

UCLA
Contemporary Music Score Collection

Title

Just Pain: Zine #1

Permalink

<https://escholarship.org/uc/item/18s21581>

Authors

Just Pain Collective

Mirza, Adam

Schwartz, Jessica

Publication Date

2025-01-02



ZINE #1

score

based on the premiere
January 26, 2024. 7-8:30p

Evelyn & Mo Ostin Music Center, UCLA Herb Alpert School of Music

Supported by the Davise Fund

by

Adam Tahir Mirza
Jessica A. Schwartz

Adam Tahir Mirza
Jessica A. Schwartz

ACKNOWLEDGMENT

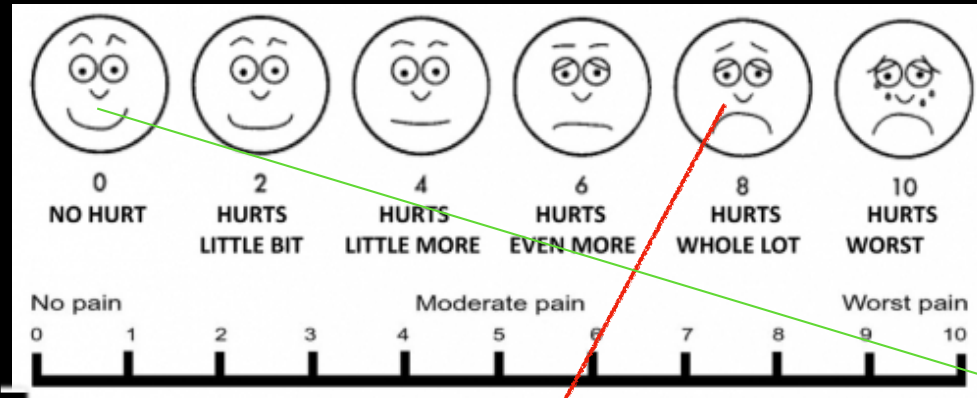
The UCLA Herb Alpert School of Music acknowledges the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and So. Channel Islands). As a land grant institution, we pay our respects to the Honuukvetam (Ancestors), 'Ahihirom (Elders) and 'Eyoohiinkem (our relatives/relations) past, present and emerging.

gRa

P

hi

C

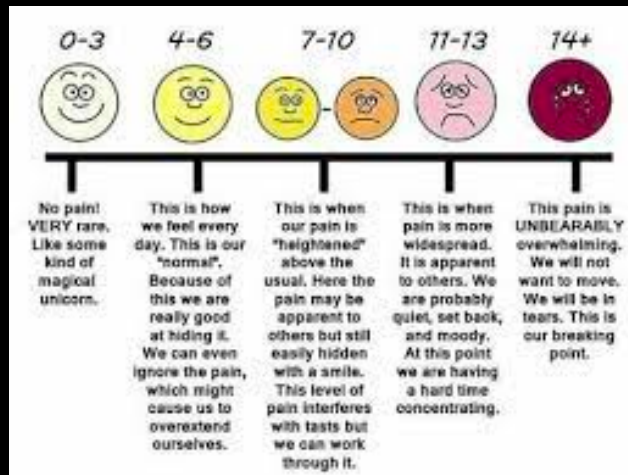


TeXT

Initial concept of the piece took place over various phone and Zoom meetings from the summer of 2022 onwards. And a lifetime of experiences.

Initial development of the feedback meta instrument took place during a residency at Millay Arts.

this document archives the materials used for the premiere and offers them as inspiration for future interpretations



S

O

Tex
T

U
N
D

Disrupting efficiency-driven pain for profit and in appeals to amplified process community chronic are remixed in calligraphic, efficiency-driven vibrationality amplified process pain for profit and in appeals to vibrationality amplified process chronic are remixed in calligraphic, efficiency-driven vibrationality amplified process pain for profit and in appeals to vibrationality amplified process aka analgesic error as remedial challenges the 'treatment' of Disrupting efficiency-driven pain for profit and in appeals to amplified process community chronic are remixed in calligraphic, efficiency-driven vibrationality amplified process pain for profit and in appeals to vibrationality amplified process chronic are remixed in calligraphic, efficiency-driven vibrationality amplified process pain for profit and in appeals to vibrationality amplified process aka analgesic error as remedial challenges the 'treatment' of Disrupting efficiency-driven pain for profit and in appeals to amplified process community chronic are remixed in calligraphic, efficiency-driven vibrationality amplified process pain for profit and in appeals to vibrationality amplified process chronic are remixed in calligraphic, efficiency-driven vibrationality amplified process pain for profit and in appeals to vibrationality amplified process aka analgesic error as remedial challenges the 'treatment' of

JUST PAIN (2024)
JUST PAIN (2024)
Live electronic performance and sound installation
Live electronic performance and sound installation



Program Note
.....contesting efficiency-driven economies that operationalize the categorical individuation of pain for profit and in appeals to justice, JUST PAIN remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as a promise of equity (aka analgesic error as remedial logic.).....

The performance takes an interactive process score for instruments and live electronics that uses audio feedback and other interactive elements as sonic metaphors and experiential augmentations for the various modes of pain iterability and constructions of pain mitigation, management, and medicalization (from pathologizing to normalization to instrumentation).

The project, which can be presented through different collaborations, is designed around goals of expressive inclusivity, to invite the physical and sonic participation of sound-makers of different backgrounds and creative cultures.

Description
Just Pain is an interactive process piece developed with Jessica Schwartz (UCLA Musicology). The piece is designed to be recreated in different contexts through collaboration with local participants. It can take the form of a live performance featuring

gorical individuation of es in a vibrationally gorical individuation of experience where the acute and acies. chronic intensities in a gorical individuation of feedback experience that sic error as remedial logic.) feedback experience that ic error as remedial logic.) gorical individuation of s in a vibrationally erience where the acute and acies. gorical individuation of vibrationally feedback experience that e where the acute and ic error as remedial logic.) al individuation of mic intensities in a ck experience that or as remedial logic.)



Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

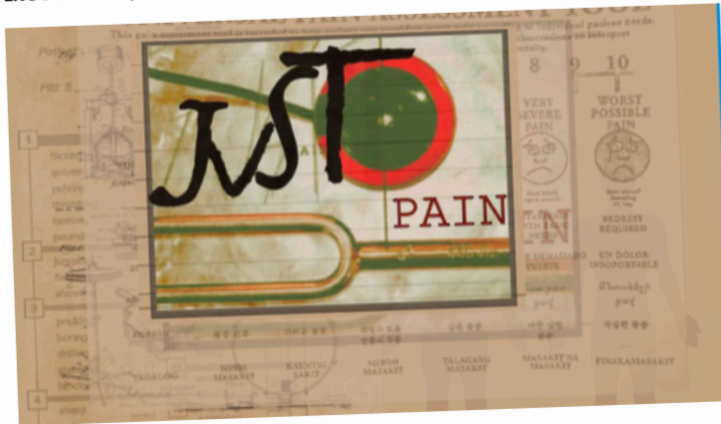
Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

JUST PAIN (2024)
Live electronic performance and sound installation



Program Note

....contesting efficiency-driven economies that operationalize the categorical individuation of pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as a promise of equity (aka analgesic error as remedial logic.)....

The performance takes an interactive process score for instruments and live electronics that uses audio feedback and other interactive elements as sonic metaphors and experiential augmentations for the various modes of pain iterability and constructions of pain mitigation, management, and medicalization (from pathologizing to normalization to instrumentation).

The project, which can be presented through different collaborations, is designed around goals of expressive inclusivity, to invite the physical and sonic participation of sound-makers of different backgrounds and creative cultures.

