it through analogue synthesizers, delays, and loop boxes.[155]

2.2.3 Tapping Theater: Vinko Globokar's *Toucher*

Toucher (1973) is a setting of text fragments from the play *Leben des Galilei* (1933) by Berthold Brecht, scored for a solo percussionist.[156] The text is translated into French and distributed over six scenes with short instrumental interludes. Globokar explained to me that the idea of creating a theatrical piece in which one musician performs several characters emerged after seeing a street performer, who single-handedly enacted entire Shakespeare plays. A second inspiration was the connection between spoken sounds and stroke types found in Indian tabla drumming. In the tabla tradition, different types of strokes are connected to a spoken syllable, thus creating an alphabet of struck sounds and words from which they form a musical grammar.[157] Globokar transcribes the text into percussive texture by assigning each vowel of the text a corresponding sound from an instrument chosen by the performer. He thus creates his own alphabet, similar to the Indian table alphabet, pairing vowels and percussion sounds. The piece starts with an announcement that explains the relationship between the spoken and the struck sounds. The percussionist utters a syllable before recreating a corresponding sound by using one of the seven instruments chosen, while mouthing the same syllable. This establishes the grammar that is kept throughout the piece. Every time the percussionist recites text containing the vocals given in the announcement, the instrument associated with that particular vocal is played. The two elements complement each other in the sense that

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[155] The result of this remix, entitled Wizard & Os ("Os" denoting the Latin word "bone"), can be heard on the CD single *Bone Alphabet*, released on Ahornfelder. Similar approaches to my "outsourced interpretation" can be found in for instance composer Johannes Kreidler's *Band-in-a-Box* rendering of Ferneyhough's *2nd String Quartet*, a piece of conceptual art that transforms the the sound of high modernist structures into cheeky electro-pop. Kreidler's works *Fremdarbeit* is another example involving *outsourcing* of artistic work.

[156] *Toucher*, meaning "*to touch,*" was composed for the French percussionist and music theater composer Jean-Pierre Drouet.

[157] Some examples of such pairings are *Ta* – denoting a sharp stoke on the rim of the drum; *Ti* – denoting a stroke in the center of the drumhead; *Kath* – denoting a choked stroke with the flat palm of the hand.

language becomes the analogy for percussive sound, and vice versa (see figure 2.2.3).

Figure 2.2.3a: Vinko Globokar, *Toucher*, announcement and Scene 1.

To enhance the sonic palette, French, which contains more vowel sounds than the original German, is his language of choice.[158] Further, the percussionist is asked to adjust the level of his voice as the piece progresses: the first movement is spoken in full voice, blending with the sound of the instruments; the second movement is in half voice; the third and fourth movements are without voice, the text is mouthed silently while playing; the fifth movement is in half voice; and the sixth movement again is in full voice. In this way, *Toucher* becomes a piece highlighting language as rhythmical-melodic texture and sound color, rather than a work of theatrical narration in the traditional sense. Since, in the middle movements, no words are actually spoken, Globokar's idea is that the instruments themselves take on a narrative role, "speaking" the underlying text.

Themes connected to suppression and power relationships between the governing masses and the free individual are often a recurring theme underlying Globokar's pieces. The use of Brecht's text makes *Toucher* no exception.

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[158] Globokar limits the selection of French vowel sounds applied in the scordatura of the piece to thirteen: i/ü, a/ɔ, ɑ̃/ɔ̃, ə/ ø, o/u, ε/e and ε̃.

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Opposing to the dominant right-wing extremism in his native Germany, the politically exiled Brecht used the history of Galileo the scientist to highlight similar political conflicts in his own time: The conflict between the dogmatism of the fascist authorities and the freethinking intellectual – the choice between one's comfort of life and one's truthfulness to one's own ideology.[159]

Two interpretations

One of the main challenges of performing *Toucher* is to impersonate the different characters of the play in a convincing manner. Brecht's play contains 47 characters. In *Toucher* we meet 14 of these: the Narrator (to be represented in a neutral voice); Galileo the scientist; his assistant Sagredo; Andrea Sarti (Galileo's young friend); Cosmo (or Cosimo II de' Medici, the grand duke of Tuscany who in 1610, aged 20, appointed his former teacher Galileo as court mathematician and philosopher); the older court lady; the younger court lady; Federzoni (a lens-grinder and Galileo's friend); the Mathematician and the Philosopher (representing the official authorities); Mrs. Sarti (Galileo's housekeeper); a village woman, and two soldiers.

Globokar chooses the following text excerpts (here represented in their English translation):[160]

Scene 1: *(taken from scene 3 of the play, proclamated in full voice)*

SAGREDO: In other words, there is no difference between the moon and the stars?
GALILEO: Apparently not.
SAGREDO: Ten years ago in Rome, they burnt a man at the stake for that. His name was
        Giordano Bruno, and that is what he said.
GALILEO: Exactly. And that is what we can see. Keep your eye glued to the telescope, Sagredo,
        my friend. What you're seeing is the fact that there is no difference between heaven and
        earth. Today is 10 January 1610. Today mankind can write in its diary: Got rid of Heaven.
SAGREDO: That is frightful.
GALILEO: There is another thing I discovered. Perhaps it is more appealing still.

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[159] Using the newly developed telescope, Galileo, in 1610, discovered, contrary to the official religiously based belief posed by the powerful Catholic Church, that the earth was merely one of many planets orbiting the sun. His *Dialogue Concerning the Two Chief World Systems* (1632) undermined the dominant, yet outdated belief systems of cosmology and was banned by the authorities. Galileo, as a pioneer model of the modern scientist representing the incompatibility between scientific evidence and non-scientific religious faith in his own time, was accused of heresy and forced to silence for the rest of his career. Ironically, the Catholic Church officially pardoned him in 1992, admitting to their errors. The notion of being silenced is transposed directly into *Toucher:* The performer is not allowed to speak the text in the two middle movements of the work.
[160] Taken from Brecht, *Life of Galileo,* Translated from German by John Willet.

MRS SARTI: Mr. Procurator.

Scene 2 *(taken from scene 11 of the play, proclamated in half voice):*

GALILEO: I wanted to bring my *Dialogues on the Two World Systems* to your highness…
COSMO: Ah, yes. How are your eyes?
GALILEO: Not to good, your Highness. If your Highness permits, I have the book…
COSMO: The state of your eyes worries me. It really worries me. It shows me that you've been a little too eager to use that admirable tube of yours, haven't you? *He walks on without accepting the book.*
GALILEO: He didn't take the book did, he?

Scene 3 *(taken from scene 4 of the play, mouthed without voice):*

NARRATOR: All bow deeply to the grand duke.
COSMO: Is there something the matter with my stars?
THE OLDER COURT LADY: There is nothing the matter with your highness's stars. It's only that the gentlemen are wondering if they are really and truly there.
NARRATOR: Pause.
THE YOUNGER COURT LADY: I am told you can actually see the wheels on the Plough.
FEDERZONI: Yes, and all kinds of things on the Bull.
GALILEO: Well, are you gentlemen going to look through it or not?
PHILOSOPHER: Of course, of course.
MATHEMATICIAN: Of course.
NARRATOR: Pause. Suddenly Andrea turns and walks stiffly out across the room. His mother stops him.
MRS. SARTI: What's the matter with you?
ANDREA: They're stupid.
NARRATOR: He tears himself away and runs off.
PHILOSOPHER: A lamentable boy.
CHAMBERLAIN: Your Highness: gentlemen: may I remind you that the state ball is due to start in three quarters of an hour.

Scene 4 *(taken form scene 1 of the play, mouthed without voice):*

GALILEO: Why didn't you eat the apple?
ANDREA: I need it to convince her that it turns.
GALILEO: Listen to me, Andrea: don't not talk to other people about our ideas.
ANDREA: Why not?
GALILEO: The big shots won't allow it.
ANDREA: But it's the truth.
GALILEO: But they're forbidding it. – And there is something more. We physicists may think we have the answer, but that doesn't mean we can   prove it.

Scene 5 *(taken from scene 5 of the play, spoken in half voice):*

WOMAN (yelling): Hurry! They have got the plague opposite!
GALILEO: Have you heard anything about my housekeeper?
WOMAN: Your housekeeper collapsed in the street up there. She must have realized. That is why she went. So inconsiderate!
NARRATOR: She slams the window shut. Children come down the street. They see Galileo and run away screaming. Galileo turns round; two soldiers hurry up, encased in armor.
SOLDIERS: Get right back indoors!
NARRATOR: They push Galileo back into his house with their long pikes and bolt the door behind him.
GALILEO (at the window): Can you tell me what happened to the woman?
SOLDIERS: They throw them on the heap.
WOMAN (reappears at the window): That whole street back there is infected. Why can't you close it off?
NARRATOR: The soldiers rope the street off.

WOMAN: That way nobody can get into our house. This part doesn't have to be closed off. This part is all right. Stop it! Stop it! Can't you listen? My husband is still in town, he won't be able to get through to us. You animals!
NARRATOR: She can be heard inside weeping and screaming. The soldiers leave.

Scene 6 *(taken from scene 3 of the play, spoken in full voice):*

SAGREDO: In other words that it is just a lot of stars. Then where is God?
GALILEO: What d'you mean?
SAGREDO: God! Where is God?
GALILEO: Not there anyway. Any more than he'd be here on earth, suppose there were creatures out there wanting to come and look for him.
SAGREDO: So where is God?
GALILEO: I am not a theologian. I am a mathematician.
SAGREDO: First and foremost you're a human being. And I am asking: where is God in your cosmography?
GALILEO: Within ourselves or nowhere.
SAGREDO Like the man they burned said?
GALILEO: Like the man they burned said.
SAGREDO: That's what they burned him for. Less than ten years back.

