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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Portfolio of Work, Lydia Winsor Brindamour

A Thesis submitted in partial satisfaction of the requirements for the degree Master of Arts

in

Music

by

Lydia Winsor Brindamour

Committee in charge:

Professor Rand Steiger, Chair  
Professor Anthony Burr  
Professor Stephanie Richards

2017



The Thesis of Lydia Winsor Brindamour is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

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Chair

University of California, San Diego  
2017

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ABSTRACT OF THE THESIS

Portfolio of Work, Lydia Winsor Brindamour

by

Lydia Winsor Brindamour

Master of Arts in Music

University of California, San Diego, 2017

Professor Rand Steiger, Chair

This thesis is a portfolio of work completed during my Master's study at the University of California, San Diego. Included in this portfolio are three papers, written as part of my coursework, and three original compositions.

## Interactive Online Sound Maps and Urban Wandering

Since the late 1990s, interactive sound maps of urban environments have become increasingly common on the internet. These maps are usually dedicated to documenting the sounds of a single city through field recordings made and submitted by a large number of contributors. While sound map technology and the recording devices that make them possible are new, the very premise of interactive sound maps is not. Baudelaire's Parisian flaneur and the Situationist International's concept of the *dérive* provide a context in which the act of making field recordings of sounds encountered while moving through a city can be understood as a continuation and expansion of the concept of urban wandering.

The urban wanderer, or flaneur, was a central figure in French literature of the 19<sup>th</sup> century, most notably in the writings of Charles Baudelaire. Baudelaire's flaneur drifts through the streets of Paris, observing the sights and sounds of the city. In "The Painter of Modern Life," Baudelaire describes the flaneur as a "passionate spectator" who "gazes upon the landscapes of the great city" and "delights" in the sight of "fine carriages and proud horses" on the streets. This "lover of universal life enters into the crowd as though it were an immense reservoir of electrical energy," rejoicing in the city's bustle of activity (12).

In this model, the flaneur is an impartial but active observer of urban life. Throughout his description of the flaneur in "The Painter of Modern Life," Baudelaire draws what, at first, seems like a contradictory connection between the intensity of the flaneur's engagement with the world and the intensity of his anonymity. Baudelaire writes that the flaneur "is a passionate lover of crowds and incognitos" and a man who

finds joy in his ability to “see the world, to be at the centre of the world, and yet to remain hidden from the world” (12). Baudelaire limits the role of the flaneur to that of a spectator, acutely observing but not participating in urban life. The flaneur is therefore an entirely neutral figure, unable to influence or shape the surrounding environment.

It is important to note however, that while the flaneur is a passive figure, he is never an idle or disinterested one. While Baudelaire acknowledges that a flaneur might be called a dandy, he is careful to distinguish between the two, noting that while “the dandy is blasé” the flaneur is characterized by his endless curiosity. Baudelaire compares the curiosity of the flaneur to the curiosity of a child who “sees everything in a state of newness” and for whom “no aspect of life has become stale” (11).

For Baudelaire, the insatiable curiosity of the flaneur is a reflection of the rich array of sights and sounds characteristic of urban modernity. Baudelaire compares the flaneur to a “mirror as vast as the crowd itself” and to “a kaleidoscope gifted with consciousness, responding to each one of its movements and reproducing the multiplicity of life and the flickering grace of all elements of life” (12). In this way, the flaneur’s act of aimless wandering and observing encapsulates the experience of urban modernity in the 19<sup>th</sup> century.

The idea of urban wandering was also an essential component in the thought of the Situationist International (SI), a group formed in 1957 from the merging of two separate artistic movements: the Lettrist International, led by Guy Debord, and the International Movement for an Imaginist Bauhaus, led by Asger Jorn. From its beginning, the SI was a joint artistic and political avant-garde that sought to critique 20<sup>th</sup> century

capitalist society (Foster 431). In *The Society of the Spectacle*, one of the most influential texts produced by the movement, Debord argues that society has become characterized by capitalist overabundance, resulting in the “impoverishment and negation of real life” (62). In his article “Walking as an Aesthetic Practice” Keith Bassett argues that it was Debord’s belief that Capitalist society turned people into passive observers and that, as a result, it was the individual’s active participation in everyday life in the city that presented a means of resisting capitalist society (400).

A central component of this concept of resistance was the *dérive*, an exploratory walk without a specific destination or purpose, superficially much like the urban wanderings of the Parisian flaneur. In his “Theory of the *Dérive*” Debord writes that in a *dérive* “one or more persons . . . drop their work and leisure activities, and all their other usual motives for movement and action and let themselves be drawn by the attractions of the terrain and the encounters they find there” (62). To “*dérive*” means, quite literally, to “drift,” moving through the urban landscape freely, allowing oneself to be guided by the quality and activity of the environment.

Although the flaneur and the *dérive* clearly share a common heritage, the two are drastically different in their goals, reflecting the SI’s incorporation of the *dérive* into a rhetoric of socio-political resistance. While a *flanerie* is essentially a celebration of urban modernity, the *dérive* stages a “subversive relation to everyday life in the capitalist city,” turning the “Baudelairean connoisseur of leisure- the flaneur” into the “Situationist critique of leisure” (Foster 432).

Furthermore, while Baudelaire’s flaneur remains an engaged but objective observer of urban life, in a *dérive* one becomes an active participant. In the article

“Wandering in the City” Christel Hollevoet, argues that one engages in “creating the urban environment as one discovers and constructs it” (32). Rooted in the SI’s critique of capitalist society, the *dérive* can be seen as transformative in nature. While *flanerie* encourages an initially detached and disinterested observer to engage with the surroundings, a *dérive* takes this one step further, allowing a passive participant in life to become an active participant through urban wandering.