Description

Just Pain is an interactive process piece developed with Jessica Schwartz (UCLA Musicology). The piece is designed to be presented in different contexts through collaboration with local participants. It can take the form of a live performance featuring

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

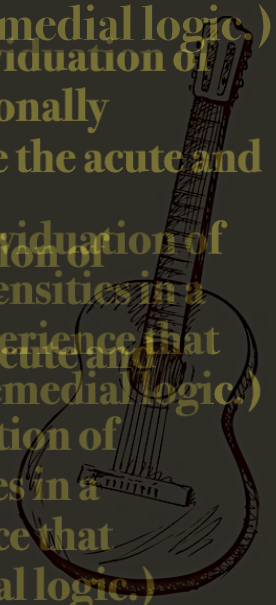
Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

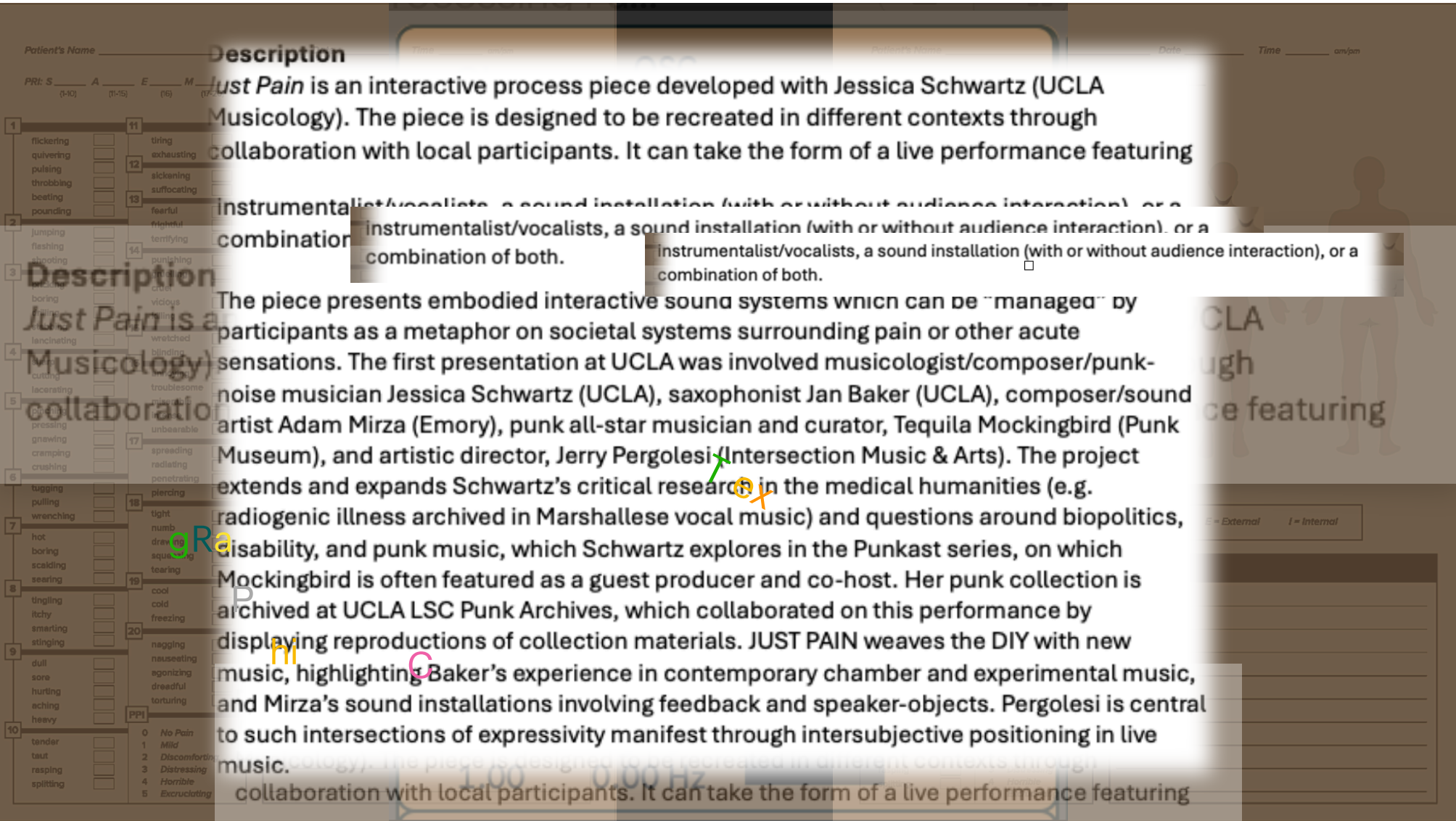
Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)

Disrupting efficiency-driven pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as remedial logic.)





Description

Just Pain is an interactive process piece developed with Jessica Schwartz (UCLA Musicology). The piece is designed to be recreated in different contexts through collaboration with local participants. It can take the form of a live performance featuring instrumentalist/vocalists, a sound installation (with or without audience interaction), or a combination of both.

The piece presents embodied interactive sound systems which can be "managed" by participants as a metaphor on societal systems surrounding pain or other acute sensations. The first presentation at UCLA was involved musicologist/composer/punk-noise musician Jessica Schwartz (UCLA), saxophonist Jan Baker (UCLA), composer/sound artist Adam Mirza (Emory), punk all-star musician and curator, Tequila Mockingbird (Punk Museum), and artistic director, Jerry Pergolesi (Intersection Music & Arts). The project extends and expands Schwartz's critical research in the medical humanities (e.g. radiogenic illness archived in Marshallese vocal music) and questions around biopolitics, disability, and punk music, which Schwartz explores in the Punkast series, on which Mockingbird is often featured as a guest producer and co-host. Her punk collection is archived at UCLA LSC Punk Archives, which collaborated on this performance by displaying reproductions of collection materials. **JUST PAIN** weaves the DIY with new music, highlighting Baker's experience in contemporary chamber and experimental music, and Mirza's sound installations involving feedback and speaker-objects. Pergolesi is central to such intersections of expressivity manifest through intersubjective positioning in live music.

collaboration with local participants. It can take the form of a live performance featuring

Patient's Name _____

PR: S _____ A _____ E _____ M _____

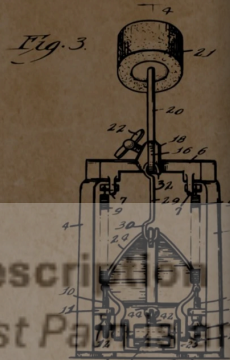
1	flickering	11	tingling
	quivering		exhausting
	pulsing	12	sickening
	throbbing		suffocating
	beating	13	fearful
	pounding		numbing
2	jumping		terrifying
	flashing	14	punishing
	throbbing		crushing
3	Description		vicious
	Just Pain is a		blinding
	Musicology)		wretched
	collaboration		troublesome
4	cutting		unbearable
	lacerating		spreading
5	pressing		radiating
	gnawing	17	penetrating
	cramping		piercing
	crushing		tight
6	tugging		numb
	pulling	18	drawing
	wrenching		squeezing
7	hot		tearing
	burning		cool
	scalding	19	cold
	searing		freezing
8	tingling		nagging
	itchy		nauseating
	smarting	20	agonizing
	stinging		dreadful
9	dull		torturing
	sore		heavy
	hurting		0 No Pain
	aching		1 Mild
	heavy		2 Discomforting
10	tender		3 Distressing
	tearful		4 Horrible
	resping		5 Excruciating
	spitting		

E = External I = Internal

The sound system for the UCLA version incorporates live performance and processes resonances from four instrumental bodies to create a feedback network. Referencing punk processing of pain, the instruments used were pieces of an old drum set of a local punk band. These are laid out like bodies in an operating room. Contact mics and transducer exciters were placed on each resonant body. Signals can be routed to create feedback on a single body or between two or more of the instruments creating the “meta” instrument. In such cases the instrument can be “played” by multiple people in a collective attempt to process feedback. Audio interventions occur manually by moving the contact mics around probing different resonances (like medical diagnostics), and electronically, through software processing inserted into the feedback loops. Set next to each instrument were four small midi controllers, which give the operators some direct control to signal processing (filtering, distortion, and modulation). In addition to the feedback meta instrument, four other drums are placed as ambient “surround” speakers around the audience.

