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SANTA CRUZ

I. ESSAY: SCORED MOVEMENT
INCORPORATION OF PRESCRIBED MOVEMENT OF MUSICIANS
IN MUSICAL SCORES

II. MUSICAL COMPOSITION: *ILINX*
FOR PERCUSSIONIST AND VISITING MUSICIANS AND DANCERS

A dissertation submitted in partial satisfaction
of the requirements for the degree of

DOCTOR OF MUSICAL ARTS

in

COMPOSITION

by

Ittai Rosenbaum

December 2014

The Dissertation of Ittai Rosenbaum
is approved:

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Vice Provost and Dean of Graduate Studies

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Abstract

SCORED MOVEMENT: INCORPORATION OF PRESCRIBED MOVEMENT OF MUSICIANS IN MUSICAL SCORES

By

ITTAI ROSENBAUM

Musicians produce sound from acoustic instruments by means of physical movements: plucking, bowing, beating and other motions that excite acoustic media. Movement is found in music performance also as corporeal expression of emotional engagement in the music and as means of communication between musicians. Yet, in the European concert hall tradition, movement is considered as ancillary to sound production and is rarely addressed directly by composers. I discuss four contemporary works that explicitly ask musicians to incorporate body movements beyond the functional movements necessary for sound production, and bring movement from the background to the foreground. Movement of musicians and their reference to physical space are in these works deliberate, distinct and central to the artistic language.

I discuss the elements that are pertinent to movement (i.e. performers, physical objects and space), and examine the balance between movement and sound, and how they interact in each one of the four works. Finally, I offer my own interpretation of the effect of movement in each work, and the meaning of movement within the compositional logic. A key term I use is a type of artistic gesture that I call "movement-sound gesture" (MSG). MSG is a deliberate, conscious bodily movement,

made by musicians in direct association and conjunction with sound production, yet often excessive to that necessary for sound production, and always meant to have an expressive artistic charge.

Acknowledgements

Side by side with the research and the writing of the score I was engaged in the production of the performance of *Ilinx* at the University of California Santa Cruz. It was especially crucial that a work concerned with the embodiment of sound be performed, and the production served as a laboratory for both the research and the creation of the score. I would like to extend my deep gratitude to those whose support facilitated the complicated production of the performance: the percussionist and my dear friend Aiden McKee, for whom the score was created, musicians-performers Tess Greenberg, Kalinda Bittner, Simón Wilson, Ben Greenberg, Terre Lee, Sarah Lindmark, Evyn Stratman, Bijan Semnani, Ben Negley, Zachary Myers, Nathan Elias Kocivar, Ma'ayan Tsadka, Lisa Beebe, dancers/choreographers Alexandria Law, Rachel Peterson, and video crew Danielle Williamson and Robin Whitehouse. Susan Gautieri, the music center facilities manager at UCSC, provided invaluable logistical support, and percussion instructor William Winant enabled the use of the percussion facilities and instruments along with helpful advice. Choreographer and professor of dance Gerald Casel and my friends and colleagues Ma’ayan Tsadka and Tobin Chodos inspired me with their insight and questions. My advisors and committee members Larry Polansky and Dard Neuman provided much intellectual and artistic

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Physical Movement in Musical Scores

Introduction

Physical movement is a conspicuous feature in almost any kind of music performance. It comprises a continuum ranging from ambulation in the venue, body movements necessary for sound production and coordination with intentional, consciously made expressive gestures. Musicians incorporate emphatic body gestures in their performance beyond the corporeal activities necessary for sound production. Yet in the conventional concert hall,[1] this performative activity is most often considered a voluntary element, not prescribed by the composer and auxiliary to sound production. In this paper I discuss four contemporary works that explicitly ask musicians to incorporate body movements in their performance: *?Corporel* (1977) by Vinko Globokar, *Dressur* (1984) by Mauricio Kagel, *Exit to Enter* (2013) by Michael Beil, and my own work *Ilinx* (2014). The scores ask the musicians to move excessively or to perform music that requires extremely conspicuous movement. Movement serves in these scores as a deliberate artistic tool that is foregrounded to be a salient, even dominant, element of the work's structure. These movements appear in direct association and conjunction with sound, but rather than being auxiliary to sound production they are equally intentional and important to the composition.

[1] The reference is made here to the conventions of the still prevalent (2014) tradition of the Western, European concert hall music performance (Small 1998; Pieper 2008).

I will first describe and analyze the artistic gesture in which movement and sound are integrated. This analysis is then applied to demonstrate the connection between genre conventions and perception of movement, and how movement may affect the perception of sound. I make a distinction between two types of gestures of musicians: I use the term "musical gesture" to denote body movements that musicians make in conjunction with sound production to express emotional reaction to the sound (Godøy and Leman 2010, 19). A familiar example is the sudden jerk violinists make with their heads while playing a forceful note. Such movement can be made consciously or not, and the connotation to the sound may be felt or acknowledged by the performer and/or by the audience. The musical gestures are, however, not prescribed by the score and usually restricted in their extent by genre conventions. If the violinist produces the same sound, yet instead of the rather familiar quick short jerk she decides to rise up to her feet, I would consider it to be a second type of gesture which I call "movement-sound gesture" (MSG). I will use this term when prescribed movement is made in direct association and conjunction with sound production, and serves as a conscious and a deliberate artistic tool. The main difference between the two types of gesture is intentionality: a MSG is intentionally used and appreciated for the artistic value of the *movement*, not only the sound.

I conclude the opening section of this paper with a discussion of the relationship between movement and genre conventions. When movement becomes too salient to ignore, it changes its role and function from an auxiliary means into an artistic end. Different genres of performance employ movement that is incorporated with sound in

different ways. Genres assign movement various functions and meaning, requiring differences in the audience's attention to movement. Conversely, when movement is perceived to have a different role than expected within a particular genre, the new role may change the genre of the work. The setting of Kagel's *Dressur*, for example, may raise expectations for a concert-hall music genre, but the excess of movement and its expressiveness might redefine the work as theater.

Movement in each musical work is examined and considered according to genre predisposition of the work: in *Dressur* I consider movement an aspect of musical theater.[2] In Globokar's *?Corporel* and in Beil's *Exit to Enter* movement is one of several characteristics of modern performance art, which calls for a more open set of genre expectations. My work *Ilinx* presents movement as functional to music production yet exaggerated and disproportionate, therefore creating ambiguity of genre definition, and exploiting this ambiguity. A change in the role and function of movement in a musical work does not *necessarily* change the genre of the work. I am focusing on MSGs that occur in compositions that maintain their stylistic status as musical works, without changing them into theater or dance. In the MSG, movement and sound are inextricable, combined and tightly bound elements of equally important intention. MSGs may raise awareness to the ubiquity of movement in any kind of music performance, and encourage a reevaluation of the usual function of movement. As will be demonstrated, movement may also raise awareness to the physical space in

[2] Musical theater was developed by the avant-garde of the first half of the twentieth century, and calls attention to the inherent theatricality of music performance (Heile 2006, 34).

which the performance takes place, to the physical objects in that space, and awareness to the spatial relationship between performer, audience, objects and space. I suggest that in raising awareness the intensified movement of the MSGs affects perception of sound. I will therefore first discuss the general perception of movement, and its inherent communicative quality.

Perception Through Space and Objects

Systematic association of sound with objects through movement affects our perception of sound, objects and space and their relation to time (Godøy 2003; Watanabe and Shimojo 2001). Although sound is movement, from the point of view of the spectator, sound is mainly a temporal experience. Unlike sound, physical space and objects are perceived as having continuous presence that is continually asserted by our senses: vision, and possibly tactile perception, smell, sound and taste. Perceiving sound events as temporal objects and defining them as note, phrase or form is related to the perceiver's ability to acknowledge their continuity. Compared to physical objects, whose existence is continually asserted by the senses, perceiving the continuity of sound and movement requires also imagination and memory: in order to perceive a temporal event as a component of a larger unit, this single event must be retained in our memory or imagined as still existing. Edmund Husserl attributes the perception of continuity to a mental ability described as the "primordial association" (Husserl 1966, 29-32): the ability to retain the memory of passing moments as if they are still present, and to tie them together into a coherent unit. Musical notes heard one

after the other make one continuous melody due to our ability to retain them in our consciousness. We discern points of beginning, middle and end of a sound-object, which in this example we then perceive as a musical phrase. Each temporal object—single sound units and entire phrases—is retained in our memory, gradually fades, and may be restored later by memory and imagination.[3]

Physical space and objects are perceived as permanent: they are objects of the now (they are present in each new now), and also objects of the past (the present retention of their existence in the past in our consciousness). Movements that excite the vibrating medium are associated with the resulting sound and even perceived to be united with it: the pianist's movement can be perceived as sound. Consistent association and correlation between sound, movement, space and physical objects can result in sound being perceived as having an ongoing, permanent presence. *Ilinx* includes a repeated arrival of the performer to a point in the room where a bass drum is located. The performer arrives there usually by running or walking across a relatively long distance, thus emphasizing the physical, spatial aspect of the action. Whenever the performer arrives at that point, a sound of a bass drum is heard. After several such approaches result in the same sound, the arrival at the location, or even the sight alone of the location, may raise the expectation for the particular sound or the memory of it. It is as if the sound is intrinsic to the physical object and the physical location (Figure 1). Not only specific locations and objects but also an entire

[3] Husserl, however, distinguishes this type of memory from the instant retention of just passed moments (Husserl 1966, 37-8).

venue can become an instrument reactive to manipulation and later be perceived as potent with sound.[4] Immense pipe organs enable the performer to "play" the church hall, percussionists rush to play on remote locations within their setup, and rock keyboardists and drummers manipulate a complex of instruments with which they surround themselves.

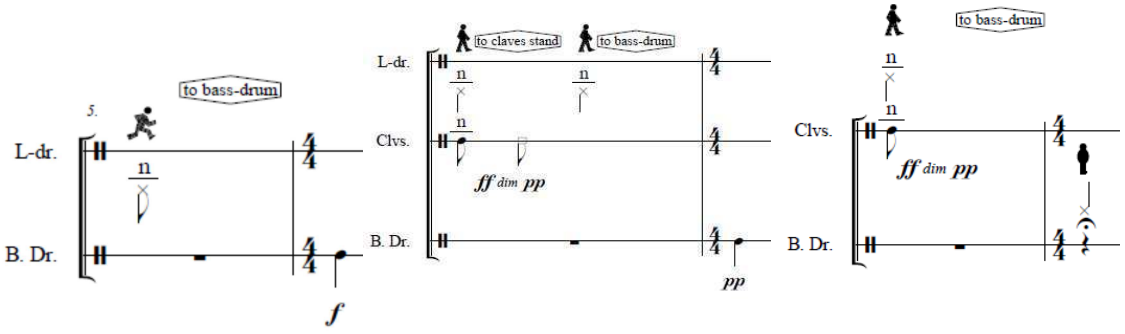

Figure 1. *Ilinx*, episode 1, three examples of approaches to the bass drum: mm. 5-6: running and playing, mm. 12-13: walking and playing, mm. 27-28: walking, standing besides the bass drum without playing.

From the perspective of perception, movement is, then, the quality that connects the permanent and the temporal: the presence of physical space and locations of objects are connected to the temporality of sound. Composer Mark Applebaum exploited the conditioned unity between motion and sound in his work *Tlön (6')* (1995) for 3 conductors and no players. The conductors in *Tlön* face the audience and conduct imagined ensembles, following score indications of tempo, meter and dynamics. The composition explores the viewer's imagined hearing as it is

[4] Composer John Luther Adams creates such a venue-instrument in his work *Inuksuit*. Not only moving musicians manipulate space, but also the audience is encouraged to create their own experience by moving in that immense instrument (Adams, About Inuksuit 2011).

conditioned in the movement of the conductor; the conductor is a sound object (Applebaum n.d.).

In his work *Enter to Exit*, composer Michael Beil manipulates the conditioned unity between motion and sound. Visible musicians and instruments almost never produce the sound conventionally expected, and a consistent mismatch creates a new, performative reality and logic. Globokar's *?Corporel* is performed by a half-naked performer playing on his own body. The work conditions the audience to expect the performer's naked body to function as a sound object, and the body loses its human personality. There is human awareness of resemblance and unity of physical and non-physical objects and events. This awareness is expressed through the common verbal use of metaphors, analogies and imagery in verbal expression and in communication (Arnheim 1969, 118; Godøy and Leman 2010, 5). MSG takes advantage of this awareness and encourages perception of sound as being embodied in objects (instrument, performer) and in movement.

The process of perception is an active search for information while orientating one's body toward information sources and attuning oneself to them (J. Kojs 2011, 65). The movement of performers is also mirrored by the spectator, as if the spectator actually moves,[5] and so experiencing the MSG is more than mere reception. Theorists of dance and movement suggest that familiarity with objects and actions, even when

[5] Mirror neurons enable a category of stimuli formed by actions done by other individuals. A leaping lion is perceived by its primate prey also as if the primate itself is leaping. It is assumed that this active form of perception facilitates understanding the actions of others and hence imperative to survival and social organization (Rizzolatti and Giacomo 2004).

viewed from a distance, is achieved by a kinesthetic sense. This is the observer's ability to assess weight, position and trajectory of a moving object: an ability that provides a substantial part of our knowledge of objects (S. L. Foster 2011, 112-3). Research shows that the audience of dance connects and relates to the performer's movement through mirror neurons, as if the audience is physically experiencing the movement by kinesthetic sympathy. The viewer participates in the performance through sensory identification with the dancer (S. L. Foster 2011, 1-2, 123; Martin 1939). In *Ilinx*, the performer stares at a tom-tom drum, approaches it and immediately after beats it to produce sound. Later, the performer stares at the same drum, yet instead of approaching it, he mimes playing it from a distance without producing any sound. The drum is thus presented as a sound object, but the observer acknowledges and responds not only to the object as a sound object, but also to the tension between the potential of the sound aspect and the object. The observer responds physically to sensations evoked by the *separation* between the object being contemplated and its various aspects: there is a physically sensed tension between the object and its sound aspect. The perception of the object culminates in the act of "grasping" or "taking in" the relations of these various aspects (vision, sound, movement) one to another (S. L. Foster 2011, 155; Bråten and Trevarthen 2007, 26). It is exactly this effect which Kagel exploits to full effect in *Piece touchée, Piece jouée* (*Sonant*, 1960), where a score is played virtually without producing sounds.

Genuine grasping of an object is directed not just toward a location, but toward a specific, located object, whose perceived existence is vital to the action (Kelly 2002, 384-5). Merleau-Ponty stresses the tense concentration on a specific object:

> In the action of the hand which is raised towards an object is contained a reference to the object, not as an object represented, but as that *highly specific thing* towards which we project ourselves, near which we are, in anticipation, and which we haunt (Merleau-Ponty 2002, 103).

Without an object, the gesture would be just the action of grasping for itself.[6] The main difference between movement in the works presented here and movement in a dance is the intention of the motor activity: movement in these works is directed mostly toward objects and their function (e.g. musical instruments); in dance, the movement is usually intended for itself or for imagined, location-representation of objects.

Neural mirroring is believed to happen also with music performance (Overy and Molnar-Szakacs 2009). Music is perceived both as an auditory signal and as a result of intentional, hierarchically organized sequences of expressive motor acts. The human mirror neuron system allows for the listener to co-represent and share a musical experience. Different from listening to recorded music, viewing a performance engages the spectator with combined mirroring of visual and auditory stimuli, and engages him/her in a richer experience.

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[6] This is the reason for the difference in nuances between a mimed grasping and a grasping of a real object (Goodale, Jakobson and Keillor 1994; Leabheart 1989, 8).

Musical Instruments as Objects

Physical objects in *Dressur*, *Exit to Enter* and *Ilinx* have dynamic relations with the space: they shape the space, and they are used as markers of locations and as tools for the performers to establish, sonically and physically, the performer's relation to space. The size, shape, portability and uniqueness of the objects determine their importance to the perception of performance space and the attention they attract as such. These characteristics are pertinent to this discussion especially when they are utilized and manifested within the MSG. The interaction between the performer and the instrument is related to the perceived boundaries of the instruments and the human body: a mallet may be seen as an extension and alteration of the human body, or a satellite part of the instrument itself. In *?Corporel* the performer is playing on his/her own body with no additional objects, making the interaction between player and instrument a central issue. The hands being beaters, instrument and performer in *?Corporel* intensifies the ambiguity of boundaries and unity. *Ilinx* and *Exit to Enter* include imaginary contact with an instrument, a bare desire to reach it: performers air-play drums from a distance, and mime instruments. These instances distill the viewer's experience of the interaction between performer and object into mere imagination of sound.

Being perceived as extensions of the performer's body, portable instruments enable the performer to narrate in sound his/her activity and relation with space. The second percussionist in *Dressur* leaves her position behind the marimba—an instrument she has been playing for about eight minutes—and walks across the stage

while holding a bamboo rattle in front of her (beginning in m. 119). Every several steps she shakes the rattle violently and shouts, asserting the dominance of her dramatic character both in sound, location and route (her dominance is also supported by the dramatic context of the work). She employs an instrument which is very distinct from her previous one, morphologically, sonically and its portability. She waves it as if it was a personal weapon or an extension of her hand, and then stifles its sound with her body (Figure 2).

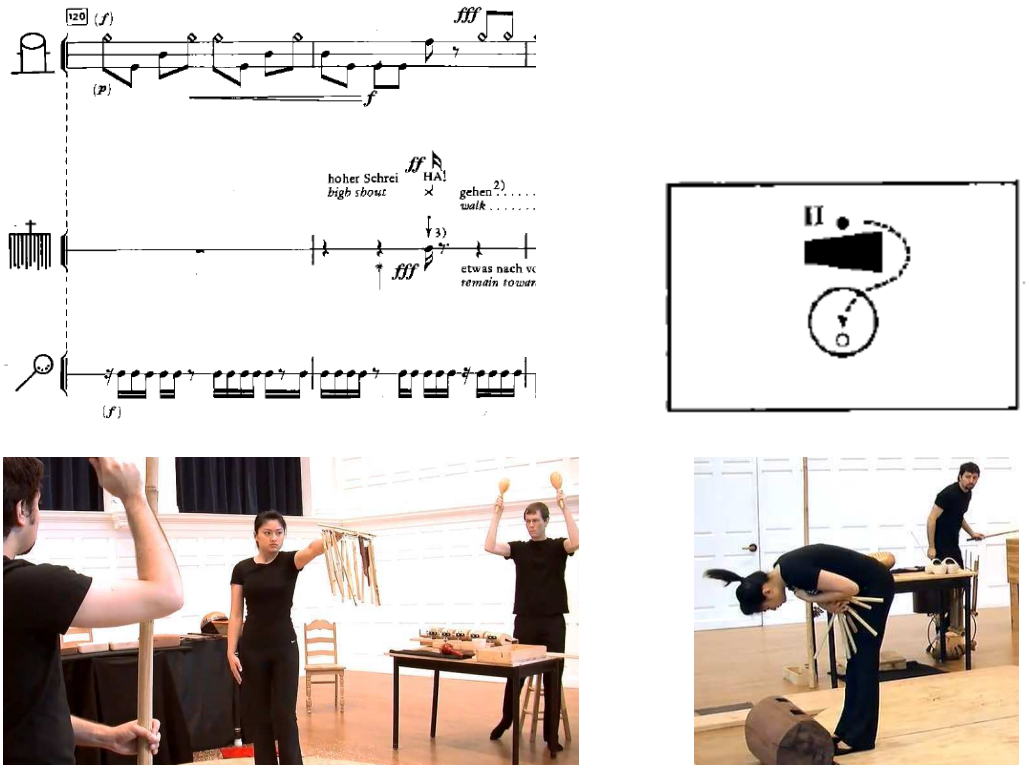

Figure 2. Mauricio Kagel, *Dressur*, m. 121: score, route on floor-plan and performance of m. and mm. 124 and 133 (Kagel 1977; Kagel 2011)

Portable instruments in the works are relocated around the venue (example: *Dressur* mm. 31-39), passed to another performer (*Exit to Enter* m. 103) and even passed from a real performer to a virtual performer who appears on a video screen

(*Exit to Enter* m. 174). Passing an instrument is passing and sharing an object usually seen as personal. It can be interpreted as sharing a sound or a personal voice or, on the other hand, as diminishing the personal association attached to it. Relocation of portable objects may be seen as marking territories or leaving reminiscences. Many of the routes walked or run by the percussionist in *Ilinx* are passed while playing claves, or beating the floor with a stick, as if to mark the route with sound and leave a trace.

There are non-portable instruments that are, nevertheless, carried on and off stage but not held above the ground when played. Moving such instruments during performance can be understood as an alteration of the performance space, especially if the movement is seen as prescribed and deliberate. In the variations with tom-toms and cymbals in episode 5 of *Ilinx* the percussionist begins with one drum, and gradually adds more drums and cymbals which he fetches from backstage or around the venue. As he alters the space and constructs a barrier of instruments between him and the audience, the music too metaphorically develops into a wall of sound.

Finally, there are stationary instruments of large size or weight. In the concert hall, relocations of such instruments (as moving a grand piano), may perhaps be considered within the framework of the event, but are rarely prescribed by the score (Carlson 2003, 13 quoting Singer 1972). A grand piano (*Exit to Enter*, Figure 3), a ten-foot high tripod (*Ilinx*, Figure 4) and a wooden platform (*Dressur*, Figure 5) are marked expression of the physical involvement of the works in shaping the space but being stationary, they do not allow the performer to shape the space by using them.

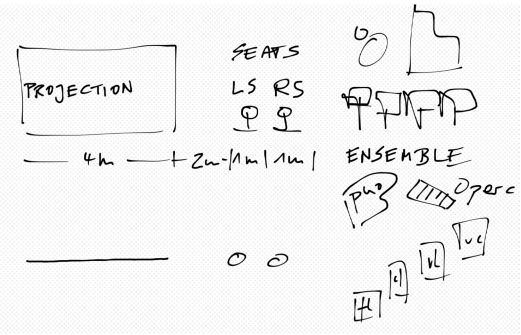

Figure 3. Michael Beil, *Exit to Enter*, 2013. Stage plan. The piano is much larger than depicted. (Beil, Exit to Enter 2013)

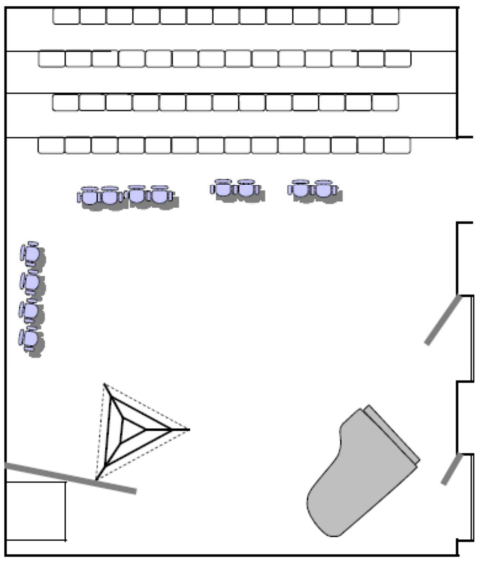

Figure 4. Ittai Rosenbaum, *Ilinx*. 2014. Venue plan. The triangle on the left is a ten feet tripod.

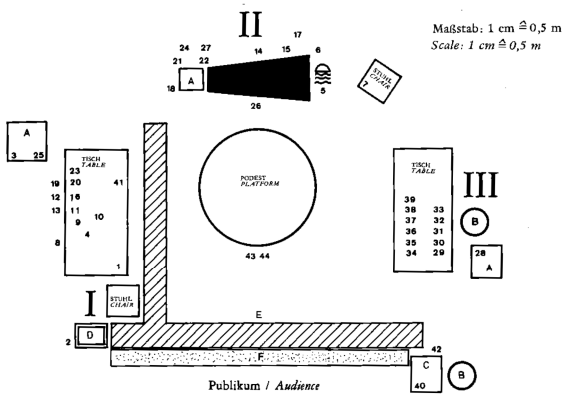

Figure 5. Mauricio Kagel, *Dressur*. (Kagel 1977)

Objects of unique features attract attention and by enhancing the visual and the physical aspects of the work they add to the already blurred distinction between the visual and aural in the work. A ten-foot high tripod stands on stage in *Ilinx*, and in *Exit to Enter* a performer enters the stage with a flashlight in hand instead of a musical instrument (m. 30). In both cases the performers activate these objects as they play musical objects: the tripod indeed produces sound and the flashlight is turned on in rhythm. Henry Partch invented and constructed instruments whose unique sounds

and visuality are a part of his vision of a total, integrative performance of visual and aural theatrical elements[7] (Sheppard 2001, 181; Johnston 1975, 85). Partch wanted sound to be embodied in objects as in the "activities and actions of primitive man…[finding] magical sounds in the materials around him—in the reed, a piece of bamboo, a particular piece of wood held in a particular way…He then proceeded to make the object…as visually beautiful as he could" (Partch and McGeary 1991, 196).

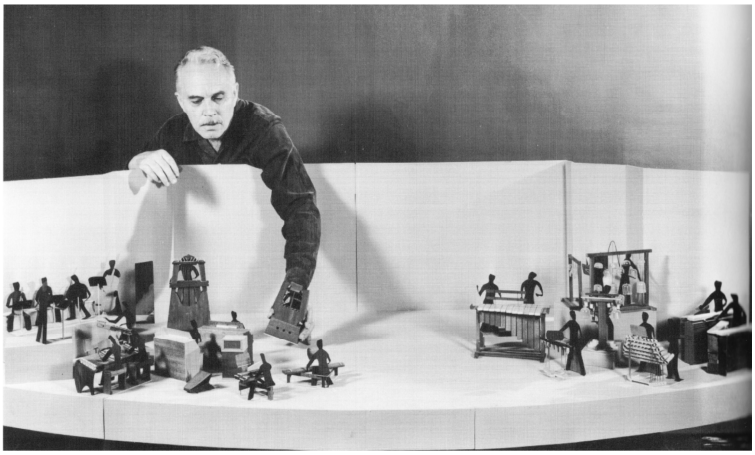

Figure 6. Harry Partch and a model for the Bewitched production (Blackburn 1997, 268)

Movement and Communication

The essence of performance is, in its sociological sense, an act of communication, and movement in the context of performance is charged with communication data (McConachie 2011, 34; Goffman 1973, 15-16; Gray 1978, 161). When body motions

[7] Partch wrote about his ambition to achieve unity of music, the performer's dancing body and voice; he saw this "corporeality" as a return to ritualistic performance (Partch and McGeary 1991, xvi, 194-5). The vision of projected interaction of the performer with instrument was first fully achieved in *The Bewitched* (Gilmore 1998, 244).

and reference to space are perceived as carrying deliberate expressiveness, they are then usually defined as gestures. The expressiveness of gestures is related to many variants: posture of the body, its direction and locus, duration of the movement, contraction and expansion indices, repetitive instances, motion fluency and also specific representation signs made by specific body parts (Kendon 2004, 7, 15-16; McNeill 1992, 36-71, 81; Luck, Toiviainen and Thompson 2010, 105).

Assuming that gestures originated in social communication, movement of music performers—and any type of performers—may be perceived as imbued with communicative charge, regardless of the intention of the performer or the consciousness of the audience (Godøy and Leman 2010, 10). Within the MSG, sound is affected by the movement with which it is bound, and becomes imbued and charged with communication, or at least closely associated with it. The first musical phrase in *Ilinx* is played on several percussion instruments set far apart. Performing the phrase requires the performer to run hectically from one corner of the venue to another corner, beside the audience. Such movement, by itself and without sound, can be perceived as an intrusion into the audience zone; when it is tied to particular sounds it becomes a musical intrusion.

In music performance, analysis of movement in relation to communication will refer to four categories of movement:

1. No movement – assuming that probably any type of music performance involves movement, this category refers to invisible performances, e.g. orchestra in a pit, or recorded music. Some accepted definitions of

performance would not necessarily apply for this level: listening to recorded music is not necessarily framed in an event (Carlson 2003, 13), and there is lack of performance front[8] (Goffman 1973, 22).

2. Performance with minimal deliberated gestures – the performer is visible, but unconscious of movement involved
3. Performance with deliberate gestures – the performer is conscious of movement, yet the movement is within the definition of the genre.
4. Enhanced movement – deliberate use of movement either changes the genre or creates a special artistic gesture.

A comprehensive discussion of the effect of movement on sound perception, and what is specifically communicated by the movements in this context, is beyond the scope of this paper. I do, however, propose my interpretation of gestures in the analyzed works. In these particular scores there is tension between expectations raised by the performance setting and the actual performance language. The performance frame of the works (event, setting, location and manner of presentation) is that of a rather conservative concert hall: all four works are set in front of audience, and the score instructions refer to a stage (or, in *Ilinx*, to a stage zone). Concert hall music performance, as other modern European media and performance arts, is often associated with distancing performer from audience, and concert hall practices are

[8] A performance front comprises a setting (stage), and the personal front: items of expressive equipment most intimately identified with the performer, made of appearance and manner, and coherency between them. The front regularly functions in a general and fixed fashion to define the situation for those who observe the performance.

even influenced by standards set by disembodied, recorded sound (Small 1998, 64-74; Neuman 2004, 354, 392– 393; Chion 1982; Gracyk 1997). When sound seemingly becomes embodied in the MSG, it creates tension that stems from the gap between the expectation for distance and disembodiment and the actual physicality of the MSG. The MSG presents a prospect—even a threat—of direct contact between the spectator and the sound and between the spectator and the performer. In *Ilinx* this prospect is actually realized in the second episode, in which the performer approaches individual audience members and interacts with them sonically in intimate proximity.

Movement and Relation to Space in Music Performance

Performers of MSGs relate to space in a more accentuated way than the conventional concert hall performers. Music performance relates to space physically, visibly and audibly. The mere presence of a performer in a performance setting is a spatial, performative statement, even if the performer's movements are indiscernible[9] (Salzman and Desi 2008, 113). Space is sensed audibly through the propagation and the quality of reverberation of every sound heard at the event. Characterization of space has been an important component in sound recording and mixing, and reference to space can occur in early stages of the work's conception. Many composers working

[9] At a performance of a choral work by Virgil Thomson at the University of California Santa Cruz in March 8, 2014 I witnessed such incident. Due to a logistical mishap a large choir was obliged to wait on stage for a few very long moments. The choir members stood still staring at the audience in total silence. The presence of so many motionless performers on stage, within a time stretch framed as performance, made one of the most powerful moments of that concert.

in the field of spatialised music state that understanding the function of spatial parameters and mastering their configurations are as important to successful composition as any other compositional aspect (Doornbusch and Mellwain 2003; Stockhausen 1989). The spatial aspect in the works discussed here is accentuated because movement raises the awareness to space and offers the possibility of visible, moving sound sources. In the analyses of the works I refer specifically to cases of prescribed or circumstantial reference to space and their relation of these cases to sound. Reference of corporeal behavior to space in music performance can be venue-specific or general. *?Corporeal*, for example, can be performed anywhere: the performer is not required to acknowledge or relate to a space larger than his/her immediate personal space.[10] *Dressur* and *Exit to Enter* can be performed at changing venues, but the stage is specific. *Ilinx* is composed for a specific venue and a different venue would require changes to the score.

Movement in music performance can be referred to as the objective extension of human body into space. A hand reaching out to an instrument might be perceived as an extension of the performer's body, as well as an augmentation of the area perceived as the performer's personal space. The musician's movement can be also considered as a subjective intention toward an imagined or anticipated sound, as the dramatic rise of a hand before striking a key on the piano. In a large part of *Enter to Exit* the performers and their images on video screens rarely refer to anything or

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[10] Personal distance is defined in zoology and ethology as "the distance that the organism customarily places between itself and other organism" (Sommer 1959, 247).

anyone beyond their own private preoccupation. Only at a late point in the work do they seem to acknowledge objects beyond their personal space, thus acknowledging a more complex space. The dramatic relations between percussionists-characters in *Dressur* are always manifested in the characters' attitude to the personal and common space of the other characters. These attitudes are always expressed by MSGs. In *Ilinx*, objects at certain locations and the anticipated intentions of the performer (anticipation both seen and heard) result in the performer "playing" on the venue as a huge instrument: the performer plays on space.

Whether sound is associated with an object or with a performer, a moving sound source can be described in spatial terms: its location, the trajectory and direction of its movement, and its relations with other physical and sonic objects. *Dressur* and *Ilinx* make much use of sound sources moved by performers and their complex relation to space.

Movement enables a rich and dynamic experience of the acoustic variety of the venue. In his work *Medium* (2008) Composer Mark Applebaum positions vocalists in changing locations in the performance venue and explores the acoustic qualities of different locations (Applebaum 2008). Anthony Braxton's *Composition No. 19* (1971) was written to be performed in a specified environment and eventually performed by one hundred tuba players marching in slow processionals in different routes through the Blanton Museum (Dietrich 2013; Braxton 2013; Chinen 2006). In Kagel's *Pas de sanq* (1965) five performers walk with canes on a large pentagram made of different materials. The performers explore the timbres of the different

textures and characterize the performance space in terms of sound (Figure 7) (Kagel 1965).

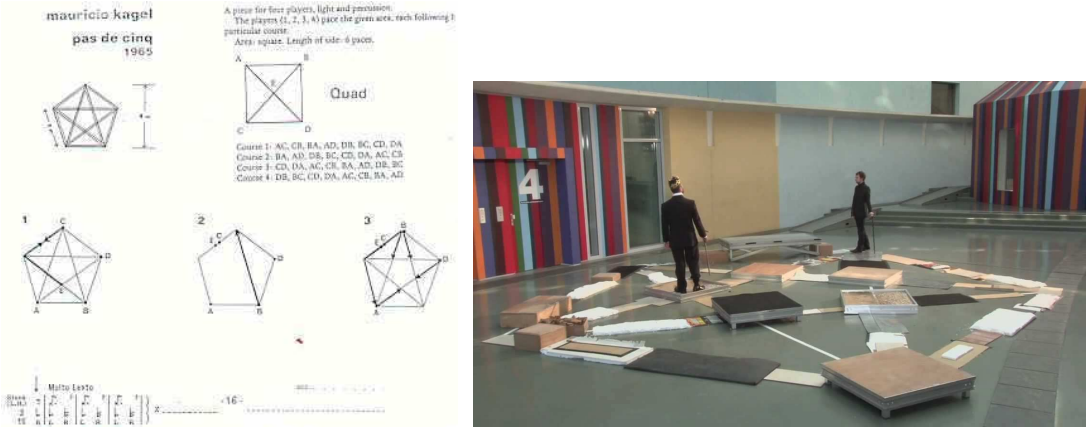

Figure 7. Mauricio Kagel, *Pas de cinq*: routes plan and performance (Kagel 2012)

Similar experiments are made in *Ilinx*, where the aural aspect of locations in the venue is examined through a moving sound source, and also by associating specific location with one specific sound: the performer moves between a wood-block rack situated at one corner of the hall and a bass drum at the opposite corner. Reiterated reference by sound to a certain location endows this location with a sense of meaning. Whether the meaning is comprehensible or not, the mere repeated association produces a sense of coherence. In communicational body gestures, locations in space are identified with particular meaning, as a hand of a narrator stretched towards a certain point in space to signify certain element in the narrative (McNeill 1992, 171).