My first interpretation of *Toucher* follows standard procedures of performance, established by the percussion community over the course of the work's 40-year history. I decided to deviate from Globokar's score on the part of the Narrator, speaking in English instead of French.[161] Having given some 50 performances of *Toucher* around Scandinavia, I was always uncomfortable with the fact that most people in this part of Europe do not speak French. Therefore, I was interested in the idea of translating the text, either to my own language, Norwegian, or to German or English, both languages that most Scandinavians understand. The fewer vowels in those languages, would narrow the sonic palette of the piece, but make the drama of the text understandable to more people. Further, I investigated possibilities of performing different scenes in different languages, to emphasize the element of language-as-sound that is being thematized in the work. From a compositional point of view, it can be argued that *Toucher* is not a work of independently composed music, but a transcription of text from speech to percussive sound based on the principle of sonic imitation. For what became my rearrangement of *Toucher,* I decided to explore the aspect of transposition in two

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[161] The part of the narrator is unaccompanied by music. In rehearsal, Globokar explained that he prefers the part of the Narrator to be spoken in the local language of where the performance takes place, so that the audience may follow the story. However, he explained that he disapproves of translations from French into languages like Scandinavian, German, or English in the sections that are accompanied by percussion, because it will reduce the amount of vowels sounds, hence limiting the sonic result.

directions: the first aspect was that of transcribing the connection between spoken syllable and sound further, to include a connection between spoken syllable and a visual impression. This implied moving away from literal accordance with Globokar's score, yet elaborating on his idea of transposing text. Following this idea, I tested different ways of realizing the visual component. To preserve the ephemeral and abstract quality posed by the percussive sounds, I opted for similarly short fragments of visual samples projected on a video screen, where the spoken sounds were translated into the graphic layout of the *International Phonetic Alphabet.*

bʌt ɪt ɪz ðə truːθ!

Figure 2.2.3b:*?Toucher (rearranged version):* Excerpt from scene 4 of the video-arrangement involving phonetic alphabet: Andrea Sarti saying: "But it is the truth!"

During performance, I would simply strike the keyboard of my computer similarly to how the other instruments were played. In addition to triggering visual fragments of text, it would produce a percussive effect following the rhythm of the speech.

The second aspect I wanted to explore, dealt with rearranging the textual content of the original. I decided to preserve the formal development employed by Globokar, but the reduce the number of scenes from six to five, giving a strictly symmetric shape to the form: The outer movements contain only speech as percussive sounds; movements 2 and 4 intertwine percussion and visual symbols on every second syllable (with exceptions), speaking in half voice; the center movement employs mouthing text silently, while clicking the computer keyboard triggers visual symbols of text as well as percussive sound.

I reworked the text as follows, using the English translation:

Scene 1 (excerpts from scene 4 of the play, in full voice):

NARRATOR: All bow deeply to the grand duke.
COSIMO: Is there something the matter with my stars?
THE OLDER COURT LADY: There is nothing the matter with your highness's stars. It's only that the gentlemen are wondering if they are really and truly there.
NARRATOR: Pause. […]
MATHEMATICIAN: Your instrument […] is most ingeniously made, no doubt of that. […]
GALILEO: Well, are you gentlemen going to look through it or not?
PHILOSOPHER: Of course, of course.
MATHEMATICIAN: Of course. […] Sooner or later Mr. Galilei will have to reconcile himself with the facts.

Scene 2 *(excerpts from scene 4 of the play, in half voice, with visual symbols):*

FEDERZONI: You'll be surprised, the crystal spheres do not exist.
PHILOSOPHER: Any textbook will tell you that they do, man good man.
FEDERZONI: Right, then let us have new textbooks!
PHILOSOPHER: I am supported by none less than the divine Aristotle himself.
GALILEO: Gentlemen, to believe in the authority of Aristotle is one thing, tangible facts are another. […] In all humility I ask you to go by the evidence of your eyes.

Scene 3 (excerpts from scene 2 of the play, mouthed silently accompanied by visual symbols):

NARRATOR: Galileo is left alone for a moment and begins to work. Then Andrea hurries in.
GALILEO: Why didn't you eat the apple?
ANDREA: I need it to convince her that it turns.
GALILEO: Listen to me, Andrea: don't talk to other people about our ideas.
ANDREA: Why not?
GALILEO: The big shots won't allow it.
ANDREA: But it's the truth!
GALILEO: But they are forbidding it. – And there is something more. We physicists may think we have the answer, but that doesn't mean we can prove it. Even the ideas of great men like Copernicus still need proving. […] Faced with the stars we are like dull-eyed worms that can hardly see at all. Those old constructions people have believed in for the last thousand years are hopelessly unsound. […] Lots of laws that explain very little, whereas our new hypothesis has very few laws that explain a lot.
ANDREA: But you proved it all to me.
GALILEO: No, only that that is how it could be. I'm not saying it isn't a beautiful hypothesis; what's more, there's nothing against it.

Scene 4 (excerpts from scene 4 of the play, spoken in half voice with visual symbols):

MATHEMATICIAN: My dear Galileo, when I read Aristotle, I can assure you that I trust the evidence of my eyes. […]
GALILEO: I offer my telescope so that they can see for themselves, and everyone quotes Aristotle.
FEDERZONI: The fellow had no telescope.
MATHEMATICIAN: That's just it!

Scene 5 (excerpts from scene 4 of the play, spoken I full voice):

PHILOSOPHER: If Aristotle is going to be dragged in the mud […] an authority recognized by every scientist and the fathers of the church […], this discussion is a waste of my time […].
GALILEO: Truth is born of the times, not of authority. Our ignorance is limitless: let us lop one cubic millimeter of it […]. I have had the luck to get my hands on a new instrument […] that lets us observe the universe a little […] Make use of it.
PHILOSOPHER: You Highness, ladies and gentlemen, I just wonder where all of this is leading?
GALILEO: […] Our duty as scientists is not to ask where truth is leading.

PHILOSOPHER: Mr. Galilei, truth might lead us anywhere!

The interludes

The instrumental interludes of *Toucher*, pose a difficult challenge to the performer: two identical rhythmical matrices are superimposed in different tempi, articulated with different striking techniques. Globokar explained to me in conversation, that during his time as leader of the department of instrumental research at IRCAM[162] he experimented with percussionists to see if they were able to perform the same rhythmical material with right and left hand playing simultaneously in different tempi. He discovered that the performers were not able to do this intuitively, only if aided by a visual representation of the rhythmical layout. Hence, the interludes of *Toucher* are notated graphically according to the temporal distribution of the notes. For my recorded version, I opted to maximize the separation of the materials by panning them to the left and right channel of the stereo image. Thus, the two parts were recorded separately. In the rearranged version, I decided to use sounds that imitated a speech-like quality to provide a stronger connection to the spoken material of the other movements. After testing several instruments, I decided to use the ektara (a one-stringed exotic instrument allowing glissando) and a floor tom-tom. In both cases, I amplified the parts through a Whammy pedal[163] to imitate speech, thus providing allusions to a conversation or an argument between two people.

2.2.4 A Matter of Pressure: Helmut Lachenmann's *Pression*

Helmut Lachenmann's notion of *musique concrète instrumentale* counts as one of the central aesthetic inventions in contemporary music after 1970.[164] For Lachenmann it emerged as a search away from the "stylistic prison of the twelve-

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[162] *Institut de Recherche et Coordination Acoustique/Musique:* http://www.ircam.fr.

[163] The Whammy pedal is manufactured by the company DigiTech and is an effect pedal that can do very wide pitch shifting controlled by the foot.

[164] The term is inspired by French composer Pierre Schaeffer's *Musique Concrète* (concrete music) emerging in the 1940s, a style that later became central to electroacoustic music. Schaeffer reworked tape recordings of concrete surroundings from the real world into abstract sound collages. Central to the aesthetic was the notion that the works were created directly from concrete real-world sound and not from abstract ideas that were notated and later reproduced by instruments in performance. *Musique Concrète Instrumentale* denotes an approach to instrumental composition where the sound structures are direct results of the physical movements of performance – what the player is *doing* to his instrument becomes the musical material itself.

tone serialism" in the late 1960s.[165] In this aesthetic, the corporeal aspects of instrumental playing are radically exposed and come to include instrumental sounds that are have been excluded from the traditional conception of musical beauty. Sounds derived from bodily movement across the instruments – from scraping, hitting, plucking, wiping, bowing, striking, choking, scratching, pressing, and blowing on the instruments are explored as compositional material. Following *temA* (1968) for flute, voice and cello, and *Air* (1968–69) for percussionist and large orchestra, *Pression* (1969–70) for solo cello, was among Lachenmann's earliest works exploring this aesthetic of music as energetic, bodily experience.[166] My involvement with Lachenmann's music began in 2001, when I studied his piece *Intérieur I* (1966) for solo percussion. It was through learning his work *Guero* (1970) for piano, and *Salut für Caudwell* for two guitarists, in 2005, that I discovered how his compositional approach of *musique concrète instrumentale* made it possible for non-pianists and non-guitarists to perform these pieces. Their work-specific and instrument-specific material is based in extended techniques developed by Lachenmann himself, and only rarely requires the instruments to be played in a traditional manner. This experience inspired the process of learning *Pression* for solo cello. In this piece, Lachenmann invents a unique notational system, a system that depicts the cello graphically and describes the actions that the performer executes.[167]

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[165] Helmut Lachenmann in private email correspondence with me, April 2013.

[166] The title *temA* denotes the German word "Atem," which means "breath" or "breathing"; *Air* sees the percussionist exciting the sound of air by whipping etc.; in *Pression ("Pressure")* the act of pressing the bow against different parts of the instrument is thoroughly explored.

[167] Orning (2014) refers to this system as "action notation" or "prescriptive notation" as opposed to "descriptive notation." The latter term denotes a notational approach representing the intended sound result, whereas "prescriptive notation" instructs the performer what to do physically on the instrument.

für einen Cellisten / for one Cellist

Helmut Lachenmann, 1969

Figure 2.2.4: Helmut Lachenmann, *Pression*, bar 1.