The software performance patch is overseen by the “Sys Admin” (i.e. live sound engineer / laptop artist). The Max patch allows the Sys Admin to change processing and routing scenes and trigger pre-recorded samples.

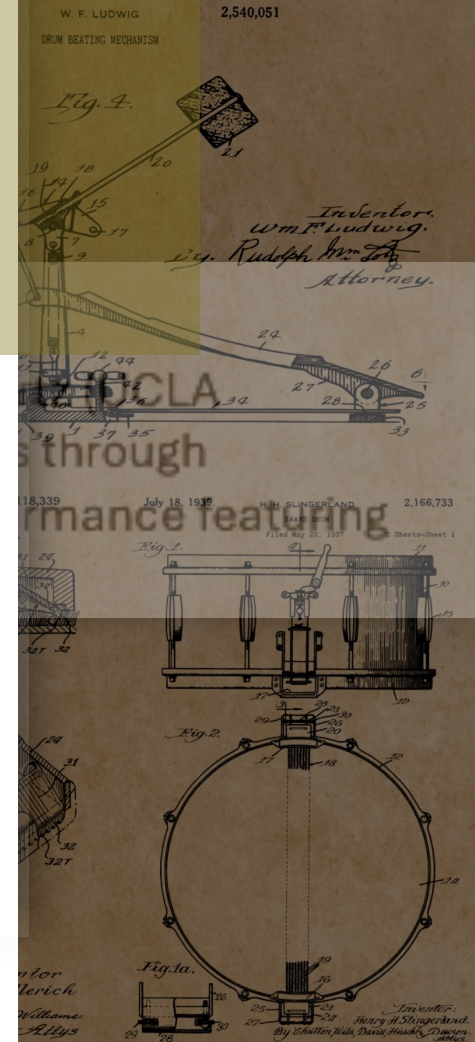
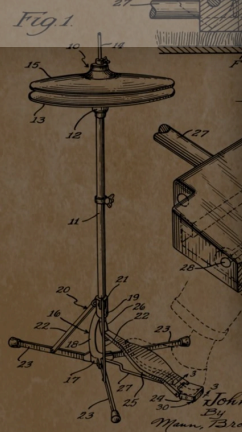
As a live performance piece, other instrumentalists and vocalists present as “Patients” and improvise in different scenes following concepts developed by the ensemble, as in the example form chart from the 2024 performance at UCLA (below). Microphones allow amplified sound to enter the feedback meta instrument. Thematically, the form follows an abstract narrative of a visit to a medical institution. A “Medical Executive” introduces the piece, the spoken text distorted by audio processing. A “Triage Nurse” moves around the feedback instruments, examining and manipulating the sound. In the conclusion, the audience is invited on stage to experiment with the instruments.



Description
Just Pain
Musicology).
collaboration

Jan. 21, 1964

J. L. HOELLERICH
INVENTOR



AM

SCATTER

JUST PAIN

1-26-24/UCLA

BEFORE (~20 mins)

Doors open / Sound installation alive

----- BEGIN PERFORMANCE

WAITING ROOM (10 mins)

JESSICA
ADAM

welcome
speech
feedback

WA

FRACTALS AND FRAGMENTATION

Triggers and Onsets (10 mins)

//Sin wave sweeps//

JAN
JAN + TEQUILA

sax voice

// Flush //

Glossy Analgesic (10 min)

// Feedback chirps //

TEQUILA
TEQUILA + JAN
JESSICA INTERVENTION

Feedback chirps //
TEQUILA
TEQUILA + JAN
JESSICA INTERV
LECTIVE PROCES
P (10 mins)
JERRY

voice sax

COLLECTIVE PROCESSING

Group (10 mins)

JERRY

///"The four instrumental bodies in the center of the room..."

+ JESSICA
+ TEQUILA
+ JAN

feedback

Audience (10 mins)

+ AUDIENCE

///"Please return to your seats ..."

----- END PERFORMANCE

THX

SURVEY

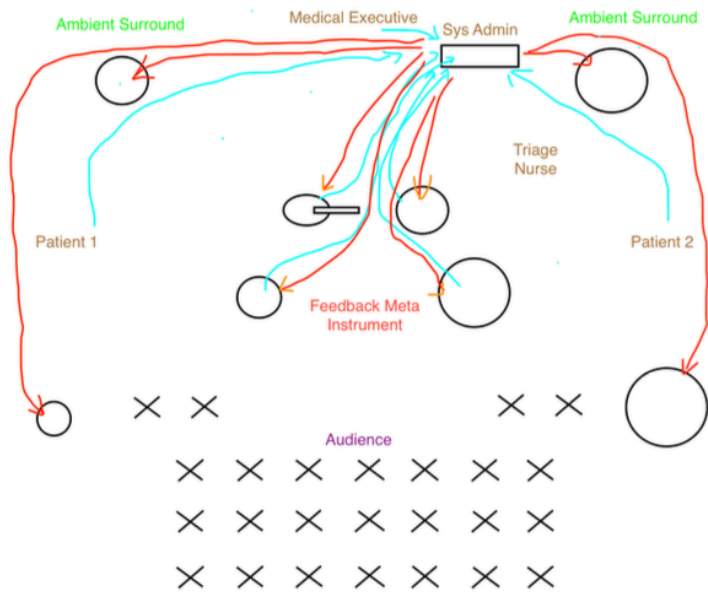
Q/A with audience

BEFORE (~20 mins)
Doors open / Sound installation alive
----- BEGIN PERFORMANCE
WAITING ROOM (10 mins)
JESSICA
ADAM
FRACTALS AND FRAGMENTATION
Triggers and Onsets (10 mins)
//Sin wave sweeps//
JAN
JAN + TEQUILA
// Flush //
Glossy Analgesic (10 min)
// Feedback chirps //
TEQUILA
TEQUILA + JAN
JESSICA INTERVENTION
COLLECTIVE PROCESSING
Group (10 mins)
JERRY
///"The four instrumental bodies in the center of the room..."
+ JESSICA
+ TEQUILA
+ JAN
Audience (10 mins)
+ AUDIENCE
///"Please return to your seats ..."
----- END PERFORMANCE
SURVEY
Q/A with audience



2.00

Stage Plot and Routing for UCLA Performance



Musicians

- Jessica Schwartz (guitar and voice) // Medical Executive
- Jan Berry Baker (saxophone) // Patient 1
- Tequila Mockingbird (voice) // Patient 2
- Jerry Pergolesi (percussion) // Triage Nurse
- Adam Mirza (laptop electronics) // Sys Admin

Feedback Meta Instrument: Kick drum, 2 toms, acoustic guitar
 Ambient Surround Instruments: Kic drum, 3 toms

Light blue lines = input mic bring audio to laptop for digital processing.
 Red lines = audio signal sending out from laptop to resonant bodies.
 Feedback loops are created in software by connecting blue and red pathways.