Connecting location and space with sound emphasizes the interplay between temporal and permanence. Composer John Luther Adams goes further, beyond defined spaces of performance venues, and composes music that offers performers and audience to experience outdoor spaces. In *Inuksuit* (2009) he invites exploration

and discovery of the relationship between the music and the site, as well as the interactions of the musicians with both (Adams 2009). The indoor version of *Inuksuit* demonstrates, however, the potential transformation of a large confined space into a living and diverse sound entity. At the New York Park Avenue Armory, performers emerged slowly and almost imperceptibly from the heart of an immense hall, breathing through paper megaphones, scraping sandpaper and stones, moaning bullroarers, and wailing plastic sound hoses as they slowly dispersed to stations throughout the hall and in adjacent corridors and stairway landings (Smith 2011; Adams 2011). *Ilinx*, too, attempts to render the venue aural potency, and associate sound with spatial characteristics such as visibility, concealment and accessibility. Spaces that are devoted to and associated with certain rituals often retain their potency for the participants of the performances even after the performance has ended (Schechner 2003, 174; Turner 1969, 15). So, too, the spaces of *Inuksuit* and *Ilinx* might perhaps retain their aural potency for the participants after the performance ends, and contribute to perpetuity of sonic memory. The performers in the discussed works move around and about the venue, and manipulate it as an expressive tool. The performance space is analogous to a personal space of the performer or the composer, into which the audience is ushered, at times even enwrapped within. The musicians shape the sound and the structure of the composition through reference to space. They do it both by gestures directed at space, and by experiencing or "playing" locations

within that space by actually, physically moving into these locations and being at them.[11]

Genre and Attitude to Movement

Movement functions differently in each genre of performance, and genre conventions affect the attitude of the participants and their expectations. While movement in dance is the core and essence of the performance, a movement of a musician turning a page or even making an expressive gesture would, arguably, usually be disregarded as auxiliary to the core of the performance (Drew, Võ and Wolfe 2013, 1848; Streck 1996, 38). The effect of the physical movement in the works discussed here is partially attributed to a gap between the expectations raised by the assumed genre of the work and the actual performance. I argue that despite hints in the subtitles of *?Corporel* and *Exit to Enter*[12] the initial settings of all the works create expectations for a so-called conventional concert hall art music performance: musicians positioned in a limited and well defined area often called stage, producing sound as the central element in the event, and audience seated in front of the performer, observing the performance with minimal participation.

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[11] Reference to space as a metaphor to musical elements can be observed in the common use of gestures in Hindustani music performance and pedagogy (Rahaim 2012, 61-2, 81; Neuman 2004, 221).

[12] *?Corporel*: "for a percussion player on his body", *Exit to Enter*: "for flute, clarinet, percussion, piano, violin and cello with live-video and audio"

There are elements of dance in the works, but they seem to follow Pina Bausch's aphorism, "I'm not interested in how people move, but what moves them" (Servos, Gert and Müller 1984, 230). The movement is dependent on sound, generated by it, and lacks stylization. The works also contain theatrical elements, but besides being secondary to sound production, they hardly contribute to structuring theatrical characters, and these rather abstract characters hardly maintain or develop a narrative or a plot. Actors and mimes usually present human characters, and as such they are expected to apply gestures as means of communicating the intentions of characters. The musician's role is less clear and may even be reduced to mere channeling of abstract music, eschewing expression of the channeling agent (Small 1998, 75-93). Kagel's work *Dressur* is, however, more theatrical than Globokar's *?Corporel*, because the characters in *Dressur*, abstract as they are, are a bit more distinct than the character in *?Corporel*, and the narrative in which the characters take part in *Dressur* is more specific than that of *?Corporel*.

When the genre is predetermined or recognized, manipulations of the conventions of that genre can affect the openness of the audience to the artistic language of the performance and to the operations taking place in it (Abrahams 1977, 90; Geertz 1973, 29; Kapchan 1995, 482). If the expectations are confronted with unconventional elements, the participants are somewhat prepared for the possibility of stretching the limits of the genre (Abrahams 1977, 84). When the labels "interdisciplinary" and "experimental" are used (as in program notes or previews), they often suggest the audience to toss away expectations for conventions and to

adopt utmost openness. The works are similar to experiments in interdisciplinary performance art in incorporating movement that raises the awareness to the expressive qualities of the body. This awareness is especially accentuated in these works, because it arises in opposition to expectations for a set hierarchy, where movements are in the service of sound, and not a central artistic means (Carlson 2003, 110; Salzman and Desi 2008, 114). With increased awareness to the expression of the human body, the body is referred to both as means, auxiliary to sound production, and an end for artistic expression, as with the body of a dancer. The opposition between expectation and reality decreases, however, as the performances advance. Repeated exposure to intensified expression of the body within the framework of a musical work may change the assumptions of the viewer as to the conventions of the genre, thus weakening the element of novelty and surprise. This type of exposure and genre blurring characterizes the works and has been happening in many performance arts in the twentieth century (Sheppard 2001, 3-4).

In *?Corporel*, movement is but one of the characteristics of modern performance art, hence calling for a more open set of expectations. *Exit to Enter* and *Ilinx* present movement as a functional element yet exaggerated and disproportionate, therefore creating a confusion of genre definition (Beil 2014). The two works thus attempt to call for a reconsideration of functional movement in the conventional music performance genres. This attitude to movement of musicians in the concert hall continues an evolution evident in the introduction of extended techniques in the twentieth century: from Henry Cowell's revolutionary use of the piano to Helmut

Lachenmann's concentration on unique physical relations between performer and instrument (Swithinbank 2011), the physical aspect of performance was extended and consciously addressed by composers.

In an era when interdisciplinary and experimental approaches draw nearer to mainstream, fine definition of the genre of music-movement scores[13] might seem pointless: if audience attends a performance with no presumptions as to the genre and its conventions, why should we define the genre? But genre definition can be helpful: even if concert hall performance practices are indeed undergoing radical changes, we have nevertheless not yet reached a stage where audience expectations are overturned and expectations are exchanged into total openness. A neutral discussion would ignore reality. Rather, a discussion based on moderate paradigms, stereotypes and conventions may be beneficial from the point of view of the composer and the performer, because it is exactly their manipulation of the conventions that may be at the core of the performance. Mauricio Kagel admitted his contempt to the concert hall rituals and exploited the concert hall rituals again and again (Heile 2006, 12, 32). In *Semikolon: action with bass drum* (1999) Kagel manipulates the concert hall ritual of the beginning of a piece: the performer raises an arm in great ceremony, but instead of hitting the drum he/she hits the cushion on which the mallet was placed. The action is followed by the sound of a recorded bass drum coming from a loudspeaker,

[13] For the sake of convenience I will use this term to denote art music scores of contemporary composers that incorporate explicit requirement from the musician to perform movement as well as sound.

emphasizing or mocking the detachment of the ritual from the expected core of the action (Heile 2006, 66).

Experiments of contemporary composers in integrating movement and space into musical scores can be often located on the continua and intersections between music and theater (e.g. Mauricio Kagel, John Cage, Karlheinz Stockhausen, Georges Aperghis), music and dance (Thierry de Mey, Michael Beil, Anne Teresa De Keersmaeker) and music and avant-garde performance-art[14] (Vinko Globokar, Mark Appelbaum, Alarm Will Sound).

The audience's attention and attitude to the individuality of a particular performer within other moving performers is also set by the genre of the performance. Movement in drum corps shows makes powerful embodiment of sound, and the individual performer often becomes indistinct within a large, precisely coordinated and united collective (Causey 2004; Ritter 2001; Noorden 2010, 156). In contrast, movement of characters in opera can, among other things, be expected to reflect their particular, individual and personal characteristics. The analyses refer, then, also to the aural-kinetic evaluation of the performers as individuals: from the single performer in *?Corporel*, confined in his self-afflicting construct, to the various levels of individualism of ensemble members in *Exit to Enter* and *Ilinx*.

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[14] I use the term Performance-art to title works in which the act of performing is the central aspect, and in which the creators of the work reflect on performance itself.

Score Analyses

Vinko Globokar, *?Corporel* (1984)

Overview

This five-minute and twenty-second long piece is concentrated on the performer's body, and performed almost exclusively on it, with no additional objects on stage. The score indicates precise clothing (canvas trousers, bare-chested and barefoot), and instructs the performer to sit on the ground facing the audience. Sound is produced in four ways: 1) hands on body (sliding, wiping, caressing, striking or rubbing different parts of the body in varying intensity) 2) the voice apparatus (breathing, humming, singing, snoring, tongue-clucking, kissing-sound, yawning, teeth clacking and speaking) 3) hands on hands (clapping, clacking fingers) and 4) striking floorboards with hands and feet. The piece begins with the performer sitting cross-legged, and applying the hands to the head, rubbing, stroking and beating it lightly. The performer then expands the range of actions to the chest and abdomen and applies fiercer and louder strikes. A sudden, short grabbing of the feet signals a new phase: it begins with the performer still cross-legged but bent forward motionless. The performer now hums a melody and then rises back into the initial position for a short set of body beating. With a soft knock on the forehead the performer sways back and lightly lapses into supine position. The performer hits the floor with hands and feet, rises back up with a loud call of "Ah!" and then applies hands to feet and head. Finally, at about 4'20" the performer rises to the knees and speaks: "I recently read this remark:

the history of mankind is a long succession of synonyms for the same word. It is a duty to disprove this." The performer stands up while ruffling the hair, utters frantic plosives, then yawns, beats the chest and legs violently and simulates a suicide by stabbing him/herself in the be pit of the stomach.

Genre

It is difficult to define the genre of *?Corporel* as either a work of music or theater or dance; distinctive elements from all three genres are entangled. Nevertheless, when they are closely examined, elements from the three genres seem to be dependent one on the other, so I define the work as interdisciplinary performance.

Due to the near nakedness of the performer and the absence of instruments or objects in the piece, attention is directed mainly to the performer's body. We are usually so tuned to the human body as transmitter of communication in everyday life, that I find it hard to repress this instinctive inclination and to shift attention towards sound as a central element. Although sound in *?Corporel* is secondary to the body, it is still an important element. It is specifically the use of the voice that shifts the overall impression of the work towards a sound-work: without the voice, *?Corporel* could have been easily perceived as dance. The voice helps also to promote sound in comparison to the theater aspect, as the voice is used mainly to emit sounds that are non-linguistic and do not resemble a language. The viewer's attention, then, prioritizes the body of the performer or its sounds rather than concentrating on a theatrical character.

Sound in *?Corporel* is most distinctive in the repetitive, rhythmic sections, where the body indulges in uniform and relatively automatic and monotonous activity. This is evident not only in sections of repetitive sound elements, but also whenever gestures repeat: even if a certain gesture is very expressive, once it recurs, the gesture loses its expressive charge and novelty to automatism, and the body is perceived more as a machine (of sound or motion) than an expressive entity. Almost all corporeal gestures are associated with or emanate sound and vice versa. The rare exceptions are at point 13: the performer both leans forward silently and then sings with his head bowed down, so no movement can be discerned.

As the piece advances it drifts back to being somewhat more theatrical. There are dramatic instructions in the score (to which I will refer later) but they are rare and the references to a character or a narrative are only implied. It is rather the combination of symbolic gestures and sounds that makes the more distinct theatrical moments: revealing and masking the face while breathing heavily, lying supine on the floor and snoring, beating powerfully on the chest bones, beating the floor loudly while still lying and then rising to a sitting position, and singing very loudly "Ah!" (the first vowel uttered in the piece). Dramatic instructions that imply references to a possible character or a narrative occur at a rather advanced stage of the work. When the sound "ts" is uttered (point 12, around two fifths into the piece), the performer is instructed to utter it as a "sound of disapproval." Other dramatic instructions are: "Hands crossed above head (like a prisoner)" (point 25), "Ruffle your hair…until hair is "hysterically" disheveled" (point 27, quotation marks in source). The dramatic

instructions at the end are more direct: “Violently strike both hands alternately on all parts of the body, as if hitting someone else.” (point 30), and “Ah! (cry of sadness and astonishment)” (point 31).

The first climactic point is climactic both from a sound perspective and from a theater perspective. It is the moment when the first vowel “Ah!” is uttered (23). Pitches were hummed with closed mouth already at point 14, but this one is a very loud pitch sung in full voice, with the arms raised in the air. The second climactic point is the simulation of a suicide accompanied by another “Ah!” at the end. This time the score instructs to perform a “cry of sadness and astonishment.” The buildups towards these two points are intense in the way they combine movement and distinct sound: the first is an accelerated, uniform rhythm, made by beating hands and feet on the floor while lying down (22). In the second, towards the end (30, mentioned above), the performer is instructed to perform an intricate dance and beat floor and body. At point 17 the performer beats on the chest while uttering consonants. This third climactic point gains its power from the location in the narrative: after several minutes of playing on one’s own body, the performer now violently knocks on his/her own body. The resulting sound is the sound of an empty barrel, and the moment presents an acute point of alienation of the performer-person from the performer-object-body.

Voice, movement, object

Globokar’s use of the voice brings to mind that of Luciano Berio (with whom Globokar studied and whose music he performed), and like Berio, Globokar presents

a range of vocal possibilities, from basic vocal utterances, through speech, to singing. But Globokar stretches the possibilities even further and grants the voice a corporeal, physical presence. Vocal utterances correlate with stressed and specifically notated mouth movements and emphasized body gestures (Figure 8). Many utterances emanate physical exertion. The corporeal effort invested in their production is even more accentuated in contrast with the spoken text of point 26; a text communicated with no particular dramatic emotional instructions. It should be noted that the text is spoken while the performer's hands are crossed above the head "like a prisoner." The voice, then, has a paradoxical quality: it is both an object and a person. It serves both to affirm that the body is an instrument in the service of sound, and even the mouth emits sound at first like any other body organ in the piece. But eventually the voice is used to produce signifiers, language, and thus perhaps expresses transcendence from the body, or a persona.

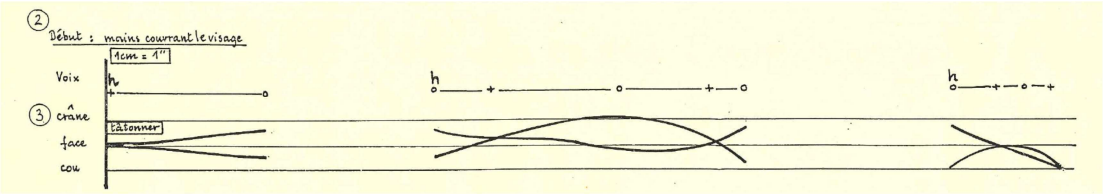

Figure 8. Vinko Globokar *?Corporel*. The signs + and o indicate respectively closed and open mouth. (Globokar 1989)

In *?Corporel* the performer is both performer and instrument. In the beginning the hands "play" the head and mouth by covering it and seemingly prevent it from sounding. This gesture immediately poses the question of division between performer and instrument. When later, at point 5, the hands reveal the head for a longer span of time the head seems more independent and less of an instrument that requires hands

to play it. The question keeps resonating as one hand grabs the other and moves it; the performing element now becomes an instrument to be manipulated. The fact that one hand pulls the other in caressing the body does not change the sound. It only emphasizes the questions: what is an instrument, what is a performer and what is a beater.

Movement in *?Corporel* relates less to space and concentrates mostly inwards, on the body as an instrument; an instrument that plays itself. The title may hint at the question that the work poses: what is body? Is there a distinction between performer and instrument, and where does a man/performer begin and end? The answer may lie in the use of sound and its role in the work. The body is both a subject (performer) and an object (instrument), the physical existence of the body is affirmed by sounds; or perhaps it is the search for sound that necessitates a body in such an empty and austere reality that this performance presents. Only the body and the sound exist in this performance-reality, and when language is at last ushered in, it does not seem to offer any liberation from that grim reality: language—sound as carrier of meaning, as signifier—portrays the trap in which mankind is eternally ensnared, and language heralds a self-inflicted terminal fate.

Many of the gestures prescribed in the score of *?Corporel* are excessive in comparison with the sound they produce and could then be defined as MSGs. But perhaps all the gestures in the work should be regarded as MSGs: the performer applies his hands, the "beaters," to his own body and not to another object, and performs self-caressing, exposing and covering parts of his body and gestures of self-

flagellation. Such gestures, in other forms of performance (including daily life performance), carry communicative and cultural charges that I cannot ignore when viewing the work and therefore I cannot regard them as mere musical gestures. Another layer is added to the intentionality of the MSGs in *?Corporel*: the possibility of the gesture to inflict pain or pleasure on the object/instrument, and probably a consequent empathy of the viewer with the human object-instrument.

Michael Beil, *Exit to Enter* (2013)

Overview

The work comprises three simultaneous media on stage: an ensemble of musicians and conductor at the right side, two performers on swiveling stools at the center, and four adjacent video screenings, at the left side. (Figure 9) Light and visibility are central to the performance of the work: the playing ensemble is always obscured by darkness, the swiveling stools are alternately lit or in the dark, and the video screenings appear and disappear. The musicians constantly move between the obscured playing ensemble and the two stools, but as they usually move when the lights are off, they seem to appear and disappear at once. When seated on the two stools, the musicians never produce sound but rather fake play on real or mimed instruments. Music is heard from two sources: the obscured ensemble and a recording. The visible performers on the stools never produce any sound with the exception of two brief instances where they play a ratchet. Video cameras record fragments of each one of the two performers at the center, and project them a few

moments later. The videos show the fragments that have just been recorded on changing screening locations, sometimes repeatedly, or multiplied on a few screens, or other manipulations of the recorded material.

Figure 9. *Exit to Enter*, Ensemble Nadar. The playing ensemble is always obscured by darkness (at the right). In this example video No. 2 does not project anything (Beil and Ensemble Nadar, Exit to Enter 2013).

Language

The fourteen-minute work begins with ninety seconds (mm. 1-20) of two illuminated silent performers, lights turned on and off, silent videos and a single measure of soft music at m. 10. When the lights turn for the first time on the two performers on the swiveling chairs, they face the audience with hands raised as if holding an object above the knees. These two changing performers later slowly swivel or bend a bit and mime playing instruments. Real physical instruments are visibly introduced only at m. 18, where the two illuminated sitting performers hold mallets. One of them beats the air between the legs as if playing a percussion instrument (Figure 10). At m. 12 the pianist, now sitting on one of the stools, is instructed to speak two syllables without uttering sound. This is a definitive gesture of the systematic lack of synchronization between sound production and its conventional visual manifestation. A verbal utterance bears primary communicative importance,

especially in the context of so restricted and regulated body language as applied in this work.

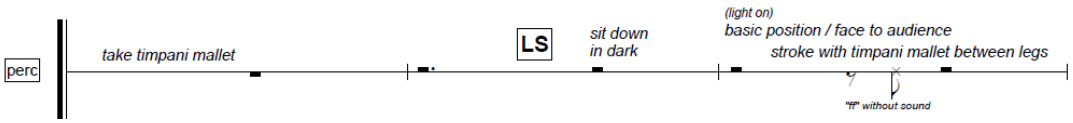

Figure 10. *Exit to Enter*, mm. 16-18, percussion (Beil, Exit to Enter 2013)

Beginning at m. 21, scored music becomes a constant feature, and in m. 29 it is joined by a loud recorded electronic bass sound. Electronic and acoustic recorded music is the second dominant feature in the work. It is usually synchronized with the movements of the performers that appear on the stools and on the video screens, but the performers always mime playing different instruments than those heard, or make gestures of different activities altogether. Nevertheless, the visual and sonic stimuli appear to make a coherent language if only because of their relative density and simultaneity. As the performance progresses, the coherence of sound and its relationship with the visual aspects in *Exit to Enter* is especially accentuated in comparison with a growing sense of incoherence and futility in the performers' actions.

Theatrical, even comic elements in the work contribute to the sense that musicians in *Exit to Enter* fail to live to conventional expectations as to their role as producers of sound. First, only brief theatrical moments appear: picking up telephone receivers at m. 35 and portraying a contemplative countenance at m. 40. Later, exaggerated or comic movements appear in longer fragments and episodes: double and quadrupled speed playback and videos (from m.72 and from m. 81) etc. In m. 95 one of the video

figures rotates a ratchet which is, remarkably, actually heard. The three other screened figures rotate in high speed on their stools, as if imitating the ratchet or being controlled by it. In m. 141 hats begin to appear: one held in hand, the other on the performer's head, and then switched. The performer then appears multiplied on the video screens in a long episode, exchanging hats and swiveling on the stool in various speeds (Figure 11). This type of subtle slapstick continues with a video showing a performer beating a saw with a mallet in high speed, synchronized to three measures of xylophone sixteenth notes, while being watched by a tripled figure on the other screens (Figure 12).

Figure 11. *Exit to Enter*, ensemble Nadar, m. 156

Figure 12. *Exit to Enter*, ensemble Nadar, m. 167 (Beil and Ensemble Nadar, Exit to Enter 2013)

While the music is in constant process and development, multimedia render the work with a sense of a collage which, together with the constant time leaps in the videos, upsets the notion of a single, linear time. Figures freeze (live, and on screens) and the flow of movements is fragmentary; corporeal activities are ever interrupted by the recurring darkness. Visually, this is a composition of directions, and contrasts between movement and stillness.

Until the second minute (at about m. 18) the performance could easily develop into a theatrical or dance genre, with music functioning as accompaniment. Throughout

the work the visible performers perform movements representing the playing of instruments, so in this sense they are acting. The movement instructions, though, are simple, and rarely specify expressive content. In m. 40 a performer is indeed instructed to "put fingers in your face around your mouth and look to the ceiling as if you were heavily reflecting something." This is a strictly theatrical gesture that does not connote any kind of sound production. But this potential character is soon thereafter deserted and vanishes, blending into the jumble of changing figures and flashing visions. The prescribed uniformity of dress also frustrates distinguishing individual characters, and rather projects regularities and coherence of vision and movement.

Objects

Objects in *Exit to Enter* function mostly as iconic signifiers. Except for a flashlight held and activated by a performer (m. 30) and the ratchet (m.82-4, 143-5), all objects are dysfunctional as to their conventional purpose. They are either fake-played, or substituted by other make-believe objects (e.g. holding drumsticks and blowing into them like a clarinet or a flute), or they do not exist at all, only mimed. Held objects serve as iconic tools in the role of the performers as mute vignettes whose function is unclear. There is inconsistency in the way the objects are treated: instruments, real and fake, are sometimes visually synchronized with sound but mostly they are not. When they are, they are never synchronized with the sound these instruments should produce in reality (with the exception of the ratchet). In m. 20 an "air cello" is played by one performer, but in the next flash of light another performer is miming it, on the

same stool (Figure 13). We can interpret this instance as presenting an abstract thing as an "air cello" as more permanent than the performers. Similarly, performers speak into old telephone receivers without sound and only later a sample of the word is heard, multiplied and electronically processed.

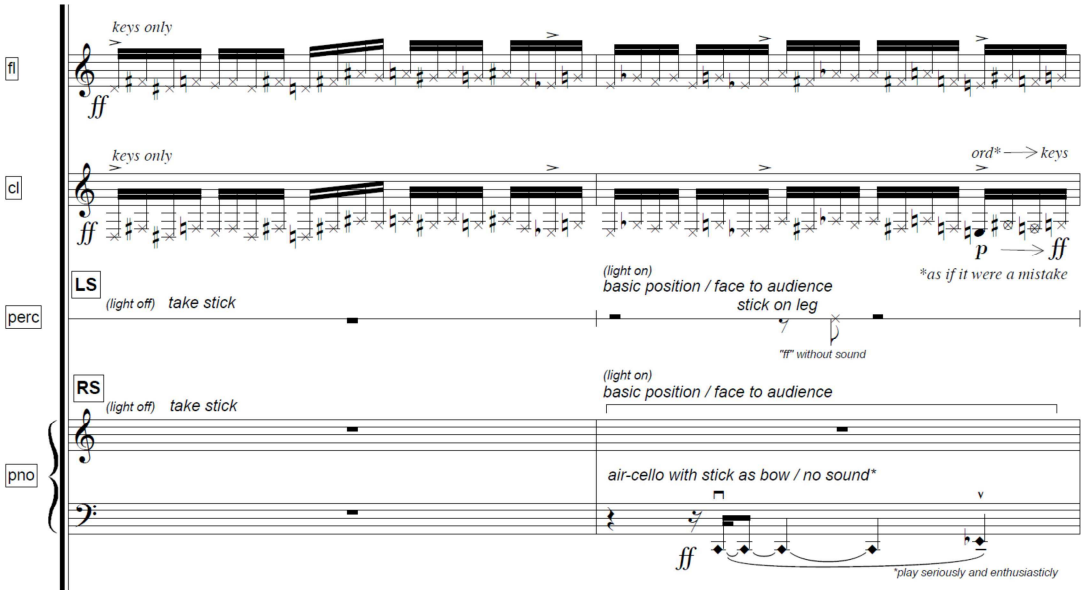

Figure 13. *Exit to Enter*, mm. 19-20, flute and clarinet produce sound, the percussionist and the pianist mime playing drum and cello (Beil, Exit to Enter 2013).

Dysfunction of objects is further emphasized in m. 32, where a stick is blown into like a clarinet with no apparent corresponding sound synchronized to the gesture, and then thrown away on the ground. In m. 92 a box is hit by a large mallet and tossed over to the ground. The uselessness of the objects and their immateriality reaches a climax at m. 170, when a clarinet is passed from one performer to the other, and then passed again to the left, as if handed to the figure in the video screen. The figure indeed extends an arm and grasps the clarinet (Figure 14). This time the fake playing is synchronized with the sound (Figure 15), but with each change of hands the same phrase is heard in different timbre and accompanying orchestration. The clarinet is

passed between the figures in the video screens (all of them showing the same performer), and another clarinet is received from nowhere.

Figure 14. *Exit to Enter*, ensemble Nadar, m. 174 (Beil and Ensemble Nadar, Exit to Enter 2013)

Figure 15. *Exit to Enter*, mm. 170-1 (Beil, Exit to Enter 2013)

The ratchet and the flashlight are the two extremes of the object inventory: the ratchet being a fully functional object in the context of music performance, and the flashlight being a symbol. Beil used the flashlight as an epitome of switching energy on and off to symbolize both an activation of sound and the immediate entrances and exits of the performers on stage (Beil 2014).

Space

Performers appear and disappear in *Exit to Enter* rather than being viewed as moving from one location to the other. When they do appear in a new location, it is usually a virtual relocation onto one or more of the video screens. The visible action

in the work occurs in a space which is almost two-dimensional: the performers and the videos present a visual composition of directions, movement and stillness, but rarely do they move forwards and backwards. When they do, it is only slight bends at the waist, mostly as a part of expressive blowing or bowing string instruments. This attitude towards space is accentuated when the clarinet is passed from a live performer to a video performer. The lighting presents the viewer with only short flashes of the live performers, and at no time are there any significant trajectories of movement seen on stage. The visible exiting and entering of the performers in m.119 is a slight exception: until this point all entrances and exits of the performers at the center were made in the dark. Now, for several measures, the performers are visible while exiting and entering the already lit spots. This climactic point is accompanied by a relatively long and slow melody, accentuating the contrast to the usual language of fragmented visions and pulsating music.

Movement

Movement is generally constrained within short frames: frames of light around the stools, and the frames of the four video screens. These appearing and disappearing frames hardly allow any continuous line of visual movement. There is, nevertheless, distinguishable differentiation between slow movements and swift ones, such as

hitting on an imaginary drum (Figure 16). The quick movements often mark or instigate a change, similar to Beats in body language.[15]

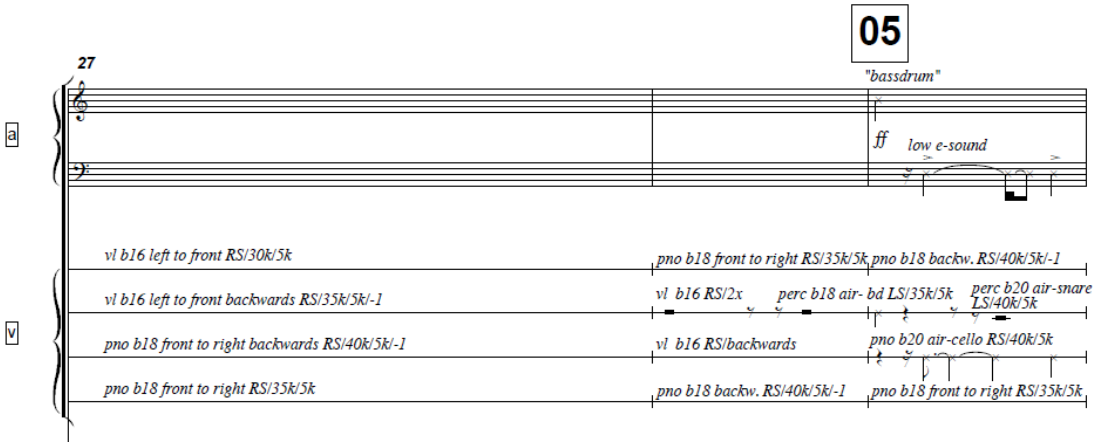

Figure 16. Michael Beil, Exit to Enter, mm. 27-129 Audio and video (Beil, Exit to Enter 2013)

The range of movements is restricted and defined mainly by the objects (real or mimed): beating a drum, gliding a glissando, blowing into a wind instrument, etc. The lack of sound focusses the attention of the viewer on minute details of movements. Inconspicuous or trivial movements that in a conventional concert would go unnoticed become prominent. Among these are silent uttering of short single words (m. 12) and turning the head slowly (mm. 12, 14 et al). There is not even one significant movement of the performers' legs aside from walking to the stools and back, mostly in the dark. Rotation on stools occurs throughout the performance and generally, as the music becomes more intense in rhythmic values and volume, so do the rotations become faster, even hectic.

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[15] Beats – mostly up/down gestures to highlight discontinuities in speech; something of significance in the overarching discourse, making the observer search for a different meaning for the distinguished element in the narrative structure (Godøy, Jensenius, et al. 2010, 169).

The miming movements of the performers are, like the objects, iconic. When no sound or object is associated with these movements, their impact depends on their extent, complexity or specific, characterizing nuances. In the following example bowed instruments are mimed, but the accompanying sound is sixteenth notes finger-slaps played by the flute and clarinet. The mime is, nevertheless, convincing because the movements include bowing, a glissando and a final quick jerk of the imaginary bow (Figure 17, see also Figure 13).

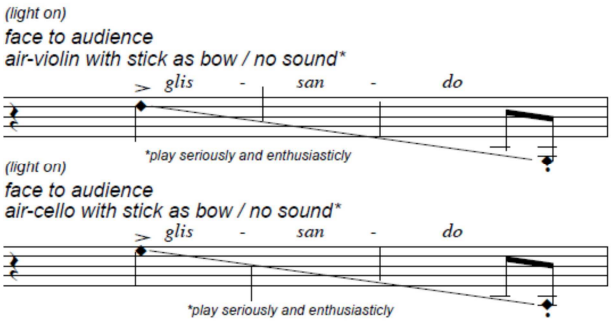

Figure 17. *Enter to Exit*, m. 22 (Beil, Exit to Enter 2013)

As soon as we accept the lack of correspondence between the gestures and real sound, we let our imagination fill in. Miming gestures and other gestures in *Exit to Enter* seem metaphoric: rather than signifying playing music, they seem to indicate points in space (direction of body and head towards something), and function as musical "Beats." Gestures seem almost always as if they are either subjective, personal intention toward sound, or the opposite: controlled by sound. As the performers never produce sound, the physical aspect of the gestures is not masked by a sonic aspect, and becomes comparatively enhanced. Yet the movements seem limited in their expressivity—the performers behave as musicians, not dancers.

Instances of motionless performers occur throughout the piece, regardless of the intensity of the music. Combined with sound, the work presents a rich mosaic of immobility. The sound begins with many measures of silence, but once the playback is heard from the loudspeakers (m. 29) sound is unceasing. Nevertheless, the music provides static moments with long, slow notes and single powerful accents amidst fast continuous notes. This is perhaps the only layer in which a dialog exists between media of relatively equal value.

MSGs

From the first moment, and throughout the entire performance, the work abstracts the conventional music performance. It dissects conventional performance into components of sound and movement that are never conventionally synchronized, and then multiplies and expands the visual aspect by the videos. The disconnection between mimed playing and speaking and sound makes disembodiment of sound especially poignant. Our ability to predict sound, dynamics and timbre, as we normally do through the gestures of the musicians, is appropriated, and we are at the mercy of the composer. *Dressur* and *Ilinx* emphasize the unity of sound and objects by restating and exaggerating it; *Exit to Enter* rips it apart. Denying the human performer visible production of sound empowers the heard, disembodied music. Compared to the discontinuous and anomalous presence of the performers and the objects, sound is coherent, and its existence is more substantial. The synchronization in which the visible human performers move and comply with sound renders sound a unique, dominating presence, as if it is an animated, personified power (Beil 2014). It

is a personification that occurs mainly in contrast to the frail condition of the human performers who are reduced to flickering images and devoid of sonic ability. The clowning aspect of the work further objectifies the performers, as slapstick often does (Caron 2006). The slapstick contributes to the helplessness of the performers, but also allows comic relief and escape, and stresses the "make believe" essence of the work, a conscious separation between real and play (Schechner 2006, 34; Bateson 1972, 183).

The gestures in *Exit to Enter* are mostly MSGs: they are intentional gestures made by musicians and aimed at producing sound. The fact that they do not produce any sound reduces them to symbols, but stresses the importance of the imagination of the viewer (even empowers it) as the essence of the artistic gesture. The point in the work where performers are finally seen entering the frames (m. 119) highlights the consistency in which performers have been entering frames of the viewer's visual awareness. It is an act of self-reflection and commentary because the viewer does in fact see the performers in the dark, and he/she is aware of the make-believe of their appearance from obscurity. It has been well conditioned by this point, that what is seen is not what is heard, and in order to enter the sonic world the viewer must exit the visual, perhaps even dismiss it altogether. Understanding the setting, the scenery and language of *Exit to Enter*— interpreting of the *mise-en-scène*—is, then, based on distrust: the performative reality of the work presents deceitful spatial and temporal properties and false logics. It is as if the viewer is stuck in a dream-like stage in which a process of concealment is taking place, and in order to make sense of it, the viewer

must accept the language as deceitful (Lyotard 1977, 90-93). There may be certain truth concealed or misrepresented by the dream-work (the *mise-en-scène*), skewed or ciphered data to be interpreted or translated. But deception is implemented in *Exit to Enter* in such an obvious manner in order to give rise to and encourage the discovery of a potential truth on the part of the viewer who interprets the scene. The interpreter's concept of the skewed data is the meaning of the data, not its correction or translation. In reality objects are united with sound, gestures do produce the sounds we expect, but *Exit to Enter* is not real life, it is a real performance. The viewer shares this insight and encouraged to reconsider, contemplate and reevaluate the gestures and the function of the performers who make them.

Mauricio Kagel, *Dressur* (1977)

Overview

Dressur[16] is a thirty-minute long work in which three percussionists play on marimba and a large variety of percussion. The musicians portray dramatic characters through sound combined with theatrical gestures, and the narrative can be roughly divided into six episodes: a) percussionists 2 and 3 play circus music and provoke percussionist 1 who eventually silences them b) 3, accompanied by 2, shows his discontent but avoids full confrontation c) 2 bursts into a frenzied dance of protest that gradually becomes sensuous d) full-scale confrontation between 1 and 2 evolves

[16] French: Dressage, The training and guiding of a horse through a series of complex maneuvers by slight movements of the rider.

into a match in playing the marimba and finally into a cooperation e) 3 manifests his individuality and launches into a long and elaborate dance at the center of the stage f) 1 enters the center in slow, ritual-like motions while 3 sinks to the ground in subdued motion and sounds. 1 falls to the ground beside 3 and, as they lay there motionless, 2 plays the circus music in extreme crescendo, throws the mallets with force, stamps foot and exits stage.