It was therefore not necessary for me to study the pitch intervals of the cello's fingerboard, as I could relate to the score as a tablature explaining every detail of the performed actions. To study the basic technique of bowing the cello strings, I took lessons from my esteemed colleague, cellist Tanja Orning.[168]

Three interpretations of *Pression*

Following a documentation of an interpretation in which I attempted to follow the original score as closely as possible, I wanted to explore further readings of Lachenmann's piece. Again, I was interested in exploring if a formal redistribution of the work could inform my image of its identity in unexpected and artistically interesting ways. I started by analyzing all the sonic materials of the score, and in a subsequent operation arranged them into formal sections according to action categories.[169] I located the following playing techniques:

1a. Continuous sounds played with bow, right hand:
1. Near bridge
2. Behind bridge
3. At the bridge
4. At string
5. "Scharren" at the body
6. Circling under the string with the wood of the bow

b) Continuous sounds played with left hand:

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[168] The technique of playing normal pitches on the strings appears only once in *Pression*.
[169] My analytical work was largely guided by Hans-Peter Jahn's analysis in the article *Pression – einige Bemerkungen zur Komposition Helmut Lachenmanns und zu den interpretatorischen Bedingugen,* Musik-Konzepte 61/62, 1988, p. 40-61.

1. Glissando on the strings
2. "Scharren" on the strings
3. Glissando over hairs of the bow
4. Glissando at bow wood
5. "Scharren" at the body
6. Tone gripped at the neck (normal, tone) D flat, tenuto

2. Repetitions, played with bow in right hand:
1. *Saltando ordinario* (with the hair of the bow)
2. *Saltando legno* (with the wood of the bow)
3. *Saltando* on the bridge
4. *Saltando* at the body
5. *Saltando sul tasto*
6. Damp ringing string with the bouncing wood of the bow (harp pedal style)

3. Combinations of right and left hand: (repetitive continuity / continuous repetitions)
1. Pressed vertical bow movement
2. Pression / Pressure behind bridge
3. "Morse" code sounds, damping and releasing the string while bowing

4. Accents and punctual segments:
1. Accented glissando with nail (left hand)
2. Short rubbing movement at string (left hand)
3. Pizzicato behind the bridge (left hand)
4. Arco sforzando behind the bridge (right hand)
5. Col legno stroke at bridge base (right hand)
6. Hand stroke at fingerboard (left hand)
7. Hand stroke at the body (left hand)
8. Arco sforzando sul pont (right hand)
9. Col legno battuto (right hand)
10. Pizzicato ordinario (right hand)
11. Glissando with arco legno (right hand)
12. Pizzicato in tuning peg area (left hand)
13. Bartók pizzicato (right and left hand)

Following the categorization of playing techniques, I located four main parts of the work, which in turn were divided into a different numbers of sub-sections:

- Part 1 is divided into four subsections (A, B, C, D), functioning as an exposition of sustained glissando movements of the left hand:

- Part 2 is divided into two subsections (A, B), an exposition of percussive bouncing techniques using the bow:

- Part 3 is divided into three subsections (A, B, C) developing material from Part 1:

- Part 4 is divided into two subsections (A, B) developing material from Part 2:

After this analytical process, I opted for an intuitive process of rearranging a new formal continuity. I cut each section of the score into separate pieces and experimented with different ways of recombining them, looping small sonic events, splitting longer parts into smaller fragments, and intertwining them with similar materials from other sections of the original composition. I also left out considerable amounts of original material, instead repeating some of the sections

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already included. A score of this rearrangement is provided in the artistic portfolio.

For a third remix of *Pression*, I had the idea to transcribe the piece into the domain of electronic music – after all, *musique concrète instrumentale* had strong connotations to the purely electronic *musique concrète, and* contained acoustic sounds that strongly resembled electronic sonorities. In collaboration with electronic music producer Kassian von Troyer,[170] I fragmented sections of the audio file from the first recording and investigated ways of reproducing them as electronic sound. The result, *Pression Fragmente*,[171] contains eight parts:

Fragment #1 – apparatus

Fragment #2 – line

Fragment #3 – rauschen

Fragment #4 – concrete I

Fragment #5 – concrete II

Fragment #6 – friction

Fragment #7 – field

Fragment #8 – drone.

2.3 Personal Reflection: The interpreter as editor

My artistic aim in Part 2 was to break with dominant models of interpretation in classical music by intervening directly with the written score and deliberately avoiding submission to the fixed score as a single authoritarian source for musical interpretation. I thereby claimed the right a broader range of interpretation for myself, both as a performer and a producer.

In the case of *Ricefall*, none of my recorded versions complies completely with the instructions given in the score. Thus, none of them fulfills the requirements previously described for qualifying as authentic performances. However, I will argue that the work retains a strong identity. Perhaps the most central identity marker in *Ricefall* is the characteristic sound of the playing technique employed –

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[170] I was familiar with Kassian von Troyer's work from the group Pantha du Prince & the Bell Laboratory, and knew that he would have interest in pursuing such an idea.
[171] Some of these movements deliberately pay tribute to the emblematic soundscapes of the historical electronic music avant-garde.

the dropping of rice – rather than aspects of instrumentation, form, or faithfulness to the prescribed density levels. I will argue that in regards to *Ricefall*, it is possible to alter both instrumentation and form without altering its identity. Such actions would have had very different consequences if applied to, say, developmental forms such as a baroque fugue, a classical sonata form, or the sound of a string quartet. However, non-developmental forms or "situation forms" such as exemplified by *Ricefall* prove alterable with regard to formal editing.

My rearranged version of *Toucher, ?Toucher,* represents an adaptation of the play based on the same principles*,* yet diverging in textual content and the inclusion of an extra-musical element, namely the symbols of the phonetic alphabet. My rearrangement could thus be called a paraphrase or a variation on an idea. In a theatrical context, this would perhaps suffice as a rendering of the work: *Toucher* by Vinko Globokar, staged by Håkon Stene. In the context of classical music's *Werktreue* however, not complying with the intentions of the written score, it does not qualify as a rendering of Globokar's work.

In *Transcription, Authenticity and Performance*, music philosopher Stephen Davies writes:

> A transcription must depart far enough from the original to count as a distinct piece and not merely as a copy of the original. Nonetheless, the transcription should also resemble and preserve the musical content of the original work. [172]

Further, in *The Imaginary Museum of Musical Works*, Lydia Goehr discusses arrangements of works, which I quote here in full:

> All […] examples of instrument change, via orchestration, arrangement, and transcription, point to ways of producing what one might call versions of the same work. But to talk of version of a work might be to contradict the claim that the work's original instrumental properties are essential. […] So any tampering with instrumentation would amount not merely to a contingent alteration, but to a change (if such is possible) in the very essence of the work. Perhaps to produce a version is to produce a new work. Perhaps a transcription, an arrangement and orchestration of a work is itself a work in it own right, and

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[172] Quoted in Goehr, *The Imaginary Museum of Musical Works*, p. 61.

to speak of it as a version has no ontological import. Is this to go too far? Maybe only some kinds of instrumental change yield new works, even though orchestrations and arrangements do. [...] When composing, performing and evaluating non-transcribed, non-arranged works, we typically treat instrumental specifications as essential. [...] When we engage in activities of transcribing and arranging, we suspend our belief in the importance of the original, instrumental specifications. However much we might see ourselves forced to decide the issue for ontological reasons, do we in any term want categorically to state that instrumentation is always essential to all musical works. In an important sense the answer depends upon what we think a musical work is.[173]

My work with rearranging formal aspects of *Bone Alphabet* and *Pression* revealed different qualities than I had expected. In the case of *Bone Alphabet*, it proved not to alter the overall development and texture of the piece significantly, and therefore was aesthetically unsatisfactory to my project. *Pression*, however, became an entirely different piece when exposed to formal alteration. This is due to its strongly characteristic choreography and stringent chronology being so logically developed that breaking this logic breaks the way in which the piece reflects on its own process of creation, its own condition for formal development.

A relevant question is how research into interpretation undertaken in this project will impact my practice as an interpreter in the "real world" of the professional musician. The case studies provided here are not necessarily attempts at escaping the romantic ideal of *Werktreue* altogether. For me it has been an experiment that I am willing to pursue and refine further, both in the direction of the *Werktreue* ideal and away from it. To perform, re-think and relearn these pieces has provided valuable experience and helpful tools that I may apply to similar contexts outside of the project. I find my thinking more nuanced; I am more aware of the complexities of interpretation and also more aware of my own artistic intensions of interpretation, than I was before starting the project. My wish is that more performers take risk and creative liberties with works and provide interpretations we find provocative or simply do not expect.[174] The original scores representing the composer's ideas in their purest form will be

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[173] Goehr, *The Imaginary Museum of Musical Works*, p. 61.
[174] Consider, for a moment, how freely popular tunes are interpreted by artists of the jazz, folk, pop- and rock music traditions, in the cover song tradition. General character, accompaniment, tempos, harmonies, and so forth are freely altered in accordance with the expressive modes of each individual artist.

fully able to co-exist with radical re-arrangements, no matter how far we diverge from their original intensions in the future.

As opposed to the restaged classics we so often see in the theater, none of the works presented here are well known among wider audiences. The need for re-settings of rather unknown musical scores with a mere 40-year performance tradition may therefore seem open to question. If the general audience is not even acquainted with the originals, what will they gain from listening to restaged performances? In my view, however, it is principally important that alternative practices to interpretation exist, also inside the field of New Music. It is important because in this field we should do what we can to resist falling into standard, definable modes of music making. In this vein, I do not regard the altered versions documented here as scores to be followed strictly for future performances, much less distributed. They are personal and should be regarded as open suggestions, not fixed models. I opted for such open approaches to interpretation out of a personal desire to perform this music, while wanting to work beyond the micro-levels of the original notation. Whether the results are musically satisfactory, is for the individual listener to decide. The proof of the pudding is in the eating.

I will conclude in the words of Lydia Goehr:

> There is nothing about the concept of a work, the relations between works and performances, or works and scores, or works and experiences of them, that is going to tell us where the locus of musical meaning "really" resides. […] All we have are complex theories, and the practice to which these theories become attached; and these theories never become so well worked out that they provide all the answers.[175]

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[175] Goehr, *The Imaginary Museum of Musical Works*, p. 278.

Appendix I

Satellite Works

As a member of the ensemble asamisimasa,[176] I have had the privilege of collaborating closely with a number of composers before and during the fellowship period.

I have encouraged all of them to apply ideas and concepts of extended percussive practices from *This is Not a Drum* in their shaping of the works. Some composers chose not to apply these ideas, and their works are therefore not included in the portfolio; others partly incorporated them in combination with traditional instrumentations, and some chose to experiment freely with my role and utilize it as their "wild card" within the ensemble setting.