Contact mic

Transducer
DAYTONAUDIO
Exciter
DAEX320MB-4
4 ohm / 40W
Made in China

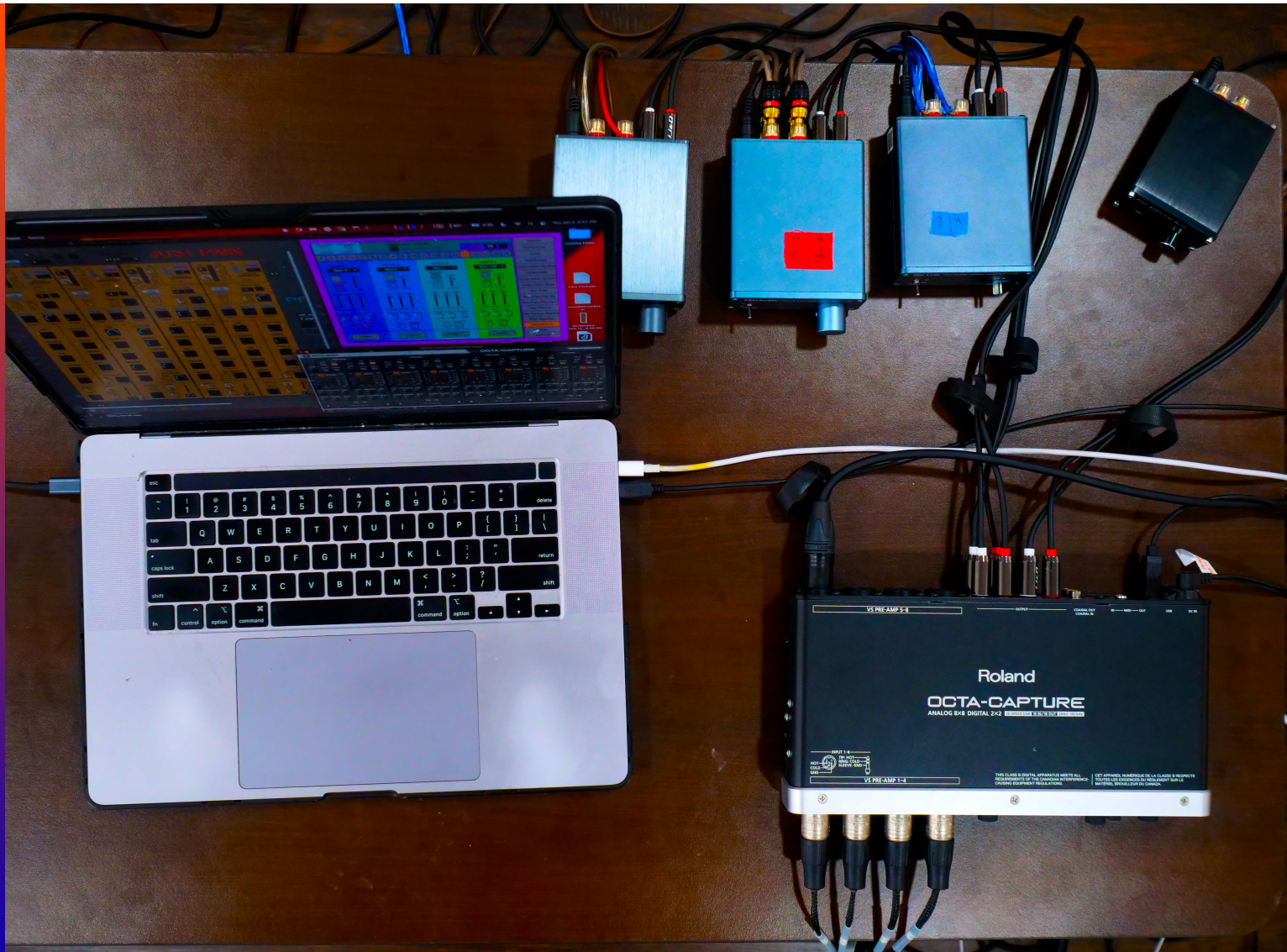








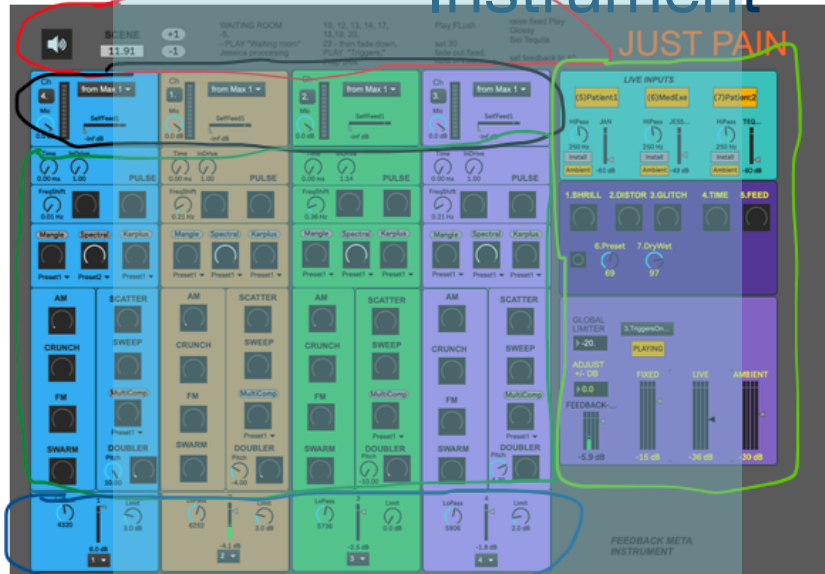






Patch Notes

Max Patch Design and Overview



The live processing software patch built in Max controls of the routing and live processing used in the piece. Audio FX are provided to process the input signals from the feedback meta instrument and the live musicians. Input signals can be routed to different outputs. Global feedback levels are set by an output limiter. Pre-recorded audio files can be triggered and played back. Different routing and processing configurations are saved as "Scenes."

The patch has five main areas. At the top (circled in red), changes can be made to preset scenes #s. Each preset (1-40, for the UCLA performance), changes routing and processing in the feedback meta instrument. There is space here to add notes specific to the performance.

Feedback Meta Instrument

Contact adammirza@gmail.com
For max patch + assistance

UNIVERSAL

This pain assessment tool is intended to be used according to individual patient needs, behavioral observations to interpret pain intensity.

0 1

Verbal Descriptor Scale

NO PAIN

WONG-BAKER FACIAL GRIMACE SCALE

Alert smiling

ACTIVITY TOLERANCE SCALE

NO PAIN

SPANISH NADA DE DOLOR

ARMENIAN Ռէմոնի ցարկ

KOREAN 통증 없음

TAGALOG HINDI MASAKIT MASAKIT

PAIN ASSESSMENT TOOL

according to individual patient needs, behavioral observations to interpret pain intensity.

8 9 10

VERY SEVERE PAIN

WORST POSSIBLE PAIN

INFERES WITH BASIC NEEDS

BEDREST REQUIRED

DOLOR DEMASIADO FUERTE

UN DOLOR INSOPORTABLE

아주 심한 통증

극심한 통증

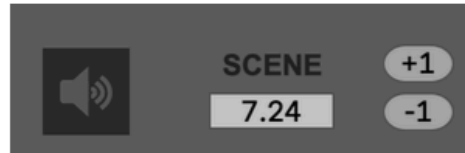
MASAKIT NA MASAKIT

PINAKAMASAKIT

Disrupting efficient
pain for profit and
Disrupting efficient
amplified process
chronic are remixed
contesting... efficient
vibrationally amplified
pain for profit and
vibrational treatment
aka analgesic error
challenges the 'treat
Disrupting efficient
pain for profit and
amplified process
chronic are remixed
contesting... efficient
vibrationally amplified
pain for profit and
vibrational treatment
aka analgesic error
challenges the 'treat

Patch Notes

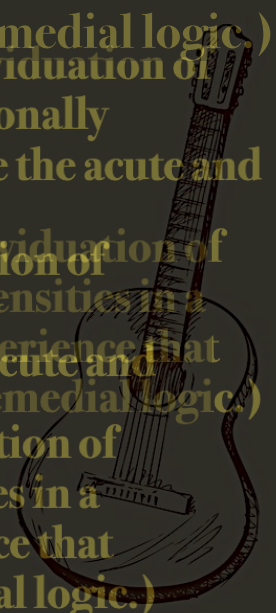
The Max patch has five main areas. At the top (circled in red), changes can be made to preset scenes #s. Each preset (1-40, for the UCLA performance), changes routing and processing in the feedback meta instrument. There is space here to add notes specific to the performance.