Mauricio Kagel (1931-2008), a composer, filmmaker and playwright was known for his ability to bring powerful and unexpected drama to the stage and concert hall, often employing surrealism and anarchism to confront musical tradition and performance tradition (Attinello n.d.). Kagel often criticized satirically the purported core of the performance (Griffiths 1981). His theatrical pieces, and specifically his instrumental theater, concentrate on the body actions and behaviors of performers and on the physicality of the objects used in the performance.

The piece begins with a quote from Gustav Peter's *Souvenir du Cirque Renz* (Peter 1993), but it soon becomes clear that instead of accompanying dressage, the performers themselves are getting conditioned (Heile 2006, 63). The original quote undergoes challenging manipulations that make the music more difficult to memorize, and the analogy of practicing virtuosity accompanies the dramatic core of the work: a power play between the performers to dominate the aural and physical space, coalescing, threatening and applying stylized violence (Heile 2006, 64). The performance is taking place on a raised stage from which the second percussionist can perform a dramatic exit at the end of his/her part (m. 537). The stage is densely

populated by the instruments, making three edges of playing positions around a podium and tracks made of wood and carpet (Figure 5, p. 13).

Language

The language of the work is characteristic of Kagel's instrumental theater, in which the physical presence of the performers is acknowledged and employed, along with sound, to present dramatic meaning (Attinello n.d.). Much of the movement in *Dressur* is excessive from a sound production point of view (MSGs), but more importantly, almost every sound is a part of gestures that are visually and spatially vital to the drama and the characterization of the performers. Even silence rarely renders the performers inactive bystanders, but is always a dramatically justified accentuated fermata: a stealthy move in m. 31, a silent yet visually marked relocation in m. 182 or moments of contemplation and desperation in mm. 103, 379. Unlike *Exit to Enter* and *Ilinx*, sound is embodied by the dramatic behavior of the performers and less by mere objects or locations in the performance space. All performers and each and every sound made are in broad light, and all sounds and gestures emanate from the performer's character and his/her role in the scene.

The characters' tendency to carry instruments with them associates sound sources with the performer rather than with a stationary sound source or a location. In that sense, the marimba is a marked exception, and it is also the almost sole source of pitched sound and harmony. Throughout the work the marimba is used to produce mostly circus music. The recurring theme and the location of the marimba at the center of the stage make it a focal axis for spatial and dramatic action. It is stationary,

hence making the culturally implied music a somewhat dominant, stagnant element: something to approach rather than to move around or hurl away (as it happens few times with other instruments in the piece). The marimba seems to stimulate retention of sound or musical motives and phrases in an object and in a location, and as such, is the only instrument shared by two performers.

Objects

Among the many objects on stage there are hardly any objects not used for sound production. But the objects are tied to the personal expression of each individual performer-character and they also function as non-musical objects and signifiers: a chair used first to produce sound and then becomes a functional chair (m. 39), mallets are held in mouth as a gag (m. 42), shoes represent castanets (m. 346) and rub drum imitates a bull roar (m. 349). All the objects can be interpreted as communicating messages beyond sound. This is not only because they serve as the voice of the characters (and characters in *Dressur* communicate theatrically), but also through their physical properties and their application within the spatial aspect of the drama.

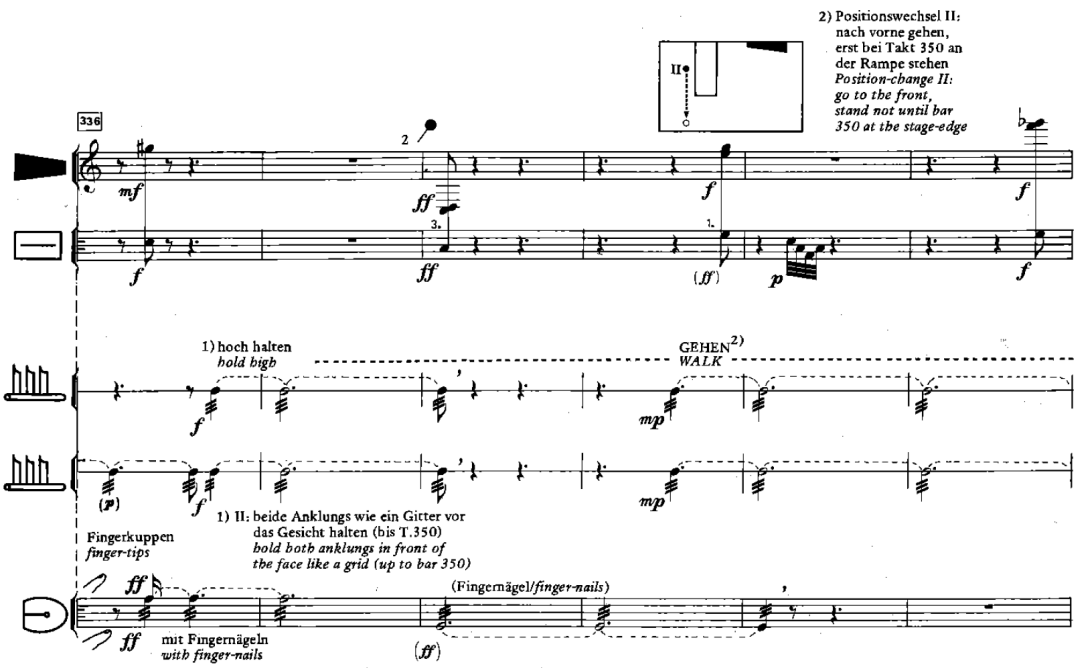

Figure 18. Dressur mm.336-341 (Kagel 1977)

There is a general correspondence between the portability of instruments and the theatrical exploitation of this potential by the performers. Portable instruments are taken off tables, out of drawers, from a box and a sack, and carried away to other locations, narrating in sound the spatial, dramatic movement and orientation of the performer. In Figure 18, for example, the score calls for percussionist 2 to hold bamboo rattles above the head and to call for attention with a loud rattle. Ignored, she resorts to walking to the edge of the stage and precariously leaning downwards, accompanying herself with the rattle in corresponding dynamics. Instruments are used by performers also to accost and intimidate other performers, although never in actual contact. Some portable instruments are heavier than others, but the work rarely requires moving them around. The exceptions are a chair used by the percussionist 1 to intimidate percussionist 2 (mm. 6-39), a long tube or pole hit on the floor in an act

of territorial dominance (mm. 73-102, accompanied with shouts) and a long notched stick stroked along a table (m. 300-332). They are all used in conjunction with intense dramatic discontent and intimidation; the notched stick, for example, emits a sustained sound, enabling a long dynamic growling sound. The larger size of these objects necessitates gestures of greater bodily involvement of the performers (Figure 19) and demonstrates Kagel's practical and conceptual approach to acting musicians and MSGs. His instrumental theater usually rests on the continuum between music-making and theatrical action, and the musicians rarely step outside their role as performers into being actors (Heile 2006, 36).

Figure 19. *Dressur*, Yale Percussion Group (Kagel 2011)

Besides the marimba, the other salient stationary objects are the large round podium and the wooden track at the front. They are used for a) a long ritual-like episode with a bamboo rattle (beginning at m. 121) that includes hitting and enwrapping oneself with the rattle and singing, b) a shuffling on the knees along the

wooden track with two latticed bamboos in hands (m. 355), c) a contemplative walk on the track in wooden shoes (m. 417, “Pesante”, “in Gedanken gehen”) after one performer has long been challenged to do so by the others, d) a Fandango-like dance accompanied by castanets, ratchet and a friction drum (m. 435) that develops into ecstatic and “proud” (Kagel’s instruction at m. 441) improvisation that ends with a triumphant “Ole!” and e) the final collapse of percussionists 1 and 2. Being large and flat, these objects serve as characteristics of the space rather than fully autonomous objects, and rather than attracting attention (as the smaller objects do) they support the centrality of the performers who use them.

Drama and the personal climaxes of percussionists 2 and 3 determine the type of contact the performers maintain with the instruments. Frequent transitions from mallets to hands and fingers playing often mark submissiveness and timidity of the characters. Instruments are used with large variety of techniques and bodily engagement. The dance and singing of percussionist 2 (m. 140) arrives at an intimate and sensuous point when the rattle is lifted to the mouth and the percussionist entangles herself in it (m.145). Percussionist 3 wears the instrument, the wooden shoes, when embarking on the slow contemplative walk on the track. This walk, in contrast to the soft sounds of the rattle, produces shorter, crispier sounds, and indeed develops into a metronomic rhythm and eventually into a Spanish bravura.

Kagel’s use of physical objects is often multifaceted and equivocal. In his film *Ludwig Van* (1969-70) he refashioned Beethoven scores as furniture, and his chamber work *Der Schall* (1968) employs cash registers and household appliances as its main

instruments. In *Dressur* objects may represent actions and emotions of theatrical characters, but they may also be just what they are: sound objects. Kagel expressed his concern about the change to music experience that recorded audio brought. He said that in the nineteenth century people still enjoyed music with their eyes as well, and only with the increasing dominance of the mechanical reproduction of music was the experience reduced to the purely acoustical dimension.[17] Kagel wanted to bring the audience back to an enjoyment of music with all senses by creating music that is a direct, exaggerated protest against the mechanical reproduction of music (Lehmann 2013). Sound is so tightly associated with visible objects, that the singing of percussionist 2 (m. 141) comes as surprising and surreal.

Space

The drama deals with control and power struggles that are manifested through territorial interactions. The score does not usually indicate how the performers should refer to space in this context as, for example, to which direction to look when such interactions occur. Even so, the music and the spatial arrangement of the instruments result in clear dramatic spatial relationships between performers and objects. The assault at the beginning, the dances at the center and the performers chasing one another provide simple examples. Different instruments require the performers to pay

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[17] Cage also referred to the importance of the visual aspect in sound performance, and relates to the distinction between seeing and hearing from a spatial prospective: "I think that people are far more involved with their eyes than they are with their ears. But the interesting thing about the ears is that you can hear things that are behind you." (Cage and Cunningham 1981)

varying rate of visual attention: in the episode in which percussionist 3 throws a maraca in the air and catches it (mm. 92-7), percussionist 2 plays the marimba and percussionist 1 hits a pole on the ground. Each activity requires different visual attention and allows different rate of attention to other performers or towards the space. As mentioned before, the relation of the performers to space always manifests itself in sound. The performers' use of the instruments alternate between extending outward, towards physical and aural territories of others, or inward, toward the instrument, to assert a firm hold of a location. There are several actual, physical excursions and spatial trajectories, and they are always emphasized by an instrument of distinctive timbre and music (in contrast to the accompanying instruments).

Theater

There are some purely theatrical directions in the score but the performers' characters and bodies are rarely an end for artistic expression without sound. In addition to that, the rules according to which the theatrical reality functions in the work are mysterious; the characters are inconsistent in their spatial and musical behavior and a coherent plot does not really develop. Kagel's work was preoccupied with the idea of parallel realities governed by strange rules—a trait that was often associated with surrealism and the South American "magical realism" of Borges, García Márquez and Carpentier (Heile 2006, 11). *Dressur* is one of the four piece cycle *Quatre Degrés* (1977) that was originally planned to present a continuum stretching between "absolute theater" and "absolute music," with *Dressur* actually intended to be absolute music. *Dressur* may seem very theatrical for such a definition,

but in perspective of Kagel's own experience and oeuvre the work is an exemplar of Kagel's theatricalization of instrumental playing for the purpose of conveying embodied music. *?Corporel* calls attention to the MSGs by the peculiarity of applying hands to oneself, *Exit to Enter* calls attention to the MSGs by constant deceit and empowerment of the viewer's imagination. *Dressur*'s special device in presenting the MSGs as such is assigning to them theatrical functions, but then depleting their theatrical meaning by proving the characters and the dramatic narrative to be too shallow and inconsistent. The gestures are then distilled back into movement and sound, and, as mentioned before, objects may be seen as sound-objects and not necessarily as symbols or dramatic tools.

Kagel declared that he aims to make scenic music, visible to the eye and enjoyable to all senses; to pursue "re-humanization of music making" (Kagel 1970). He was interested in the physicality and kinesis of playing as a central element rather than merely a means (Heile 2006, 35), and it seems to me that in the case of *Dressur*, theater is the means as a part of corporeal approach to the concert experience. In addition to the ambiguity of the objects, the musicians in *Dressur* both play music and act playing music. This mix of modes or switching between them contributes to the surreal effect of multiple identities (Heile 2006, 40, 47), weakens the theatrical and symbolic aspect of the language, and promotes MSGs to be the central element of the work.

Ittai Rosenbaum, *Ilinx* (2014)

Overview

Ilinx is a deliberate and concentrated experiment in MSG, performed by a percussionist, thirteen musicians and two dancers. The work is sixty minutes long, and comprises six episodes, seamlessly tied one to the other. The episodes are subtitled *Edges*, *Intimate Things*, *Metallophone Nest*, *Pitches*, *Frontal Variations* and *Ending*.[18]

In each episode the percussionist concentrates on a particular musical topic or theme and uses instruments of a different timbral group. Each episode presents a different relationship to space and moves along different trajectories or axes in varying velocities and manners. The percussionist's movement is almost always incited and motivated by the need to reach instruments that are located at a distance and to encompass these instruments into unified and coherent musical phrases. The fact that the performer's movement is propelled by the need to reach instruments is fundamental to the concept of the work, as it implies a certain attitude towards the excessive physical movement. In the following sections I will elaborate on the role of movement and genre: from the point of view of the percussionist, movement in *Ilinx* is merely a means for sound production. I will also discuss MSG's in *Ilinx* as an effort to expand the instrumental setup of the percussionist to great extent, sometimes as

[18] Although these subtitles represent the general topic of the episodes, they are not disclosed to the audience.

wide as the entire venue. The percussionist moves around the venue as if moving inside a huge instrument and playing it from within.

The percussionist is continuously present on stage or in the audience zone (see the general scheme of the percussionist's locations in Figure 21) except for a few very brief retreats backstage, fetching or removing instruments. The other musicians are usually backstage, and perform either there, hidden from the audience, or appear for only brief instances. Their part comprises mainly very short "cues" played by different groups of musicians: duets, trios, etc. The ensemble cues begin at certain points in time that roughly correspond to specific moments in the percussion part but their tempi are never synchronized with the percussion part. When ensemble members do appear, they are absolutely unmindful and disregarding of the space, the audience and especially of the percussionist. Their entrances and exits are swift and unceremonious. The two dancers appear only once and are never seen again.

The work was created for a particular venue to which measures and other markings in the score constantly refer. The setting is that of a traditional concert performance, with clear zone definitions of stage, audience (facing the stage), backstage and entrances. There is, however, a ten-foot high tripod at the back right side of the stage (Figure 20 and Figure 4, p.13).

Figure 20. The performance venue of *Ilinx* at the University of California Santa Cruz music department, November 21, 2014 (photo: Yoni Rossenbaum)

Language

Movement and body postures are especially noticeable in the case of percussion performers. *Ilinx* exaggerates this trait by unconventional spatial arrangements of the instruments that create inefficient ergonomics. The first moments of the work present the highest rate of this intensified activity, and it is designed, among other things, to immediately raise awareness and sensitivity to the corporeal and spatial aspects of the work. The percussionist's journey passes through a range of timbres, sound envelopes and dynamics. From the outset the audience is encouraged to perceive all sounds and movements as deliberate components of the composition: footsteps are often audibly measured (episode 1), every object is addressed by the performer with deliberation and even the softest sounds are granted attention (episode 2), instruments are moved around in deliberate manner and picking up and laying down mallets is often notated.

There are constant changes in the arrangement of the objects in *Ilinx* and in the delimitations of the performance area. Episode 1 begins with the percussionist assertively claiming the entire length of the venue, including audience zone. Later in the episode, the percussionist is fatigued by futile attempts to assert his presence on the entire length, and resorts to stationary activity in several locations, reconciling himself to use only the instruments within reach. This episode presents a continuum between unattainable virtuosity (the scored musical phrase requires frantic, impossibly fast sprints), the accommodation to a given topology (making music by using the existing and feasible) and changing the performance area by moving instruments. All the episodes contain elements of challenge and adaptation, but in most of them these elements are more playful than the first episode and sense as more experimental.

The distinctive language of MSGs of the percussionist is juxtaposed with a contrasting musical and performative language of the other musicians. Their music is characterized by non-percussive, pitched sounds and incorporation of sound envelopes different from those of the percussion instruments. These include gradual attacks (“fade-in”), dynamic sustained pitches, instant and full release and prolonged excitations of the sound waves. Their music seems to be made of disparate, detached episodes, the development process of their music is vague and lacking coherence, and their short cues are performed by changing ensembles. At one point in episode 2 a quintet is interrupting the percussionist (as usual) and is then interrupted by another music played by another ensemble of two musicians. Spatially, the other musicians

either lack reference to the venue by playing backstage, or refer to it in unconventional ways: facing the wall (episode 2, m. 67), facing one another in a remote corner (episode 6, m.36) and spread all around the venue, facing different directions (final cue). The ensembles never move while performing and seem to perform music that transcends and disregards movement.

Embodied sound

Ilinx likens the venue to a huge instrument and calls for a kinetic perception of sound: the work associates sound so closely with locations and movements so that sound is perceived as location and movement, and space is perceived as having a temporal, sonic dimension.[19] As in *Dressur*, the embodiment of sound in *Ilinx* is constantly asserted and reaffirmed by the performer's repeated approaches to physical objects and specific locations and producing sound from them. That is true also to any percussion performance, but in these works the setup requires the performers to cover much larger distances than in a conventional setting. In episode 1 the percussionist runs between two distant corners of the room where the wood-block rack and the bass drum are located, and hits them alternately. At the fifth time he arrives at the bass-drum and merely stands beside the drum in silence (m. 28). Unlike *Exit to Enter*, the viewer's expectations to specific sounds are, in most cases, fulfilled. Even when they are not, and the viewer only imagines the expected sound, these disappointments are

[19] Ethnomusicologist Matthew Rahaim demonstrated somewhat similar approach to sound in Hindustani music when he described a master musician who asks his students to "fill tala cycles [with sound] as though they were moving within a room" (Rahaim 2012, 76).

temporary and usually justified by the logic of the MSG: episode 1 conditions the viewer to understand that the percussionist is attempting to play a phrase too fast for the spatial arrangement of the drums. When the percussionist, then, resorts to only air-play distant drums, the viewer may imagine the sound and share the kinetic tension between the performer's intention to produce sound and the distant drums.

There is an attempt in *Ilinx* to arouse in the audience a "kinesthetic empathy"[20] with the MSG and with the performer: the performance encourages increased awareness of the audience to the connection between the sound and the physical effort necessary to produce it. Physical gesture—or, in our case, a gesture made of movement and sound—can be perceived as a pattern to structure the environment from the viewpoint of actions, i.e. the performer uses gesture to interact with the environment from the perspective of embodied cognition. The virtuosic musical phrase in episode 1 that ends with a loud, syncopated sound demonstrates this interaction: reaching that last note through a demanding "musical route" is embodied in a real, physical, racing run to a remote corner of the concert hall where the last note is played on a wood-block; the performer's awareness of the environment is expressed in movement and the movement is manifested in sound. Gesture is in this example a mental and corporeal phenomenon, a category of the performer's perception-action system (Godøy and Leman 2010, 8).

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[20] See discussion on kinesthetic sympathy and empathy in (S. L. Foster 2011, 115, 155).

Structure: Sound, Space and Performative Behavior

The structure of *Ilinx* follows three narrative courses that interact one with the other: musical/sonic, spatial and social (the relation with the audience through different performative attitudes). Figure 21 shows the general schemes of the spatial drama[21]: the movement and locations of the percussionist in the venue in each episode.

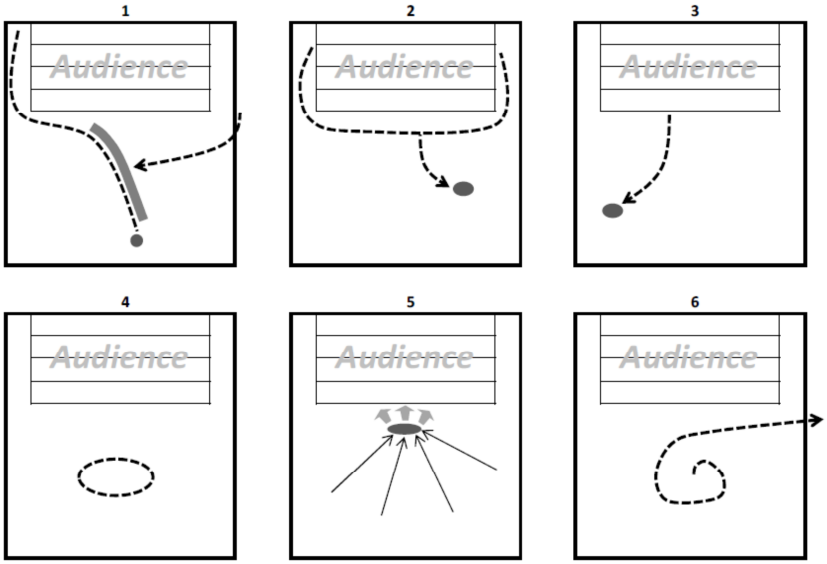

Figure 21. *Ilinx*: general scheme of movement and location of activity of the performer in the venue for each of the six episodes. Dashed lines indicate a trajectory and grey shapes indicate locations of prolonged activity.

In episode 1 (*Edges*) the percussionist enters the hall from the main entrance while already playing the claves and walking in rhythm. Tom-tom drums are scattered around the stage zone, a bass drum is located at the back and at one of the corners

[21] Especially in the context of movement in a musical performance it should be reminded that the word *drama* (δρᾶμα) means in Greek *action*, *to do*, *perform*. Jacques Rancière describes it as „action...taken to its conclusion by bodies in motion in front of living bodies that are to be mobilized" (Rancière 2009, 3). I discuss the mobilization of the audience in *Ilinx* in the section *Audience* (p. 85).

behind audience zone there is a wood-block rack, inconspicuously located on a stand. The expectations that may rise from the conventional performance setting are challenged. The percussionist omits the traditional acknowledgement of the audience and does not attend to the conventional temporal and spatial framing of the event. Right after his sudden entrance, the performer immediately penetrates the audience zone in his race to the wood-blocks (Figure 22). He then traverses the entire venue in an attempt to perform a virtuosic musical phrase using instruments set far apart. At several points this proves to be an impossible task, as the score asks to perform the musical phrase in too short a time. The result varies between a virtuosic, musical and gymnastic feat, and a noticeable failure. The audience is fully aware of the failure because the music builds up towards the challenging phrase, and creates clear expectations as to what the phrase should sound like (Figure 23a-d. Four stages of a musical phrase). The performer is engaged in this episode with the edges of the venue and limens of his physiological threshold, and the audience is witnessing that from within the percussionist's route.

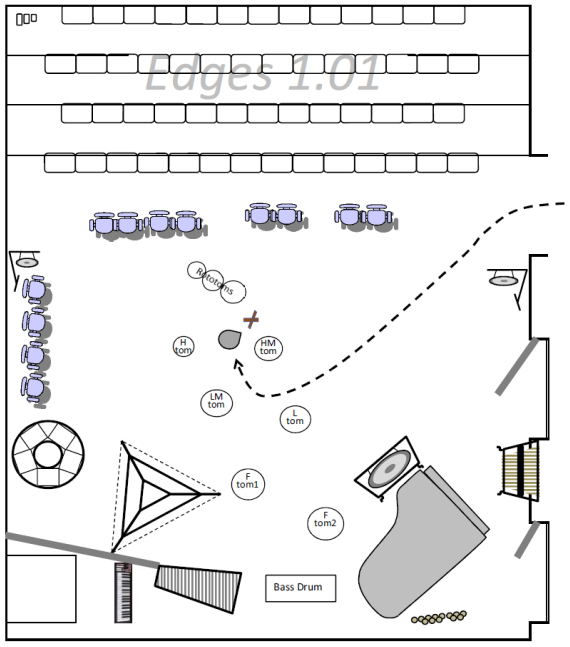

Figure 22. *Ilinx*, room-plan of beginning of episode 1. Soon after entrance, the performer runs to the upper left corner to play the wood-blocks.

a. *Ilinx*, episode 1, mm. 44-5. The musical phrase is played on a single drum

b. *Ilinx*, episode 1, mm. 47-9. The musical phrase is played on a single drum and "air drums": the percussionist stays in one position,plays on the drum nearest to him, and only points to the distant drums with the drumsticks.

c. *Ilinx*, episode 1, mm. 63-70. The musical phrase is played four times slower. The percussionist will probably be able to perform most of the phrase in tempo, but will have to move very quickly between the drums.

d. *Ilinx*, episode 1, mm. 72-3. The musical phrase in its final form. At this stage the drums are set too far one from the other, the percussionist runs as fast as possible and still would not be able to perform the music in the intended tempo.

Figure 23a-d. Four stages of a musical phrase

The notion of distance and the room's susceptibility to manipulation is emphasized by farther instruments played softer and usually used for more subtle and sublime music, while instruments that are located closer to the audience are usually louder and their music is clear and blunt. The room is thus perceived as stretched beyond its real size, like an enlargement of a theater stage by painted scenery. While the edges of the room are fraught with musical and physiological tension, the center of the room is characterized by flow and moderation. In a later stage of the episode these relations are modeled onto a cadence on the bass drum, where a similar interplay between center and periphery is taking place on a single instrument (Figure 24).

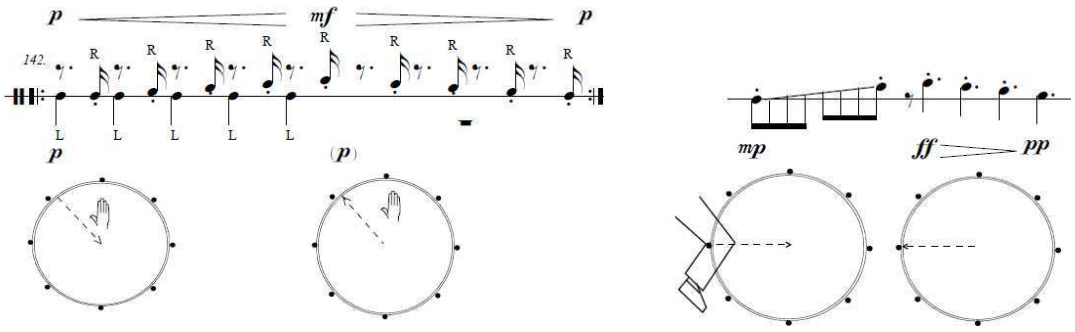

Figure 24. *Ilinx*, episode 1, m. 142: the first excerpt is played by hands and the second by hand a dampening by the leg.

Large distance and the expansive gestures are contrasted in the next episode, in which the audience is approached with physical intimacy and very soft sounds made by slight, gentle movements. Episode 2 (*Intimate Things*) includes two different performance activities. In the first, the percussionist approaches the audience, and produces very soft sounds and whispers. The performer moves around the audience zone, and produces the sounds either to small, close groups of audience or extremely close to the ear of individual spectators. The intimacy of the MSGs becomes a private communication between the performer and spectator, at the verge of adding a tactile sense to the sonic and visual. As with episode 1, the performer infiltrates he audience zone, but this time he also undermines the equality among the audience, as the minute gestures and the soft sounds are shared unevenly: some will hear whispers, some will hear a crumpled leave and everybody will be able only to guess what others hear.

After sharing intimate sounds with the audience, the performer withdraws to a spot at the side of the stage zone and seating on the floor he plays a game. He throws dice and moves very small percussion instruments in increasing speed according to certain strict rules. It is quite apparent to the spectator that there are rules and a certain order to things although the rules are not easy to discern. The audience may, however, sense through sound and vision that the activity is more than mere pastime: it is a game, in which the performer faces a challenge of maintaining certain rules in opposition to the increasing speed (Burne 1914, 256; Fried 1949, 432; Avedon and Sutton-Smith 1971, 7). The performer is challenged by the rules of the game, and the audience is challenged by the abstruseness of the order. The game is a contrast to the

first episode not only in the proportions of the physiological engagement of the performer in the medium, but also in the degree in which the audience shares the experience. The episode compensates for this isolation by later having the audience participate in a paper-rattling choir conducted by the percussionist.

Episode 3 presents a timbral transition from rattling sounds produced on the floor into half pitched and pitched metallophones played while standing up, and jumping towards the imagined sound of a bell hung too high to reach. There is also a transition from rubato, improvisation-like playing into highly structured metronomic music, and a transition from direct contact with the audience into seclusion inside the tripod.

When the percussionist rises to his feet the music becomes meticulously symmetrical in form and in the details of long phrases (Figure 25 and Figure 26). The symmetry is conceived both in sound, and in the corresponding ascending and descending body gestures and positions of the performer in relation to the floor. The structure of the music resembles the morphology of the tripod, based on ternary elements: subdivision of the beat, meter and number of measures in each phrase.

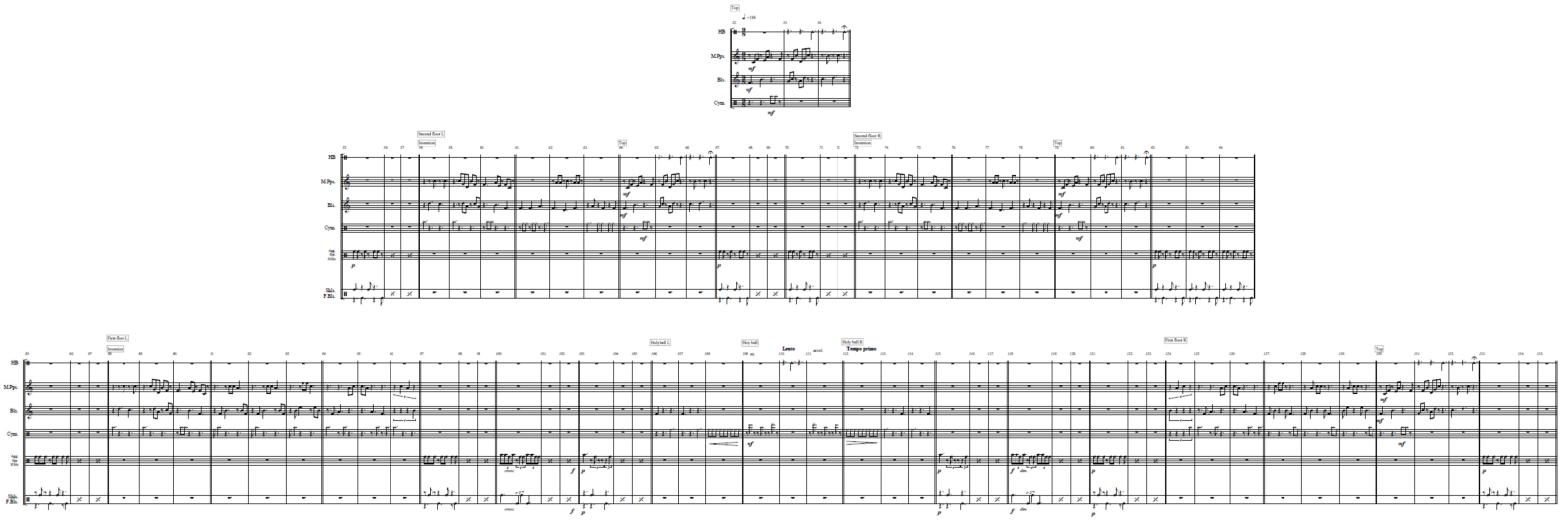

Figure 25. *Ilinx*, episode 3, mm. 52-136. The form of this section is symmetrical around the center.

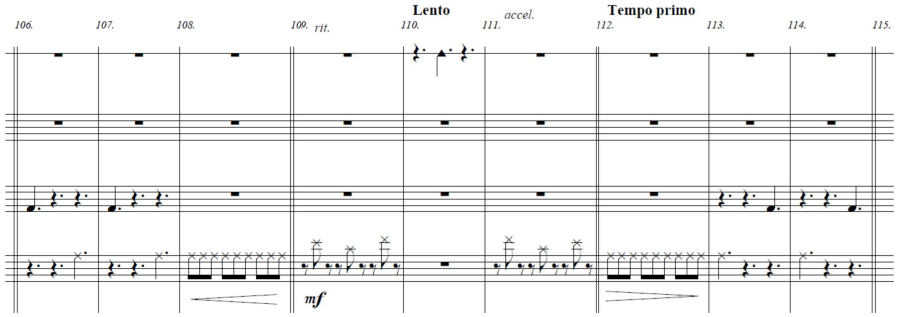

Figure 26. Ilinx, episode 3, mm. 106-14. An excerpt with the symmetrical axis of the last system

Especially after two episodes of seemingly improvised and playful activity, the strong sense of form in episode 3 is more likely to be perceived as invariant, structured and prescribed by external power rather than by the performer. As with many types of rituals, this section of the episode is characterized by repetitiveness, stylized performance (the body motions), and a unique location—the tripod (Rappaport 1979, 175-8; Carlson 2003, 222). As a part of this trend, there has been a tendency in performance art in the twentieth century to assume forms of a ritual or to allude to rituals. Cultural anthropologist Victor Turner sees ritual, in its application in performance arts, as indeed a synchronization of many performative genres often ordered by dramatic structure (Turner 1982, 81). All the works presented here contain instances that resemble rituals: repetitiveness, stylized performance (corporeally), unique, "sacred" locations within the stage zone, behaviors and objects that seem patterned into signals, and the integration of all these in complex events which seem as structured by rules.

In episode 4 the percussionist circles and plays with his left on a group of instruments of long, sustained and mostly pitched sounds (Figure 27). While doing that, he rings the bell that was taken off the tripod, as if to celebrate the acquisition of the previously unreachable object and sound. The percussionist's pace is at times constant and at times irregular but always counterclockwise. Sporadic lack of synchronization between his location and the instruments results in body stretches, shifts and body-turns. Syncopation may also be sensed by the spectator despite the lack of steady beat, because syncopated notes are often performed with slight jerks

and thrusts of the percussionist's body. These are not prescribed gestures and may not necessarily occur, but their high probability lies in the common tendency of musicians to enhance syncopated rhythm with body motion (Godøy and Leman 2010, 270-1; Naveda and Leman 2010). Stretches, body turns, jerks and thrusts manifest the percussionist's compliance with the governing rule of this episode: the perpetual motion of the music. While in episode 3 the patterned structure is felt through symmetry, in episode 4 it is felt through constant, circular and repetitive music and sound. The repetitive, sustained sounds and movement resemble a meditative private trance; the technical aspect of the performance demands the performer's concentration on the circle of instruments and allows little or no regard of the audience. The ongoing bell ring and the repeated, sustained sounds resemble a mantra and, with the concentration inwards, the episode resembles certain Zen rituals (Sŏn-ok 1985, 105). As in a ritual, the gestures seem as if they are integrated in a more complex event which is structured in a rule governed way, and also by the sense of transformation brought about through the procedure (Eibl-Eibesfeldt 1979, 14, 10; Turner 1982, 82; Schechner 2006, 52). Transformation occurs first with the acquisition of the bell and later, at a climactic point where the percussionist changes directions into counterclockwise high speed motion.