Another important component of the SI’s work was psychogeography, defined by Debord in his essay “Introduction to a Critique of Urban Geography” as “the study of the specific effects of a geographical environment, consciously organized or not, on the emotions and behaviors of individuals” (23). Debord goes on to explain that of interest in psychogeography is, for example, a “sudden change of ambience in a street within the space of a few meters” or “the appealing or repelling character of certain places” (25).

The SI’s focus on psychogeography bred a subsequent interest in cartography. In the article “Subverting Cartography: the situationists and maps of the city” D. Pinder writes that of intrigue to Debord and others in the SI were maps that reached beyond traditional methods of cartography, providing “different ways of seeing” a space, ways “which were at odds with the geometric visions and mimetic grids of modern surveyors” (Pinder 417). For example, Debord admired a sociological map found in Paul-Henry Chombart de Lauwe’s 1952 study “Paris et L’Agglomération Parisienne,” which showed the movement of one student living in the XVI arrondissement of Paris over the course of a year. For Debord, this map was an illustration of “the constraints on many people’s spatial mobility, and the prevalence of habit and routine in shaping urban journeys” (Pinder 418). In other words, this map was a documentation of a person’s interaction with

the city.

Additionally, the SI's focus on psychogeography spurred experimentation with new types of urban mapping. In his "Introduction to a Critique of Urban Geography," Debord called for a "renovated cartography" (26). The most famous example of the SI's interest in psychogeographic mapping is Debord's "The Naked City" (see figure 1.1). In order to construct this "map" nineteen pieces were cut out of a traditional map of Paris and then reorganized, in an attempt to "disrupt existing representations and convey different visions of the city" (Pinder 419). Debord aimed to create an alternate representation of Paris, thereby "revealing or unveiling" new qualities of the urban space discovered through dérives and other psychogeographic techniques (Pinder 419).

The emergence of interactive online sound maps over the course of the last two decades is one of the most interesting cases of contemporary engagement with both the concept of urban wandering and the idea of psychogeographic mapping. Field recordings uploaded to, and archived by, these sites were, for the most part, recorded using either simple handheld devices like a Zoom H2, or even a smartphone, either of which can be carried in a person's pocket or bag, allowing individuals to easily record sounds as they move freely around the city.

While it is conceivable that some of the field recordings included in interactive sound maps are made during aimless strolls akin to those of Baudelaire's flaneur, the format of these maps seems to encourage a different type of interaction between individual and urban environment. Because sounds can be captured so easily, recordings can be made at any point, and in any place, during an individual's day. As a result, the act of looking for and collecting urban sounds is a process that redefines how a person

regards the city through which he/she moves.

On their website, the founders of Montreal Sound Map, Max and Julian Stein, state that their hope is that their interactive sound map encourages people to “explore and listen to the city with a purposeful and special attention that is rarely given to the sounds of the environment.” The Montreal Sound Map, or other such maps, seek contributions, thereby asking individuals to begin to “listen attentively” to (and then document) the urban landscape around them (Montreal Sound Map).

Recordings uploaded to various sound maps reflect this mentality. The majority of these recordings feature ordinary sounds commonly heard in urban environments. For example, on the Montreal Sound Map, a recording made at University Street captures kids playing on the street, shouting happily, while another catches the hissing sound of a sprinkler at a construction site. The Open Sounds New Orleans map includes the sound of a fountain heard in Holt Cemetery and the whistle of the Natchez steamboat, recorded on Canal Street. On the Toronto Sound Map, one can listen to helicopters overhead, recorded while walking on McCaul Street, or to the rumble of traffic on Bloor Street.

The urban wandering of Baudelaire’s *flanerie* and the SI’s *dérive*, although different in nature, were both characterized by acute observation of one’s environment. Like these earlier forms of urban wandering, the act of collecting field recordings that are then incorporated into an interactive sound map cultivates a practice of deliberately listening to the often ignored sounds that permeate a person’s experience in the city. As a result, this activity amounts to a form of contemporary urban wandering, one that is based around an individual’s daily movements within the city, such as walks to the grocery store or to the subway. In other words, the level of acute observation of one’s

surroundings found in both Baudelaire's flânerie and the SI's *dérive* is applied to the mundane activities of everyday urban life, thereby redefining an individual's relationship to those activities. While Baudelaire's flâneur evolved from a disinterested observer into an engaged observer, and the SI's *dérive* transformed an individual from a passive spectator into an active participant, in this model, urban wandering allows a passive participant in everyday life to become an active participant by taking on the role of active observer. Just as the act of recording sounds while moving through an urban environment reflects the earlier practices of urban wandering characteristic of Baudelaire's flâneur and the SI's *dérive*, interactive online sound maps can be understood as an extension of the SI's interest in cartography and psychogeographic mapping. While interactive sound maps use a traditional map as their format, their representational aims reach far beyond those of traditional cartography. Like Debord's "Naked City," sound maps strive to present an image of a particular city that is not limited just to its spatial configuration. For Debord, one of the "purposes" of psychogeography and psychogeographic mapping was to grapple with "the question of trying to comprehend the city" (Pinder 420). Sound maps can be understood as an attempt to do just that; to understand an urban space, not in terms of its spatial, geometric and proportional reality, but through its aural identity.

Like psychogeographical maps, sound maps focus on representing the relationship between an urban environment and the individuals who inhabit it. Pinder argues that psychogeographical maps are unique in their "emphasis on the interactions between people and the city, and on representing movements through [a city's] terrain" (421). The field recordings submitted to a sound map are traces of numerous acts of urban wandering undertaken by numerous different contributors. With a sound map, the attempt

to “comprehend the city” through its aural identity extends to include the city’s inhabitants’ experience with, and perception of, its sounds.