In what follows I will make a brief presentation of the latter category.

3.1.1 Percussion as low-fi technology in Øyvind Torvund's music

The collaboration with Norwegian composer Øyvind Torvund has been important for asamisimasa, and for me as a percussionist and musician. Torvund's personal take on instrumental technique and his way of shaping the sonic material has led to many adventurous experiences throughout a number of projects. His musical language is largely nourished by diverse stylistic references to folklore, video games, punk rock, and baroque, juxtaposing original and sampled material with awkward and witty instrumentations. As primitive as the individual materials might be, it is through these inexpensive even cheap, yet inventive combinations that new, unexpected syntheses arise.

Power Art (2002)

Our first work together employed a primitive construction modeled after a traditional skiffle bass (or tea chest bass). We built a two-stringed bass instrument with inexpensive materials – one string being a D-string of a double

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[176] www.asamisimasa.com

bass, the second being the D-string of an electric guitar. Both strings were attached to a metal neck and a wooden resonance box. The instrument was amplified through contact microphones run through distortion pedals and a bass amplifier. Pitch variation was obtained through bending the neck or by using a metal slide. By putting a highly gained dynamic microphone into the instrument's body and rubbing different superball mallets on the wooden surface, we created a feedback effect with controlled pitch variation.

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Figure 3.1a: Composer Øyvind Torvund with the string bass employed for *Power Art.*

Themes from Neon Forest Space (2009)

For asamisimasa's *Debüt im Deutschlandradio*, in 2009, Torvund composed a five-movement piece scored for clarinet, electric guitar, cello, percussionist, and pre-recorded sound. The set-up includes the implements in Figure 3.1.1a, creating a noise-scale (see 3.1.1a).

Figure 3.1.1a: Preface to percussion part of Øyvind Torvund's *Neon Forest Space.* Used with permission from the composer.

Neon Forest consists of seven sections:

1. *21 waves trio:* for cello, FM radio signal modified by ringmodulator and percussion (sizzle cymbals, a large piece of Velcro, aerosol can and ripped paper).

2. *Beamed Through Tradition:* for clarinet solo over an electronic drone.

3. *(-and further):* the movement calls for unison aerosol can and cello fifths, contrasting a buzz-noise from an exposed jack-cable. A toy laser gun adds an oscillating effect to the sustained E-major sixth chord at the end.

4. *On my way, on your way* uses an amplified plastic water bottle and an aerosol can to accompany ascending clarinet scales. The water bottle is run through a distortion pedal and a Whammy pedal,[177] played with an electric milk frother. This technique is explored further in *Willibald Motor Landscape.*

5. *Multiple Slått:* for clarinet solo with electronic and percussive accompaniments. The movement utilizes the entire noise scale as shown in figure 3.1.1a to accompany a traditional folk tune.

6. *Space Corner:* a trio for amplified water bottle, ringmodulated electric guitar and pre-recorded sound.

7. *Forest Space/Neon Bright* for four instruments and field recording features amplified water bottle played with electric frother, doubling clarinet.

Willibald Motor Landscape (2012) continues the instrumentation of *Themes from Neon Forest Space.* The percussion part involves very few traditional instruments, combining self-made sound effects with cheaply fabricated electronic devices. The set-up includes an amplified large cardboard box with three pieces of wood attached. A mallet is rubbed quickly over the surface of the cardboard, occasionally hitting the woodblocks to imitate the sound of a flipper game. Further, it employs a large amplified plastic bottle run through distortion and Digitech whammy pedals, a KORG Kaossilator, electric drills, tearing paper, duct tape and a selection of milk frothers, as well as a Max msp patch with four

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[177] The Whammy pedal is manufactured by the company DigiTech and is an effect pedal that can do very wide pitch shifting controlled by the foot.

channels controlled by a midi keyboard, (1. samples of Formula 1 racing cars; 2. samples of tuning forks; 3. field recording of traffic; 4. samples of tearing paper).

Figure 3.1.1b: Percussion instruments for Øyvind Torvund's *Neon Forest Spaces and Willibald Motor Landscape.*

3.1.2 Filtering Brahms*: Eivind Buene's *Klarinettentrio* for clarinet, piano, cello and two ad-hoc performers (2011)

In this work, Buene employs two ad-hoc performers to manipulate the instrumental trio performing Brahms's clarinet trio, op. 114. This is done by progressively muting and manipulating strings inside the piano and by filtering the clarinet and cello through electronic effects.

3.1.3 Metals, Membranes, Knobs: Clemens Gadenstätter's *ES* for reading voice, ensemble and film (2011)

In a large set-up of standard percussion instruments, Gadenstätter includes a midi-drum triggering text fragments and a mixing console controlling sound levels from the ensemble to a stereo PA system. Further, text samples as well as amplified signals from singer, clarinet, cello and two sample keyboards are run through four transducers (exciter speakers) controlled separately by sub-channels on the mixer. Transducers are attached to metal resonators, (tam tams and thundersheets), surrounding the audience. The percussionist opens and closes the faders following the score, thus controlling sound spatialization in addition to performing an instrumental part.

Figure 3.1.3a: Gadenstätter's *ES,* percussion part, measures 258-267; performing midi-trigger and audio mixer, amplified instruments to transducers 1-4 and PA. Used with permission from the composer.

Figure 3.1.3b: Pictures showing percussion/electronics setup for Gadenstätter's *Es.*

3.1.4 Strokes & Feedbacks: Martin Schüttler's *Selbstversuch, Die Andern* (2012)

Martin Schüttler's music features combinations of electroacoustic and physically produced sound. In *Selbstversuch, Die Andern* (2012) he employs exciter speakers placed directly onto the strings of a grand piano and the head of a large bass drum, transferring feedback from Piezo microphones. In a revised version, the percussion part also came to include both pre-recorded and live singing inflected by walkie-talkie feedback.

Figure 3.1.4: Pictures showing transducer feedback techniques for piano, bass drum and walkie-talkies in Martin Schüttler's *Selbstversuch, Die Andern (2012).*

3.1.5 The Crisis of Contemporary Music: "Blow here" – Trond Reinholdtsen's *MUSIK* and other works

Since 2004, Trond Reinholdtsen has been among asamisimasa's closest and most important collaborators.[178] His intelligent use of humor and satire influenced by Dadaism, Mauricio Kagel's music theater and contemporary avant-garde theater, places him, to my mind, amongst the utmost original composers and artists of his generation.[179] Reinholdtsen's contribution to music is not first and foremost focused on inventive instrumental writing. In fact, instrumental writing is rather irrelevant to his work. Although his scores have plenty of pitches, rhythms and extended techniques, Reinholdtsen includes such elements merely to point

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[178] asamisimasa has commissioned *In Context* (2004) for instrumental trio, video and voice-over; *Unsichtbare Musik* (2009*)* for speaker and ensemble; *MUSIK* (2012) for ensemble, video and performer. The ensemble has also performed Rinholdtsen's *Music as Emotion (*2007), a musical quiz for game show host, video, and ensemble; *13 Music Theatre Pieces* (2008) for PowerPoint projections and ensemble; *Concert Music Piece* (2010) for open instrumentation.
[179] Reinholdtsen has also collaborated with and contributed extensively to Vegard Vinge and Ida Müller's renowned avant-garde theater company.

to idea outside the music itself – a metaphor used for rhetorical purpose – not merely to be listened to for the sake of musical stimulation.

Enthusiastically postulating the post avant-garde crisis he heroically – or rather Don-Quixote-heroically – takes on the role as a savior, pointing to music's only true direction ahead. Representing a wild blend of boldness and failure, heroism and uncertainty, his take on political ideas, cultural history, art politics, and current art practices inspires radical, critical, conceptually profound, refreshing, and, not least, enormously comic work.[180]

In *MUSIK* (2012), commissioned for Donaueschinger Musiktage 2012, Reinholdtsen himself performs and lectures alongside sequences for ensemble and film.[181] The percussion instrumentarium in *MUSIK* must be said to be the most unconventional and bizarre out of all the works in my project:

- 1 cymbal on stand (pulled over by pulling attached fishing rod);
- 2 things to be rubbed with brushes;

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[180] See his homepage *www.thenorwegianopra.no* to find out for yourself.

[181] Although Reinholdtsen normally refuses to write program notes for his pieces, the score for *MUSIK* (2012) holds an extensive one: "This exciting and informative little piece of program music begins with a systematic phenomenological investigation of "musical material" in today's contemporary music, where the human cognitive apparatus and it's motor functions, and the limits of aural perception is put to a brutal test in light of the general public's gradual degeneration and lack of concentration due to limitless access to fast stimuli like pop music, social media and pornography on the internet. A soft explosion is heard as if from far away: The pragmatism of the professional musician, the politics of commissions and the tactics of festival networking are ruthlessly exposed as grim metaphors for the policing of the status quo in bureaucratic capitalist society and more substantially: The phenomenal world as such is disqualified as an adequate arena for true artistic invention in the 21st century. Only theory at its most abstract and pure can help us now. After the Three Weak Decades of Contemporary Music (1980-2010), lazily resting upon an aesthetic regime of artistic humility, consensus, poorly disguised entertainment, art as advertisement for Apple products, repeated exercises of deconstruction of deconstruction and a semi spiritual preference for sonic vagueness "trembling with mortality" – it becomes necessary at this moment in the piece (which exactly corresponds to the Golden Section moment) with a re-education of the new music audience, and to propose some new statements on musical ontology of mathematical rigor, centered around constructing a new foundation for Compositional Form able to strangle the specter of post-modernism and prepare the ground not only for a reinvention of the actuality of music as an art form, but also to a new type of virginal Communism. But this gesture, let's call it a reactive classicism, is negated by a sudden strike of Angst of boring the audience. The result is a critical investigation of the notion of "freedom." The concert hall is dismissed as a valid dispositive for true utopian art production as a Return of the Grand Narratives is propagated with full force and non-ironic sincerity. But with a Europe in moral and financial crisis, is it already too late? The great hero of antisocial musical idealism Conlon Nancarrow makes a surprising entrance onto the scene and offers an alternative in the form of the example of total seclusion from the official musical scene and presents a new prototype for the Gesamtkunstwerk Player Piano." (Preface to Trond Reinholdtsen's *MUSIK*. Used with permission from the composer).