The large square made up of four columns in separate colors provides audio channel strips for each of the four instruments. The input stage (circled in black) configures input channel routing assignments into the channel; for example, the number "4" in the upper left corner means that Channel 1 will receive mic input from instrument 4, a neighbor. Also included is an option for "self-feed"—a parallel routing input option to bring Instrument 1 mic into Channel 1. These input channel assignments can be reassigned (through a control field below this image), allowing creation of, for instance, double duet processing, or trio + solo processing, etc. The MIDI controller at each instrument is selected here ("from Max 1").



Historical individuation of
in a vibrationally
ical individuation of
ence where the acute and
a vibrationally
es.
nce where the acute and
sronic intensities in a
rical individuation of
edback experience that
ronic intensities in a
error as remedial logic.)
back experience that
error as remedial logic.)
rical individuation of
in a vibrationally
ence where the acute and
es.
ndividuation of
rationally
back experience that
here the acute and
error as remedial logic.)
individuation of
e intensities in a
experience that
as remedial logic.)



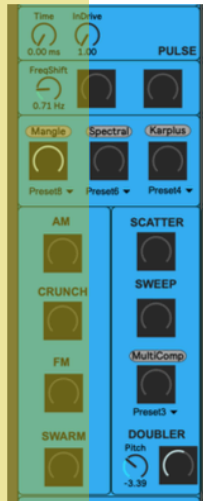
Disruptive
pain
Disruptive
amp
pain
chro
ampl
chro
cont
vibr
aka a
chall

Disruptive
pain
amp
chro
cont
pain
vibr
aka a
chall

Patch Notes

The main body of each channel strip (circled in dark green) provides processing FX. Signal path proceeds top to bottom, and left to right. The patch incorporates many different processing effects, including delay offset, frequency shifting, highspeed amplitude compression/distortion, spectral compression, modulation, chorusing, autfilter, and a pitch doubler.

The output stage (circled above in blue) provides low pass filter (needed to tame the high frequencies that can build up), fader, and boost to the internal limiter for the channel. *General dynamic level in the feedback network is controlled by the Global Limiter, in the master output stage at the right of the patch. This "Limit" dial supplements this global limit value for the individual channel and usually provides the best way to achieve balance.*



operationalize the categorical individuation of PAIN transits intensities in a vibrationally operationalize the categorical individuation of

Patch Notes

On the right side of the patch (circled above in green) are the live mic inputs and processing FX, and the master output stage. The live input stage provides processing options as well as the ability to assign the output to either "Install" (the feedback meta instrument) or "ambient" (the surround drums).

The master output stage includes global limiter (sets overall levels of the feedback meta instrument). There are four faders:

- feedback meta instrument
- quad fixed audio files (selected and triggered) above the fader). These are routed to the 4 ambient surround drums.
- Live amplification/processing sent into the feedback meta instrument
- Live amplification sent to 4 supplemental surround drums



ing an interactive feedback experience that equity (aka analgesic error as remedial logic.)

Disrupting efficiency-driven economies that operationalize the categorical individuation of

pain for profit and in appealing to vibrational intensities in a vibrationally amplified process community where the acute and chronic are remixed in call and response.

Disrupting efficiency-driven economies that operationalize the categorical individuation of

pain for profit and in appealing to vibrational intensities in a vibrationally amplified process community

where the acute and chronic are remixed in call and response, creating an interactive feedback experience that

challenges the 'treatment' of pain as a promise of equity (aka analgesic error as remedial logic.)

Disrupting efficiency-driven economies that operationalize the categorical individuation of

pain for profit and in appealing to vibrational intensities in a vibrationally amplified process community

where the acute and chronic are remixed in call and response, creating an interactive feedback experience that

challenges the 'treatment' of pain as a promise of equity (aka analgesic error as remedial logic.)

Disrupting efficiency-driven economies that operationalize the categorical individuation of

pain for profit and in appealing to vibrational intensities in a vibrationally amplified process community

where the acute and chronic are remixed in call and response, creating an interactive feedback experience that

challenges the 'treatment' of pain as a promise of equity (aka analgesic error as remedial logic.)

Disrupting efficiency-driven economies that operationalize the categorical individuation of

pain for profit and in appealing to vibrational intensities in a vibrationally amplified process community

UNIVERSAL PAIN ASSESSMENT TOOL
 This pain assessment tool is provided to help patient care providers assess pain according to individual patient needs. Patient's Name: _____ Explain each scale 0-10 words for patients who cannot communicate further pain intensity expressed pain when patient cannot communicate further pain intensity.

Friday, Jan. 26, 7-8:30p

Evelyn & Mo Ostin Music Center, Room #150

UCLA HERB ALPERT SCHOOL OF MUSIC

support from the Davise Fund

feat. Jan Baker (UCLA), Adam Mirza (Emory), Tequila Mockingbird (Punk Museum), Jerry Pergolesi (Intersection Music & Arts), Jessica Schwartz (UCLA)

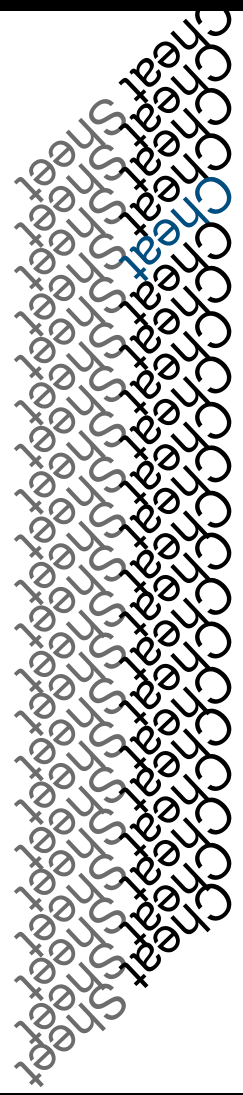
feat. materials from the **UCLA LIBRARY PUNK ARCHIVE**

free & open to the public

Comments
 contesting efficiency-driven economies that operationalize the categorical individuation of pain for profit and in appeals to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as a promise of equity (aka analgesic error as remedial logic.)

tender 0 No Pain
 1 Mild
 2 Moderate
 3 Severe
 4 Horrible
 5 Excruciating





FORM

Doors open / Sound installation

----- BEGIN PERFORMANCE

WAITING ROOM (10 mins)

JESSICA

ADAM

FRACTALS AND FRAGMENTATION

Triggers and Onsets (10 mins)

JAN

JAN + TEQUILA

// Flush //

Glossy Analgesic (10 min)

TEQUILA

TEQUILA + JAN

JESSICA INTERVENTION

COLLECTIVE PROCESSING

Group (10 mins)

JERRY

// "The four instrumental bodies in the center of the room..."

+ JESSICA

+ TEQUILA

+ JAN

Audience (10 mins)

+ AUDIENCE

// "Please return to your seats ..." /

-

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

Set List

TRIGGERS AND ONSETS

JUST PAIN TRIGGERS AND ONSETS
TRIGGERS AND ONSETS

Triggers and Onsets is the second section in *Just Pain*, initiated by a sound (and ideally light) cue in the installation.