This relationship can be seen quite clearly when viewing and listening to a sound map. Often, many more recordings are uploaded for certain areas of a city and far fewer for others. For example, on the Toronto Sound Map recordings are distributed unevenly across the downtown district. While a cluster of recordings is available for the Old Toronto area, no recordings are available for the Entertainment District, which lies just south of the Old Toronto area and is home to many theaters, performing arts centers and nightclubs (see figure 1.2). The two areas are very close in location and are both central, busy areas of the city so the discrepancy in the number of recordings submitted for the two areas seems to reflect something about the population’s relationship to the sonic identity of the two areas.

The variety in the number of recordings submitted for different areas, a phenomenon apparent on the majority of sound maps, brings to mind Paul-Henry Chombart de Lauwe’s 1952 study ‘Paris et L’ Agglomeration Parisienne,’ which, as mentioned before, traced the movement of a single university student in Paris over the course of a year and was praised by Debord for showing, as quoted previously in this paper, “the constraints on many people’s spatial mobility, and the prevalence of habit and routine in shaping urban journey’s.” Like de Lauwe’s map, interactive sound maps reveal a great deal about a community’s movement through the city and, by extension, its relationship to an urban environment as a whole.

The discrepancy between the number of recordings submitted from the Old Toronto area and the Entertainment District also seems to echo Debord’s belief that

“when people immerse themselves in the streets” as part of a *dérive* “they tend to find themselves drawn to certain zones, routes, and encounters, repelled by others, and excluded from some altogether” (Bassett 16). In this way, online sound maps seem to very much be a kind of psychogeographic map, albeit one based off a type of urban wandering different from the SI’s *dérives*.

Perhaps the most peculiar aspect of interactive online sound maps is their ability to function as a form of virtual, almost vicarious, urban wandering. Anyone can go to one of these maps and begin listening to the uploaded field recordings. It is possible to do this at random, yielding a chaotic impression of the city’s sounds, or with great care, noting the location of each recording and subsequently navigating a path through both the city and its sounds. This experience of urban wandering is a heavily curated one, but also a transformative one. Like true, “real life,” urban wandering, the virtual form also changes the way a person listens to a city’s sounds. Listening to the field recordings uploaded to a sound map allows an individual to focus on, and explore, the aural identity of a city, perhaps hearing commonly encountered sounds in an entirely new way.

Moreover, the act of listening to an online sound map has the potential to transform the way a person hears an urban environment when actually walking through it, resulting in the individual paying attention to sounds that previously, he/she would simply have disregarded. While this mode of interacting with an online sound map presents the most radical extension of the concept in relation to Baudelaire’s *flâneur* and the SI’s *dérive*, it is a valid, if somewhat odd, form of urban wandering.

Although, on first consideration, interactive online sound maps seem like a strange phenomenon emblematic of our society’s obsession with new technology, they

are a continuation and expansion of the long standing notion of urban wandering, rooted in the tradition of the flaneur as found in the writings of Baudelaire and the Situationist International's concept of the *dérive* and interest in psychogeographic mapping. Ultimately, interactive online sound maps are not a celebration of the technology that makes them possible but are a celebration of the sounds of urban modernity. Most importantly, these maps are an attempt to change an individual's interaction with the urban environment through which he/she walks, encouraging people to listen to the sound of children playing on the street, the sound of helicopters flying overhead and other sounds that are often intentionally disregarded.

**Figures**

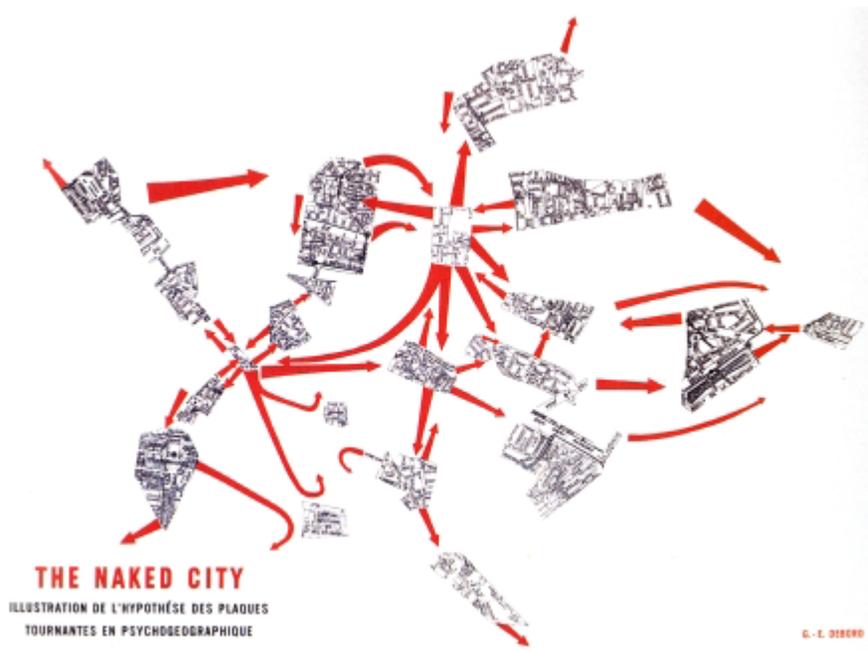


Figure 1.1: Guy Debord's "The Naked City"