- Arnold Schönberg's 520-page *Harmonielehre* (to be struck at prescribed pages in unison pitch with piano);
- Vacuum cleaner double flute sonata nr.1;

vacuum cleaner double flute sonata nr. 1
performed by percussionist

Turn on vacuum cleaner during ending of last piano piece.

Turn off when finished with sonata.

- Clarinet in B (for *Leitmotiv: Die Krise der Zeitgenössische Musik* (see figure XXX)[182] and *Eschatology of Pitch*);
- 5 objects to be struck;
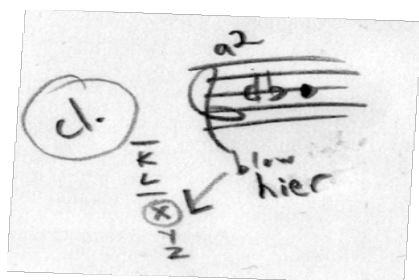- MIDI-drum and tambourine controlling Max msp.

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Figure XXX: Fragment from the preface to Reinholdtesn's MUSIK: "'Leitmotif to the Crisis of Contemporary Music"

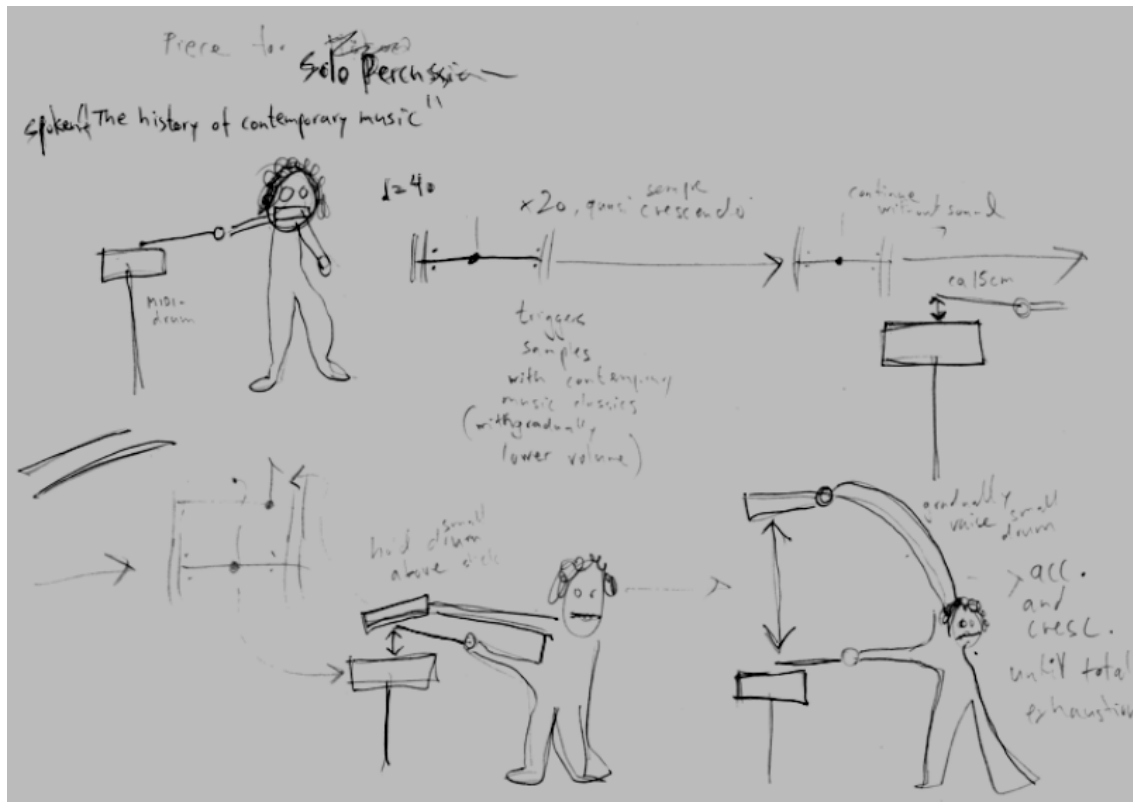[182] Please refer to p. 26-27 of *MUSIK* Study Score for *Eschatology of Pitch.*

Figure 3.1.5a: Detail from Trond Reinholdtsen's score *MUSIK*, p. 41: Midi-drum solo performance for percussionist. Used without permission.

Figure 3.1.5b: Picture showing the *Vacuum Cleaner Double Flute*.

3.2 Satellite Works performed and recorded during the fellowship period

3.2.1 Simon Steen-Andersen – *Rerendered* for amplified piano with two assistants (2004)

Rerendered employs a pianist performing on the keys of the piano, while two assistants perform inside the instrument using an array of extended techniques, such as sliding up and down strings to alter pitch, damping and plucking strings, producing sound effects on tuning pegs and bolts as well as microscopic sounds from lifting hands off the side of the instrument.

3.2.1 Simon Steen-Andersen – *Rerendered* for amplified piano with two assistants (2004)

Figure 3.2.1: Pictures showing performance set-up for Steen-Andersen's *Rerendered.*

3.2.2 Simon Steen-Andersen – *Pretty Sound (Up&Down)* for amplified piano solo (2008)

Pretty Sound (Up & Down) introduces a set of different techniques than those used in *Rerendered.* Whereas the latter work to a large extent continues ideas introduced in Helmut Lachenmann's *Guero, Studie für Klavier* (1970),[183] in which scraping fingers along different notches on the keyboard and inside the piano presents the piano as a noisemaker generating friction sounds similar to that of the South-American gourd *guiro*, *Pretty Sound* uses a set of external tools to attack different parts of the instrument. These tools are *Cluster Board* – a board that allows all keys to be played simultaneously, generating the following sound palette:

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[183] Helmut Lachenmann, *Guero (1970),* Breitkopf & Härtel Verlag.
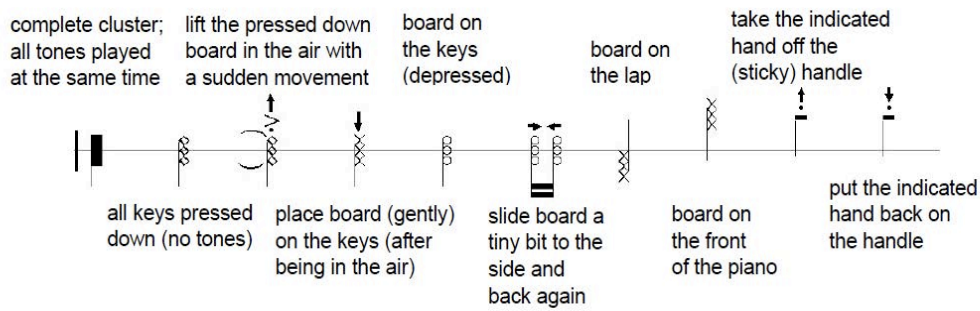
Notation, *cluster board*:

Figure 3.2.2a: Steen-Andersen – *Pretty Sound (Up & Down), preface: cluster-board scordatura.* Edition S. Used with permission.

Sticky Board and *Sticky Object* are objects with sticky tape underneath that excites the strings or produces a percussive sound when lifted. A *Paint Roll* – used to manipulate overtones of strings struck with a plectrum, and a *Slide/Bottleneck* produces harmonies when tapped and held against strings:

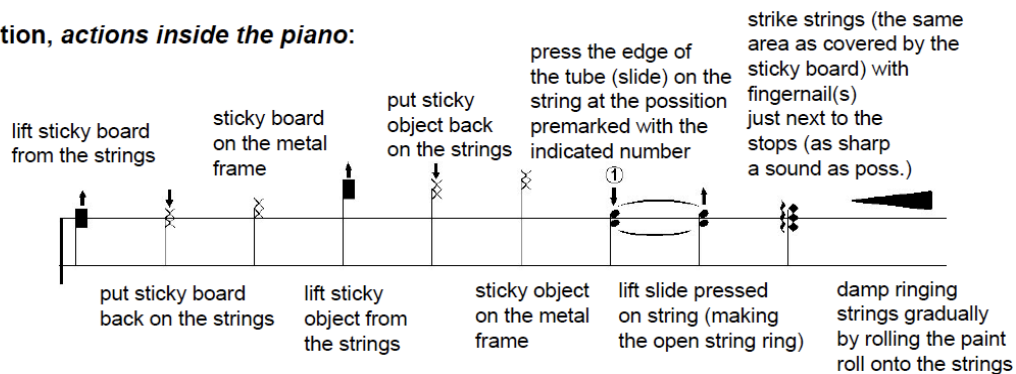**Notation, *actions inside the piano*:**

Figure 3.2.2b: Steen-Andersen – *Pretty Sound (Up& Down),* preface: Scordatura. Edition S. Used with permission.

Mark the 6 positions on the 4 strings that produce these harmonies when tapped with the edge of the slide (pedal down). In the score each harmony is referred to by the number. The tones vary at least 1/8 of a tone; try to find the perfect intervals, not the exact pitches.

Figure 3.2.2c: Steen-Andersen – *Pretty Sound (Up& Down),* preface: Harmonies to be produced by pressing a slide onto open strings inside the piano. Edition S. Used with permission.

Moreover, all three pedals are utilized as noisemakers (mechanic noise effects and softly activating strings when lifted). Further preparations of the instrument call for *sticky tape on the closed lid* (producing a percussive effect as hands are

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pressed against it and lifted abruptly. Opening/closing of the lid is used for rhythmical effects.
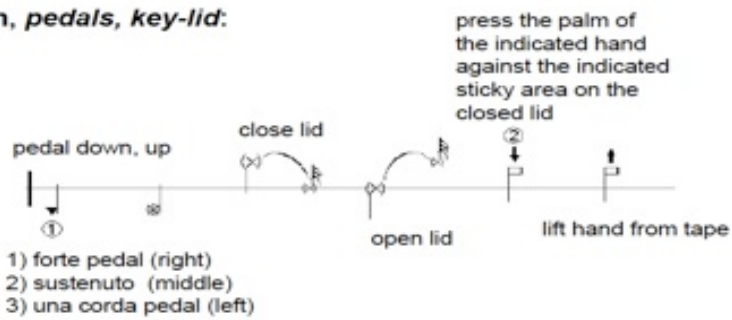

Figure 3.2.2d: Steen-Andersen – *Pretty Sound (Up& Down),* preface. Edition S. Used with permission.