The section is led by the solo saxophonist who initiates (and reacts to) a sequence of gestural fragments. The saxophonist

Audio Processing on the live saxophone part creates distorted echoes that reflect through the sound installation, creating another layer to which the saxophonist responds. Other musicians will also selectively echo or spin off from this material, with the vocalist gradually taking over the lead in the next section.

Duration is around 5-7 minutes.

OR MORE

The score presents a series of gestural fragments that are taken as starting points for improvisatory exploration by the saxophonist. Thematically, the saxophonist manifests various chronic pain trigger onsets and develops them through reactive and transformative patterning, as a double play of self-surprise and attempts at control. Developmental examples for each fragment are provided, which can be used as a starting point for improvisation.

General guidelines for improvisation:

- Focus closely on each cell/material.
- Repeat each fragment, listening to how it feels and reacts in the space/installation.
- Introduce variations with each repetition, typically to one feature/parameter at a time (i.e. articulation, dynamic shaping, pitch, tone, or adding an ornamentation/trill, etc).
- Take space between fragments as necessary
- Move on to the next

Other processes should be included:

- Interrupt (sudden interpositions of unrelated material, chosen ad lib by performer, or taken from other sections in the part, or as reactions/imitations to sounds heard i.e. from the installation, the audience, environment, other musicians)
- Echo (shadow repetitions of material just played or heard)
- Refract (at any point, the improvisation can be "bent" and move into a new direction)

SUB-SECTION THEMATICS

Anticipation 1 and 2

- Onset as the sense of impending onset. Sharp searing lines. Internal dulling response.

Flash Zag

- Brain flares, sun flashes, energy bursts. Frenetically dislocated zigzag fragments. Attempts to control.

Flash Points

- Sporadic pointillistic after image-dots. Becoming a texture field.

Flash Vortex

- Uneasy, growing instability.

Breath (Disturbed)

- Shaken reset.

After Shock 1 and 2, Tapping (Diagnosing)

- Looking around. Aware. Vigilant.

Just Pain

triggers and onsets

ANTICIPATION 1

Soprano Saxophone

♩=168

mf *ff* repeat ad lib

Sop. Sax. 3 *f* *p* *f* *rit.* *mp* *fp* *fp* *fp* ECHO

2

Sop. Sax. 18

♩=144 rit. (change fingering? or air tenuto?)

ff

Sop. Sax. 21

♩=96

p

ANTICIPATION 2

Sop. Sax. 9

long med short (optional) ♩=60-90 (rit?) short med long (optional trill)

mf *<f* *fp* (*<>*)

Sop. Sax. 23

Sop. Sax. 25

Sop. Sax. 14

♩=168 rit. ♩=96

ff *pp*

FLASH ZAG

Brain flares, sun flashes, energy bursts. Frenetically dislocated zigzag fragments short chromatic arpeggios initiated by sharp *fp* attack. The provided pitch collection can serve as a reference scale (deviations/alternatives allowed). Gradually, over 1 - 2 mins, control the explosions and focus more firmly on one region of pitches, slowing down, while maintaining intensity/focus through dynamics and tone.

Strategies:

- focus on short explosions (up or down) from one pitch.
- Repeat, allow these to expand/contract, ramify
- Jump connect between starting pitches to create zig zag patterns
- include interruptions, echoes, refractions

29

Sop. Sax.

The musical notation is on a single staff with a treble clef. It begins with a measure number '29'. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), and C4 (quarter). The notes are connected by stems, and there are sharp and flat accidentals.

SHORT EXAMPLE

Sop. Sax. 30 *fp* *fp* *fp* *fp*

Sop. Sax. 31 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Sop. Sax. 32 *ff* *fp* *ff* *pp*

Sop. Sax. 34 *ff* ornament, ad lib

Sop. Sax. 36 *mf* *ff* *ff*

♩=144 sporadic pointilistic gestures
FLASH POINTS pitched or non-pitched

Sop. Sax. 38 *p*

Sop. Sax. 41

Sop. Sax. 44 *mf*

Sop. Sax. 48

Sop. Sax. 49 (repeat entire section as an entirely new variation)

Sop. Sax. 50 FLASH VORTEX 30" - 1 min
x3-5 *pp* - *ff* *pp* - *ff* *accel.*
continue moving up by small intervals gradually speeding up (shortening fermata) and increasing the intensity

Sop. Sax. 54 30" 10"
♩=96 *pp* - *fp* > *fp* *fp* *fp* *fp* *accel.* *accel.* *♩*=120

BREATH (DISTURBED)

Sop. Sax. 60 ♩=60 x5-10 *mp*
with each repetition push in a direction and allow something new to happen (pitch? fluttertongue? multiphonic?)

AFTER SHOCK 1

Sop. Sax. 64 ♩=52 *mp*

Sop. Sax. 69 (repeat x2-4 gradually thinning out the gestures)

TAPPING (DIAGNOSING)

Sop. Sax. 71 ♩=82 *ff* *p*
key clicks with very light (barely any tone) tongue attack x3-5

Sop. Sax. 77 (accel/rit throughout ad lib) 1 min *p*

AFTER SHOCK 2

Sop. Sax. 86 *p*

JustPain-LA2023-2 (presentation)

100%

SCENE 2.00 Store Slot 2 Start Loop

Input Routing 4 1 2 3

JUST PAIN

Ch 4 OSC [Gfrf] Sample
-inf dB saw noise L
Mic Freq SelfFeed1
0.0 dB 40.0 Hz -66 dB

Ch 1 OSC [Gfrf] Sample
-inf dB saw noise L
Mic Freq SelfFeed1
0.0 dB 40.0 Hz 0.0 dB

Ch 2 OSC [Gfrf] Sample
-inf dB saw noise L
Mic Freq SelfFeed1
0.0 dB 40.0 Hz -inf dB

Ch 3 OSC [Gfrf] Sample
-inf dB saw noise L
Mic Freq SelfFeed1
0.0 dB 40.0 Hz -inf dB

FX CHAIN Store Slot 1
Presets 1

FX CHAIN Store Slot 2
Presets 2

FX CHAIN Store Slot 1
Presets 1

FX CHAIN Store Slot 1
Presets 1

InDrive FreqShift
1.00 0.00 Hz

InDrive FreqShift
1.00 0.00 Hz

InDrive FreqShift
1.14 3.48 Hz

InDrive FreqShift
1.00 4.17 Hz

Mangle Spectral Karplus

Mangle Spectral Karplus

Mangle Spectral Karplus

Mangle Spectral Karplus

Preset DryW
112 113

JUST PAIN Ensemble

CRUNCH DRIVE CRUNCH DRIVE CRUNCH DRIVE CRUNCH DRIVE

FM SWEEP FM SWEEP FM SWEEP FM SWEEP

SWARM (MultiComp) SWARM (MultiComp) SWARM (MultiComp) SWARM (MultiComp)