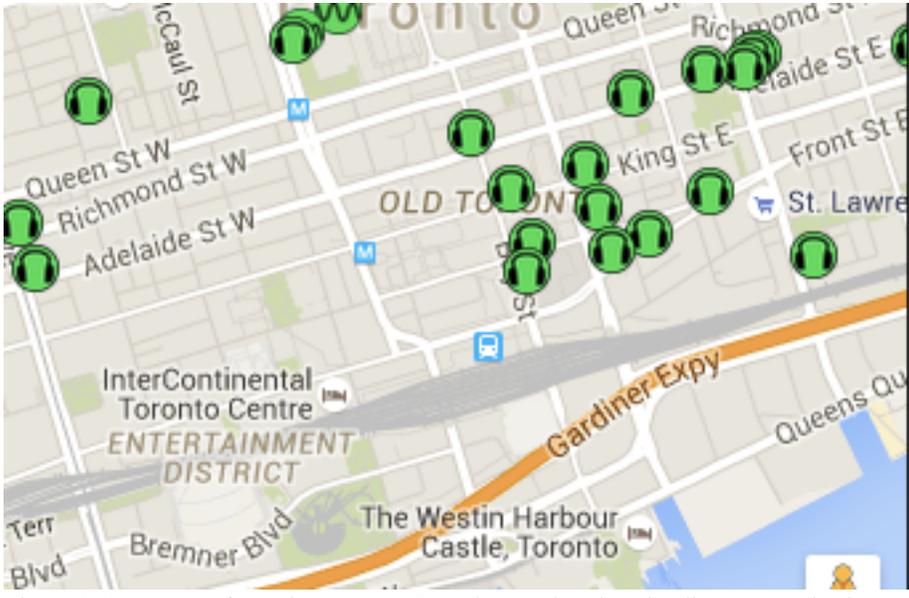


Figure 1.2: Excerpt from the Toronto Sound Map showing the discrepancy in the number of recordings for the Old Toronto and Entertainment District areas of the city of Toronto, Canada.

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Sound Maps:

Montreal Sound Map: [montrealsoundmap.com](http://montrealsoundmap.com)

Toronto Sound Map: [torontosoundmap.com](http://torontosoundmap.com)

Open Sound New Orleans: [torontosoundmap.com](http://torontosoundmap.com)

## The Cube and the Viewer

Grounded in the ideas explored by Maurice Merleau-Ponty in his book *Phenomenology of Perception*, published in French in 1945 and translated into English in 1962, Minimalist art staged a new type of interaction between artwork and viewer, one that allowed for an active, but objective, observer. For example, the American artist Tony Smith (1912-1980) invited viewers to move freely around a work but used glossy, impersonal materials that also kept the viewer at a distance. During the 1960s other artists gave Minimalism's engaged but detached observer a more active role. German-born American artist Eva Hesse (1936-1970) engaged the viewer as an individual capable of reacting viscerally in response to her highly textured work. Hélio Oiticica (1937-1980), a Brazilian artist, took this further by engaging viewers as full participants by creating objects that were meant to be held and manipulated directly. Each artist's engagement with the viewer mirrors his/her engagement with the societal and political issues of the time, and place, in which the artwork was created. The differences in each artist's approach to the relationship between spectator and artwork, and between artwork and political climate, are clear in examining three specific pieces, all of which incorporate the structure of a cube.

In her book *Installation Art: A Critical History*, Claire Bishop identifies two main concepts in Merleau-Ponty's writing on phenomenology, both of which were highly influential in the development of Minimalist art. First, in Bishop's words, "subject and object are not separate entities but are reciprocally intertwined and interdependent" (50). Or, in Merleau-Ponty's own words, "the thing is inseparable from a person perceiving it"

(quoted in Bishop 50). Incorporated into Minimalist art theory, this concept integrates the physical presence of a viewer into the very premise of the work.

The second of Merleau-Ponty's concepts highlighted by Bishop is that "perception is not just a question of vision" but "involves the whole body" (50). Bishop goes on to explain that "the interrelationship between me and the world" is one of "embodied perception because what I perceive" is inevitably dependent "on my being at one moment physically present in a matrix of circumstances that determine how and what I perceive" (50).

Minimalist art, as a whole, explores these concepts extensively. An essential component of many works is the incorporation of the idea that the viewer's perception is dependent on his/her position in space in relation to the work. In other words, an individual experiences a Minimalist work differently when viewing it from different angles. So, as an observer walks in a circle around a work, he/she is continually engaged in a process of discovery, as the physical identity of the structure is continually shifting as a result of the viewer's changing position in space. In his essay "Notes on Sculpture" Robert Morris writes that "even [a work's] most patently unalterable property, shape, does not remain constant" as "it is the viewer who changes [a work's] shape constantly by his [or her] change in position in relation to the work" (Morris 233-4). In this model, it is the viewer that has agency over his/her experience of a work.

While the phenomenological nature of Minimalist art was novel in its recognition of the role that a viewer's spatial relation to a work plays in its perception, ultimately, traditional Minimalist art staged a very limited interaction between an artwork and its viewer, one that engaged a spectator only as a physical body in space and not as an

individual capable of both perceiving and *reacting* to a work. In his article “The Crux of Minimalism,” originally published in 1986, Hal Foster writes that, while “Minimalism does announce a new interest in the body,” that interest is limited to “its presence” (43). He goes on to argue that Minimalism is characterized by its “concern with perception,” which, considered in “phenomenological terms,” is “somehow before or outside history, language, sexuality and power” (43). Minimalism seeks to engage only an objective, depersonalized viewer that is restricted to the role of observer, and, as a result, is ultimately alienated from the work.

Minimalist art’s limited engagement with the viewer is largely created through the structures and materials employed in this type of art. Minimalism is characterized by its use of simple, entirely non-referential, geometric forms. In “Statements by Sculptors,” published in *Art Journal* in 1975/6, Smith writes that his geometric sculptures “are extremely simple, almost featureless, and reveal nothing but their positions [in space]” (129). For Smith, simple, geometric shapes offer no meaning outside themselves.

Smith's *Die* (see figure 1), which was fabricated in 1968, is an enormous cube, an objective, entirely non-referential structure common in Minimalist work. The objectivity of *Die*'s form prohibits the viewer from actively engaging with the work in any way beyond his/her physical presence because, as Smith indicated, the cube is an objective structure unable to elicit any physical, emotional or psychological response in the viewer.