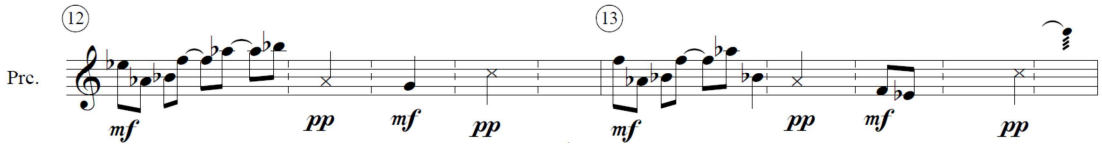

Figure 27. *Ilinx*, episode 4, mm. 12-13. The performer constantly rings a small bell with the right hand while circling the other instruments countrclockwise. The instruments, in the order of their playing, are vibraphone, medium gong, crotales and medium-small gong. The tubular bells are not played in these two rounds.

Episode 5 presents virtuosic performance in a frontal, traditional manner. The episode begins with a single drum and a simple theme followed by a set of variations in advancing levels of technique and complexity. For each variation the percussionist adds another instrument to the setup, and gradually constructs a barrier of drums, cymbals and music stands between him and audience. The episode ends with a long and dense variation, a metaphor to a wall of sound. The spatial attitude is enhanced by conventional concert hall rituals as bowing, and the parsing of the musical performance by technical preparations and turning score pages. The percussionist stands at a distance appropriate to a conventional recital performance, and the audience is denied this time from any apparent spatial or corporeal reasoning for the presented music; accordingly, this is the episode with the least number of MSGs.

As in episode 3, episode 6 begins on the floor with dry sounds (a pair of smooth stones) and advances to instruments of increasing volume and length of resonance. As the sounds expand in resonance, so does the performer's range of spatial movement, until the extremely loud and sustained sound of the large gong sends him flying out of the venue. The performer seems to be either experimenting with instruments and space or playing a game with very loose rules. Like episode 1, it is not clear whether the performer plays on the instruments or being manipulated, "played" by the setup. The large gong is climactic in several senses: it is the loudest and longest single sound in the work, it shoots the performer out of the venue, never to be seen again by the audience, and it signals the ensemble's takeover of the venue and the performance of their only substantially long cue.

Audience

Unlike the other works analyzed here, *Ilinx* includes direct attention to, contact with and activation of audience. As in many frontal performances, the audience in *Ilinx* is seen as having the potential to form a sensed, if loose, collective, and to maintain the conventional relative passivity and distance. This collective is, however, immediately accosted by the performer, and the physicality of the MSGs allows the performer to express his attitude to the audience in a more tangible way than, for example, a textual, verbal manner. The relationship between the percussionist and the audience begins in episode 1 with an incursion into the audience zone. Then, there is an intimate interaction in episode 2 and gradual retreat in episodes 3 and 4 to the conventional concert hall distance. Episode 5 presents an ironic statement about the distance, and the last episode ends with the disappearance of the percussionist and a takeover by the other performers, who invariably ignored the audience throughout the work.

Western culture has been considered to be almost alone in demanding such strict division between performance and audience and in using a ready-made space for it.[22] The little audience participation applied in *Ilinx* serves to engage the audience in the tangibility of the objects and the movement. But beyond that, audience participation is only a stage in a process of detachment from the percussionist and the objects. The

[22] Presentational performance, a performer performing for relatively passive audience, was until the early twentieth century less common than participatory music performances (Schechner 2003, 69; Turino 2008, 122).

detachment should emphasize, by way of contrast, the potential of participating in the physicality of the performance. This gradual separation between the percussionist and the audience, and the final (perhaps disappointing) disconnection will raise a sense of frustration. Like certain trends of modern theatre, there is an attempt in *Ilinx* to provoke the audience by offering only limited direct contact with the performance: the second episode contains much audience participation but it ceases there, and episodes 3 and 4 present a gradually increasing distance between the performer and the audience. Episode 5 presents the conventional frontal detachment emphasized by satirized formality (the performer bows redundantly after performing very short and simple phrases), and the last episode ends with the performers leave the venue without acknowledging the audience at all. Undermining the establishment of clear relationship between the performers and the audience in *Ilinx* is another element in the destabilization of a performance/event reality, and another device to encourage the abolishment of the separation between reality and the reality of the performance (Rancière 2009, 7): the frustration of the performance reality in this respect should enhance a desire for more connection.

Genre and surreal music

Ilinx is performed in a setting of the traditional Western, European music concert hall. The composition utilizes some of the formalities of the contemporary concert venue that are still prevalent at the beginning of the 21st century. The design of the

venue, the location of participant musickers[23] (main performer, guest performers, audience), many of the instruments and the concert-hall protocol are quite traditional. The basic relation to space in *Ilinx* is also traditional: although the percussionist's actions are projected and exaggerated, they are motivated and reasoned by the conventional objective of producing sound. The percussionist can hardly be considered a dancer, because his movements are directed toward objects and their function and not intended to be expressive. The percussionist is not an actor, because his movements do not support a character, and they lack expressivity beyond their function within the MSG. As in *?Corporel, Exit to Enter* and *Dressur*, the score requires the performer to stretch his usual, functional corporeal activity. The movement in *Ilinx* is excessive or redundant only in comparison with movements of percussionists who perform in conventional setup, and if they are perceived as expressive, it is not intentional. The discrepancy between the apparent functionality of the movements and their exaggeration is utilized in creating a bewildering, uncanny effect in *Ilinx*, and a performance reality I call musical surrealism.

The composition *Ilinx* aspires to destabilize and subvert the stability of the genre norms regarding the performer's relation with space in the concert hall. The term *Ilinx* was used by sociologist Roger Caillois in his theory of play. He describes it as "an attempt to destroy momentarily the stability of perception and inflict a kind of

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[23] Christopher Small's term for whomever "takes part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing." (Small 1998, 9)

voluptuous panic upon an otherwise lucid mind." *Ilinx* subverts the stability of the genre by foregrounding of physical sensation by kinesthetic empathy and by creating, as Caillois describes it, "an awareness of the body set free from the normal structures of control and meaning" (Caillois 1961, 23). Instead of the familiar and expected gestures, the audience is confronted with disproportionate gestures. In this context, the effect is similar to that of a formal talk given by a speaker who uses extreme or grotesque facial expressions, or a small painting in a disproportionally huge frame. The uncanny effect arises not necessarily from the entirely unknown—pictures are often framed and speakers seldom avoid facial expressions—but rather from a familiar aspect put out of place.[24] In the performance reality of *Ilinx* efficient sound production is replaced by a systematic use of synesthetic "dream material." As in surreal paintings or poetry, the audience is presented with synesthetic gestures that reveal what might have been perceived (or conceived) in the subconscious in reaction to reality (Criel 1952, 132): time is represented in Dali's paintings as liquid, and a musical phrase is visible and tangible as a race through physical space.

Besides the surreal aspect inherent in the main language of the work (the percussionist's part), there is another surreal element that is provided by the additional thirteen musicians and the two dancers. While the surreal effect of the percussionist's behavior is achieved by unconventional location of the familiar, the surreal effect of the other performers is achieved by the juxtaposition of two distant

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[24] Freud suggests that Uncanny (*unheimlich*) is "that class of the frightening which leads back to what is known of old and long familiar" (Freud (1919) 1962, 219).

performance-realities: that of the percussionist and that of the other performers. As explained, the ensembles perform in total disregard to the percussionist and the audience, and their music runs in parallel to the main performance, as a different and detached composition. The chart below summarizes their music and the performative behavior as contrary to those of the percussionist in almost every sense:[25]

Characteristic	**Percussionist**	**Other performers**
Timbre and sound envelope:	Percussive, limited resonance, mostly a result of a short impact followed by gradual and quick decay. Exceptions: thumb on bass drum, whispers	Non percussive timbre, exploiting possibilities of prolonged sound-wave, gradual attack ("fade-in"), dynamic sustain, instant and full release
Structure:	Every episode presents a coherent and continuous process	Seemingly lack of coherence between disparate, detached points
Style:	Hardly any clear reference to a harmonic system, and never a tonal one.	References to familiar music cultures, use of tonal music
Relation to space:	Sound is always related to space and movement	Lack of reference to venue or motion

The surreal performance of the ensembles is summoned into the composition in juxtaposition to the main language reality. It enhances, by way of contrast, the presence, coherence and actuality of the main language performed by the percussionist. It also proposes an ever-present, yet mostly hidden, skewed mirror to the percussionist's music; ghostly, "unconscious" music that can potentially glimmer into the conscious reality at any given moment. The material of the other performers

[25] "The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be—the greater its emotional power and poetic reality." (Breton 1988)

is based and connected to that of the percussionist, but the connections are not easy to sense or sometimes set very far apart in the sixty minutes long work. For example, Figure 28 shows a rhythm that is introduced in episode 3 by the percussionist, heard a few times throughout the episode and never heard again in the percussionist's part. The same rhythm appears at the end, in episode 6, orchestrated as an accompaniment to the vocalists.

Figure 28. Top: Episode 3, m. 82, rhythmic pattern played by the percussionist with feet (shells and foot bells) and agogo. Bottom: Episode 6, mm. 158-60, the same rhythm is incorporated into a thick texture of instruments and vocalists

Theorists from various disciplines often define performance as a diversion from—even subversion of—the daily routines and patterns (Kapchan 1995, 480; Carlson 2003, 19; Turner 1982, 45-8). The surreal effects in *Ilinx*, the multiple layers of performance reality and their ambiguous borders, should contribute to blurring the borders of the work as a whole. The work attempts to create a performance-reality that is based on unstable standards and expectations. By applying this attitude to essential elements as space, objects and movement, the work strives to enhance recognition of their rich, "surreal" meaning.

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Ittai Rosenbaum

ILINX

For percussionist and visiting musicians and dancers

(2014)

Ilinx is a fifty minute long composition in six episodes for solo percussionist and changing ensemble of musicians and dancers. The setup of the percussion instruments is changing for each episode according to specific floor plans and diagrams, and poses constant ergonomic challenges for the percussionist. The score cannot be performed without much movement of the percussionist: running, walking in circles, crawling, jumping and swirling. Gestures in *Ilinx* are made equally of sound and movement, but it is not a dance or a theatrical work, only an exaggeration of the motions percussionists do.

The six episodes are seamlessly tied one to the other and subtitled *Edges*, *Intimate Things*, *Metallophone Nest*, *Pitches*, *Frontal Variations* and *Ending*. The subtitles represent the general topic of the episodes, yet they are not disclosed to the audience. In each episode the percussionist concentrates on a particular musical topic or theme and uses instruments of different timbre groups. Each episode presents different relations to space, different trajectories or axes of movement across the venue in varying velocity and manner, and a different attitude towards the audience. Meanwhile, the other musicians and dancers perform a parallel, seemingly disconnected set of short cues, never synchronized in tempo with the percussion part and absolutely unmindful and disregarding of the space, the audience and especially of the percussionist. The ensemble offers a contrasted musical and performative reality to that of the percussionist.

Performers

Percussion	Accordion	Vocalists:
Flute	Piano	Soprano
Tenor saxophone	Synthesizer/Keyboard	Alto
Violin		Tenor
Cello		Baritone
Trombone		
Soprano recorder		Two dancers

Percussion instruments

Bass drum, 3 wood blocks on rack, claves, African claves, jaw Harp, sheets of paper, dry leaves, small pouch, tiny bell, beads chain, wrist bells, 2 finger cymbals, small shaker, stationary castanets, small bell ("High Bell")*, 9 metal pipes in different pitches, 10 Alpenglocken in different pitches, agogo, metal spiral, hand bells, shells, foot bells, tubular bells, medium-small gong, medium gong, crotales, vibraphone, 2 smooth cobbles, frame drum, rain-stick, wind chimes, suspended triangle, metal bowl, large gong

Cymbals: ride 1, ride 2, crash 1, crash 2, splash, China

Tom-toms: high, medium-high, low-medium, low, floor 1, floor 2

Rototoms: high, medium, low

Mallets: standard drum sticks (2 pairs), medium-hard mallets (2 pairs), single large bass drum soft mallet, pair of soft bass drum mallets, triangle wand,

* The small bell is hanged at the top of the tripod (see p. 92), and should preferably be of a special, attractive design.

Additional equipment

1. Simple shoulder cloth bag
2. Instrument stand for claves
3. Music stands: no more than 4 for the percussion, preferably none, 5 stands at storage room (see room plan, p. 93), 6 stands in passage room, 1 for keyboard (total: 16-12)
4. Stool for cello, behind the piano
5. Stool for frame drum, stored under the piano
6. Rain-stick stand or a tall basket for diagonal position
7. Sheets of paper (see specifications in page 106)

Locations of beaters at the beginning of the performance

1. Hard mallets on clave stand
2. Hard mallets inside tripod (to be used later also for episode 4 and for the bowl of episode 6)
3. Pair and single soft large mallets near bass drum
4. Large gong mallet attached to the gong frame
5. Drum sticks by wood blocks
6. Drum sticks on piano (for episode 5)

Special stage design and objects

1. Ten-foot truncated tripod with poles held together near the top and rungs at about half the height and ¾ the height to hang bells and metal pipes. A small bell is hung at the top so that the percussionist cannot reach it with a drum stick. If the tripod is too low for that, add an extension to one of the poles. The High Bell inside the tripod should be hanged on a hook; the hook should be tied to a fishing string that can be rolled easily in order to pull down the bell at the end of episode 3.

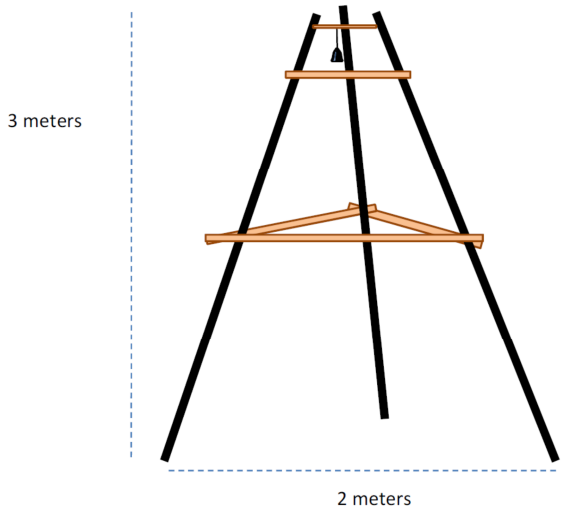


Figure 1. Tripod, view from side, high bell

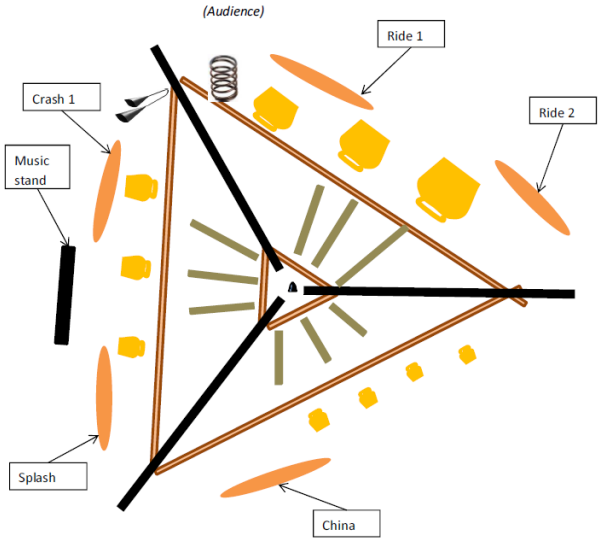
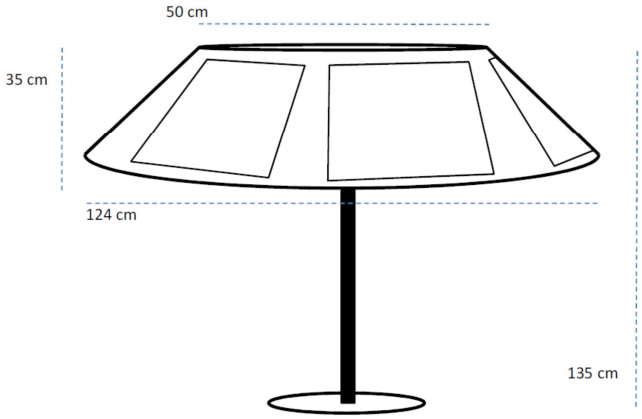


Figure 2. Tripod, view from above and location of metal pipes, bells, cymbals, agogo and large spiral spring

2. Truncated cone to attach the percussion parts of episode 4



3. 3 partitions to cover the backstage entrances and the keyboard player. The partitions should preferably be white and simple.

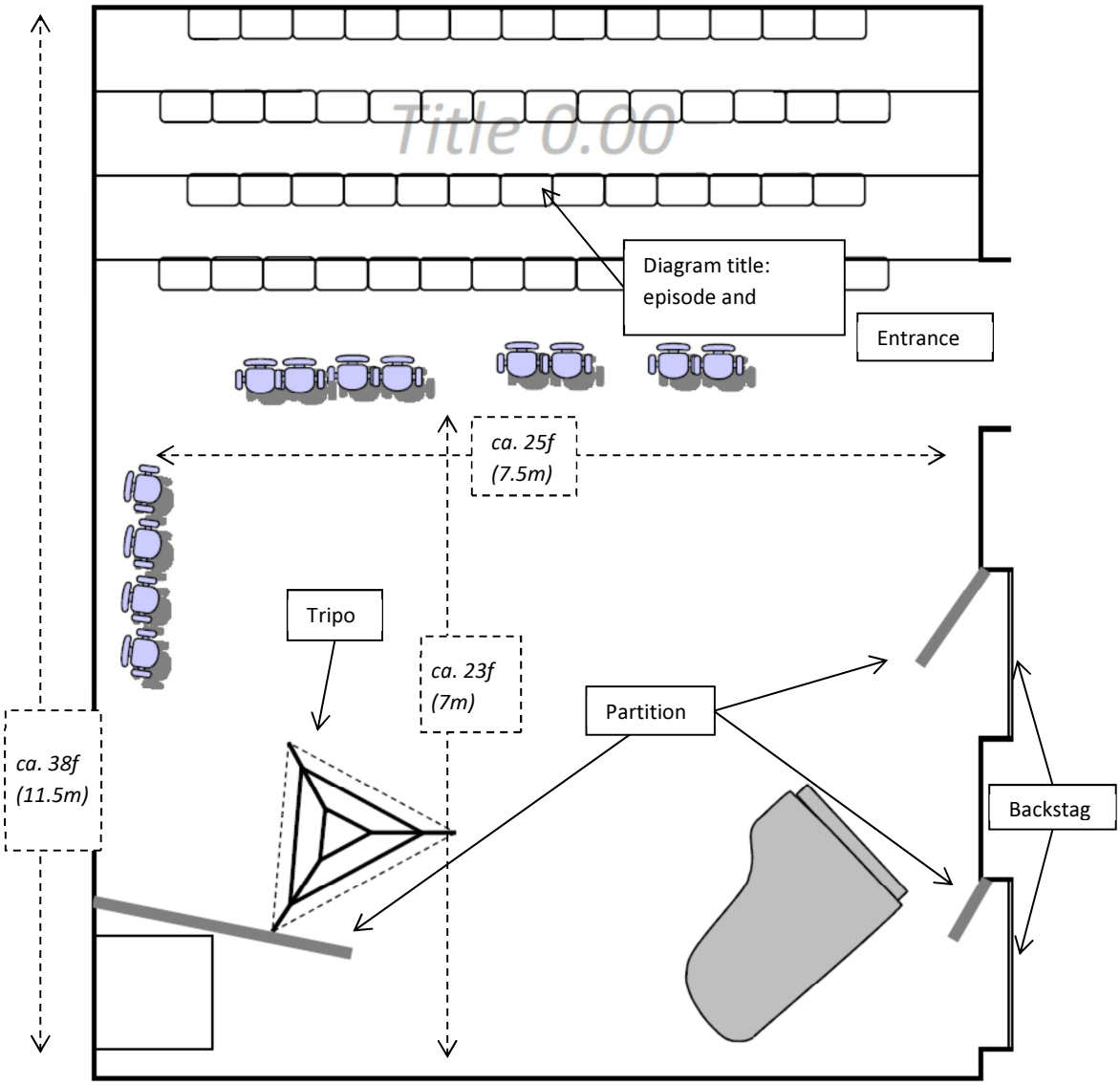
Room plan

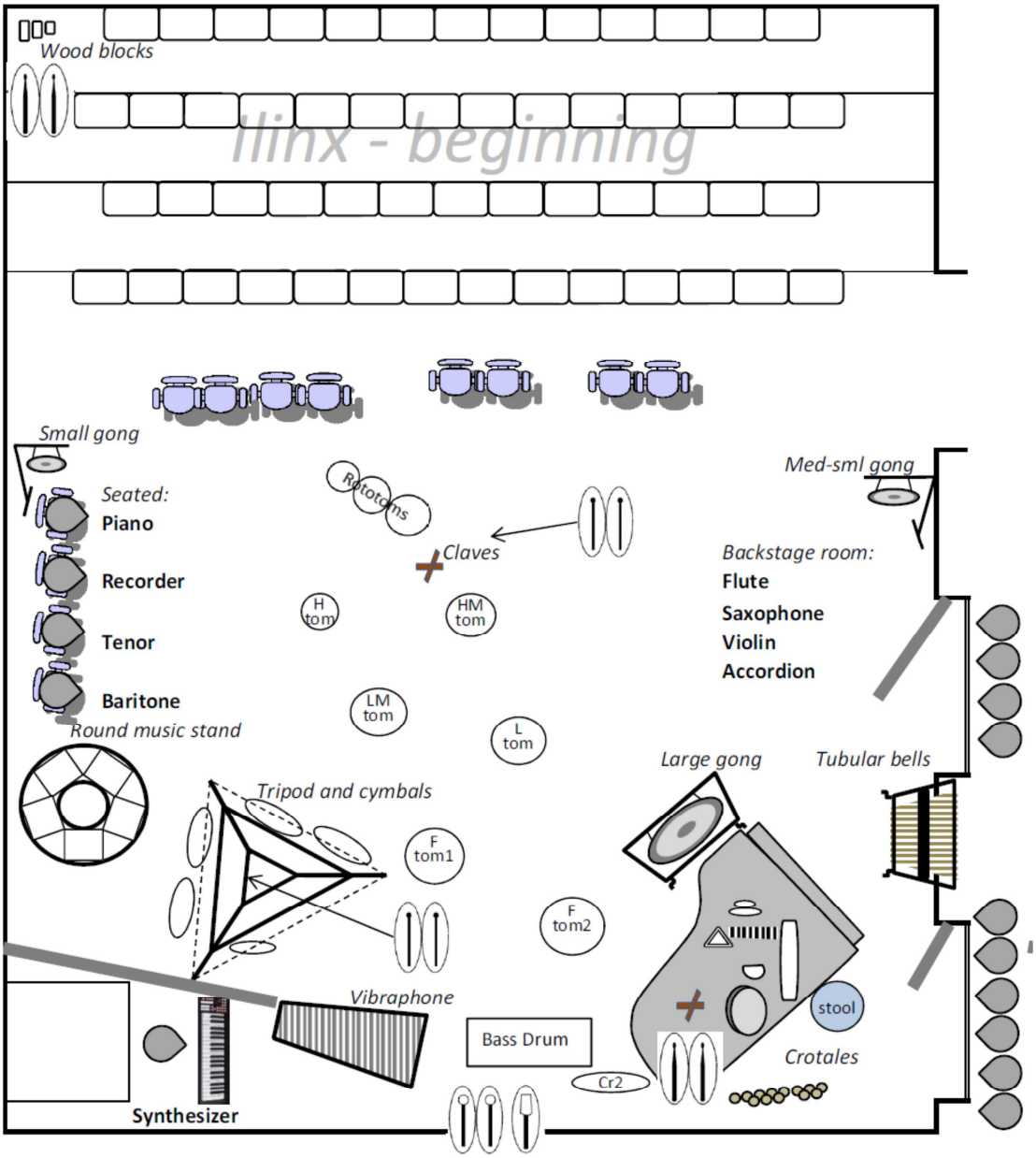
This version is designed for the performance studio (room 131) at the music department in the University of California Santa Cruz. The work may be performed in other venues of these characteristics:

1. Stage area should be at least 25 feet wide and 23 feet deep
2. Stage area and audience should be at somewhat the same level, and there should be easy access of the performers to areas around or behind the audience area

3. There should be either backstage room or a partitioned area on-stage large enough to accommodate about twelve musicians
4. The main entrance to the venue should be within easy access to the performers

The score should, however, be accommodated to the different proportions.





In tripod:
Hand bells
Shells
Feet bells

On piano:
African Claves, Bowl, Rainstick,
Frame drum, triangle, wind chimes
Bag with instruments and papers
Wind chimes, triangle
Under piano: Stool

Passage room:
Cello
Trombone
Alto
Soprano
Dancer 1 & 2

Technical Instructions

1. The cloth bag should contain the following items: jaw Harp, sheets of paper, dry leaves, small pouch, tiny bell, beads chain, wrist bells, 2 finger cymbals and dice. The bag should be installed behind the partition at the lower left side of the floor plan
2. Four ensemble members sit on the right side of stage. They leave their seats at the end of episode 1 and move according to routes prescribed by the score
3. The sustain pedals of the vibraphone and the tubular bells should be set into pressed position

Performance Instructions

General

1. Unless indicated otherwise, performers should not assume theatrical behavior but only concentrate on performing the scored music. The composition ends with all performers leave the hall and there should not be any formal ending to the performance.
2. The score should not necessarily be memorized, although playing from memory would be beneficial. The percussion parts should be placed in restricted number of locations.
3. Some passages entail swift, virtuosic and even frantic movement. The movement instruction is either "*(follow)*", or not indicated at all. It is understood that at times the scored music might not be successfully executed.
4. The text whispered in the second episode is a random selection of short texts by Malcolm de Chazal. The text is printed both in a concentrated format on two pages, and also on single pages: one poem on each page. The single poems are, however in a font too large to fit a single page (see specifications), hence only several words will be printed and only fragments of the poem appear. The performer whispers poems either to individual audience members or to a small group of close by audience:
    a. Choose one of these single pages
    b. Finds the poem in the concentrated format
    c. Read the poem from the concentrated format
    d. After reading hand over the single page, with the fragmented poem to the audience member to whom you whispered (if whispered to a group, hand over to one of them)
5. Cymbals are never choked unless indicated otherwise

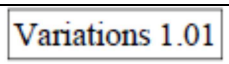
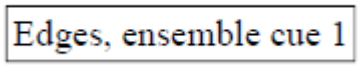
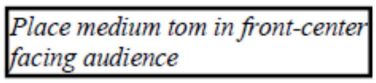
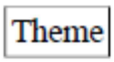
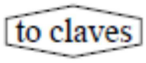
Visiting performers

1. At the beginning of the performance the performers are located as in floor plan

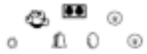
2. The ensemble members should totally disregard the audience and the percussionist
3. Unless indicated otherwise, ensemble members should always return to their original location backstage after completing activity in the stage zone.
4. Recorder player should have the instrument ready to play but preferably hidden from audience
5. Backstage rooms should be comfortable to sit at
6. Synthesizer and keyboard player should be hidden from audience
7. For each cue in the score of the ensemble there is an excerpt from the percussion part and an arrow pointing at the beginning. Entrances need not be absolutely precise.
8. Conducting and cues are the responsibility of various members of the ensemble. The inscription *CONDUCTOR* is marked above the staff of the responsible member for each cue
9. When in the venue, ensemble members should absolutely avoid any sign of communication with the percussionist and the audience or acknowledgement of their existence. All activity should be reduced to the minimum necessary. Except for the last cue, music should be either memorized or read from parts set in indistinctive locations:
    a. Tucked to the walls: cue 8 (episode 2) flute, violin, saxophone, trombone, cello
    b. For the last cue musicians should enter with a music stand, and set it at the location indicated by the score
10. A stool should be prepared in front of the passage room for the cellist
11. Locations for performers' parts:
    a. Copies of the full score and a performance outline should be located in the two backstage rooms
    b. All piano parts should be prepared to play on the piano rack
    c. Parts for alto in cues 7, 10, 18 and 19 should be placed on the closed piano lid
    d. Parts for the instrumentalists in cues 11 and 12 should be tucked to the backstage doors

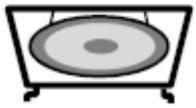
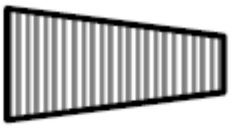
Legend

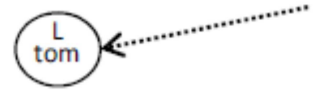
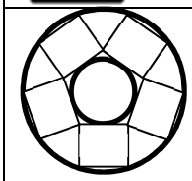
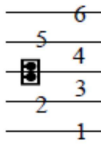
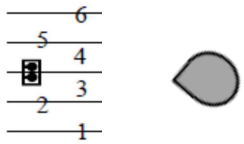
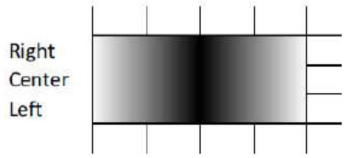
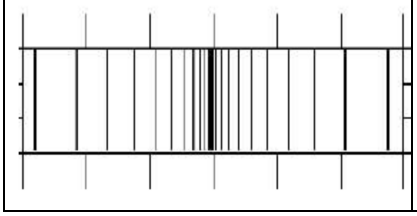
Verbal and numerical instructions

Example	Format	Meaning
	Number in circle	Rehearsal numbers for percussionist
	Plain font text and number in rectangle	Reference to a room-plan of the same number
	Plain font text and number in rectangle	Ensemble cue number
	Italic font text	Action instruction. Usually these actions are not restricted by beat or time.
	Plain font text in rectangle	Rehearsal mark
	Text in hexagon	Go to the indicated location and/or instrument

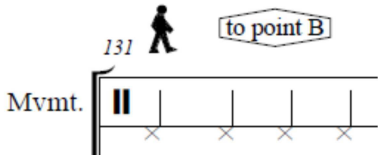
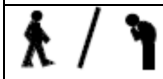
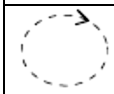
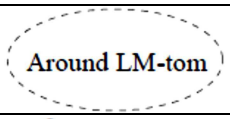
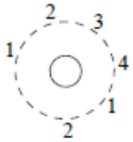
Signs and symbols

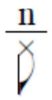
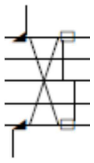
Sign	Meaning	Comment
	performer	The tip indicates the direction of the face
	Instruments for episode 2	Beads, wrist bells, stationary castanets, tiny bell, egg/shaker, two finger cymbals
	Cymbal	
	Tomtom	
	Wood blocks	
	Rototoms	High, medium, low
	Small gong	Suspended on a high stand

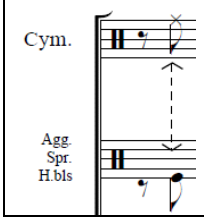
	Large gong	
	Claves	
	Tubular bells	
	Vibraphone	
	Crotales	
	Frame drum	
	Rain-stick	
	Wind chimes	Suspended on a high stand
	Two smooth cobble stones	
	Metal bowl	
	Triangle	Suspended on a high stand
	Route of performer's movement	

	Relocate an instrument	
	Music stand	
	Round music stand	Episode 4
	Pouch full with dry leaves	
	Dry leave	
	Tiny bell	
	Arrangement of small instruments in episode II	The arrangement changes constantly and indicated every few measures
	Small instrument game clef	The clef represents the array of six locations and a stationary pair of castanets as they are represented on the staff. In reality the percussionist faces locations 3,4 and the castanets thus: 
	(Episode II) Percussionist conducts audience	The vertical lines stand for the right, center and left sections of the audience. Darker color denotes louder sound.
	(Episode II) Percussionist conducts audience	Accelerated and decelerated single sounds

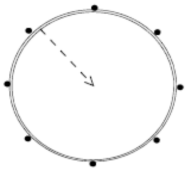
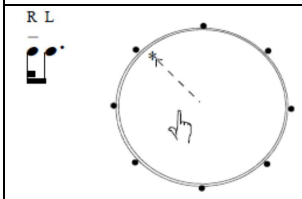
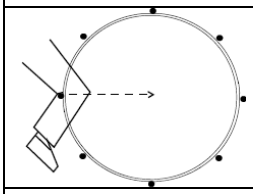
Notation

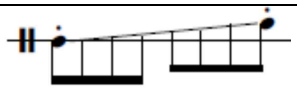
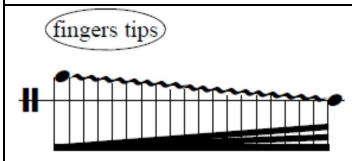
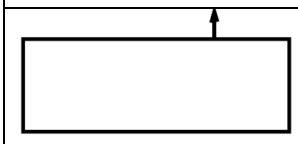
Sign	Meaning	Comment
(*S*)	As softly as possible, preferably silently	
	X note-heads notation on "Movement" staff	Move in rhythm according to indication (in this example: walk)
	Stand still at location	May appear above the last step of a walk or a run
	Walk	
	Bow	
	Stand beside drum	
	Run	
	Jump	
	Walk backwards	
	Walk with instrument	
	Sit on floor	
	Alternate between walking and leaning towards audience	
	Change direction	
	Dashed circle, arrow	Move in circle
	Dashed circle, instruction	Move in circle according to instruction
	Dashed circle around object, numbers	Move in circle around object according to indicated steps. Counting refers in this example to the beats in the measure

	Whisper	
Abbreviations:	**Cymbals**	
Ch	China	
Sp	Splash	
Cr	Crash	
R	Ride	
	Tom-toms	
H	High	
HM	High-medium	
LM	Low-medium	
L	Low	
F	Floor	
	Indefinite number of the rhythmic value in the denominator	In this example: indefinite number of eights
	Lay down instrument/mallet	These signs appear only when the action of laying or picking up the instrument has rhythmic significance
	Pick up instrument/mallet	These signs appear only when the action of laying or picking up the instrument has rhythmic significance
	Interchange locations of instruments	The first two notes denote picking instruments up and the second pair indicate laying them down
	(Episode II) Pick up instruments and play them one against the other	

	Play on music stand	
	Specific instrument note-head and the inscription “back”	Play on the back of the instrument
	Diamond shaped empty note-head	Silent note
	Vertical double headed arrow between two notes of different instruments	Beat one instrument with the other. In this example beat cymbal with hand bells

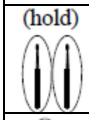
Bass drum

	Beat and retain beater on skin to choke resonance	
	Scrape skin	
	Advance with beating/muffling according to the arrow	
	Scrape skin with right hand finger Beat the drum at the point indicated by asterisk	
	Muffle with knee	In this example the knee muffles while advancing towards the center of the membrane
	Flat hand	
	Scrape with thumb	

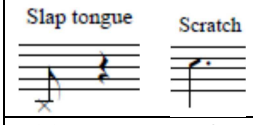
	Tap with index finger	
	Snap finger	Index or middle finger, held by thumb and released powerfully
	Beat with hand and then raise arm to the air	As if propagating the sound
	Beating advances on the skin	Example: beater retained on skin to muffle resonance in eighth notes, beginning at center of skin, advancing to the edge
		Example: finger tips play accelerated notes, beginning at edge of skin, advancing to the center
	Crumple paper	
	Inserted music (music or directions appear in the box)	Arrow points to the approximate beginning point. The inserted music is not synchronized to the main score.
	Inserted music, no box: same as above, but the inserted music appears later in the score	

Mallets

	Mallet	
	drum stick	

	Bass drum large and soft mallet	Should always remain by bass drum
	Claves	
	Hold beaters without playing	
	Soft mallet	Should always remain by bass drum

Ensemble cues score

	The note to which the arrow point is on the beat	
	X or slash note-heads: Extended techniques	If there is no verbal indication use previous technique

Abbreviations of percussion cues: B.Dr., BD = bass drum Act. = actions Shls. = shells F.Bls. = foot bells	Cym. = cymbal A.Cl. = African claves F.Dr. = frame drum Rstk. = rainstick

Instruments and playing techniques

Frame drum

Strokes:

1. Pa (Ka) – center of drum, 4 fingers of dominant hand hitting and stopping the vibrations
2. Doom – side of drum, thumb of dominant hand
3. Tek (Tak) – side of drum, ring finger of dominant hand
4. Ke (Ka) – side of drum, ring finger of holding hand

Jaw harp

The jaw harp should preferably be made of bamboo and not be too loud.