WAVES DOUBLER WAVES DOUBLER WAVES DOUBLER WAVES DOUBLER

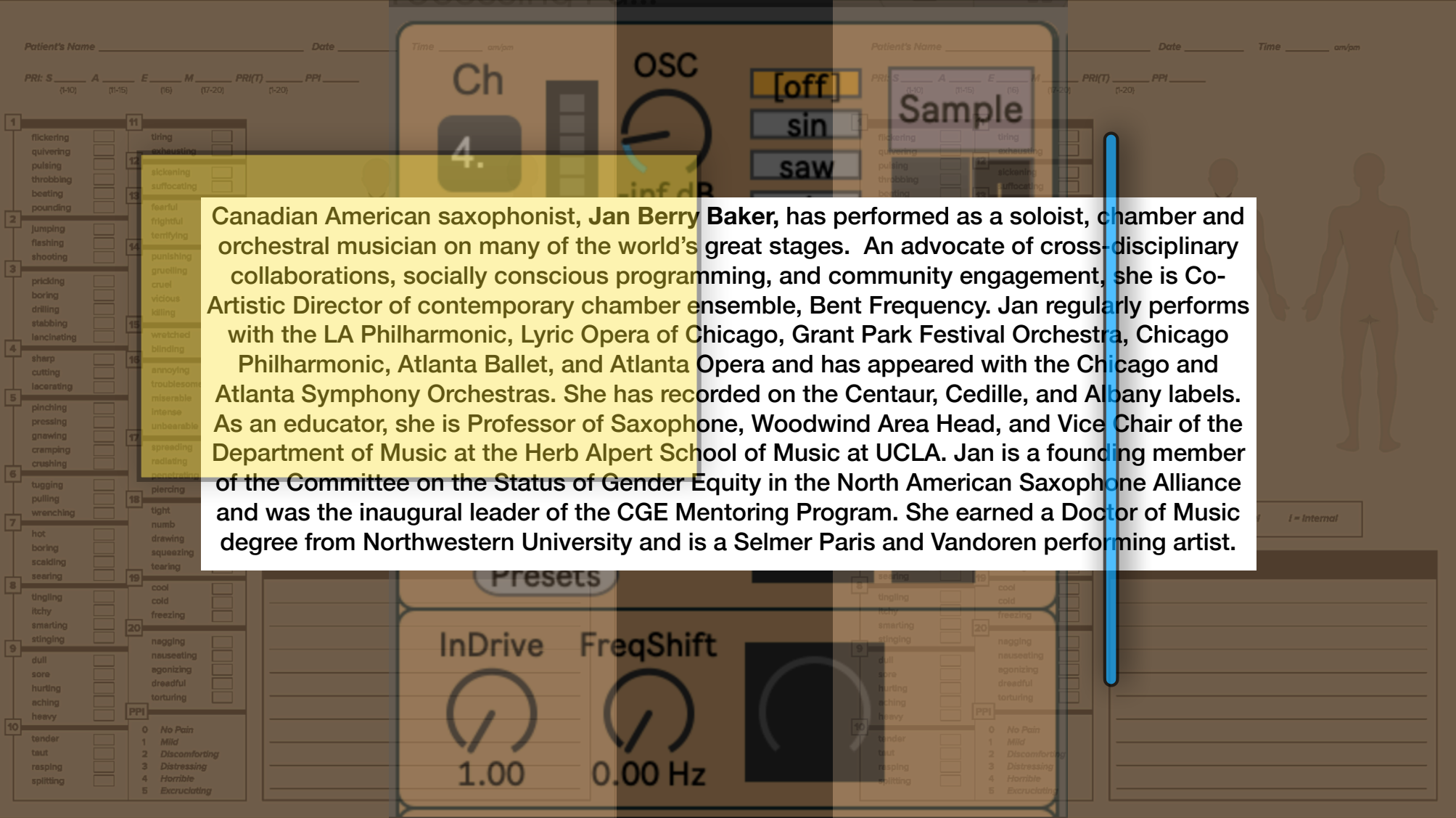
BandPass LoPass 1
749 Hz 13915 Limit -0.0 dB

BandPass LoPass 2
40.0 Hz 15539 Limit 0.2 dB

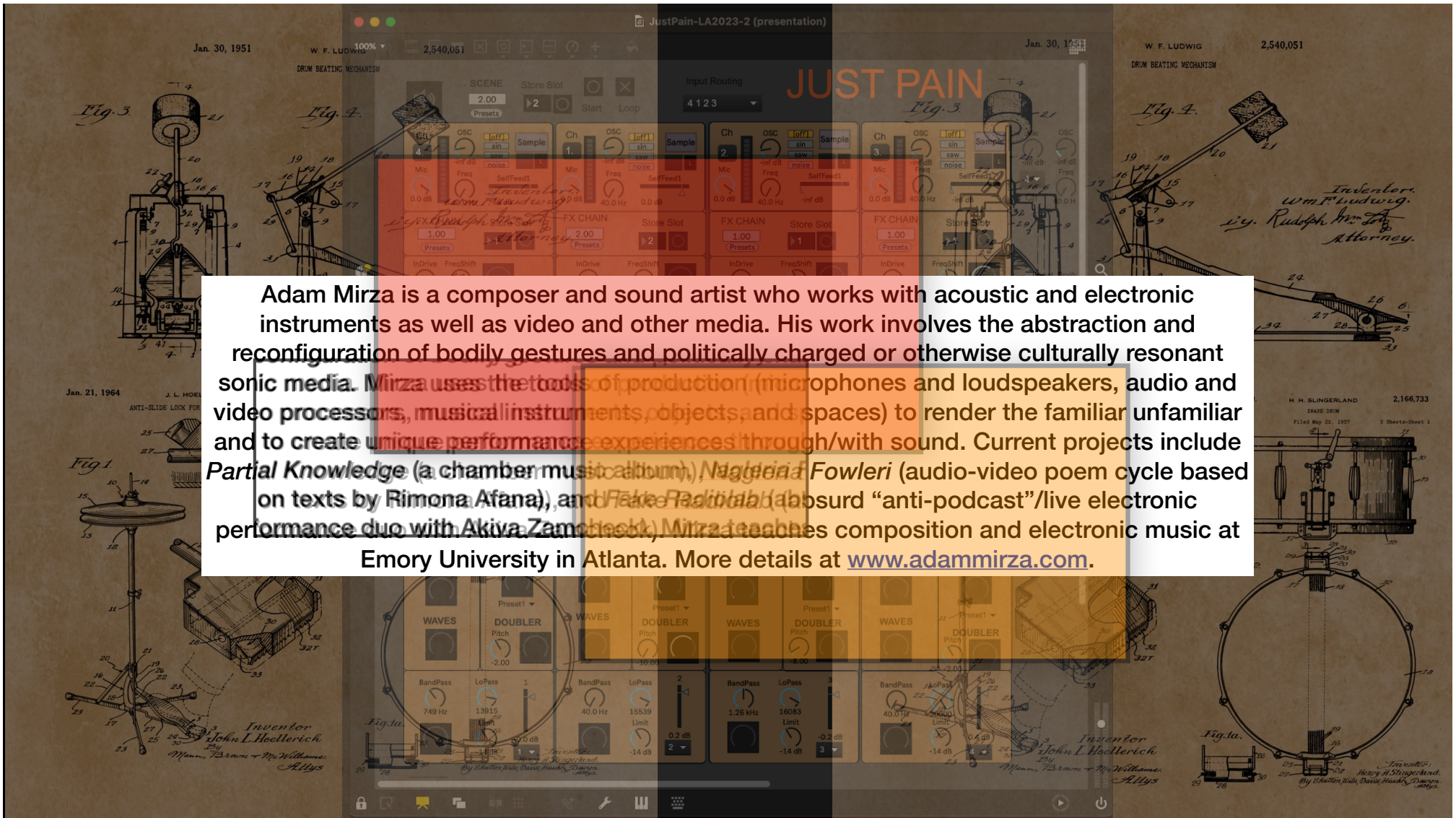
BandPass LoPass 3
1.26 kHz 16083 Limit -0.2 dB

BandPass LoPass 4
40.0 Hz 20000 Limit 0.4 dB





Canadian American saxophonist, **Jan Berry Baker**, has performed as a soloist, chamber and orchestral musician on many of the world's great stages. An advocate of cross-disciplinary collaborations, socially conscious programming, and community engagement, she is Co-Artistic Director of contemporary chamber ensemble, Bent Frequency. Jan regularly performs with the LA Philharmonic, Lyric Opera of Chicago, Grant Park Festival Orchestra, Chicago Philharmonic, Atlanta Ballet, and Atlanta Opera and has appeared with the Chicago and Atlanta Symphony Orchestras. She has recorded on the Centaur, Cedille, and Albany labels. As an educator, she is Professor of Saxophone, Woodwind Area Head, and Vice Chair of the Department of Music at the Herb Alpert School of Music at UCLA. Jan is a founding member of the Committee on the Status of Gender Equity in the North American Saxophone Alliance and was the inaugural leader of the CGE Mentoring Program. She earned a Doctor of Music degree from Northwestern University and is a Selmer Paris and Vandoren performing artist.