The materials used to create *Die* also contribute to the viewer’s limited engagement. The cube is constructed of 500 pounds of steel and is entirely dark in color. The entire surface was painted with an oil finish (National Gallery of Art), giving it a

shiny, seemingly untouchable appearance that seems to forbid the viewer from approaching it, as human touch would tarnish the pristine perfection of its surface. The industrial construction of the work, completed by the Industrial Welding Company in Newark, New Jersey, following Smith's specifications (National Gallery of Art), gives *Die* an unblemished perfection that is unattainable through human construction. Combined with the sharp angles of its cubic form, this apparent perfection lends *Die* a forbidding presence, one that imbues the work with a cold, detached aura that seems to forbid the viewer from approaching it.

The large scale of works like *Die* creates a “non-personal” or “public mode” of engagement that further limits the viewer’s engagement (Morris 231). In “Notes on Sculpture,” Morris writes that the “value” of a work’s “large size” is that a large scale “is one of the necessary conditions of avoiding intimacy” (233). Commenting on the role that scale plays in the perception of *Die*, Smith notes that “it is necessary literally to keep one’s distance from large objects in order to take the whole of any one view into one’s field of vision” (quoted in Morris 231). While it is the need to observe from afar that facilitates the spectator’s physical participation, as the viewer’s perception of the object shifts as his/her position in space in relation to the work changes, large scale also functions as a rejection of intimacy, contributing to the impersonal nature of the viewer’s interaction with the work.

The contradiction in the role that scale plays in Minimalist work reflects the complicated, somewhat paradoxical, relationship that Minimalism stages between an artwork and its viewer. On one hand, Minimalist art, through the exploration and incorporation of Merleau-Ponty’s ideas on phenomenology, allowed the viewer to play an

active role in shaping his/her perception of a work, thereby engaging the viewer in new ways. However, Minimalism desired a detached observer, able to engage with a work only through his/her physical presence.

While Hesse's work is clearly rooted in Minimalism's embrace of Merleau-Ponty's ideas on phenomenology, in *Accession ii* (1968) she stages a drastically different interaction between the viewer and the work of art than is seen in Smith's *Die* and other traditional Minimalist works. It is important to note the significant connections between Hesse's work and the aesthetic ideals of the Minimalist movement, as well as the ways in which her work deviates from this model. In her article "Eva Hesse: Contingent" Rosalind Krauss writes that, although Hesse's work is marked by "extraordinary originality," it depends, "to an extreme degree on the aesthetic discourse of the 1960s" and "notions of minimalism" such as "serial order and modular repetition" and "architectural scale." (28-29). She goes on to argue that *Accession ii*'s cubic structure, "begins" in the work of artists including Donald Judd and Robert Morris (29).

The most fundamental difference between the function of Eva Hesse's cube in *Accession ii* and the cube found in Minimalist works such as Tony Smith's *Die* is the relationship that the artist stages between the viewer and the work of art. Hesse engages the viewer as an individual capable of having a unique reaction to the work, rather than treating the viewer just as an abstract entity. While Smith's *Die* desires an interaction with a universal, objective viewer, with *Accession ii* (1968), Hesse emphasizes the individual's unique experience through the corporeality of the work. Although *Accession ii* refrains from explicitly referencing the body visually, Hesse engages the body by

eliciting a physical, and therefore personal, response to her work, thereby creating a more intimate relationship between the viewer and the work.

Although the exterior of *Accession ii* resembles a typical Minimalist cube, similar to *Die*, the interior of Hesse's steel cube is woven with tens of thousands of pieces of tiny rubber tubes (see figure 2). The desire to touch, to feel and to hold the incorporated materials immediately engages the individual in a direct dialogue with the work. Hesse acknowledges the tactile quality of the materials used in *Accession ii* in "A Conversation with Eva Hesse," drawn from an interview conducted by Cindy Nemser. Hesse observes that "every time I've been in a place where I've seen my work, there were hands on it" (Nemser 14). She even notes that, in one instance, *Accession ii* was destroyed because "people climbed inside of it in a museum" (Nemser 11). While the geometric perfection of *Die* is rendered in industrialized materials that preserve the anonymity and objectivity of the work, Hesse's use of organic, tactile elements elicit a desire to touch the work and therefore establishes a more intimate connection with the viewer.

Furthermore, the mass of tubing in the cube's interior is overwhelming and inevitably elicits a feeling of anxiety in the viewer, transforming the original Minimalist cube from a neutral object into a threatening space of chaos. The harsh, scratchy, generally unpleasant quality of the rubber tubes triggers a sense of discomfort in the viewer, revealing that the individual's body is not an autonomous, objective entity but is instead vulnerable to the images of discomfort that this cube is capable of triggering.

In Brazil, Merleau-Ponty's writings on phenomenology were equally influential on the Neo-Concretism movement, which emerged in the late 1950s and of which Oiticica was a part. Neo-Concretism grew out of, and was a reaction to, Concretism,

which dominated the art scene in Brazil during the earlier part of the 1950s. Concretism was informed by the Concrete Art of Max Bill, in which "everything had to be planned by arithmetic calculations" (Foster 414). Neoconcretism reacted to Concretist work by "manipulating its abstract geometrical forms into environmental situations that surround and directly engage the viewer" (Bishop 61-3). Work by Concretist artists favored rationality, non-referentiality and simple, geometric structures, much like Minimalist art did in the US (Bishop 61-63).

The interaction between artwork and viewer staged by prominent Neo-Concretist artists like Oiticica and Lygia Clark differs drastically from that of Minimalist art in the United States. Neo-Concretist work is characterized, as a whole, by its highly interactive nature. In her article "Tactile Dematerialization, Sensory Politics: Hélio Oiticica's Prangolés" Anna Dezeuze compares Neo-Concretism to Minimalism, using the work of Donald Judd as an example:

"If the number of fingerprints found on Judd's works in museums across the world testify to the viewers' irrepressible desire to touch them, this invitation is frustrated by the industrial dimension of both materials and production: their perfect sheen is in fact quite spoiled by a fingerprint" (63).