Tied notes: single pluck with multiple mouth movements

Technical Specifications

Printed sheets of paper

- Font: Aparajita (or similar), size 146
- Paper size: Letter or A4
- Paper color: brown/light-brown

Text

The texts in episode II

Malcolm de Chazal, from *Sens-Plastique* (1945) and *Sens Magique* (1957), translated by Patricia Terry. Surrealist Painters and Poets, an Anthology. Edited by Mary Ann Cows. MIT Press. Cambridge, MA; London, 2001

A bicycle rolls on the road.
The road is the third wheel
Rolling the other two.

The eye
Is a one-actor
Theater.

The road
Runs
In both directions
That's why
It stands still.

The water says to the wave,
“You are swallowing me.”
“How could I?”
Replied the wave,
“I am your mouth.”

Absolute
Mastery
Of the body
Comes only in death.

“Take me
Naked”
The flower said
To the sun,
“Before
Night
Closes
My thighs”

The dew
Said to the sun,
“Do you see me?”
“No,” said the sun.
“I am your eyes.”

“I'll never
Be
Old”
Said the man
“I have hope.”

The noise,
bit off bits of itself
And left
Its teeth
Among
The keys
Of the piano.

With their peaks
Two mountains
Were touching a cloud.
For an instant
The cloud felt
Topsy-turvy
Unable to find
Its head.

Emptiness
Has no
Way
Out.

She wore
Her smile
Pinned
To her teeth.

When the fine
Seized the branch
The branch gave way
And the flower
Stuck its head out
To see what was going on.

If light unfurled
Its peacock tail
There would be
No room
For life.

Light
Dressed
For the afternoon
Went
To play golf
With the holes.

Fanning yourself?
Not so.
The fan's in the wind's hand
That's why
You feel cool.

Sugar
Doesn't know
What it tastes like.
Someone
Tasting it
Gives sugar
A taste of sugar.

The lake
This morning
After
A bad
Night
Got into
Its tub
To relax.

“I've gone all the way around
The Earth,”
One man said.
“Poor fellow
And all that time
You haven't progressed
Half an inch
In your body.”

A stone
Hears its heart beat
Only
In the rain.

The wave
Out of its depth
On the shore
Went down.

The pupil
Turned the eyes
The iris followed
The white of the eye
Delayed
Just long enough
Friend
for you
To slip into the face
Of the one you love.

The circle
Is an alibi
For the center
And the center
Is a pretext
For the circle.

He was
In such a hurry
To get to life
That it
Let him go.

"I love you,"
The woman said.
"Be careful,"
Said her lover,
"Don't love me
Too much
Or you'll come back
To yourself
Love is round."

The quickest route
From ourselves
To ourselves
Is the Universe.

She anchored
Her hips
In his eyes
And brought him
To port.

"One and one
Make two"
Said the mathematician.
What's that
To God and the zero?

Blue
Always has
An idea
Up its sleeve.

The car
Will never
Attain
The speed
Of the road.

Cut water
As much as you like
Never
Will you find
The skeleton.
The skeleton of wind
In life itself.

Night
Is a rimless
Hole.

Texts sung by the ensemble

Sappho, from *Sappho*: *a new translation*, translated by Mary Barnard, Berkeley: University of California Press, 1958.

You may forget but
let me tell you
this: someone in
some future time
will think of us

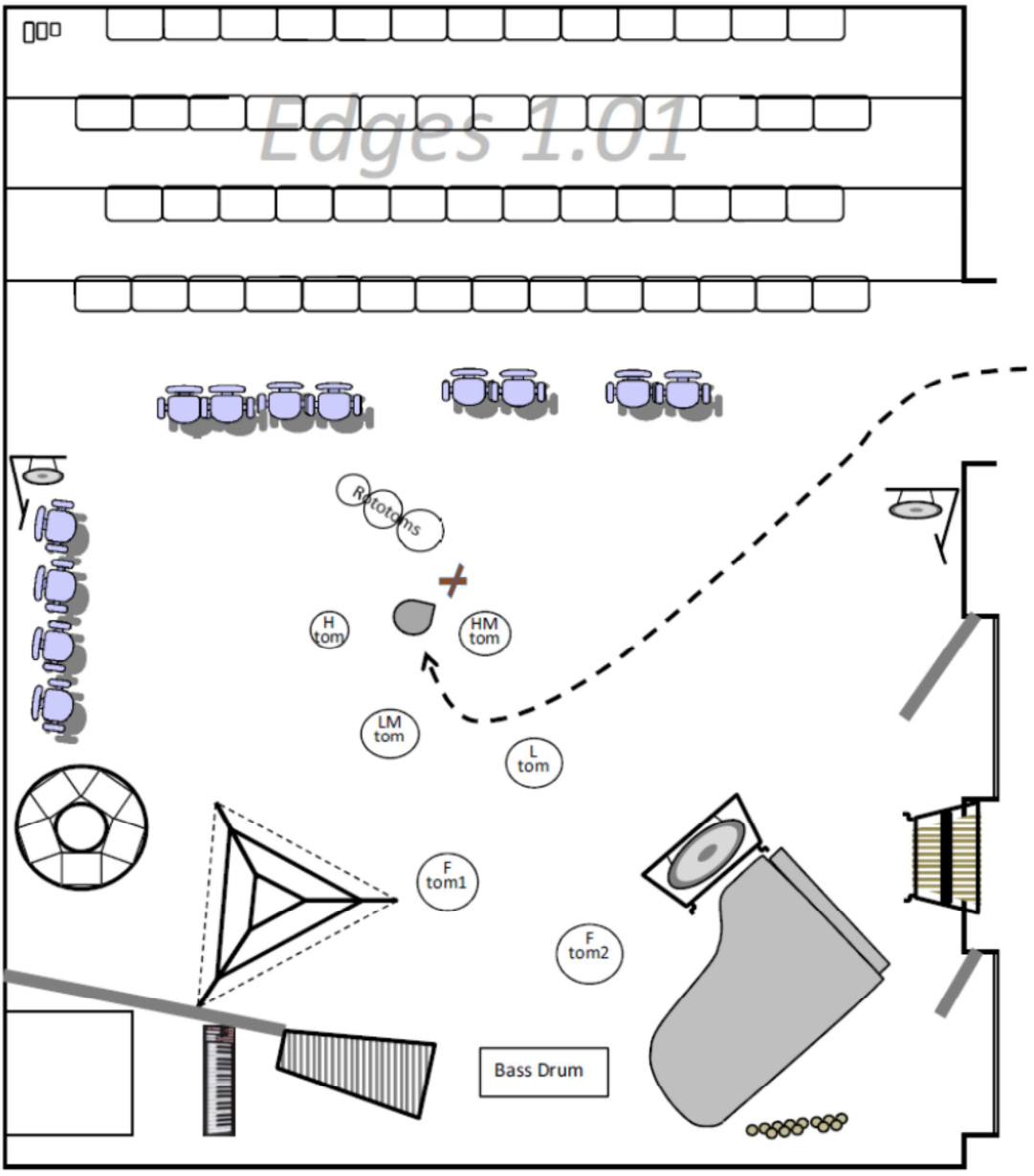
Federico García Lorca, from "ciudad sin sueño (Nocturno del Brooklyn Bridge)", *Poeta en Nueva York; Tierra y luna,* edición crítica de Eutimio Martín. Barcelona: Ariel, 1981.

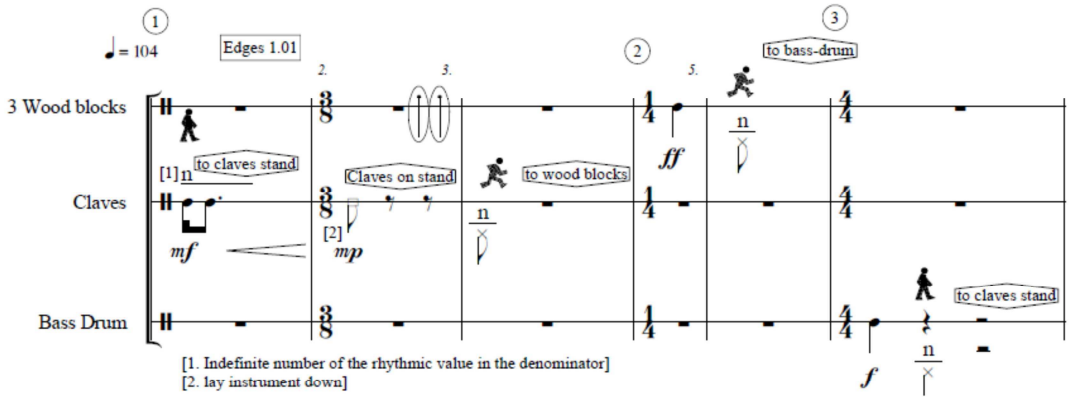
"No duerme nadie por el cielo. Nadie, nadie.
No duerme nadie."

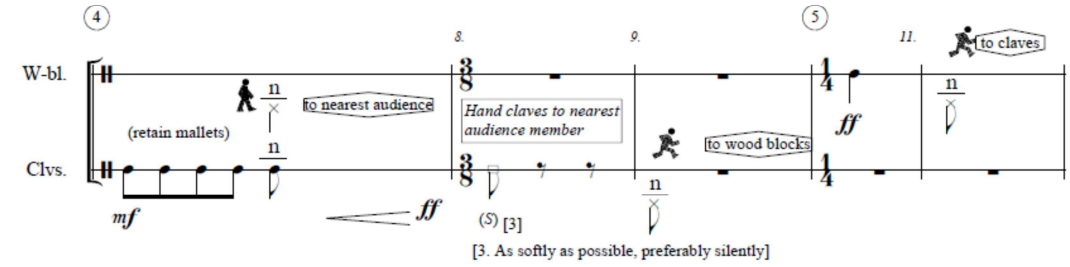
Ilinx I (Edges)

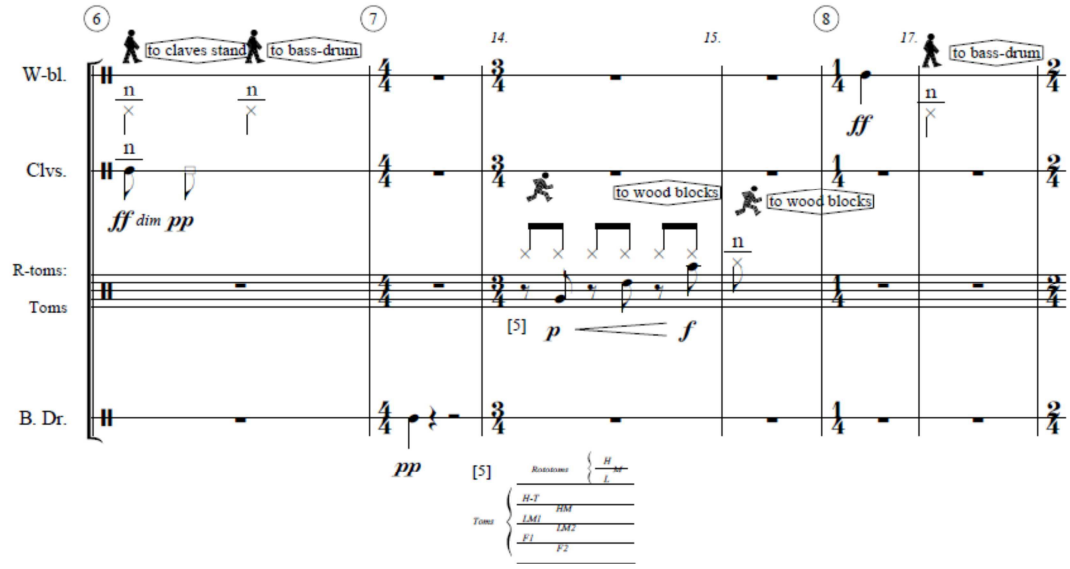
Percussion:
3 Wood blocks, claves, bass drum
Tom-toms: H, HM, LM, L, F1, F2
Rototoms: H, M, L
Beaters: sticks, hard mallets, single large soft mallet

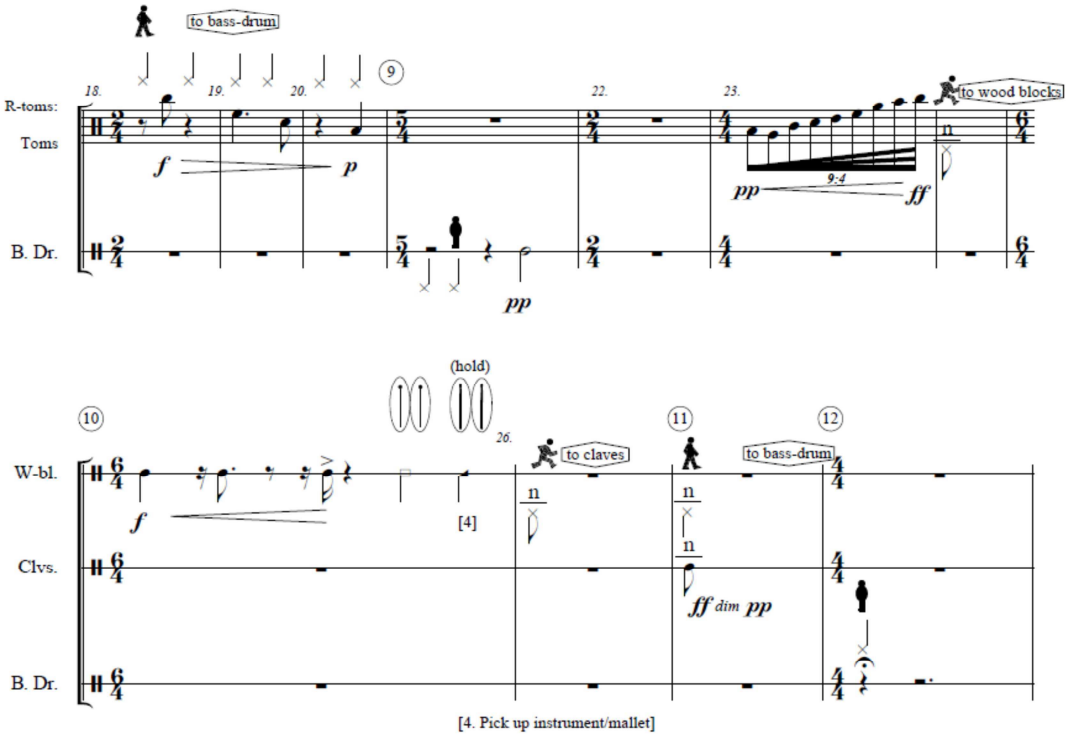
Ensemble:
flute, violin, T. Sax, trombone, cello, synth, piano, recorder




1
♩ = 104
Edges 1.01
2.
3.
2
5.
3
to bass-drum
3 Wood blocks
Claves
Bass Drum
[1]
to claves stand
Claves on stand
to wood blocks
[2]
mf
mp
ff
to claves stand
f
[1. Indefinite number of the rhythmic value in the denominator]
[2. lay instrument down]

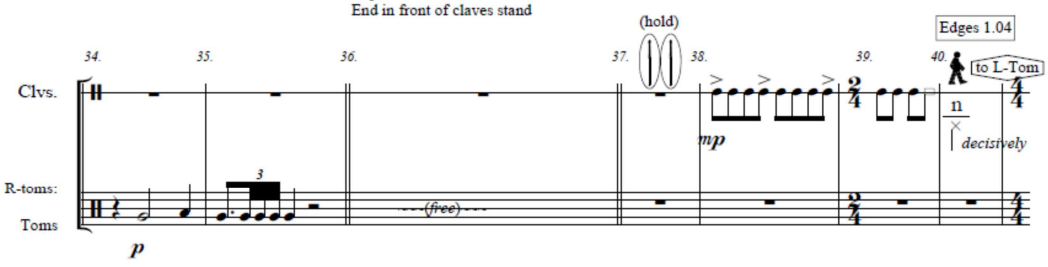

4
8.
9.
5
11.
to claves
W-bl.
Clvs.
(retain mallets)
to nearest audience
Hand claves to nearest audience member
to wood blocks
mf
ff
(S) [3]
ff
[3. As softly as possible, preferably silently]

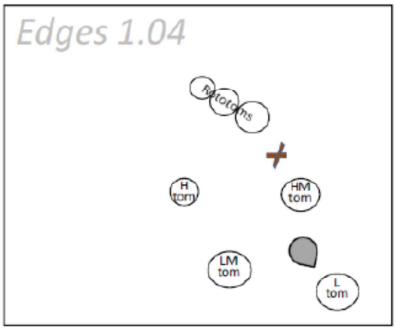

6
to claves stand
to bass-drum
7
14.
15.
8
17.
to bass-drum
W-bl.
Clvs.
R-toms:
Toms
B. Dr.
ff dim pp
to wood blocks
to wood blocks
[5]
p
f
pp
[5]

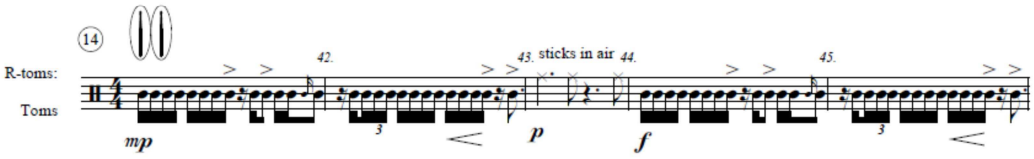

to bass-drum
R-toms:
Toms
B. Dr.
to wood blocks
(hold)
W-bl.
Clvs.
to claves
to bass-drum
[4]
ff dim pp
[4. Pick up instrument/mallet]
to claves stand
pp cresc. ff
ff
mf
mp

Ilinx I (Edges)

Improvisation: toms and rototoms
Instruction: the lower the drum - the slower and softer the playing
Experiment with different relations between drums
End in front of claves stand



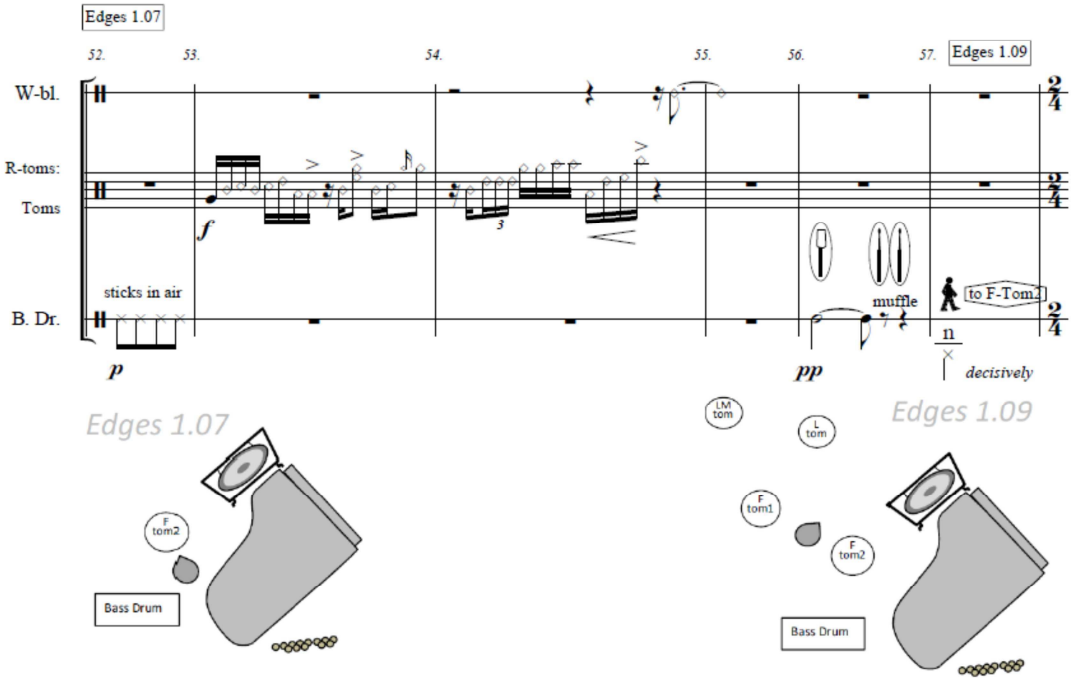




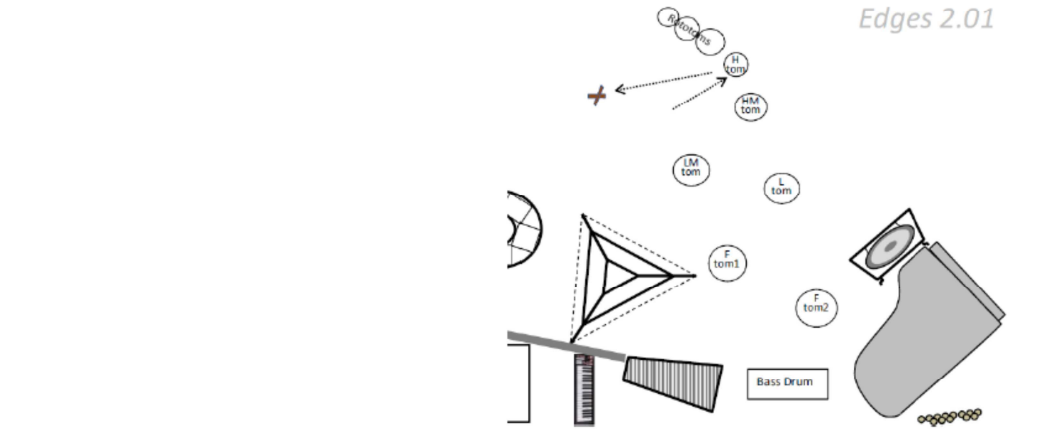
[1. Playing gesture with no sound]

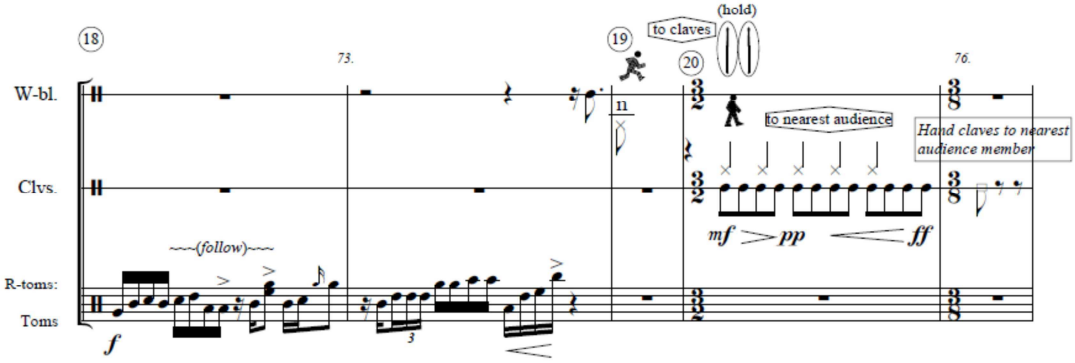
[2. Always leave bass mallets near bass drum]

Ilinx I (Edges)

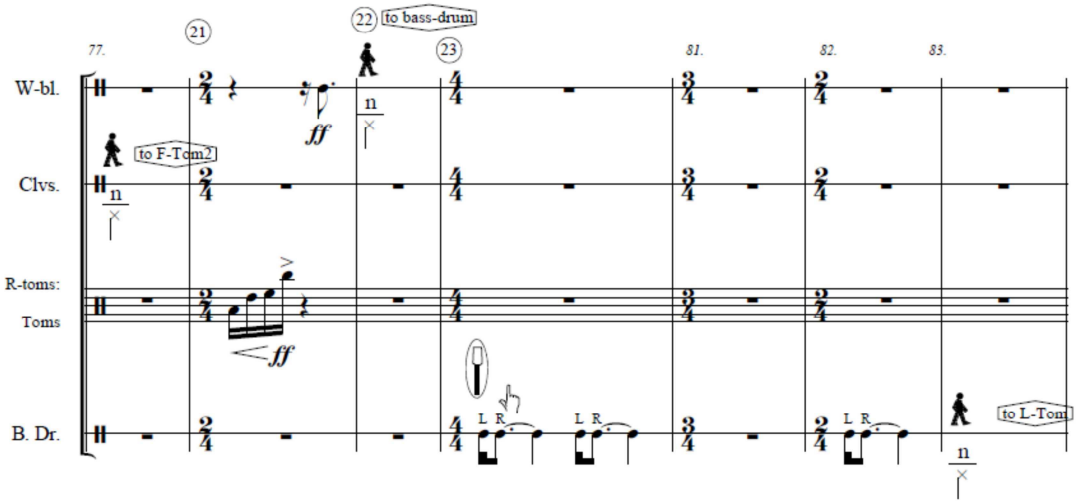


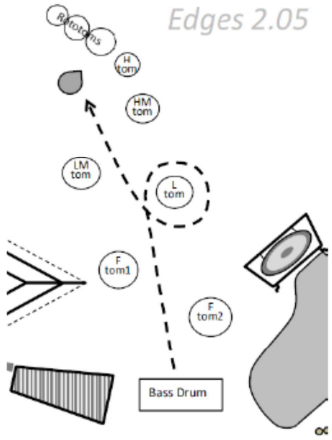
Ilinx I (Edges)





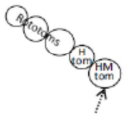
Ilinx I (Edges)



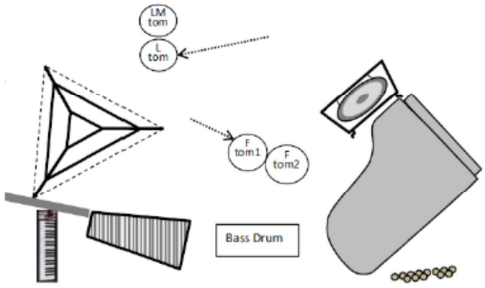


Edges 3.01
89.
90.
25
92.
26
to claves
W-bl.
R-toms:
Toms
HM-tom to H-tom
L-tom to LM-tom
F-tom1 to F-tom2
Rim
Rim
(follow)
f

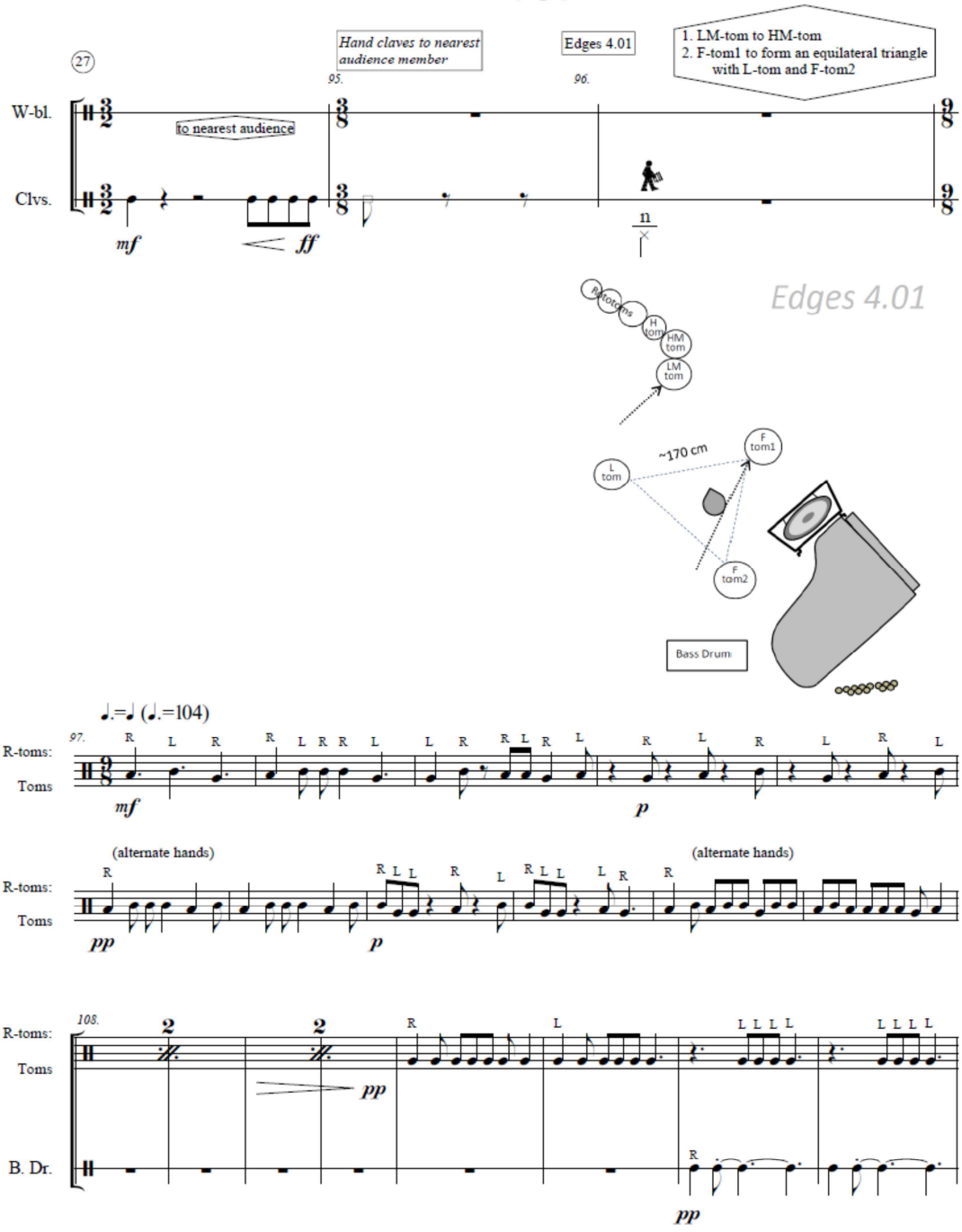
(claves at audience)


R-toms
H tom
HM tom

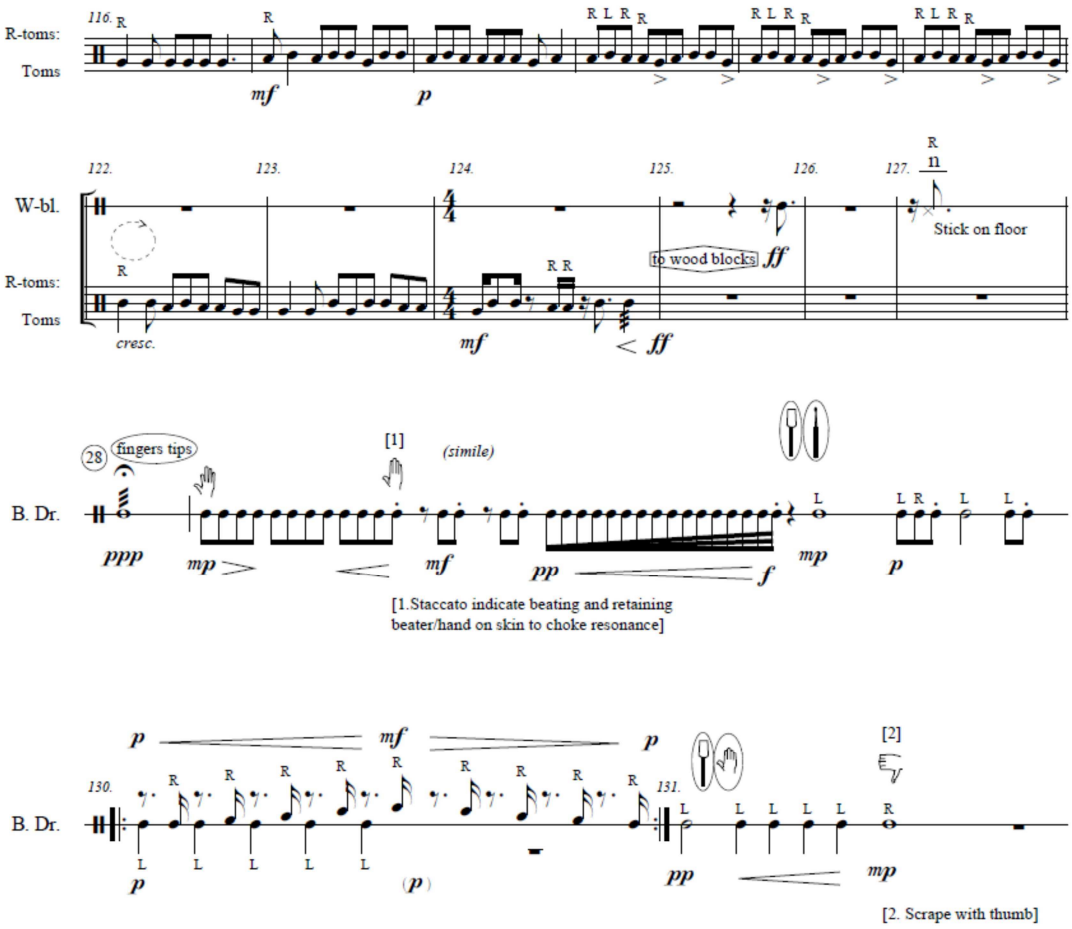
Edges 3.01

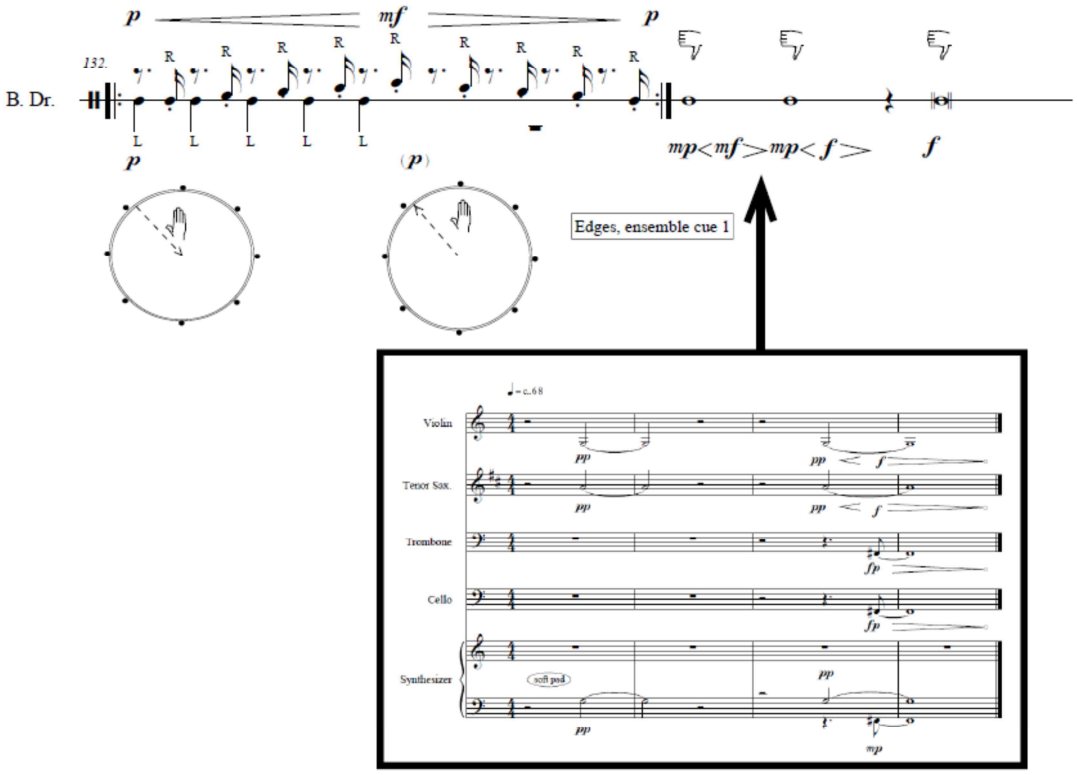

LM tom
L tom
F tom1
F tom2
Bass Drum

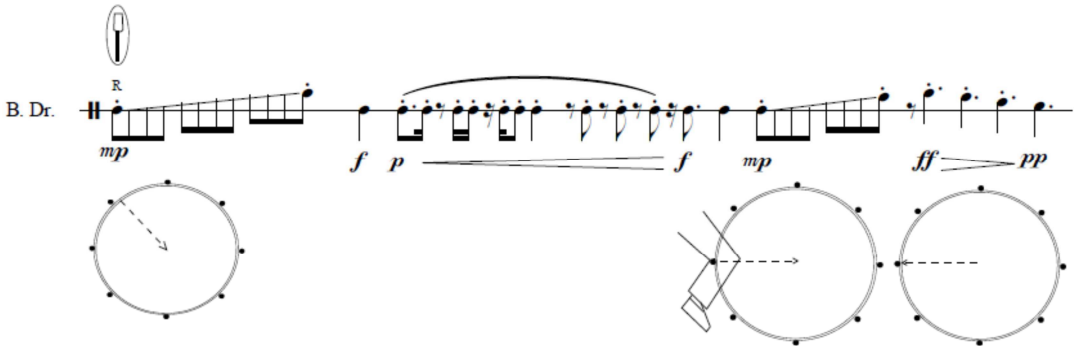
Ilinx I (Edges)