Figure 3.2.2e: Steen-Andersen – *Pretty Sound (Up& Down)*: Picture illustrating piano setup.

3.2.3 Simon Steen-Andersen – *Study for String Instrument #2* for one or more string instruments and whammy pedal (2009).

Study #2 for String Instruments is part of a series of shorter works that highlight choreographic aspects of instrumental performance. The pieces are normally performed on the violin, cello, or double bass, but for a recording in 2010, I adapted the study for electric guitar played in tabletop position, doubling cello.[184]

Figure 3.2.3: Steen-Andersen – *Study for String Instrument #2*: Picture illustrating guitar setup.

3.2.4 Simon Steen-Andersen – *Next to Beside Besides*

Next to Beside Besides is a series of transcriptions originating from a work for cello solo called *Besides* (2007). All transcriptions employ the same unison choreography independent of its medium and may be performed with pre-recorded video, where one plays in unison with the video. I have performed *Next to Beside Besides* for prepared snare drum, flute and mini-camera connected to a TV screen.

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[184] I manipulated the guitar string with glass slide, a plectrum, and a triangle beater.

Figure 3.2.4: Steen-Andersen – *Next to Beside Besides.* Picture illustrating versions for snare drum, flute, electric guitar and miniature camera.

Documentation of Related Works

3.2.5 **Helmut Lachenmann – *Salut für Caudwell*** (1977)

Salut für Caudwell belongs to German composer Helmut Lachenmann's extended technique masterpieces. Although it is scored for "two speaking guitarists," the piece does not require the performers to be trained classical guitar players.[185] I studied the piece alongside my colleague, guitarist Anders Førisdal, and together we came to the surprising conclusion that being a trained guitarist was in fact irrelevant to the execution of *Salut.*

3.2.6 **Marko Ciciliani – *Black Horizon*** (2009)

The idea of transformed percussive practices is highly evident in *Black Horizon*. Commissioned by a percussion group, *Schlagquartett Köln*, but scored for two table-top electric guitars, the piece explores a distinctly original and unconventional approach to instrumental playing whether one sees it from a percussionist's or a guitarist's perspective. The work combines traditional guitar techniques such as strumming, arpeggios, and plucking, with more unique approaches using hand-held pick-ups, miniature playback systems with field recordings filtered through the pick-up switches, E-bows,[186] bolts, slides, and brushes. Furthermore, each instrument is shared between two players sitting on opposite sides. A preparation known as "third-bridge-technique" is applied throughout the piece, that is, a bolt positioned between the string and fretboard, allowing different actions to be played on both sides of the divided strings without interfering with each other. Playing the part of the string between this bolt and the bridge of the guitar generates resonances on the part of the string between the bolt and the nut and vice versa. These subtle harmonic phenomena are made audible by the hand-held pick-ups. Further, field recordings of desert winds and footsteps made in Death Valley and Anza Borrego in Southern California as well

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[185] Apart from a few sequences featuring right hand arpeggio and plucking, left hand chord positions (E-major/A-minor) and barée fretting, majority of the material applies techniques that are invented by Lachenmann, who is not a guitarist, but a pianist. Having learned the classical guitar myself from the age of 13-19, I had gained sufficient skills to tackle the guitaristic requirements for *Salut.*

[186] The E-bow is an electromagnetic, battery driven device that can sustain string resonance.

as film soundtrack samples are filtered through various pick-up combinations causing a registration coloring.[187]

Figure 3.2.6a Marko Ciciliani, *Black Horizon*, player 1, measures 88-98, hand held pick-up amplifying string resonance whilst filtering field recording. Used with permission of the composer.

Occasionally, a metal slide is used to create additional divisions of the string, allowing as many as three simultaneously sustained pitches per string:

Figure 3.2.6b Marko Ciciliani, *Black Horizon*, guitar 1, bars string ringing between bridge and bottleneck, bottleneck and bolt, bolt and nut. Used with permission of the composer.

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[187] Also, the following scordatura is used: Low E-string: unaltered; A-string: 2 scents lower than tempered; D-string: 31 cents lower than tempered; G-string: 33 cents lower than tempered; B-string: 64 cents lower than tempered; E-string: 66 cents lower than tempered. This chord structure is kept throughout, brought to resonance by traditional strumming, brushing, or arpeggios, however steadily modulated by sliding the third-bridge bolt between frets.

Figure 3.2.6c Marko Ciciliani, *Black Horizon*, measures 533-55, field recording filtered through manual, pick-ups counterpointing plucked strings. Used with permission of the composer.

Black Horizon showcases odd, beautiful sequences with melodic and harmonic elements reminiscent of psychedelic music. It is an excellent example of how inventive and unconventional approaches to instrumental technique may uncover rich musical potential in unexpected ways. It adds to a development in which the diversity of percussive material becomes more complex and surprising than it has been in the past and where the way in which these materials are musically employed expands in novel directions.

Appendix II

Chronological lists of selected percussion works

Percussion solo works:
1956: Cage, John: *27'10.554."* Peters Edition.
1959: Stockhausen, Karlheinz: *Zyklus.* Universal Edition.
1964: Feldman, Morton: *King of Denmark.* Peters Edition.
1966: Lachenmann, Helmut: *Intérieur I.* Edition Modern.
1966: Wuorinen Charles: *Janissary Music.* Peters Edition.
1967: Smith Brindle, Reginald: *Orion M42.* Peters Edition.
1967: Nørgård, Per: *Waves.* Edition Wilhelm Hansen.
1971: Henze, Hans Werner: *Prison Song.* Schott Music.
1971: Kagel, Mauricio*: Exotica.* Universal Edition.
1971: Tenney, James: *Koan: Having Never Written A Note For Percussion.*
1973: Globokar, Vinko: *Toucher.* Edition Peters.
1973: Pablo, Luis de: *Le prie-dieu sur la terrasse.* Suvini Zerboni.
1974: Spahlinger, Mathias: *Entlöschend.* Private Edition.
1975: Xenakis, Iannis: *Psappha.* Edition Salabert.
1978: Aperghis, Georges: *Le Corps à Corps.* Editions Salabert.
1978: Huber, Nicolaus A.: *dasselbe ist nicht dasselbe.* Breitkopf & Härtel.
1980: Vivier, Claude: *Cinq Chansons pour Percussion.* Boosey& Hawkes.
1980: Aperghis, Georges: *Grafitti.* Edition Salabert.
1982: Globokar, Vinko: *?Corporel.* Peters Edition.
1982: Zimmermann, Walter: *Glockenspiel.* Beginner Press.
1983: Nørgård, Per: *I Ching.* Edition Wilhelm Hansen.
1984: Alvarez, Javier: *Temazcal.* Black Dog Editions.
1985: Rzewski, Frederic: *To the Earth.* Sound Pool Music.
1985: Volans, Kevin: *She Who Sleeps with a Small Blanket.* Chester Music.
1986: Sciarrino, Salvatore: *appendice al perfeccione.* Ricordi.
1986: Wood, James: *Rogosanti.* James Wood Edition.
1988: Lucier, Alvin: *Silver Streetcar for the Orchestra.* Material Press.
1989: Xenakis, Iannis: *Rebonds.* Edition Salabert
1989: Globokar, Vinko: *Ombre.* Ricordi.
1990: Ruders, Poul: *Towards The Precipice.* Edition Wilhelm Hansen.
1991: Lang, David: *The Anvil Chorus.* Red Poppy.
1991: Wallin, Rolf: *Stonewave.* Chester Music.
1991: Ferneyhough, Brian: *Bone Alphabet.* Peters Edition.
1992: Jarrell, Michael: *Assonance VII.* Editions Henry Lemoine.
1993: Eötwös, Peter: *Psalm 151.* Ricordi
1994: Globokar, Vinko: *Dialog über Erde.* Ricordi.
1995: Saariaho, Kaija: *Six Japanese Gardens.* Chester Music
1995: Kagel, Mauricio: *L'Art Bruit.* Edition Peters.
1995: Wolff, Christian: *Percussionist Songs,* Edition Peters.
1995: Reynolds, Roger: *Watershed.* Edition Peters.
1997: Globokar, Vinko*: Pensée écartelée.* Ricordi.
1997: Ott, Daniel: *Ojota.*Private edition.
1998: Voland, Kevin: *Akrodha.* Chester Music.
2000: Maierhof, Michael: *Splitting 4.* Private Edition.
2001: Hoffmann, Robin: *An-Sprache.* Peters Edition.
2001: Dillon, James: *La Copure.* Edition Peters.

2002: Adams, John Luther: *The Mathematics of Resonant Bodies.* Taiga Press.
2003: Beil, Michael: *Batterie.* Private Edition.
2003: Meadowcroft, Thomas: *Plain Moving Landfill.* Private edition.
2006: Billone, Pierluigi: *Mani di Leonardis for spring coils.* Private edition.
2006: Kreidler, Johannes: *Windowed.* Private Edition.
2008: Billone, Pierluigi: *mani.mono for spring drum.*
2008: Globokar, Vinko: *Au-delà d'une étude pour percussion.* Ricordi.
2009: Schubert, Alexander*: Laplace Tiger.* Private Edition.
2009: Garsden, Alex: *Monograph.* Private Edition.
2010: Sarhan, François: *Home Work.* Private edition.
2010: Appelbaum, Mark: *Aphasia.* Private edition.
2013: Spalinger, Mathias: *ausnahmslos ausnahmen.* Private Edition.
2014: Shlomowitz, Matthew: *Popular Contexts, Volume 8, Five Soundscapes in Contemporary Percussion.* Private Edition.