Dezeuze goes on to argue that Neo-Concretism's incorporation of "tactile participation" embraces "the bodily relation between viewer and object suggested, yet warded off, by Minimalism" (63).

In his writing, Oiticica continually identifies the interaction between artwork and viewer as a primary concern in his work. In "position and program" Oiticica writes that his work asks for the "dynamic participation of the spectator," thereby transforming the "spectator" into a "participator" (6). In "general scheme of the new objectivity" Oiticica identifies "the participation of the spectator (bodily, tactile, visual, semantic, etc.)" as a

“principle characteristic” of his work, and of the “current Brazilian avant-garde” as a whole (40).

Although the transformation of a viewer into a participator is a central component of his work, Oiticica’s interest in the relation between artwork and spectator goes further. In Oiticica’s view, “the artist’s work, in whatever fixed aspects it may have, only takes meaning and completes itself through the attitude of each participator- it is he [or she] who attributes the corresponding signifiers to it.” This statement echoes Merleau-Ponty’s belief that “the thing is inseparable from a person perceiving it,” and demonstrates the strongest way in which the work of Oiticica is linked to Merleau-Ponty’s ideas. The interactive nature of Oiticica’s *Box Bolides* series, which he began in 1963, demonstrates the way in which the viewer, through his/her participation, realizes the work.

Each of the boxes in the *Box Bolides* series consists of multiple moving parts, including sliding panels, doors, drawers and shelves, intended to be repositioned by the viewer. As a result, the boxes cannot be fully understood without touching and manipulating them in order to view their multiple configurations. This form of participation on the part of the spectator eliminates any possibility of a neutral viewer.

As an individual holds one of these boxes in his/her hands, turning it around, viewing it from every angle, opening the box’s doors and sliding its panels, different colors and textures are revealed, allowing the viewer to continually, and actively, discover new aspects of the work. The *Box Bolides* allow the spectator to control his/her perception of the work through the manipulation of the form.

The relationship between structure and color is described in the Tate Museum’s description of *Box Bólide 09*, part of their collection:

Two sides of the box – one short and one long – are painted orange, while the other two are painted yellow. One of the moveable components is a wooden, glass-lined drawer, which is unpainted and partly filled with bright yellow powdered pigment and is positioned just below the middle section of the box. A second moving part consists of a glass panel that is painted yellow and held in a groove running around the inside of the top of the box, resembling a sliding lid. The third moving element is a 6 mm thick wooden shelf, which is painted orange and sits in a thin slot across one long side of the box at a distance of 90 mm from its top.

Oiticica's interest in engaging the viewer is evident in the materials he used to construct the *Box Bólides*. These works have visible imperfections, traces of their construction. *Box Bólide 09* (see figure 3), for example, is constructed of plywood that has been left "rough and unsanded" on the "edges and upper rim" and brushstrokes are visible in the paint (Tate Museum). *Box Bólide 04* and *Box Bólide 05* display "radial saw marks" that are "engraved into the wood" as well as "different brush stroke patterns" (Phelan 99). The variation in the textural quality of each surface entices the viewer to touch its unpredictable surface.

Although critic Sonia Salzstein, in her 1994 article "Helio Oiticica: Autonomy and the Limits of Subjectivity," advocated against an overly-politicized reading of Oiticica's work, writing that such analyses "surreptitiously overwhelm his work with a sociological argument" which often causes one to "lose sight of [the work's] aesthetic thought," it is important to consider the political and historical context in which the *Box Bólides* were created. (quoted in Dezeuze 59).

In 1964 a US backed military coup installed a military dictatorship that ruled Brazil until 1985. This dictatorship "consolidated its power through increasingly repressive measures" that became harsher through the course of the 1960s, including "depriving citizens of their political rights, censorship and the imprisonment and torture of political dissidents" (Herkenhoff 34).

Neo-Concreticism's interest in allowing the viewer to actively engage with, and control his/her perception of, a work of art can be seen as a direct result of Brazil's chaotic political landscape and increasingly oppressive regime. Calling the Neo-Concrete movement "an art of crisis," he writes that these artists "sought to reintegrate art and life by forging a politicized alliance with a broad cross section of society" by "transform[ing] the spectator from a passive observer into a subject in his or her own right" (Herkenhoff 34-5).

In his own writing Oiticica discussed his work's relation to political thought. In "position and program" he writes that the "freedom" of the spectator is a "social manifestation, incorporating an ethical, as well as political, position which comes together as manifestations of individual behavior." He goes on to say that "such a position can only be a totally anarchic position, such is the degree of liberty implicit in it." His approach is, he argues, "against everything that is oppressive, socially and individually- all the fixed and decadent forms of government, or reigning political structures" (6).

Oiticica's articulated political concerns stand in sharp contrast to the Minimalist movement's professed disinterest in actively engaging with the political and cultural concerns of the 1960s in the US (Chave 117). The apparent aloofness of *Die* is puzzling given the particularly tumultuous era in which it was created. 1968, one of the most notable years in modern US history, witnessed an escalation of the Vietnam War, violent clashes between protesters and the police, the assassination of both Martin Luther King and Robert F. Kennedy, and the landing of the Apollo 8 space shuttle on the Moon. The disconnect between the pristine perfection of *Die* and the contentious cultural context in

which it was created reinforces the alienation between artwork and viewer. *Die* seems to occupy a different sphere than the reality of 1968, making the work so unrelatable that it becomes almost exotic.

In a 1998 interview, art critic Kenneth Baker noted that Hesse regarded Minimalism's "emphasis on systematic structures and impersonal touch, lack of touch," as well as the industrial construction of works like *Die*, as "oppressive" in nature. Hesse's use of geometric formal structures common in Minimalist work, like the cube or the grid, rendered in fragile, tactile materials, functions as a "critique from the inside out" of the characteristics that define Minimalist work as a whole.