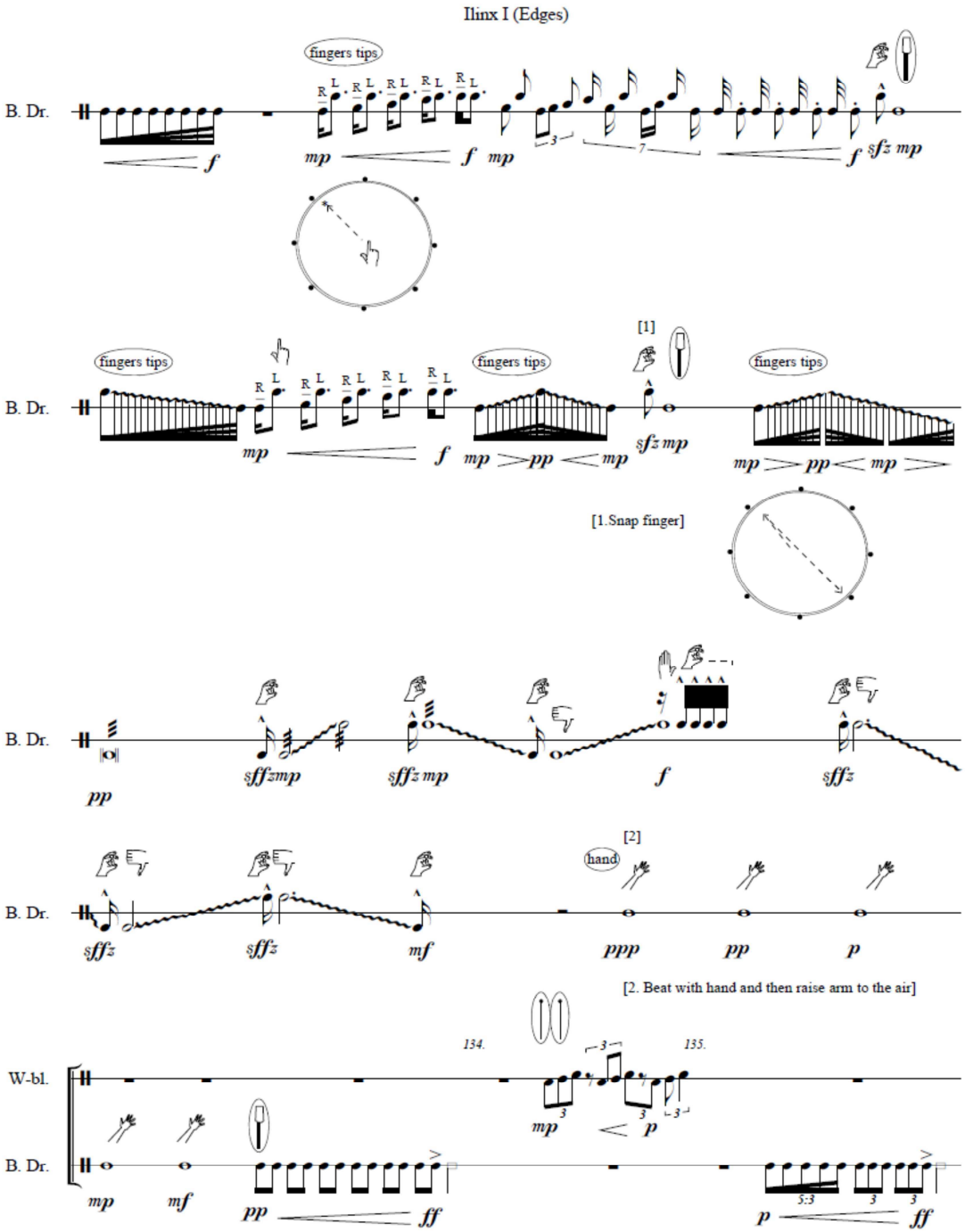


Ilinx I (Edges)



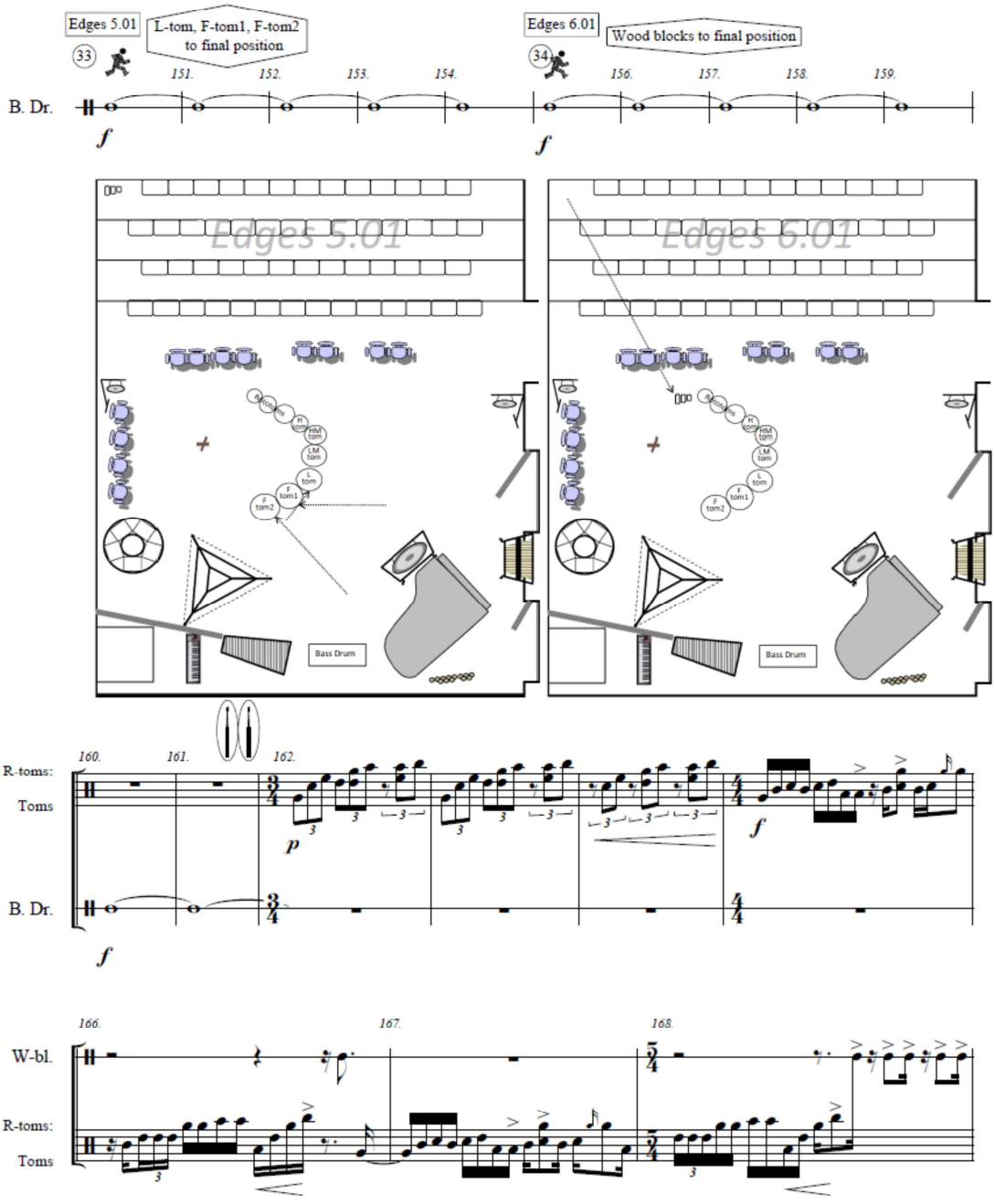

B. Dr.
132.
p
mf
p
mp<mf>mp<f>
f
(p)
Edges, ensemble cue 1
Violin
Tenor Sax.
Trombone
Cello
Synthesizer
soft ped


B. Dr.
mp
f
p
f
mp
ff
pp

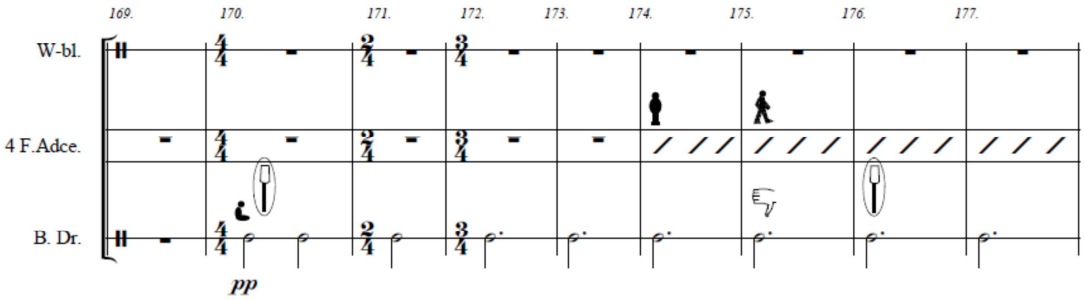

Ilinx I (Edges)
B. Dr.
fingers tips
[1]
[1.Snap finger]
[2]
hand
[2. Beat with hand and then raise arm to the air]
W-bl.
134.
135.

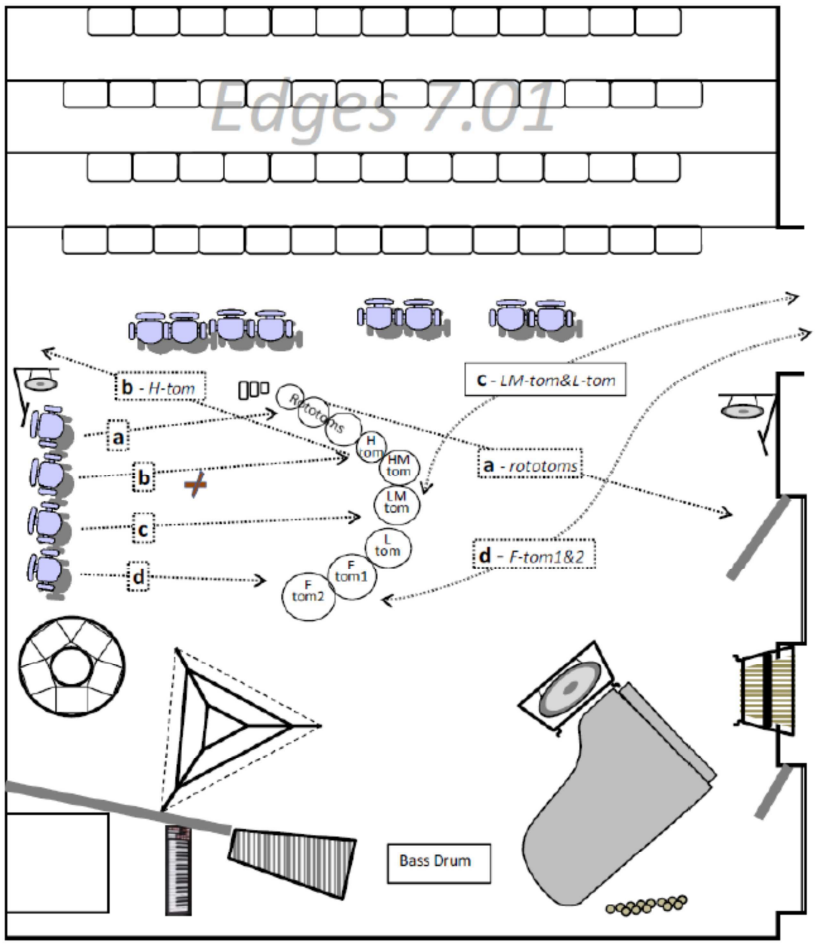
Ilinx I (Edges)
136.
137.
138.
139.
W-bl.
R-toms:
Toms
mp
p
mf
R
Sticks on floor
29
(retain mallets)
30
141.
143.
144.
R-toms:
Toms
B. Dr.
p
mp
Edges, ensemble cue 2
♩=c.68
Fl.
Vln.
T. Sx.
Tbn.
Vc.
soft pad
Synth
f pp
ff
fp
31
32
147.
148.
149.
R-toms:
Toms
B. Dr.
f
mf

Ilinx I (Edges)

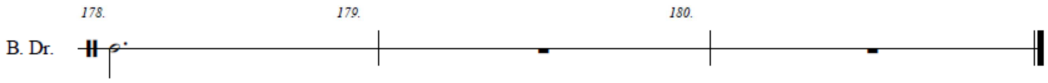


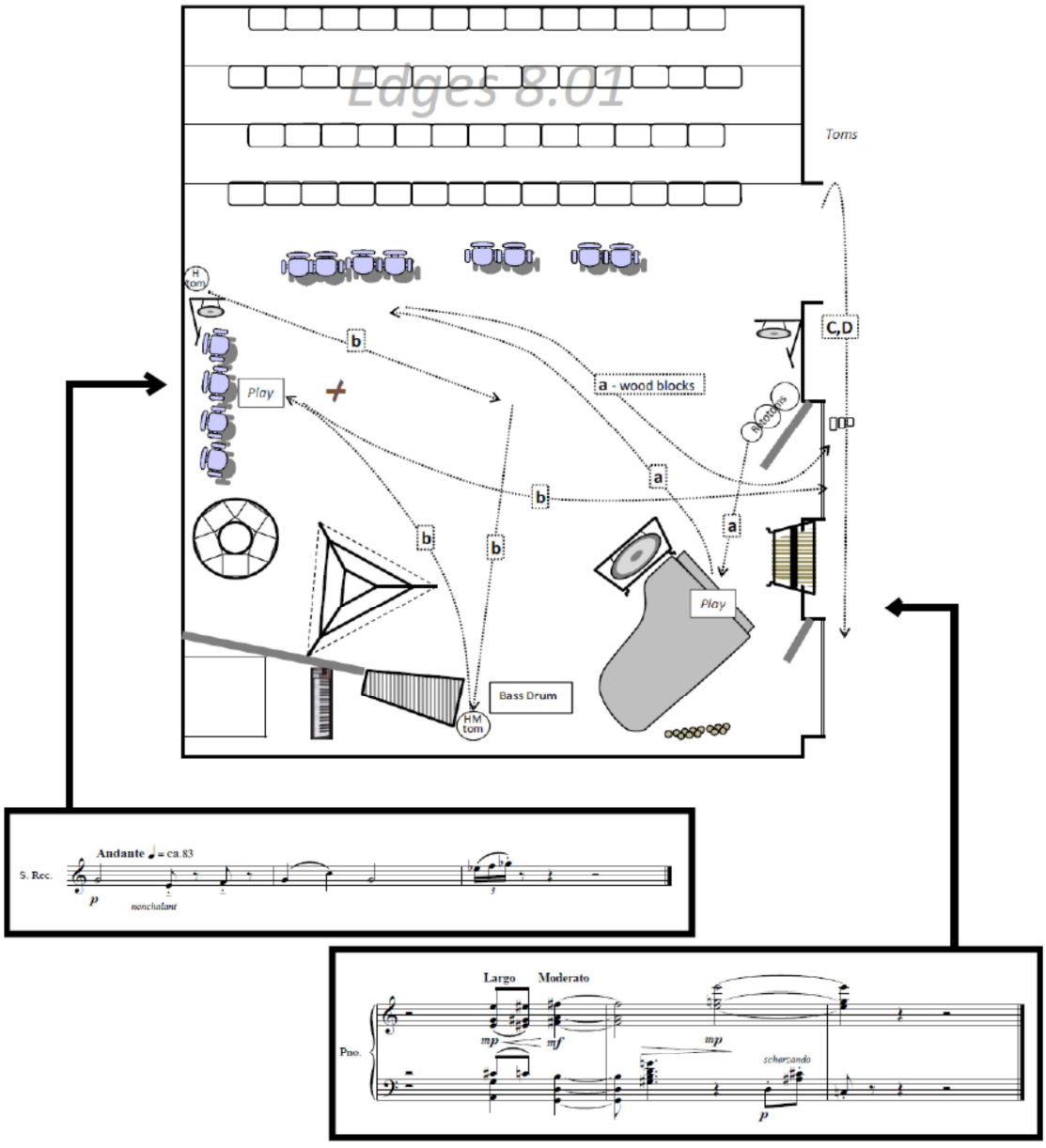
Ilinx I (Edges)





Ilinx I (Edges)





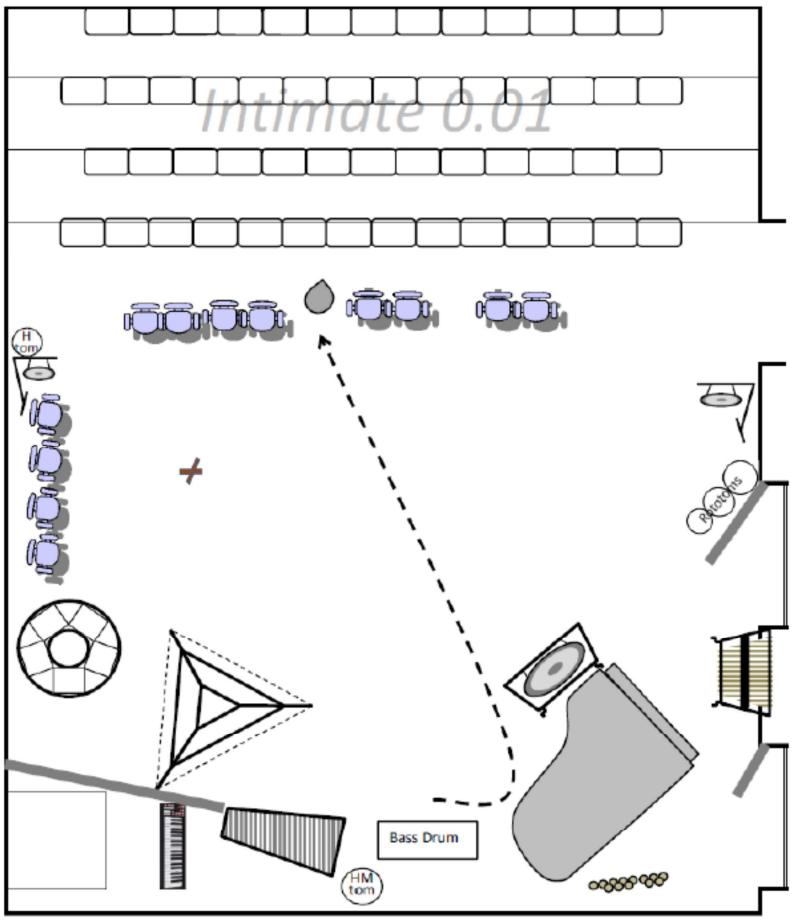
Ilinx II (Intimate things)

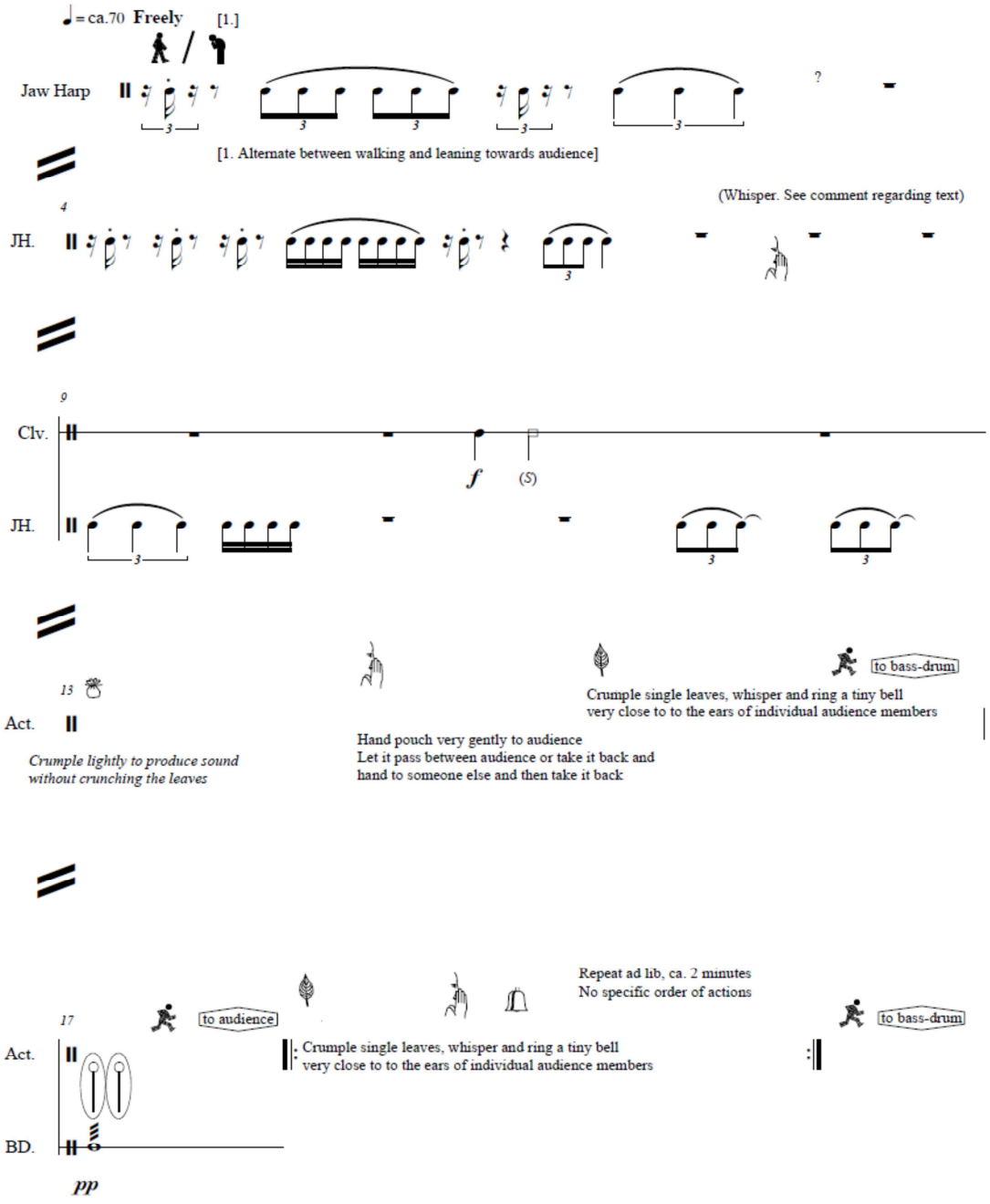
Percussion: simple shoulder cloth bag containing a jaw Harp, sheets of paper, dry leaves, small pouch, tiny bell, beads chain, wrist bells, 2 finger cymbals, small shaker, stationary castanets
claves, bass drum
Mallets: 2 soft, 1 large soft
Ensemble: 2 dancers, voc: SATB, piano, flute, violin, sax, trombone, cello, recorder, accordion

The percussionist carries a shoulder cloth bag from under the piano, approaches audience and communicates to them soft sounds and small and light objects taken from the bag.

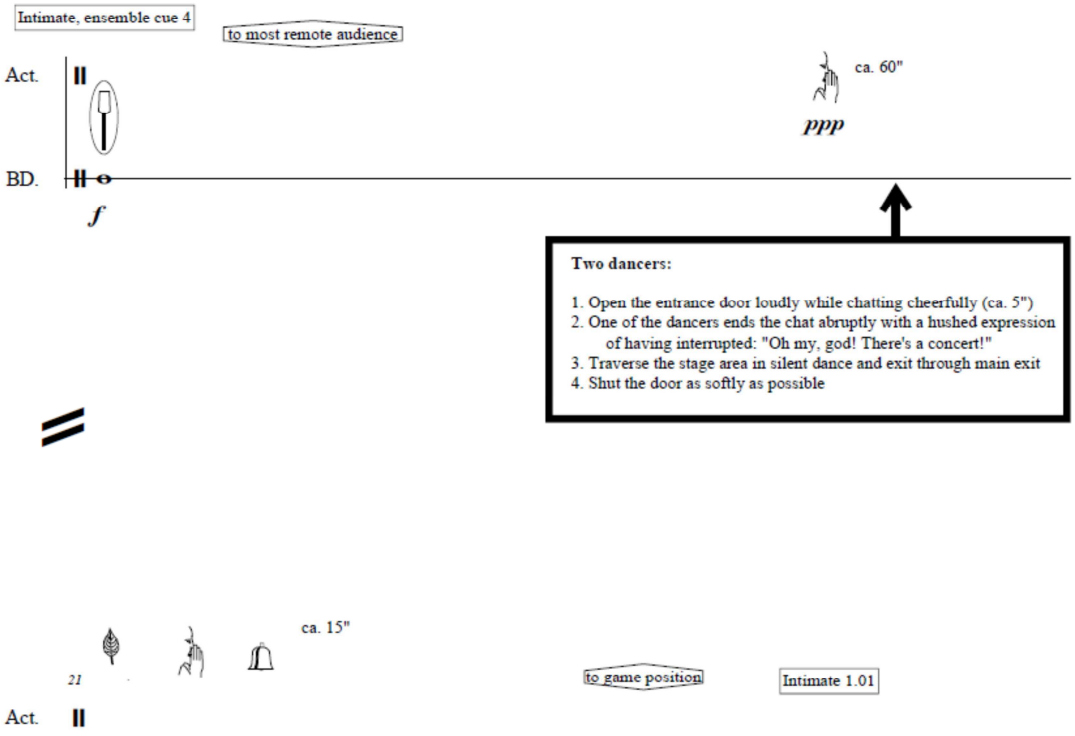
Instructions:

1. Approach audience in random order, trying to eventually interact with all members of audience
2. Keep a light movement, do not obtrude yourself upon audience and try to avoid physical contact
3. When passing sheets of paper, reach out to remote audience by passing it to them via neighboring audience members
4. Do not use voice except prescribed whispered texts in the score
5. When audience cooperation is required, use minimal body gestures to express desired action and avoid explicit directions to audience.

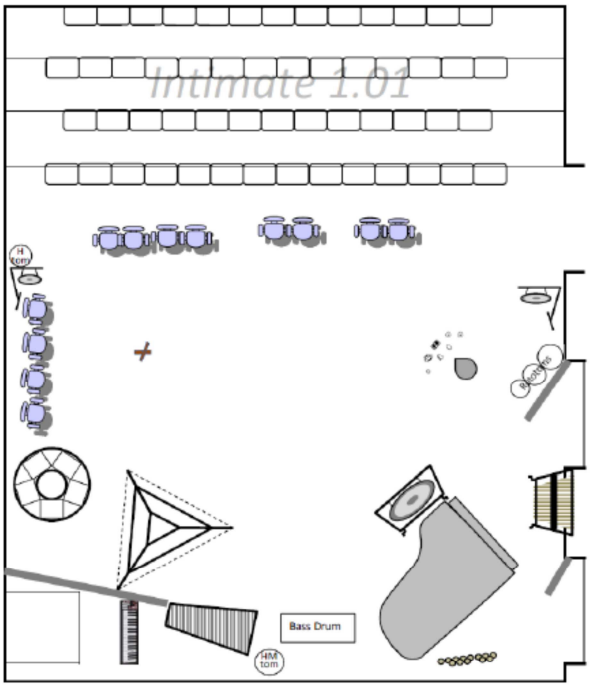



♩= ca.70 Freely
[1.]
Jaw Harp
[1. Alternate between walking and leaning towards audience]
(Whisper. See comment regarding text)
JH.
Clv.
JH.
f
(S)
Act.
Crumple lightly to produce sound without crunching the leaves
Hand pouch very gently to audience
Let it pass between audience or take it back and hand to someone else and then take it back
to bass-drum
Crumple single leaves, whisper and ring a tiny bell very close to to the ears of individual audience members
Repeat ad lib, ca. 2 minutes
No specific order of actions
to audience
to bass-drum
Act.
Crumple single leaves, whisper and ring a tiny bell very close to to the ears of individual audience members
BD.
pp

Ilinx II (Intimate things)

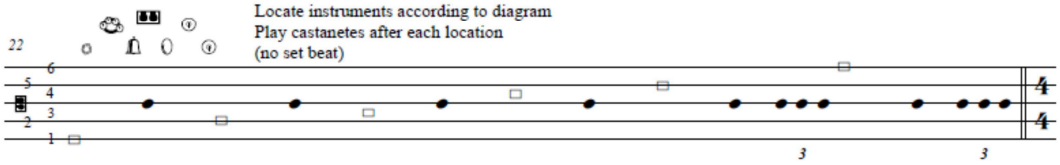


Ilinx II (Intimate things)

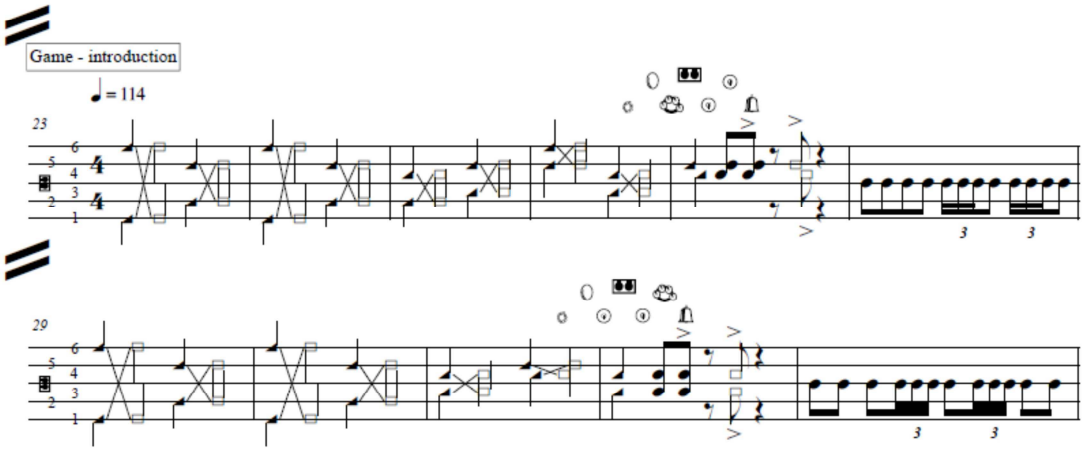


Game - preparation

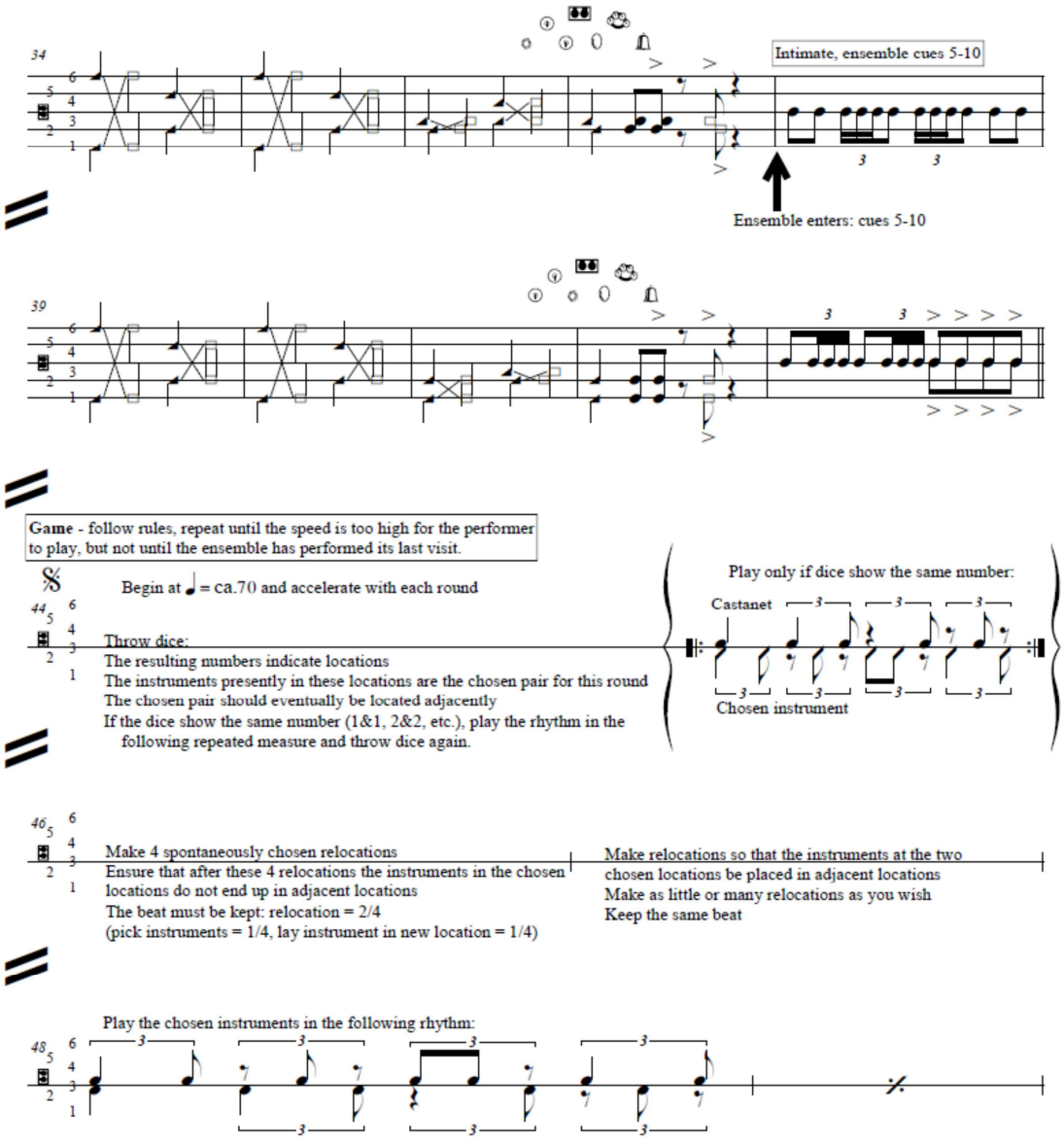
Locate instruments according to diagram
Play castanetes after each location
(no set beat)



Game - introduction



Ilinx II (Intimate things)



Ilinx II (Intimate things)

50 6 5 4 3 2 1

Play the castanets according to the following rule:

D.S.