Percussion ensemble works:
1923/24: Antheil, George: *Ballet Méchanique.* Templeton Publishing.
1930: Roldán, Amadeo: *Rítmicas 5&6.*
1931: Varèse, Edgard: *Ionisation.* Boosey& Hawkes.
1932: Russell, William: *Fugue.* New Music Edition.
1933: Russell, William: *Three Dance Movements.* New Music Edition.
1933: Beyer, Johanna: *Percussion Suite in Three Movements.* Unpublished.
1934: Cowell, Henry: *Ostinato Pianissimo.* Theodore Presser Company
1935: Beyer, Johanna: *Auto Accident.* Unpublished manuscript
1935: Cage, John: *Quartet.* Edition Peters.
1936: Cage, John: *Trio.* Edition Peters.
1939: Cage, John: *First Construction (in Metal).* Edition Peters.
1939: Cowell, Henry: *Pulse.*Theodore Presser Company
1940: Cage, John: *Second Construction.* Edition Peters.
1940: Cage John: *Living Room Music.* Edition Peters.
1941: Cage, John: *Third Construction.* Edition Peters.
1941: Cage, John and Harrison, Lou: *Double Music.* Edition Peters.
1941: Harrison, Lou: *Fugue.* HBP
1942: Chávez, Carlos: *Toccata.* Alfred Publishing Co.
1943: Cage, John: *Amores.* Edition Peters.
1955: Ohana, Maurice: *Quatre Études Chorégraphiques.*Schott Music.
1962: Scelsi, Giacinto: *Riti (for Achilles).* Schirmer.
1964: Stockhausen, Karlheinz: *Mikrophonie I.* Universal Edition.
1965: Kagel, Mauricio: *Pas de cinq for 5 percussionists.* Universal Edition
1966: Barraqué, Jean: *Chant Apres Chant.* Bärenreiter.
1969: Xenakis, Iannis: *Persephassa.* Edition Salabert.
1971: Reich, Steve: *Drumming.* Boosey & Hawkes.
1973: Reich, Steve: *Music for Pieces of Wood.* Universal Edition.
1975: Stockhausen, Karlheinz: *Musik im Bauch.* Stockhausen Verlag.
1975: Taïra, Yoshihisa: *Hierophonie V.* Soupir Edition.
1976: Cage, John: *Branches.* Edition Peters.
1976: Xenakis, Iannis: *Pleiades.* Edition Salabert.
1976: Dufourt, Hugues: *Erewhon.* Editions Henry Lemoine.
1976: Birtwistle, Harrison: *For O, for O, the Hobby-Horse is Forgot.* Universal Edition.

1977: Kagel, Mauricio: *Dressur.* Universal Edition.
1977: Spahlinger, Mathias: *Ephémère.* Peer Verlag.
1979: Nono, Luigi: *Con Luigi Dalapiccola.* Ricordi.
1981: Takemitsu, Toru: *Rain Tree.* Schott Music.
1981: Aperghis, Georges*: Les guetteurs de sons.* Edition Salabert.
1981: Globokar, Vinko: Tribadabum extensif sur rythme fantôme. Ricordi.
1982: Dillon, James: *East 11th Street NY 10003.* Edition Peters.
1984: Donatoni, Franco: *Darkness.* Ricordi.
1986: Cage, John: *What about the Noise of Crumbling Paper?* Edition Peters.
1987: Battistelli, Giorgio: *Jules Vernes.* Ricordi.
1988: Wood, James: *Stoicheia.* James Wood Edition.
1988: Huber, Nicolaus A: *Herbstfestival.* Berenreiter Verlag.
1988: Manoury, Philippe: *Le Live des Claviers.* Amphion.
1989: Xenakis, Iannis: *Okho.* Editions Salabert.
1989: Wood, James: *Village Burial with Fire.* James Wood Edition.
1990: Grisey, Gérard - *Le Noir de l'Etoile.* Ricordi.
1991: Wallin, Rolf: *Stonewave.* Chester Music.
1992: Globokar, Vinko: *Kvadrat, for four percussionists.* Ricordi.
1993: Spahlinger, Mathias: *Off.* Private Edition.
1997: Adams, John Luther: *Strange and Sacred Noise.* Taiga Press.
2000: Goebbels, Heiner: *Même soir.* Ricordi.
2002: Lang, David: *The so-called laws of nature.* Schirmer.
2003: Burkhardt, Rick: *Great Hymn of Thanksgiving.* Private Edition.
2006: Lim, Liza: *City of Falling Angels.* Ricordi.
2007: Adamek, Ondrej: *Fishbones.* Private Edition.
2007: Hauser, Fritz: *Bricco Lu.* Private edition.
2009: Appelbaum, Mark: *Straightjacket.* Private Edition.
2009: Gordon, Michael: *Timber.* Red Poppy Music.
2010: Bauckholt, Carola: *Hirn & Ei.* Thuermchen Verlag.
2011: Meadowcroft, Thomas: *The Great Knot.* Private Edition.
2012: Løffler, Simon: *B.* Private edition.
2013: Meadowcroft, Thomas: *Cradle.* Private Edition.
2013: Shlomowitz, Matthew*: Popular Contexts vol. 6.* Private Edition

Appendix III

Artistic Portfolio for _This is Not a Drum: Towards a Post-Instrumental Practice._

The artistic work included in the project is divided into three main sections (I, II, III), presented in their respective folders on the enclosed disk. Video formats are in QuickTime, audio formats in .wav or mp4. To save some forest, scores are attached as PDF's.

Folder I refers to the project's Part I: _Music for Musician_, and contains the following works and attachments:

1. Simon Steen-Andersen, _Black Box Music_: Video + score. Used with permission of Dacapo Records.

2. Simon Steen-Andersen, _In Her Frown:_ Audio + score. Used with permission of Dacapo Records.

3. Trond Reinholdtsen, _Percussion Sonata nr.1, Inferno_: Video link + score.

4. Erik Dæhlin, _Absence is the Only Real_: enclosed as video + score.

5. Lene Grenager, _the Operation:_ Audio + score. Used with permission of Grappa/Aurora.

Folder II refers to the project's Part II: _Rethinking Interpretation,_ and contains the following works and attachments:

1.a. Brian Ferneyhough, _Bone Alphabet_ (original version): Audio + score**.** Used with permission of Ahornfelder.

1.b. Sir Duperman, _Wizard & Os_ (electronic remix of _Bone Alphabet_): Audio Used with permission of Ahornfelder

2.a. Vinko Globokar, _Toucher_ (original version): Audio + score

2.b. Vinko Globokar, ?_Toucher_ (edited version): Video + score.

3.a. Helmut Lachenmann, **_Pression_** (original version): Audio + score.

3.b. **Helmut Lachenmann**, **_Pression_** (rearranged version): Audio + score.

3.c. Kassian Troyer/Håkon Stene, **_Pression Fragmente:_** Audio

4.a. Michael Pisaro, _Ricefall (1)_ (formally altered version): Audio + score. Used with permission of Ahornfelder

4.b. Michael Pisaro, *Ricefall (1b)* (altered instrumentation): Audio + score. Folder III refers to the first part of the project's appendices – *Satellite Works* – and contains the following works and attachments:

1. Chamber works developed during the fellowship period:

1.a. **Øyvind Torvund, *Themes from Neon Forest*** (performing auxiliary instruments): *Audio + score*. Used with permission of Grappa/Aurora.

1.b. Øyvind Torvund, *Willibald Motor Landscape* (performing auxiliary instruments): Audio + score. Used with permission of Ahornfelder

1.c*.* Eivind Buene, *Klarinettentrio* (inside piano + electronics): Video + score.

1.d. **Clemens Gadenstätter, *ES*** (performing percussion + electronics): Audio + score.

1.e. Martin Schüttler, Selbstversuch, Die Andern (performing electronics and singing): Audio + score.

1.f. Trond Reinholdtsen, *MUSIK* (performing percussion and auxiliary instruments): Audio + score.

1.g. Trond Reinholdtsen, Unsichtbare Musik: Audio + score.

2. Chamber works performed and recorded during the fellowship period:

2.a. Simon Steen-Andersen, *Rerendered* (performing inside piano): Audio + score. Used with permission of Dacapo Records.

2.b. Simon Steen-Andersen, *Pretty Sound (up&down):* Audio + score. Used with permission of Dacapo Records.

2.c. Simon Steen-Andersen*, Study for String Instrument #2* (performing electric guitar): Audio + score. Used with permission of Dacapo Records.

2.d. Simon Steen-Andersen, *Next to Beside Besides*: Video + score.

2.e. Marco Ciciliani, *Black Horizon* (Audio + Score) (Recording taken from Håkon Stene: *Etude Begone Badum.* Ahornfelder AH25. Used with permission.

2.f. Helmut Lachenmann, *Salut für Caudwell* (performing 2nd guitar): Audio + score.

Appendix IV

This is Not a Drum **performances and lectures**

Over the course of the project I had the opportunity to perform the works included in the project repeatedly, thereby creating a platform from which I could collaboratively alter and refine each given work. Below is a list of performances and lectures given from 2010–2014.

2010:

November 11, University of Music and Theatre, Leipzig.

Performers: asamisimasa

Simon Steen-Andersen – *Rerendered* for amplified piano with 2 assistants
Brian Ferneyhough – *Renvoi/Shards* for electric guitar and vibraphone
Ole Henrik Moe – *KRAV* for microtonal bells and bowed electric guitar
Trond Reinholdtsen – *Concert Music Piece* for instruments, performer and PowerPoint
Claus-Steffen Mahnkopf – *Hommage à Frank Cox* for piano, electric guitar and quartertone vibraphone

2011:

January 28, Sophiensaele, Berlin, Ultraschall Festival.
Performers: asamisimasa

Simon Steen-Andersen portrait CD release

Beside Besides + Next To Beside Besides #4 (cello, percussion)
Run Time Error v.1 (joysticks and video)
rerendered (pianist and two assistants)
Study For String Instrument #3 (cello+video)
Self-Reflecting Next To Beside Besides #5+8 (piccolo flute, e-guit, video)

Run Time Error v.2 (joysticks and video)
*On And Off And To And Fro (*sax, percussion,cello, and 3 megahones)
Self-reflecting Next To Beside Besides #10 (camera and video)
Run Time Error v.3 (joysticks and video)

May 14, TheaterHaus, *Musik der Jahrhunderte*, Stuttgart.