Hesse's critique of Minimalism is often linked to her position as a female sculptor in a predominately male art world. Baker notes that Hesse's work reflects "the beginnings of a feminist point of view." Although critics have identified numerous aspects of Hesse's work as a reflection of her identity as a female artist, Hesse's feminist perspective is most evident, and most influential, in her reorientation of the interaction between artwork and viewer.

Minimalism's objective, detached viewer is "gender-neutral and therefore implicitly male" (Bishop 69). The corporeality of Hesse's work, which allows for a direct engagement with the viewer, transforms Minimalism's universal (and therefore male) viewer into a unique individual. Hesse's work recognizes the spectator as a "nexus of social and cultural determinations" and therefore honors differences in gender, cultural, racial and sexual orientation in a way that Minimalism rejected (Bishop 69). In this way, *Accession ii* occupies a middle ground between the objectivity of *Die* and the subjectivity of the *Box Bolides*.

Bishop ties this aspect of Hesse's work to the time in which it was created, noting that the 60s were "the starting time of a gender other than male, race other than white, culture other than Western." (69). In this way, Hesse's reorientation of the viewer's relationship to a work of art reflects the tumultuous cultural and political climate of the 1960s, as women's rights, civil rights, and gay and lesbian rights became prominent issues.

While Smith's *Die*, Hesse's *Accession ii* and Oiticica's *Box Bólides* are all rooted in the idea of phenomenological perception as articulated by Merleau-Ponty, the three works stage drastically different relationships with the viewer. These shifts in the role of the viewer are reflected in, and facilitated by, the materials and structures used by the artists. Smith's *Die*, a six foot cube of steel perfectly constructed by an industrial welding company, allows the viewer to engage with the work only as an objective observer, possessing the autonomy to control his/her perception of a work through controlling his/her spatial relationship with the structure. Hesse both embraces and pushes the limits of Minimalism, transforming the classic Minimalist cube by engaging the viewer as an individual and provoking a physical reaction to her work. Oiticica moves past the idea of "viewer" entirely, allowing a spectator to be a participant in, and discoverer of, the work, encouraged to slide open the doors, drawers and panels of the boxes in order to discover new colors and textures. Oiticica's direct engagement with the viewer matches his desire to engage directly with the tumultuous political climate in which he worked in Brazil. By honoring the viewer as an individual, and recognizing the plurality of a viewer's identity, Hesse's work reflects the rising advocacy around women's rights, civil rights, and issues of sexual orientation that became prominent in the United States during the 1960s.

Oiticica and Hesse's works stands in sharp contrast with the Smith's *Die*, which, although novel in its recognition of the role that a viewer's physical presence plays in his/her perception of a work, as articulated by Merleau-Ponty, ultimately alienates the viewer through its uncompromising objectivity. In examining Smith's *Die*, Hesse's *Accession ii* and Oiticica's *Box Bolides*, the influence of Merleau-Ponty's ideas

### Figures



Figure 2.1: Tony Smith, *Die* (1968), National Gallery of Art



Figure 2.2: Eva Hesse *Accession ii* (1969), Detroit Institute of the Arts



Figure 2.3: Hélio Oiticica, *Box Bolides 09* (1964), Tate Museum of Art

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### Veiled Discrimination: the use of music as a loitering deterrent

Beginning in the early 1990s, music has been used in crime prevention as an anti-loitering tool, targeted at teenagers and other demographics identified as unwanted occupants of a space. Fundamental to this technique is the notion of desired and undesired users of a space, and the prioritization of the comfort of the preferred user over the rights of those who are not preferred. In recent years, several research studies have examined the potential of incorporating the use of music into general strategies of urban soundscape design, in order to deter loitering. The ultimate goal of these strategies is to make certain groups of people feel more comfortable, and safer in a given space, by driving entire groups of people, criminal or not, out of the space, effectively excluding – and discriminating against- them.

The use of music as an exclusionary tactic grew out of the use of music as an inclusionary tactic in consumer settings. In stores, music is used to encourage customers to feel comfortable, to spend more time browsing merchandise and therefore, to spend more money. The music a store plays is a tool to reinforce a brand's identity and to create a sense of belonging in the listener/customer. In his article "Sounds Like the Mall of America," published in 1997, Jonathan Sterne writes that stores create "consistent musical programs" with which they can "then associate themselves." He goes on to say that "retailers are encouraged to choose music styles to cultivate a business image considered most appealing to whatever demographic group of customers they hope to attract" (15).

For example, Victoria's Secret plays "romantic" selections from the classical repertoire such as Mozart's Piano Concerto in Eb or the Allegro from Schubert's

Symphony No. 5 in Bb, music which appeals to “an American bourgeois identity by suggesting a refined, European aristocratic taste” and establishes Victoria’s Secret as a “respectable place to shop” (16). Furthermore, the use of this repertoire as the store’s soundtrack suggests that “the proper customers of Victoria’s Secret are people refined enough to recognize the music.” Here, the store’s use of music becomes both inclusionary and exclusionary. The music is intended to create a feeling of comfort and belonging for the store’s target demographic at the expense of causing other populations to feel as if they are not welcome in the store.

In 1990 the 7-Eleven convenience store inverted this model and began to use music as a primarily exclusionary tool. The chain began playing “muzak” loudly outside some stores, with the goal of chasing away loitering teenagers. This technique was first employed at a single store in Edmonton, Canada but, once it proved successful, spread to 150 stores across the United States and Canada (“The Nonaggressive Music Deterrent” (3).

Following 7-Eleven’s highly publicized use of “muzak” to drive loitering teenagers away from their stores, the use of music as an anti-loitering tool became a common technique used not just by stores and private businesses but by police in public areas including bus terminals, subways, streets, parking lots and parks. In one such case, the West Palm Beach police department began playing classical music at the site of an abandoned building owned by the city at the corner of Seventh Street and Tamarind Avenue, near the downtown area of West Palm Beach, in order to discourage individuals from loitering on the street in the hope that this would result in a reduction of crime (“Police play classical music”).