The castanets' part represents musically the instruments and their location.

Each finger cymbal is represented with the following pattern:

Each other instrument is represented with an eighth note.

Thus, for example, if the setup is:

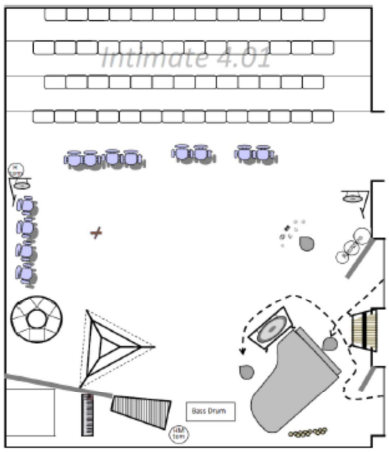
1. Beads (eighth note)
2. Egg (eighth note)
3. Finger cymbal 1 (eighth note and 1/16 triplet)
4. Finger cymbal 2 (eighth note and 1/16 triplet)
5. Wrist bells (eighth note)
6. Bell (eighth note)

They will be represented by the castanets in the following rhythm:

Ilinx II (Intimate things)

Ilinx II (Intimate things)

Ilinx II (Intimate things)



Intimate, ensemble cue 7

Intimate 4.01

To performance location

Allegro moderato, molto esspressivo (♩= ca. 114, ca. 14")

A

mp *espress.* *mf*

3" No duer - me na - die por el cie - lo

To performance location

Pno.

3" *espress.* *mp* *mf* *p*

poco rit.

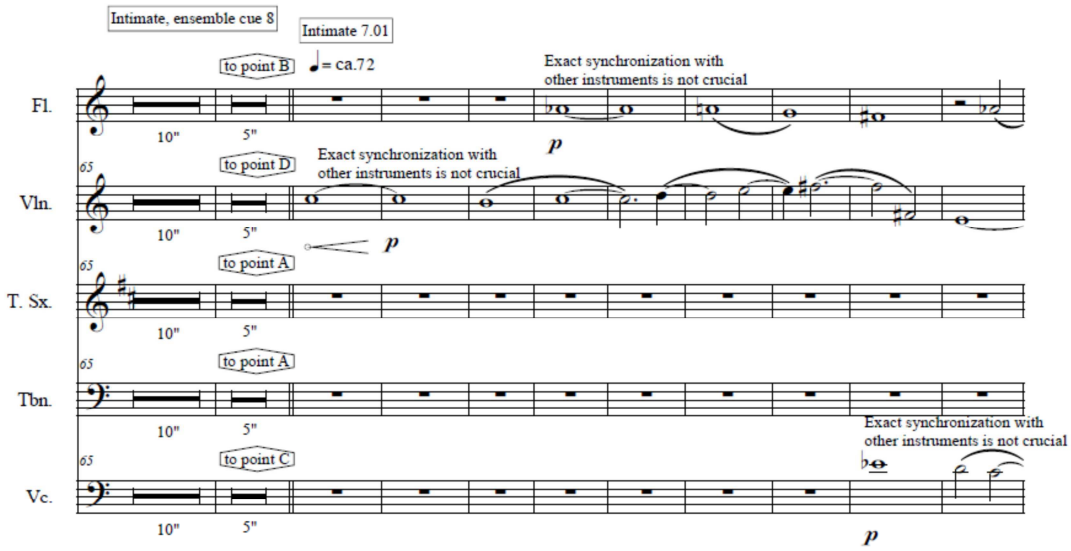
A

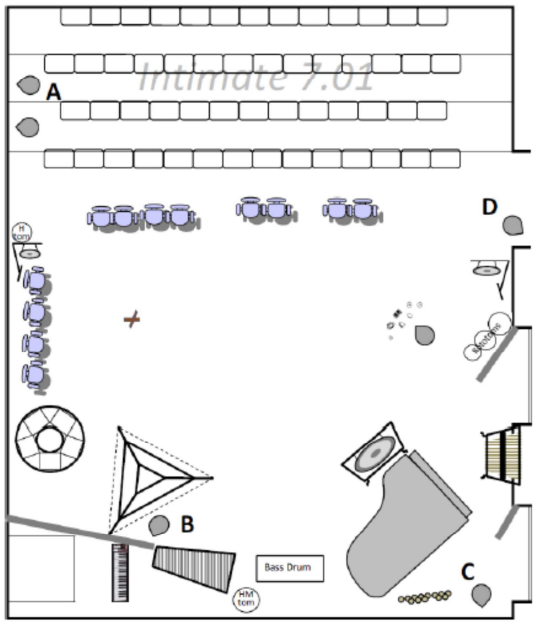
p *mp*

na - die no duer - me na - die

Pno.

Ilinx II (Intimate things)





Ilinx II (Intimate things)

Ilinx II (Intimate things)

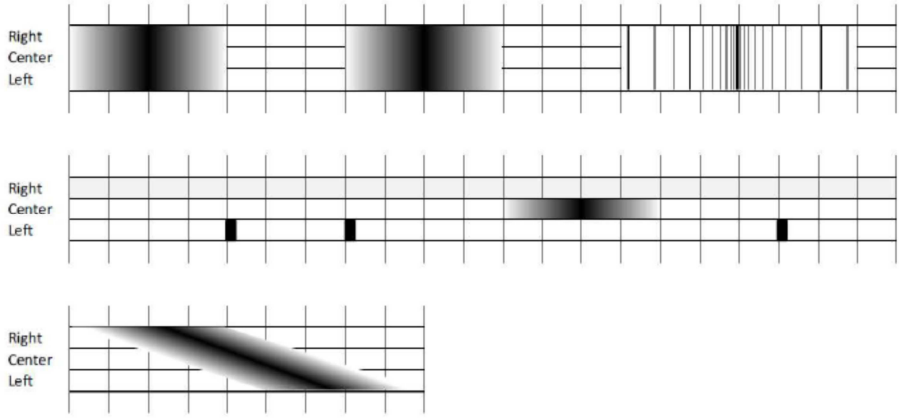
Ilinx II (Intimate things)

♩ = 60bpm

91

Act. II

1. Collect instruments back into bag
2. Approach audience and disperse some more pieces of paper
3. Stand in front of audience
4. Take a sheet of paper out of bag
5. Look intently at audience and extend your arm forward, holding the paper in front of you to express the will for audience participation
6. Gesture audience to hold their sheets of paper and shaking them according to your conducting:
7. Use body gesture to condct audience:

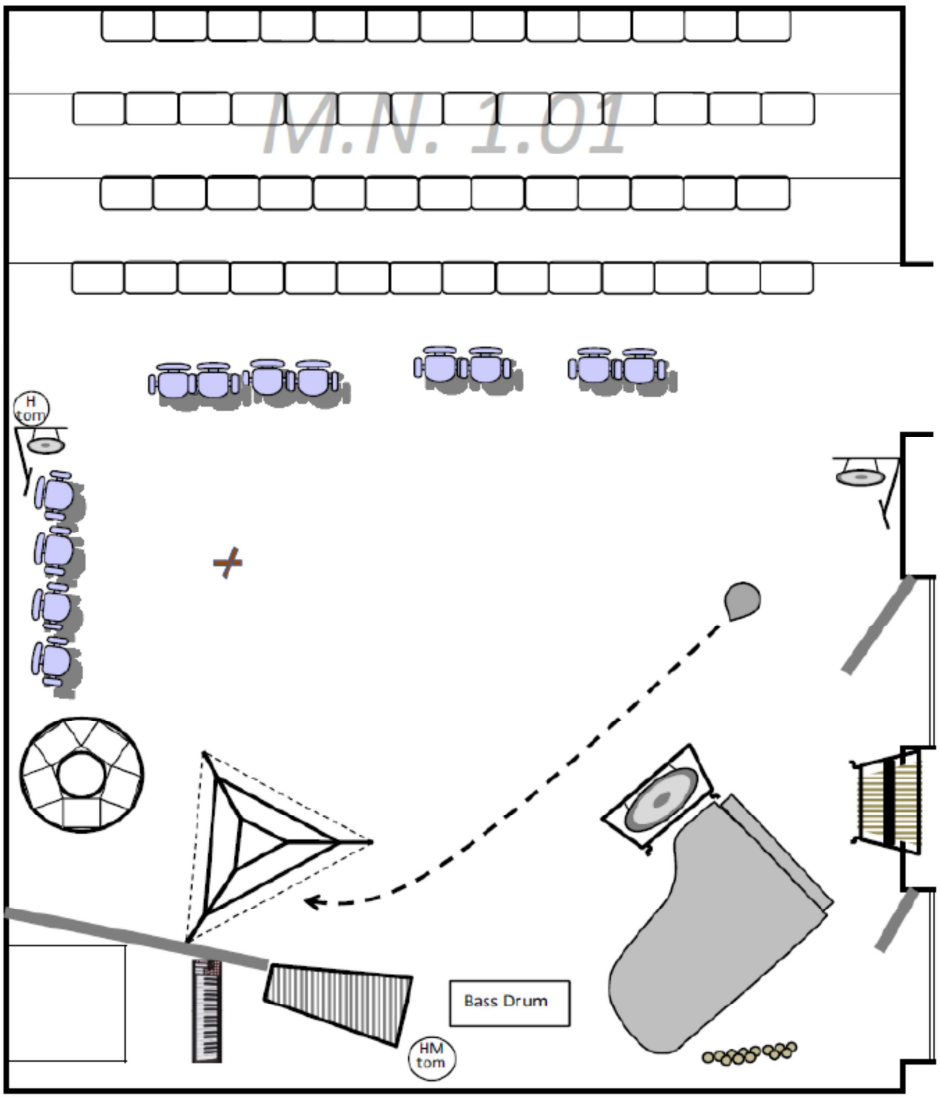


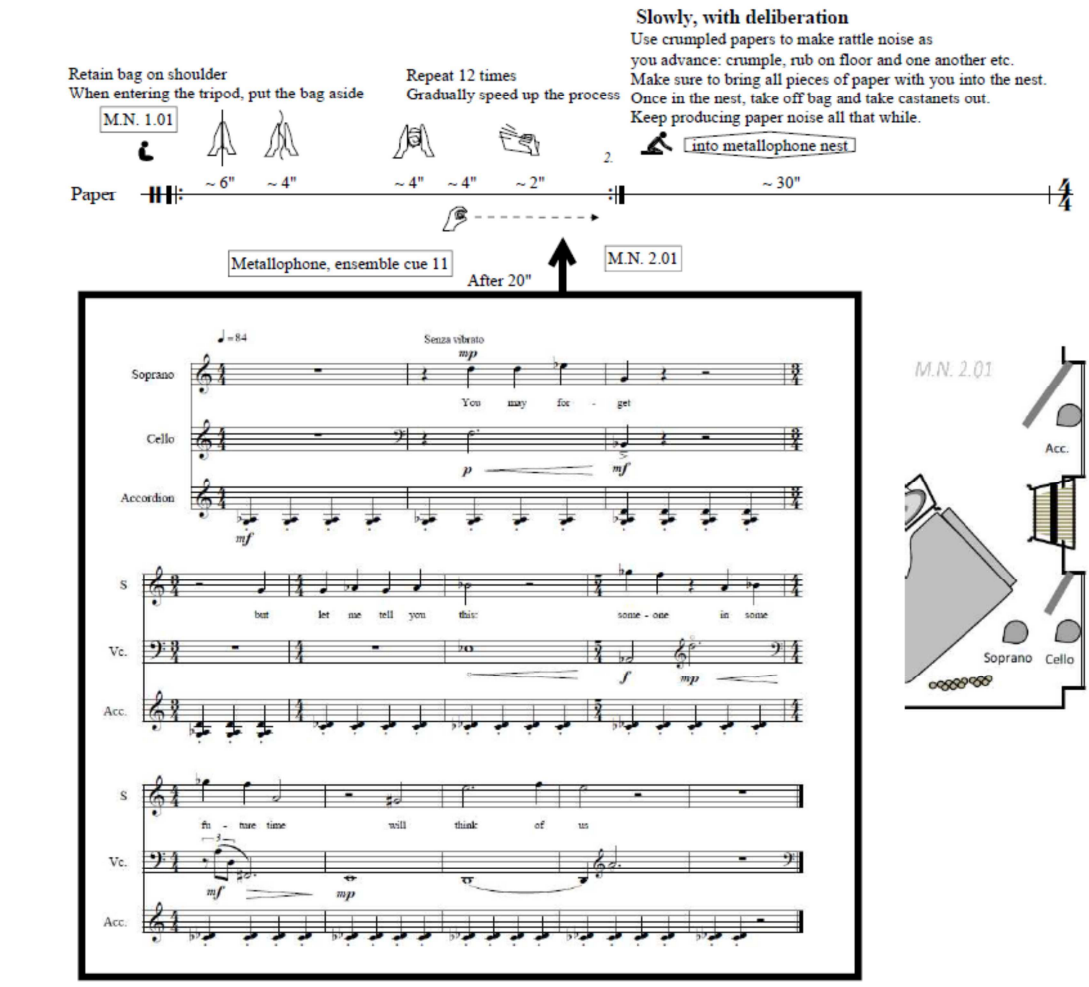
8. Collect the papers back from the audience. Do not insist on collecting all the sheets.

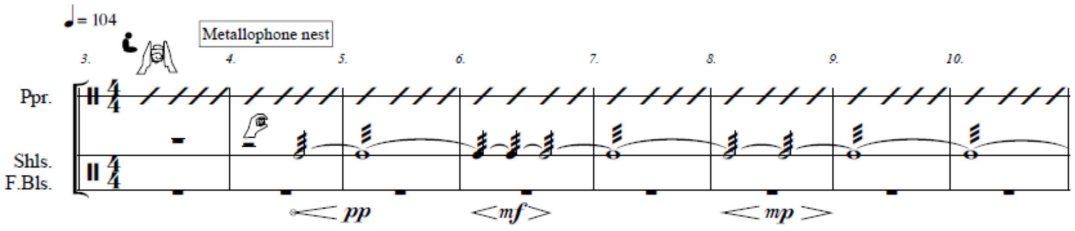
Ilinx III (Metallophone nest)

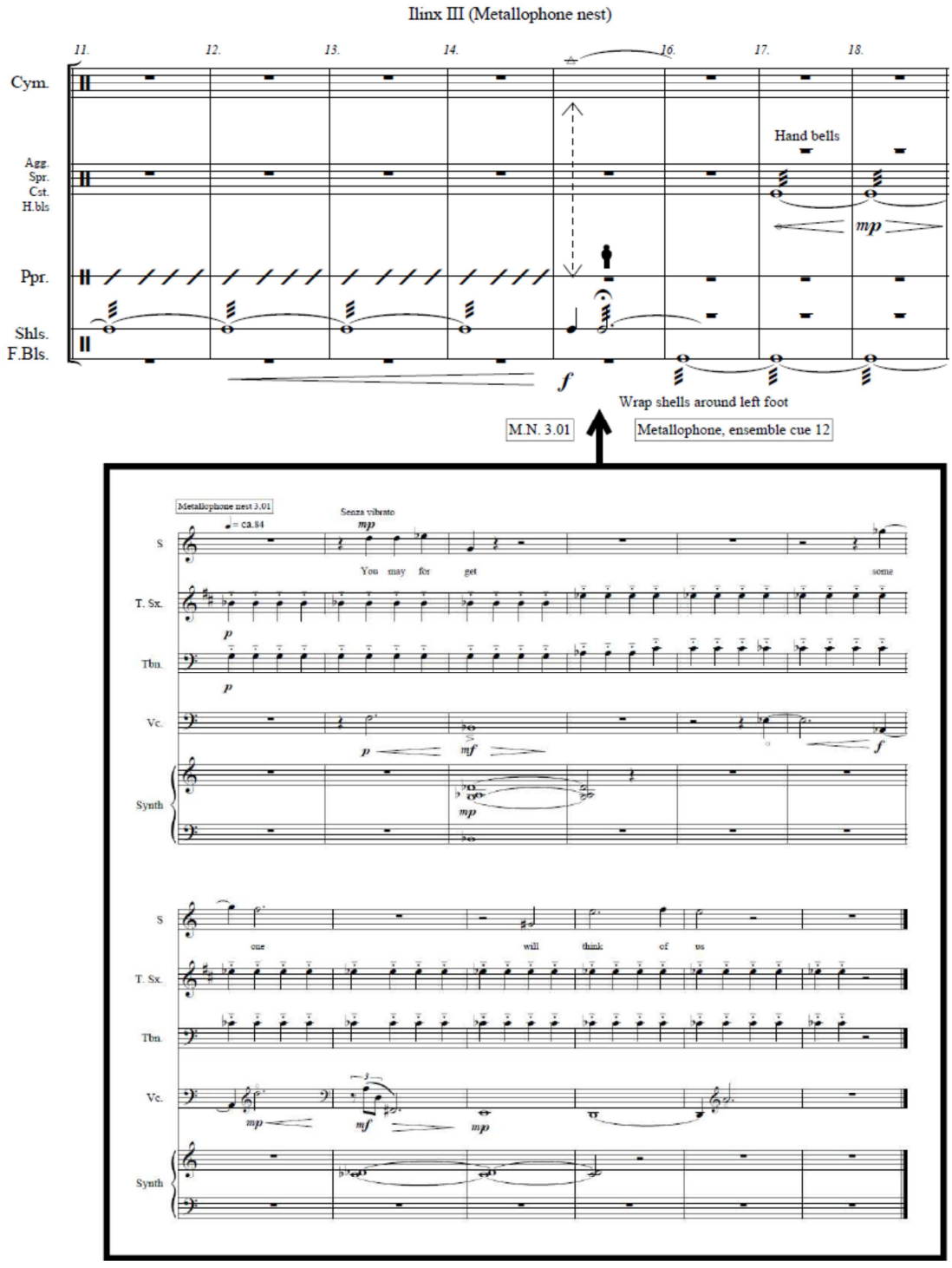
Percussion: Small bell, metal pipes, Alpenglocken, Cymbals, agogo, metal spiral, hand bells, castanets, rattle sheets of paper, shells, foot bells
Cymbals: R1, R2, Cr1, Sp, Ch
Metal pipes: 9, in different pitches
Alpenglocken: D4, F4, G4, A4, B4, C5, D5, E5, F5, A5
Beaters: hard mallets

Ensemble: soprano, sax, trombone, cello, accordion, synthesizer,

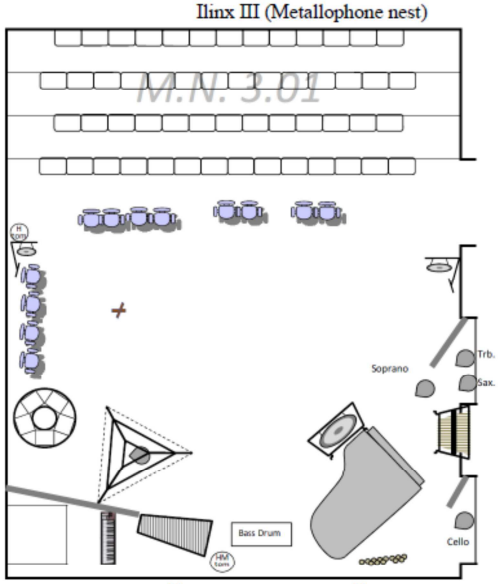



Slowly, with deliberation
Use crumpled papers to make rattle noise as
you advance: crumple, rub on floor and one another etc.
Make sure to bring all pieces of paper with you into the nest.
Once in the nest, take off bag and take castanets out.
Keep producing paper noise all that while.
Retain bag on shoulder
When entering the tripod, put the bag aside
Repeat 12 times
Gradually speed up the process
M.N. 1.01
into metallophone nest
Paper
~ 6"
~ 4"
~ 4"
~ 4"
~ 2"
~ 30"
Metallophone, ensemble cue 11
After 20"
M.N. 2.01
Soprano
Cello
Accordion
You may for - get
but let me tell you this: some - one in some
fu - ture time will think of us
M.N. 2.01
Acc.
Soprano
Cello


Metallophone nest
Ppr.
Shls.
F.Bls.
pp
mf
mp


Ilinx III (Metallophone nest)
11.
12.
13.
14.
16.
17.
18.
Cym.
Agg.
Spr.
Cst.
H.bls
Ppr.
Shls.
F.Bls.
Hand bells
mp
f
Wrap shells around left foot
M.N. 3.01
Metallophone, ensemble cue 12
Metallophone nest 3.01
♩= ca.84
Senza vibrato
mp
S.
You may for get some
T. Sx.
Tbn.
Vc.
Synth
p
mf
f
one will think of us

Ilinx III (Metallophone nest)



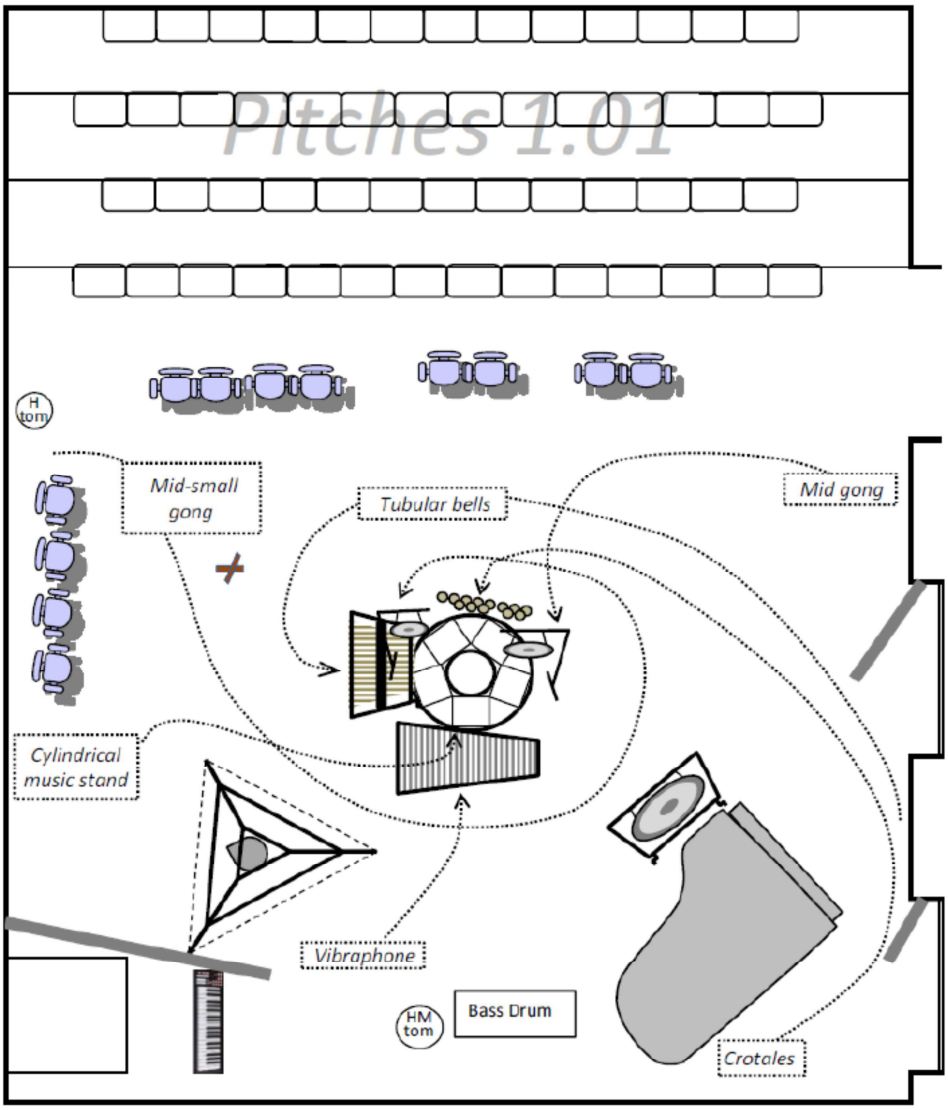
Ilinx III (Metallophone nest)

Ilinx III (Metallophone nest)
~ 30"
Lightly
~ 20"
More rigorously
46.
47.
48.
Bls.
Cym.
Agg.
Spr.
Cst.
H.bls
(free)
♩= 86
49.
50.
51.
M.Pps.
Bls.
Cym.
♩. = 116
52.
53.
54.
55.
56.
57.
HB
M.Pps.
Bls.
Cym.
Agg.
Spr.
Cst.
H.bls
Shls.
F.Bls.
mf
p

Ilinx III (Metallophone nest)

Ilinx IV (Pitches)

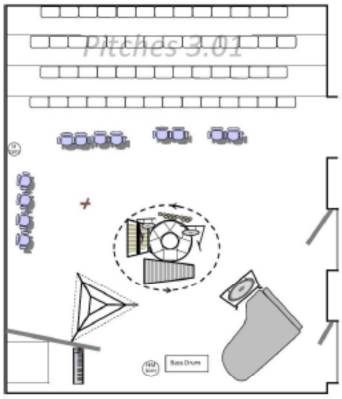
Percussion: triangle, tubular bells, medium-small gong, medium gong, crotales, vibraphone
Beaters: hard mallets
Ensemble: voc: SATB, flute, violin, sax, trombone, cello, piano, synthesizer



High bell

Relocation is done by the following performers:
Tubular bells - soprano; Crotale - tenor; vibes - bass; med-gong - piano; med-small-gong - recorder; cyl. music stand - accordion

Ilinx IV (Pitches)



Ilinx IV (Pitches)

Ilinx IV (Pitches)
10
♩= 72
Prc.
mp
mf
Pitches, ensemble cue 5
11
mp
mp
mf
p
♩= c. 68
Tap
Vln.
p
Tap
Vc.
mp
12
Prc.
mf
pp
mf
pp
13
mf
pp
mf
pp
14
Prc.
mf
mp
♩= 120
rit. poco a poco
Pitches, ensemble cue 6
♩= c. 120
Slap tongue
Fl.
mf
Key slaps
T. Sx.
f
Smack mouthpiece with hand
Tbn.
mp

S
A
T
B
Fl.
Vln.
Sx.
Tbn.
Vc.
mp Half whispered consonants
s m n n s m f ch r tm w l
Tap on all strings
5:3
5:2
10:3
mp
Tongue flapping
th n k v s
Slap tongue
white noise
Slap tongue
white noise
5:2
mp

Ilinx IV (Pitches)
15
16
Prc.
Pitches, ensemble cue 7
♩ = c..120
Key slaps
Fl.
f
Point A
white noise
Vln.
Key slaps
T. Sx.
f
17
18
Prc.
19
Disturb air near crotales
to vibes
Prc.
Pitches, ensemble cue 8
p
♩ = c..72
mp
A.
Na
Pno.
mp
♩ = 88
20
poco accel. (♩ = 100) poco a poco
21
Prc.
mf

Ilinx IV (Pitches)

Ilinx IV (Pitches)
28
Prc.
29
Prc.
30
accel.
Repeat several times in increasing tempo
As fast as possible without loosing control
Prc.
31
Very fast (♩= ca. 140)
Don't let technique hinder the flow, if it does, replace 16th notes passages with glissandi
ff
Prc.
32
rit. e dim.
Prc.
33
34
Prc.
mp
Pitches, ensemble cue 10
♩=c. 93
white noise
Fl.
mp
mf
Vln.
white noise
p
T. Sx.
white noise
p
Vc.
white noise
p
Synth
mp

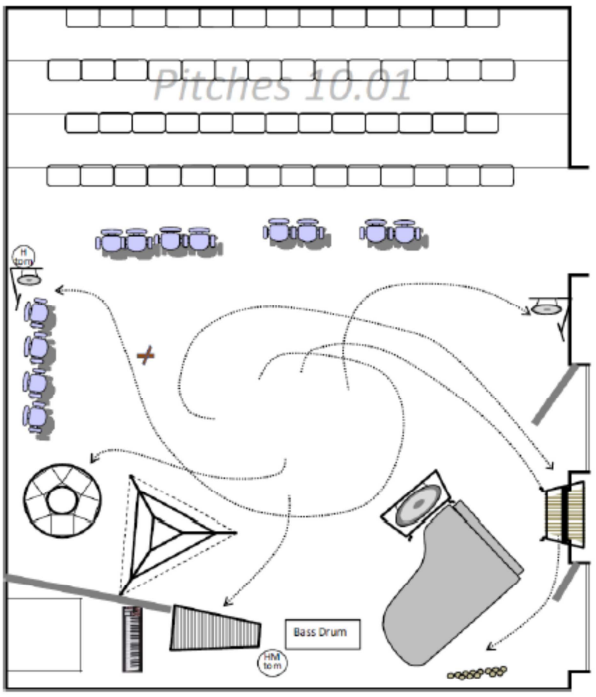
Pitches 10.01, 11.01

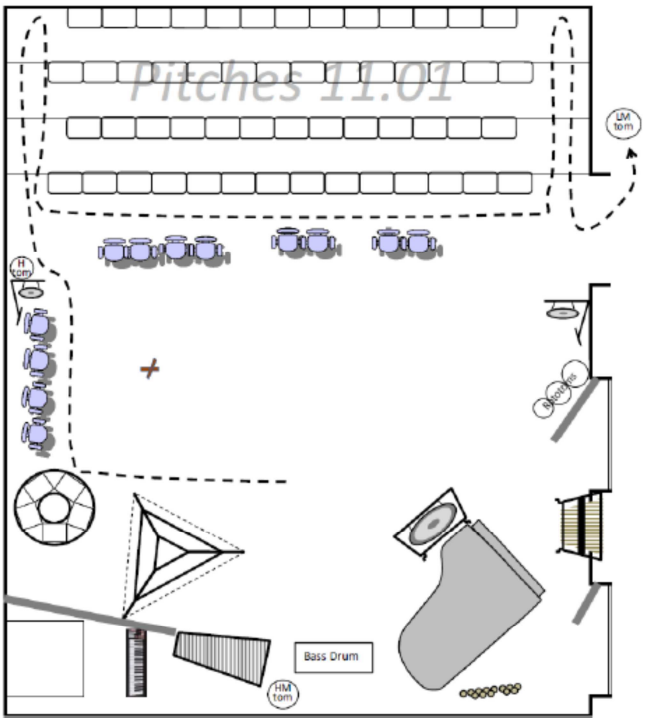
Slowly

Leave mallets on the music stand

169

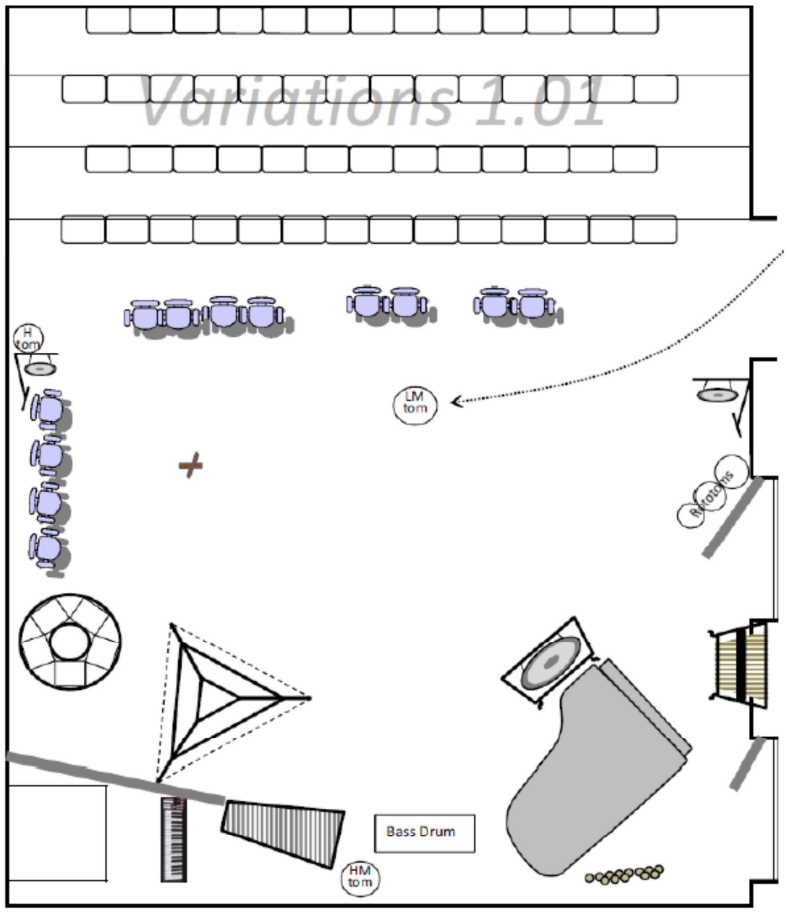
Prc.