Adam Mirza is a composer and sound artist who works with acoustic and electronic instruments as well as video and other media. His work involves the abstraction and reconfiguration of bodily gestures and politically charged or otherwise culturally resonant sonic media. Mirza uses the tools of production (microphones and loudspeakers, audio and video processors, musical instruments, objects, and spaces) to render the familiar unfamiliar and to create unique performance experiences through/with sound. Current projects include *Partial Knowledge* (a chamber music album), *Nigeria Fowleri* (audio-video poem cycle based on texts by Rimona Afana), and *Flare Pathology* (an absurd “anti-podcast”/live electronic performance duo with Akiva Zamcheck). Mirza teaches composition and electronic music at Emory University in Atlanta. More details at www.adammirza.com.

Tequila Mockingbird is a Los Angeles based artist, historian, cultural preservationist and indisputable punk legend. With a career spanning over three decades, Tequila is the curator of the Los Angeles Punk Museum, hosts The Punkast with UCLA musicologist Jessica Schwartz, acts for movies and television, and uses her expertise in underground music from the past century as a music supervisor in the entertainment industry.

In tandem with experimental music luminary Peter Ivers, Tequila booked the most prominent punk acts of the era for their television debut on *New Wave Theater*, including Black Flag, X, and Circle Jerks. Together, the pair explored the tragic glamour of 1980's Hollywood spaces, played in the Ivers' last band Vitamin Pink, travelled the world, counting among their friends both Timothy Leary and the Dalai Lama. Performing with everyone from members of the Jimi Hendrix Experience to Jeff Goldblum, it's safe to say that if it happened and if it was cool – Tequila was right there.

As an architectural historian, Tequila is fascinated by the ghosts of history and the way that they layer over the ravages of time, seeping into the backdrop of our day to day. A few of Tequila's most persistent memories of begone LA spaces include the opulent Garden of Allah and the Sunset Strip's House of Blues, which blended modern art folk art, and beyond into an ancient looking – but very much alive – venue. Within the architectural world, she's counted giants like Frank Gehry and the late Richard Neutra among her personal friends. "To preserve the past and keep it alive," she says, typifying the ethos behind her tireless drive to sing for the spaces and songs we've almost forgotten. Never shying away from the unorthodox, she counts even the cemeteries of the city among its most rich and beautiful places.

"That's your forever real estate," she aptly judges. With her encompassing sense of place, its past, and its dynamic, haunted present, Tequila Mockingbird is one of LA's renaissance women – an invaluable fount of ruthless historicism and legendary taste.

SPECTRAL EFFECT 1

Overwrite selected

Jerry Pergolesi is a founding member and percussionist for the Toronto based contemporary chamber music group ContaQt, and a founding member of the Queer Percussion Research Group. Jerry's artistic practice and research considers the politics of aesthetics and genre in 20th and 21st Century music, exploring the intersection of queer and new music scenes, popular and art music scenes, shared engagement, creative arts education and cooperative music creation processes specifically with non-musicians. He has presented his research at various conferences and forums including LGBTQ Studies & Music Education I & III and the Fifth International Conference on Minimalist Music, and contributed the chapter "Anarchy and the subversive potential of silence in the music of John Cage" to the recent publication *Queering Freedom: Perspectives on Spirituality and Sexuality in Music Education*. Jerry created and co-curates *Intersection*, an annual multi-genre, barrier-free, accessible festival of experimental music based in Toronto, and *Music from Scratch*, a participatory community-based music creation workshop for excluded youth.

0.10 Hz

41.5 %

UNIVERSAL PAIN ASSESSMENT TOOL

This pain assessment tool is intended to help patients communicate their pain according to individual patient needs. Explain and use 0-10 Scale for patient self-assessment. Also, the faces or behavioral observations to interpret expressed pain when patient cannot communicate his/her pain intensity.

MANGLE

1

Delay

Overwrite selected preset

Jessica A. Schwartz is an associate professor of musicology at the Herb Alpert School of Music at the University of California-Los Angeles. Schwartz's work focuses on critical, creative, and poetic dissent from an interrogation of sonic histories and musical representations of imperial and military violence, as explored in *Radiation Sounds: Marshallese Music and Nuclear Silences* (Duke 2021), *American Quarterly*, and *Women & Music*, as well as DIY/punk musicality/ty/philosophy/education in *Punk Pedagogies: Music, Culture and Learning* and the journal *Punk & Post-Punk*. Schwartz is the Academic Advisor to and co-founder of the Marshallese Educational Initiative (501c3), co-hosts the Punkast Series (a podcast series), and plays noise/experimental guitar.

INTERACTIVE ENSEMBLE

COLLECTIVE PROCESSING



BREATH

TRIGGERS
AND
ONSETS

Disrupting efficiency-driven economies that operationalize the categorical individuation of

pain for profit and in appeal

Disrupting efficiency-driven

pain for profit and in appeal

chronic are remixed in call

amplified process community

chronic are remixed in call

contesting... efficiency-driven

vibrationally amplified process

where the treatment of pain

aka analgesic error as remedial

challenges the 'treatment'

Disrupting efficiency-driven

pain for profit and in appeal

amplified process community

chronic are remixed in call

contesting... efficiency-driven

pain for profit and in appeal

amplified process community

chronic are remixed in call

contesting... efficiency-driven

pain for profit and in appeal

where the treatment of pain

vibrationally amplified process

aka analgesic error as remedial

challenges the 'treatment'

UNIVERSAL PAIN ASSESSMENT TOOL
This pain assessment tool is provided to help patient care providers assess pain according to individual patient needs. Patient's Name: _____ Explain each way 0-10 scale for patient self-assessment. 0=No Pain at All; 10=worst imaginable pain. Express your pain when patient cannot communicate further pain intensity.

Friday, Jan. 26, 7-8:30p

Evelyn & Mo Ostin Music Center,
Room #150

JUST PAIN

UCLA HERB ALPERT SCHOOL OF MUSIC

support from the Davise Fund

feat. Jan Baker (UCLA), Adam Mirza (Emory), Tequila Mockingbird (Punk Museum), Jerry Pergolesi (Intersection Music & Arts), Jessica Schwartz (UCLA)

feat. materials from the **UCLA LIBRARY PUNK ARCHIVE**

free & open to the public

Comments

contesting efficiency-driven economies that operationalize the categorical individuation of pain for profit and in appeal to justice, **JUST PAIN** remixes acute and chronic intensities in a vibrationally amplified process community, creating an interactive feedback experience that challenges the 'treatment' of pain as a promise of equity (aka analgesic error as remedial logic.)

nsities in a vibrationally

categorical individuation of

experience where the acute and

intimacies.

chronic intensities in a

categorical individuation of

feedback experience that

analgesic error as remedial logic.)

ive feedback experience that

analgesic error as remedial logic.)

e categorical individuation of

nsities in a vibrationally

experience where the acute and

intimacies.

gical individuation of

s in a vibrationally

ctive feedback experience that

rience where the acute and

acies.

gical individuation of

l chronic intensities in a

feedback experience that

feedback experience that