Performers: asamisimasa

Simon Steen-Andersen portrait *On and Off*

Next To Beside Besides #0+4 for amplified cello and percussion
Run Time Error v. 1 for joysticks and video
rerendered for pianist and 2 assistants on extremely amplified piano + video
Study for String Instrument #2 for cello, whammy pedal and shadow projection
Self-reflecting Next To Beside Besides #5+8 for e-guitar, flute and video
Study for String Instrument #3 for amplified cello and video
Run Time Error v. 2 for joysticks and video
On And Off And To And Fro for sax, percussion, cello, and 3 megaphones
Half a Bit of Nothing Integrated for performer, objects and live-video
Self-reflecting Next To Beside Besides #10 for camera and silent video
Run Time Error v.3 for joysticks and video

September 14, Lindemansalen, Oslo, Ultima Festival.
Performers: asamisimasa

Johannes Brahms/Eivind Buene – *Klarinettentrio*, for clarinet, cello, piano, and two assistants
Simon Steen-Andersen – *Run Time Error,* for live video
Simon Steen-Andersen – *Study for String Instrument #3 for amplified cello*
Simon Steen-Andersen – *On And Off And To And Fro for sax, percussion, cello*, and 3 megaphones

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October 31, Literaturhaus, Copenhagen, Wundergrund Festival

Performers: asamisimasa

Simon Steen-Andersen Portrait *On and Off*

November 26, Bates Mill, Huddersfield Contemporary Music Festival

Performers: asamisimasa

Simon Steen-Andersen Portrait *On and Off*

2012:

February 27, Zipper Concert Hall, Los Angeles, Monday Evening Concerts

Performers: asamisimasa

Alberto Savinio – *Le chants de la Mi-Mort*

Øyvind Torvund – *Neon Forest Spaces*

Simon Steen-Andersen – *On and Off and To and Fro*

Laurence Crane – *John White in Berlin*

Trond Reinholdtsen – *Unsichtbare Musik*

March 1, Kanbar Hall, San Francisco Other Minds Festival

Performers: asamisimasa

Øyvind Torvund – *Neon Forest Spaces*

Øyvind Torvund – Willibald Moto Landscape (WP)

Simon Steen-Andersen – *On and Off portrait program*

March 9, Théâtre de la Renaissance, Lyon Biennale

Performers: asamisimasa

Simon Steen-Andersen portrait program *On and Off*

July 23, 603m2, Darmstadt International Summer Courses

Performers: Oslo Sinfonietta/Håkon Stene

Simon Steen-Andersen – *Black Box Music* (WP)

July 24, Edith Steiner Schule, Darmstadt International Summer Courses

Lecture: "This is Not a Drum" – towards a post-instrumental practice

August 12, Akershus Festning, Oslo Chamber Music Festival

Performers: asamisimasa

Øyvind Torvund – *Neon Forest Space*
Lene Grenager – *Broken Reel*

September 6, Oslo Town Hall, Ultima Festival

Performers: Oslo Sinfonietta/Håkon Stene

Simon Steen-Andersen – *Black Box Music*

September 8, Munch Museum, Oslo, Ultima Festival

Performers: asamisimasa

Øyvind Torvund – *Willibald Motor Landscape*
Nicolaus A.Huber – *Ich und Ich*
Clemens Gadenstätter – *ES* (WP)

October 20, Strawinsky Saal, Donaueschingen Festival

Performers: asamisimasa

Klaus Lang – *the ugly horse*
Trond Reinholdtsen – *MUSIK*
Georg Katzer – *After Carroll*
Eliav Brand – *Crowd of Ears: the Lament of V.Pollard*

November 11, Theater Artemis, Den Bosch, November Music
Performers: asamisimasa

Simon Steen-Andersen portrait ON&OFF in a version for cello, percussion/flutes and live video.

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Next To Beside Besides #0+4 (cello, percussion)

Run Time Error v.1 (joystick-controlled video)

Study for String Instrument #1 (cello solo)

Self-Reflecting Next To Beside Besides #14 (vibraphone tubes, airspray, table tennis bat, and video)

Half a Bit of Nothing Integrated (live-video and objects)

Study for String Instrument #2 (cello + whammy)

Self-Reflecting Next To Beside Besides #10 (camera-solo and silent video)

Study for String Instrument #3 (cello + video)

Run Time Error v.2 (joystick-controlled video)

November 17, Bates Mill, Huddersfield Contemporary Music Festival

Performers: Oslo Sinfonietta/Håkon Stene

Simon Steen-Andersen – *Black Box Music*

December 6, Gothenburg University

Lecture: "This is Not a Drum" – towards a post-instrumental practice

2013:

January 17, Bodø Kulturhus

Performers: Bodø Sinfonietta/Håkon Stene

Lene Grenager – *The Operation* (WP)

February 23, Live concert WDR Radio Cologne, "Ensemble Europa"

Performers: asamisimasa

Øyvind Torvund – *Willibald Motor Landscape*

Aldo Clementi – *Ricercare*

Aldo Clementi – *Lento*

Aldo Clementi – *Dedica*

Martin Schüttler – *Selbstversuch, die Andern* (WP)

Trond Reinholdtsen – *Unsichtbare Musik*

February 27, The Roulette, New York City

Performers: Aventa Ensemble/Håkon Stene

Simon Steen-Andersen – *Black Box Music*

May 10, Granhøy Dans, SPOR festival, Århus

Performers: Århus Sinfonietta/Håkon Stene

Simon Steen-Andersen – *Black Box Music*

July 24, Krakow Music Academy, Krakow Percussion Festival

Lecture: "This is Not a Drum" – Towards a Post-Instrumental Practice

July 25, Krakow Music Academy, Krakow Percussion Festival

Performers: Håkon Stene, Rob Waring

Brian Ferneyhough – *Bone Alphabet*
Rob Waring – *Jalan Pantai Sari*
Michael Pisaro – *Ricefall (1)*

August 20, Månefisken, Young Nordic Music Festival, Oslo

Performer: Håkon Stene

Trond Reinholdtsen – *Percussion Sonata Nr.1, "Inferno"* (WP)

August 24, Lindemansalen, Young Nordic Music Festival, Oslo

Performers: asamisimasa

Clemens Gadenstätter – *ES*
Trond Reinholdtsen – *Unsichtbare Musik*
Max Wainwright – *RADIO 1*

October 11, Luxembourg Philharmonie

Performers: asamisimasa

Simon Steen-Andersen – *Rerendered*

Øyvind Torvund – Plastic Waves (WP)

Clemens Gadenstätter – *ES*

October 26, Koncertkirken, Copenhagen, Wundergrund Festival

Performers: Århus Sinfonietta/Håkon Stene

Simon Steen-Andersen – *Black Box Music*

2014:

January 24, Hebbel am Ufer, Berlin, Ultraschall Festival

Performer: Håkon Stene

Trond Reinholdtsen – *Percussion Sonata Nr.1, "Inferno"* (WP)

January 24, Hebbel am Ufer, Berlin, Ultraschall Festival

Performers: asamisimasa

Martin Schüttler – *Selbstversuch, die Andern*

Max Wainwright – *RADIO 1*

Lars Petter Hagen – *Seven Studies in Self-Imposed Tristesse*

Bjørn Fongaard – *GALAXE*

Øyvind Torvund – *Plastic Waves*

February 10-14, Henie Onstad Art Centre, Oslo

Performers: Oslo Sinfonietta/Håkon Stene

Simon Steen-Andersen – *Black Box Music*

February 27, Norwegian Academy of Music, Vinterlydfestivalen

Performer: Håkon Stene

Vinko Globokar – *Toucher*

March 12, Queen Elisabeth Hall, Southbank Centre, London

Performers: London Sinfonietta/Håkon Stene

Simon Steen-Andersen – *Black Box Music*

March 28, Muziekgebouw, Amsterdam, "Listen to This"

Performers: Oslo Sinfonietta/Håkon Stene

Simon Steen-Andersen – *Black Box Music*
Louis Andriessen – *Worker's Union*

April 5, Issue Project Room, Unsound Festival, New York

Performer: Håkon Stene

Lars Petter Hagen – *Seven Studies in Self-Imposed Tristesse*
Michael Pisaro – *Ricefall (1)*

April 23, Institut für Neue Musik und Musikerziehung, Darmstadt

Performers: asamisimasa

Helmut Lachenmann – *Salut für Caudwell*
Helmut Lachenmann – *Allegro Sostenuto*

April 24, Institut für Neue Musik und Musikerziehung, Darmstadt

Performers: asamisimasa

Martin Schüttler – *Selbstversuch, die Andern*
Trond Reinholdtsen – *Thirteen Music Theatre Pieces*

Manos Tsangaris – *Mistel Album*

April 30, Auditorium M. Landowski, Paris
Performers: Ensemble 2e2m/Håkon Stene

Simon Steen-Andersen – *Black Box Music*
Ondrej Adamek – *Karakuri*

May 7, Betong/Levinsalen, Oslo
Performer: Håkon Stene

Vinko Globokar – *?Toucher*
Michael Pisaro – *Ricefall (1)*
Erik Dæhlin – *Absence is the Only Real (WP)*

May 18, MehrKlang, Freiburg
Performers: Freiburg Percussion Ensemble/Håkon Stene

Brian Ferneyhough – *Bone Alphabet*
James Tenney – *…having never written a note for percussion…*

May 19, Freiburg Music Academy
Lecture: "This is Not a Drum" – Towards a Post-Instrumental Practice

May 27, Teatro San Leonardo, Angelica Festival, Bologna
Performers: asamisimasa

Helmut Lachenmann – *Allegro Sostenuto*
Øyvind Torvund – *Themes from Neon Forest*
Øyvind Torvund – *Willibald Motor Landscape*

August 28, RoundHouse, Imogen Heap's Reverb Festival
Performers: Århus Sinfonietta/Håkon Stene

Simon Steen-Andersen – *Black Box Music*

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  Wolfram Schurig (Hofheim: Wolke Verlag, 2002), p. 70.

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