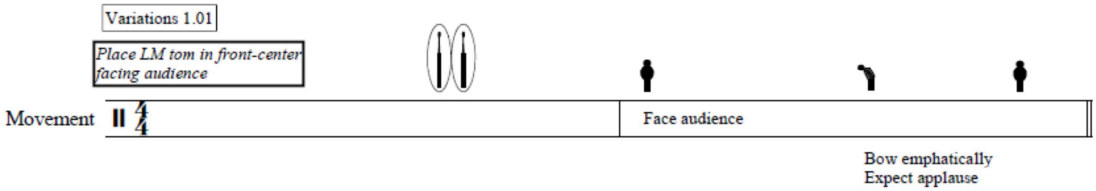




Ilinx V (Frontal variations)

Percussion:
Toms: F1, L, LM, HM
Cymbals: R1, R2, Cr1, Cr2, Sp, Ch
Claves
Beaters: drum sticks





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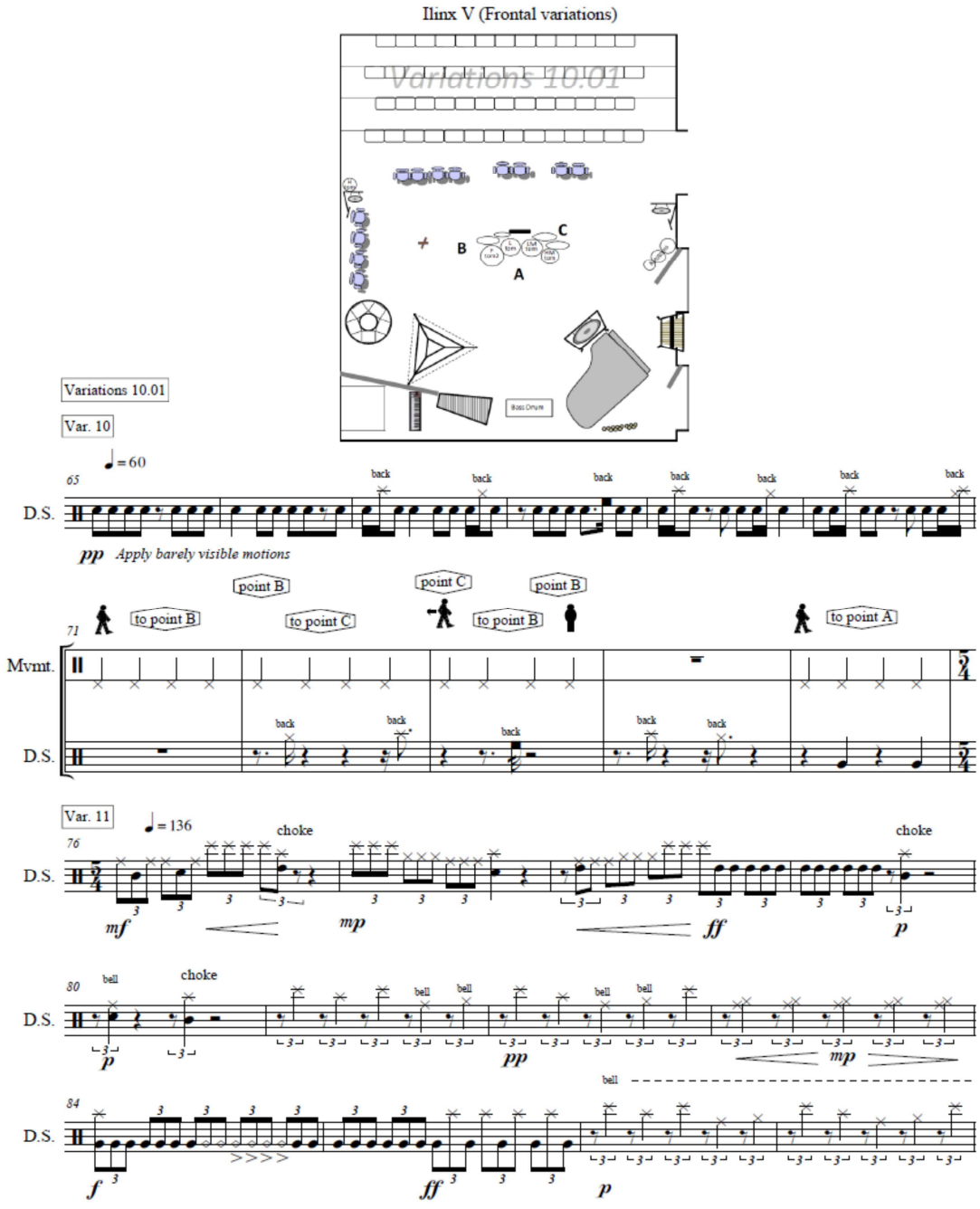
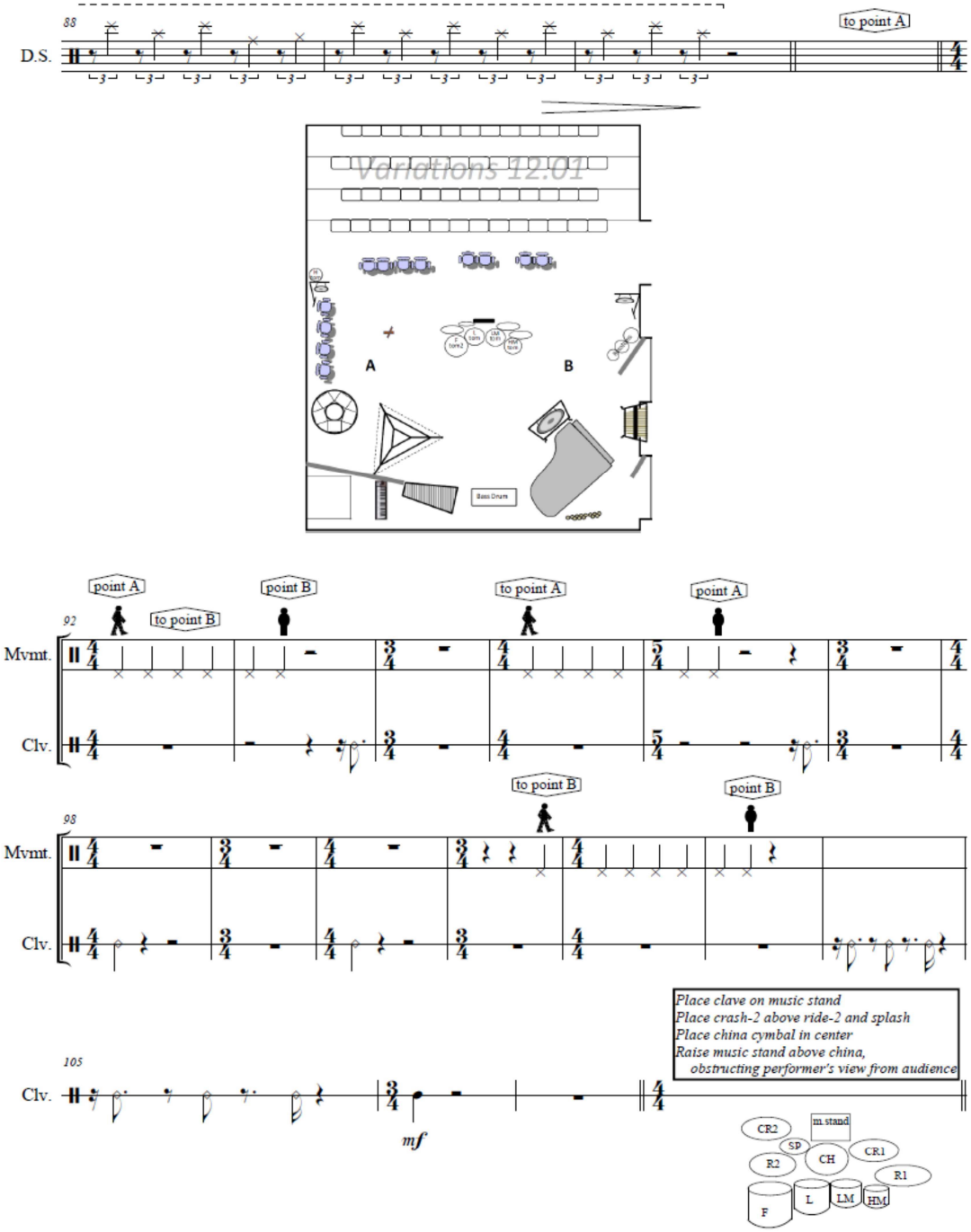
Ilinx V (Frontal variations)

Ilinx V (Frontal variations)
25
Mvmt.
D.S.
Bow lightly
Expect applause
Add floor-tom on left
Place a music stand with relevant score in front of performer
p elegantly
m.stand
F
L
LM
Var. 4
Moderato ♩= 72
28
sticks in air
mp
p
mf
mp
31
1.
2.
place ride 1 on left
pp
mf
p
pp
mp
p
R1
Var. 5
34
molto rit.
mf
p
mf
p
37
a tempo
choke
mf
p
mp
41
Place HM-tom on right
mf
mf
pp
p
HM
Var. 6
♩= 102
45
mp
mf
p
pp

Ilinx V (Frontal variations)


Ilinx V (Frontal variations)
Variations 10.01
B
C
A
Bass Drum
Variations 10.01
Var. 10
♩= 60
65
D.S.
back
pp Apply barely visible motions
point B
point C
point B
to point B
to point C
to point B
to point A
71
Mvmt.
D.S.
Var. 11
♩= 136
76
choke
mf
mp
ff
p
80
bell
choke
84
f
ff
p
mp

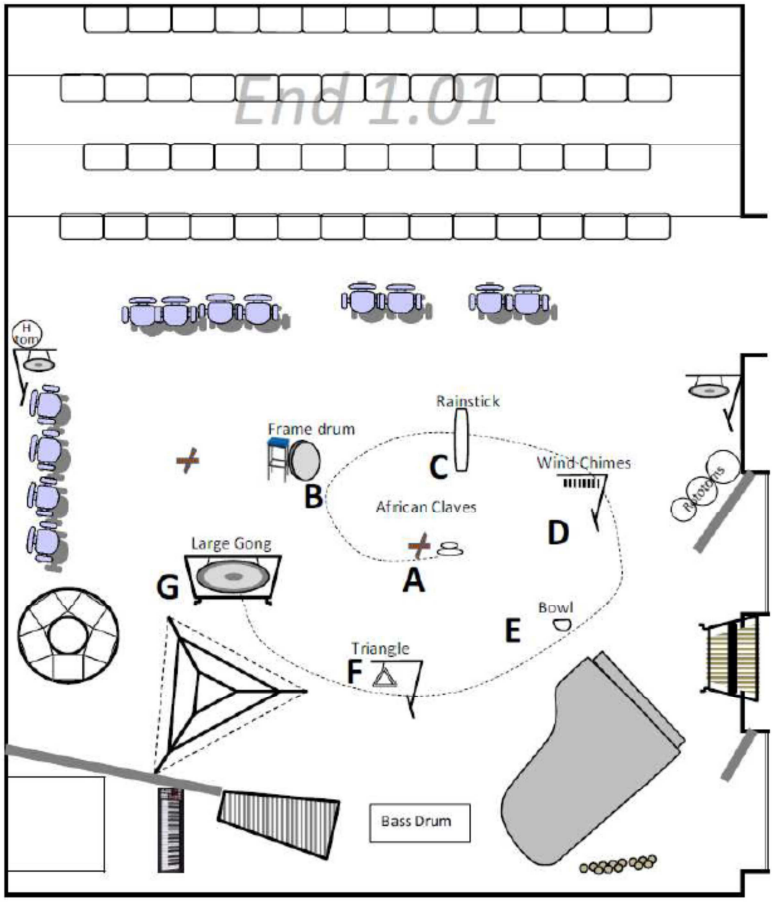
Ilinx V (Frontal variations)

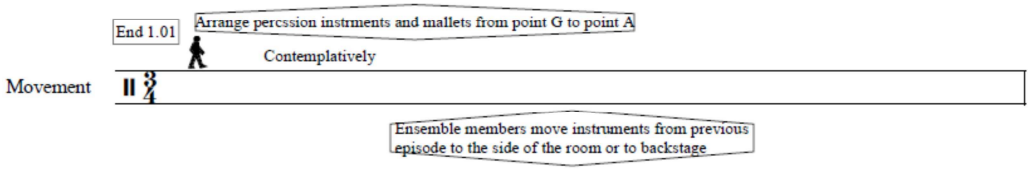


Ilinx V (Frontal variations)
Var. 13
♩ = 128
D.S.
bell
cresc.

Ilinx VI (Ending)

Percussion: 2 smooth cobbles, African claves, frame drum, rainstick, wind chimes, suspended triangle, metal bowl, large gong
Beaters: triangle wand, single hard mallet for bowl, large soft mallet for gong
Ensemble: voc: SATB, flute, violin, T.sax, trombone, cello, piano, synth





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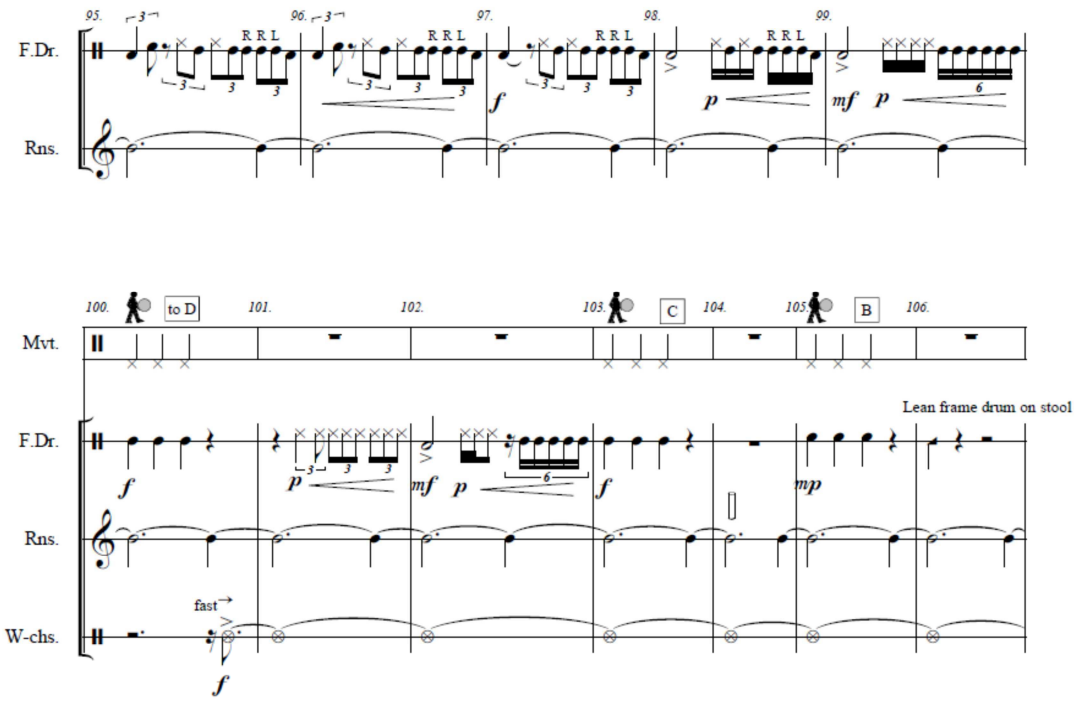
Ilinx VI (Ending)
Cbls.
Cbls.
Cbls.
Af.Cl.
Af.Cl.
Af.Cl.
mp
p
p subito
cresc.
f
mp
cresc.
mf
p
f
ff
p
ff
p
f
mp
End, ensemble cue 21
Adagio ♩= 58
S
A
T
B
Vln.
T. Sx.
mf
pp

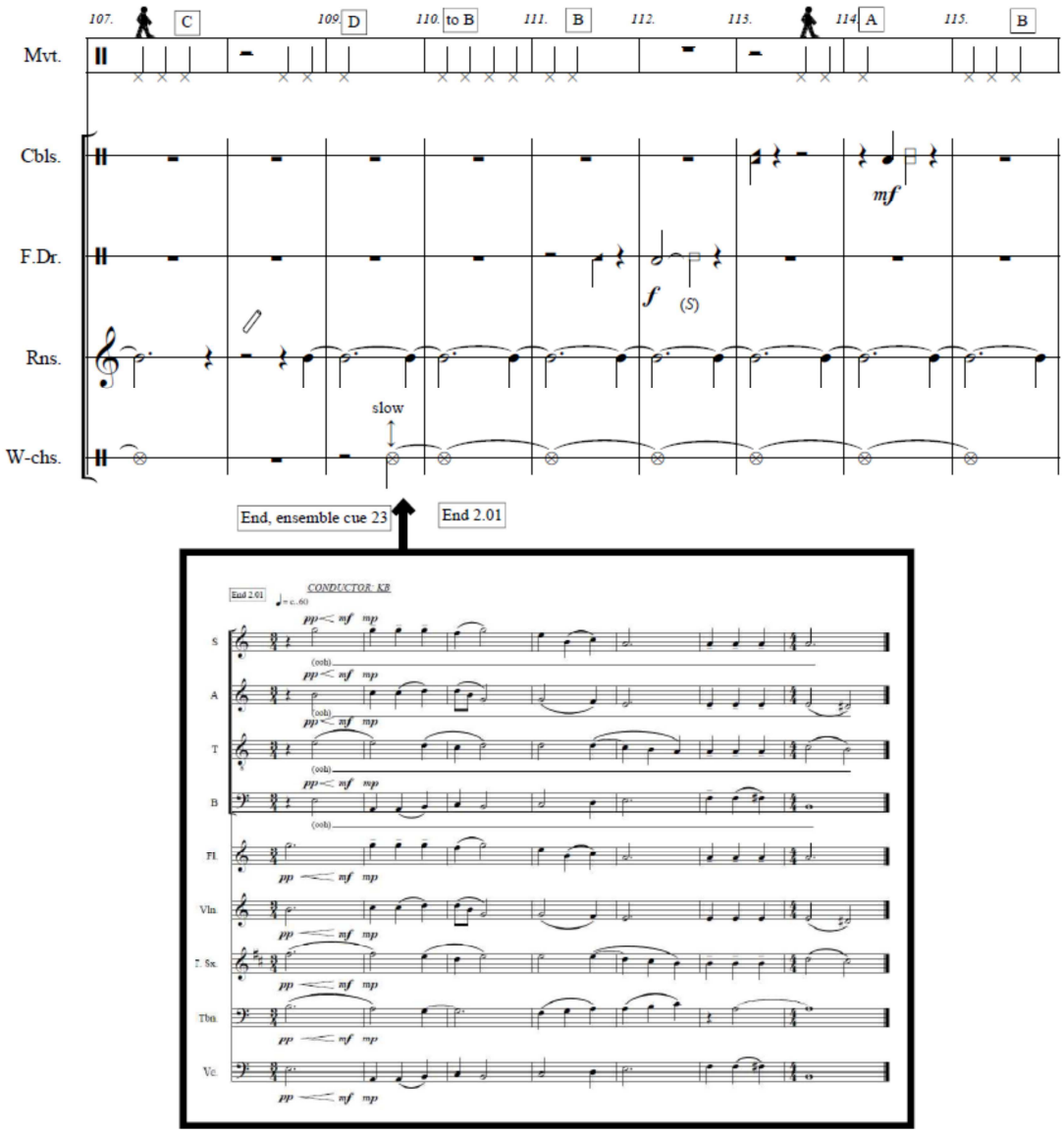
Ilinx VI (Ending)

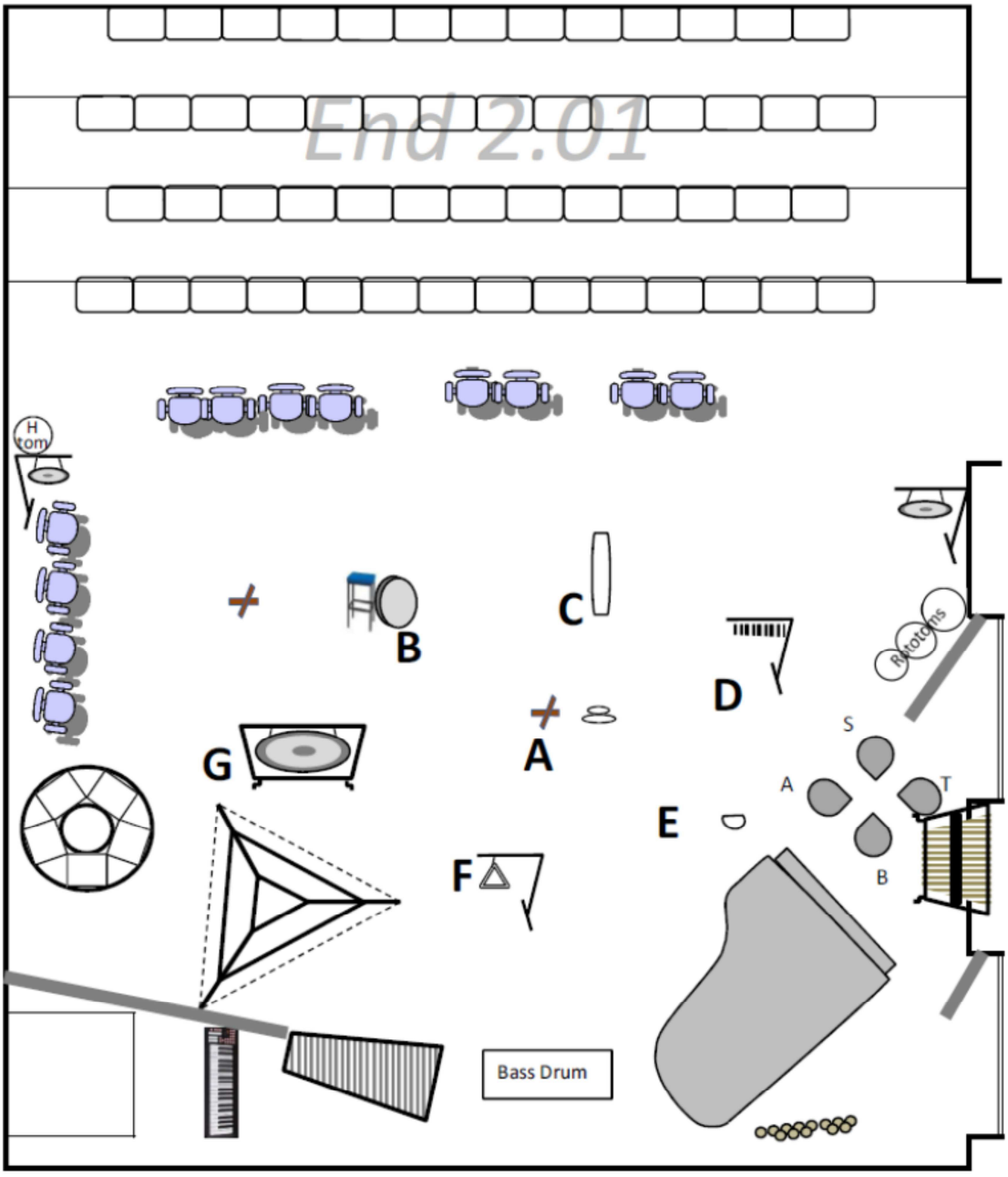
Ilinx VI (Ending)
F.Dr.
Rns.
End, ensemble cue 22
Vln.
T. Sx.
Tbn.
Vc.
Repeat until rainstick is silent
R R L

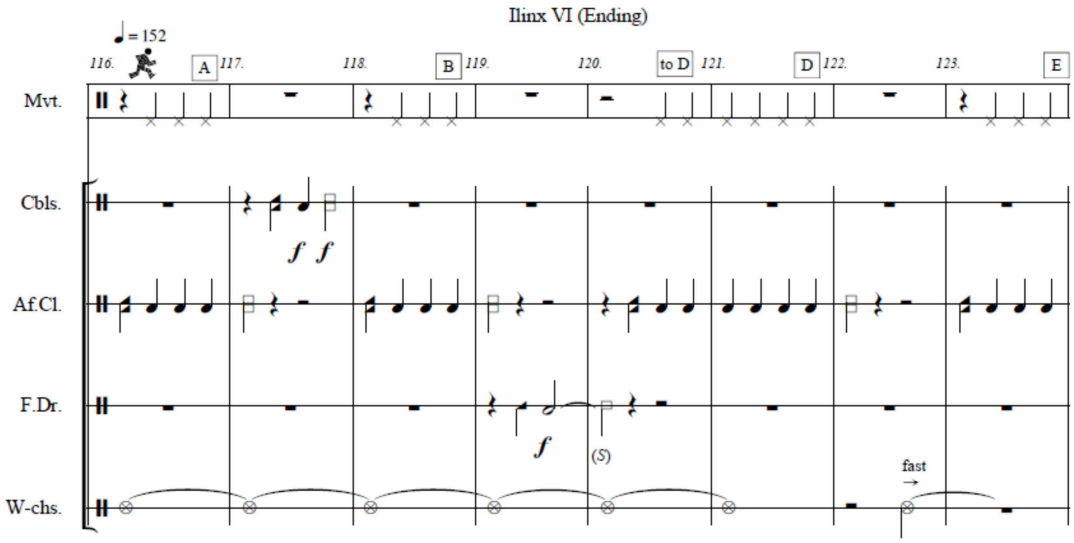
Ilinx VI (Ending)

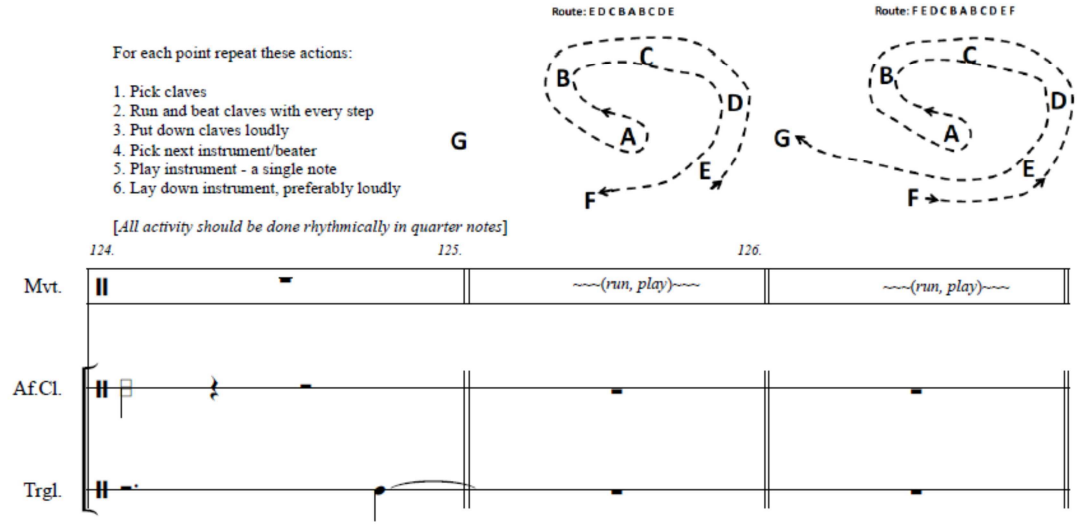


Ilinx VI (Ending)



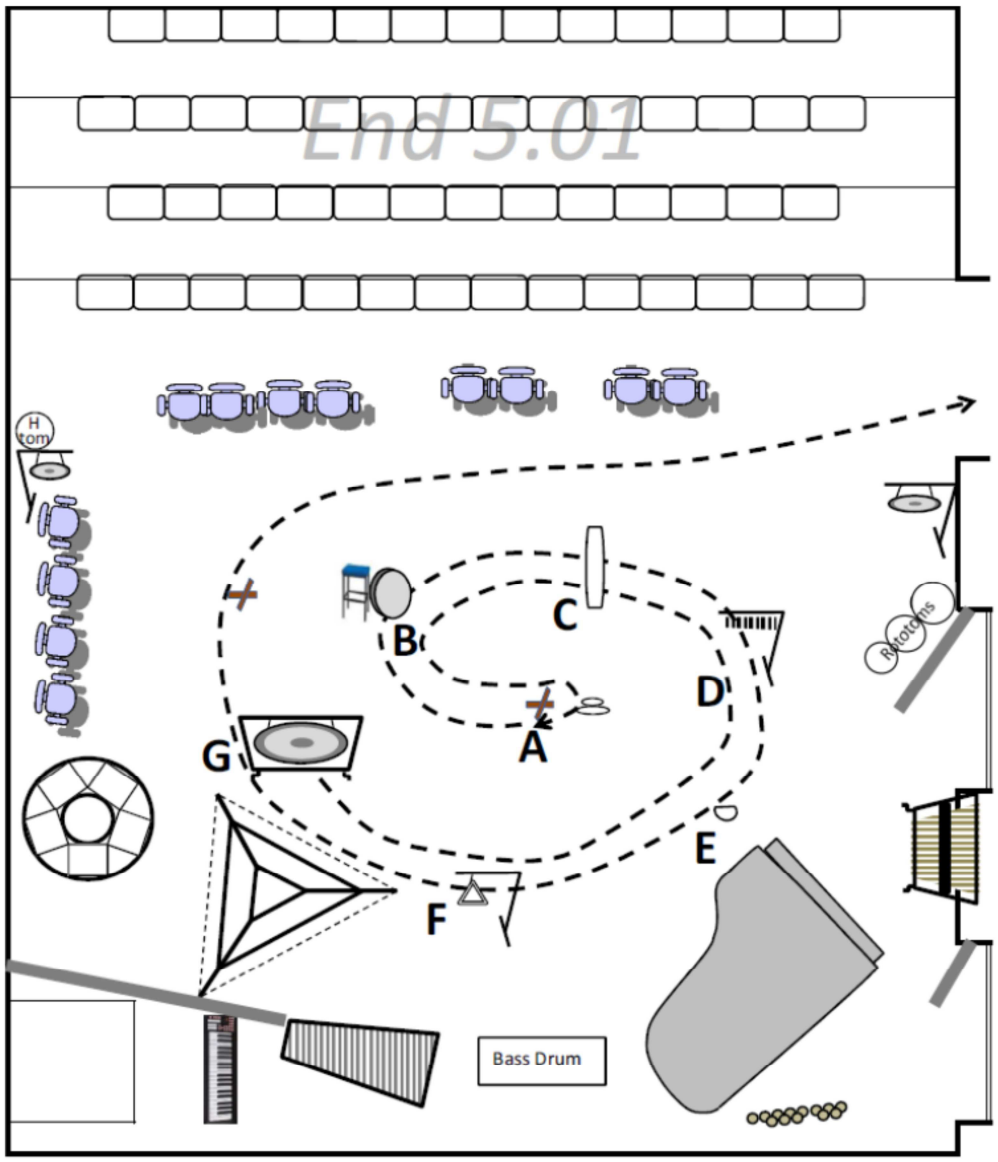

End 2.01
H tom
B
C
D
A
G
E
F
S
A
T
B
Rototoms
Bass Drum

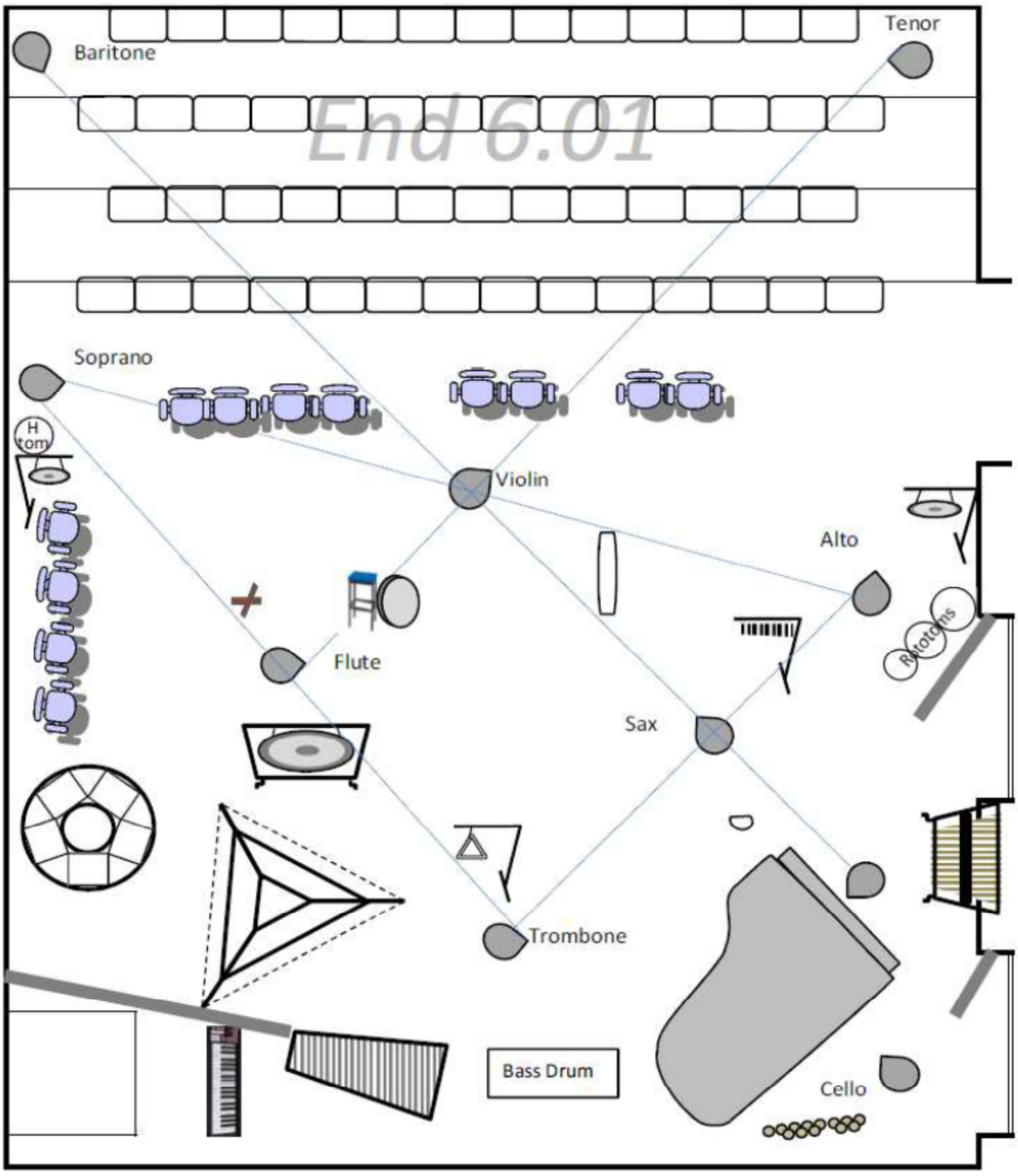

Ilinx VI (Ending)
♩= 152
116.
A
117.
118.
B
119.
120.
to D
121.
D
122.
123.
E
Mvt.
Cbls.
f f
Af.Cl.
F.Dr.
f
(S)
W-chs.
fast


For each point repeat these actions:
1. Pick claves
2. Run and beat claves with every step
3. Put down claves loudly
4. Pick next instrument/beater
5. Play instrument - a single note
6. Lay down instrument, preferably loudly
[All activity should be done rhythmically in quarter notes]
G
Route: E D C B A B C D E
C
B
D
A
E
F
Route: F E D C B A B C D E F
C
B
D
G
A
E
F
124.
125.
126.
Mvt.
~~~(run, play)~~~
~~~(run, play)~~~
Af.Cl.
Trgl.

127.

Mvt. II ~~~(*run, play*)~~~




Tenor
Baritone
End 6.01
Soprano
H tom
Violin
Alto
Flute
Rototoms
Sax
Trombone
Bass Drum
Cello

End, ensemble cue 24
Ilinx VI (Ending)
♩ = 56
129.
130.
131.
132.
133.
134.
L-Gng.
ff
S
mp
(oh)
A
T
B
Oh)
Fl.
Vln.
mf
T. Sx.
Tbn.
Vc.
p < f
Begin playing only when all performers take their places
Pno.
p
Syn.

135.
136.
137.
138.
139.
140.
S
A
T
B
Fl.
mf
Vln.
T. Sx.
Tbn.
p
f
Vc.
Pno.
Syn.

141.
142.
143.
144.
145.
S
A
T
B
Fl.
Vln.
T. Sx.
Tbn.
Vc.
Pno.
Syn.
mp
cresc. poco a poco
mf
pizz.

Ilinx VI (Ending)
146.
147.
148.
149.
150.
S
A
T
B
Fl.
Vln.
T. Sx.
Tbn.
arco
pizz.
arco
Vc.
Pno.
Syn.
ff
f

Ilinx VI (Ending)

Ilinx VI (Ending)
154.
155.
156.
157.
158.
S
A
T
B
Fl.
Vln.
T. Sx.
Tbn.
Vc.
Pno.
Syn.
pizz.
arco
mp
f
fp
ff

Ilinx VI (Ending)
159.
160.
161.
162.
163.
164.
hand clap
S
A
T
B
Fl.
Vln.
T. Sx.
Tbn.
Vc.
Pno.
Syn.
8va
p
mp
f

Ilinx VI (Ending)
165.
166.
167.
168.
S
A
T
B
Fl.
Vln.
T. Sx.
Tbn.
Vc.
Pno.
f
mp
ff
ah
fp

Ilinx VI (Ending)
169.
170.
171.
172.
173
S
A
T
B
Fl.
Vln.
T. Sx.
Tbn.
Vc.
Pno.
Syn.
p
pp
2)
Once baritone disappears
Leave hall through exit
Do not come back
9)
Once tenor disappears
Leave hall through exit
Do not come back
8)
Once sax disappears
Leave hall through exit
Do not come back
1)
Leave hall through exit
Do not come back
4)
Once trombone disappears
Leave hall through exit
Do not come back
6)
Once piano disappears
Leave hall through exit
Do not come back
7)
Once violin disappears
Leave hall through exit
Do not come back
3)
Once soprano disappears
Leave hall through exit
Do not come back
10)
Once alto disappears
Leave hall through passage
Do not come back
5)
Once flute disappears
Leave hall through passage
Do not come back