In Portland, Oregon, police and public transportation officials began playing classical music outside of a methadone clinic, in an effort to “chase off vagrants, vandals and ne’er do wells that loiter near a busy transit stop” located outside the clinic (“Classical music played to deter loiterers in the U.S.”). In 2006 in Rockdale, a suburb outside of Sydney, Australia, police began playing both classical music and songs by Barry Manilow in a parking lot every night in order to “deter local youths from late-night loitering and general noisemaking” (Hirsch 12).

In each of these cases the music was chosen carefully to specifically target a certain demographic of people. 7-Eleven’s corporate communications representative at the time, Margaret Chabris, stated that after holding “brainstorming sessions” about how to address the issue of loitering teenagers in parking lots outside stores, the idea of playing classical music was settled on as “this kind of music is not popular with teens and may discourage them from hanging out at the store” (quoted in Hirsch 16).

Similar sentiments were echoed in West Palm Beach, Portland and Rockdale. The West Palm Beach’s police department chose to use classical music because “they believed that its soothing sounds would drive [undesired occupants] from the area” (“Police use classical music”). The music was so hated that the trial program was interrupted when vandals actually destroyed the speakers, smashing them with sledgehammers. In Portland, Lieutenant John Scruggs, who initiated the program, explained the department’s choice to use classical music by saying “eighteen-to-25-year-olds are not the big ones into classical music because it’s not cool.” (“Classical Music used to deter loiterers in the U.S.”). Bill Saravinoski, the deputy mayor of Rockdale at the time, explained that the program used music that “doesn’t appeal” to

teenagers, in order to drive them away from the parking lot (Hirsch 16).

Implicit in this practice is the notion that although a certain type of music may drive one demographic of people away, it will prove inconsequential, or perhaps even inviting, to individuals considered to be more desirable occupants of a space. In the case of 7-Eleven, Sterne writes that “the people disposed to shop in the store will be welcomed, and loitering teens or other unwanted persons will be deterred.” Although a 60 year-old woman who lives on the same block as the abandoned building where police began playing music in West Palm Beach can hear the music from her residence, she praises the program, seemingly not bothered by the music chosen (“Police play classical music”).

While music in this context succeeds as a loitering deterrent by making a space unpleasant for some people to listen to, and therefore occupy, the addition of music to these locations also succeeds in reducing loitering because it increases the feeling of surveillance. In essence, the addition of music to these spaces mimics the presence of a police officer, and suggests the imminent presence of police. In West Palm Beach, Sergeant Ron Ghianda, one of the officers who instigated the program, presented it as an alternative to police patrol, noting that “it’s not practical to have a cop sitting there all day long” (“Police play classical music”). The use of music is also an appealing alternative to police presence because it is cheaper for the city: the West Palm Beach police department spent “less than \$500 for a CD player and speakers” (“Police play classical music”).

Although an increase in the feeling of surveillance may decrease criminal activity, it also seeks to increase the perception of public safety simply by making individuals feel

more safe in these locations. In Portland, Lieutenant Scruggs acknowledged as much: “If we create this classical music environment and you don’t see these loitering groups of folks, you feel safer. You may not actually be safer, but you feel safer” (Classical music used to deter loiterers in the U.S.”). From this perspective, the goal of using music as a loitering deterrent isn’t exclusively crime prevention. Rather, the primary goal is to make preferred users of a space feel more comfortable (a goal which is achieved through the exclusion of others).

The use of music as an anti-loitering tool has been compared to Crime Prevention Through Environmental Design (CPTED). CPTED, an approach to urban design developed by C. Ray Jeffrey, assumes that “the proper design and effective use of the built environment can lead to a reduction in the fear of crime and the incidence of crime and to an improvement in quality of life” (Crowe 1). In other words, space can be designed and organized in a way that prevents, or at least discourages, crime. Hirsch writes that the use of music to discourage loitering “extends the premises of CPTED into the acoustic realm” (10). In “The Nonaggressive Music Deterrent,” Sterne writes that “the simple enough tactic” of using music as an anti-loitering tool to “chase people away by making the space they occupy less pleasing” is part of the “tradition” of Crime Prevention Through Environmental Design (“The Nonaggressive Music Deterrent” 14).

There are three central “overlapping strategies” used in CPTED: natural access control, natural surveillance and territorial reinforcement. In his book *Crime Prevention Through Environmental Design*, which serves a practical guide to the application of CPTED concepts, Timothy D. Crowe explains the concepts of access control and

surveillance:

“Access control is a design concept directed primarily at decreasing crime opportunity... The primary thrust of an access control strategy is to deny access to a crime target and to create a perception of risk in offenders. Directed Surveillance is a design concept directed primarily at keeping intruders under observation, although it may have the effect of an access control strategy by effectively keeping intruders out because of an increased perception of risk” (36).

Crowe goes on to address the concept of territorial reinforcement:

“The concept of territoriality suggest that physical design can create or extend a sphere of influence so that users develop a sense of proprietorship- a sense of territorial influence – and potential offenders [undesired users of a space] perceive that territorial influence.” (37).

Individuals responsible for the implementation of music as a loitering deterrent have also identified the practice as an extension of CPTED techniques. In Portland, Lieutenant Scruggs explained the department’s use of music to discourage loitering at the transit stop as “crime prevention through environmental design,” describing it as the sonic equivalent of putting rose bushes outside your bedroom window to discourage burglars from breaking in. In West Palm Beach, police implemented the music intended to drive people away from the abandoned building alongside other CPTED techniques that increase the potential for surveillance, such as installing brighter lights and cutting down trees (AP). In addition to driving individuals away, the introduction of music to these locations increases the feeling of surveillance, therefore discouraging criminal activity.

While the practice of using music to prevent loitering does reflect many of the essential strategies employed in CPTED, there are also fundamental differences between the two practices. The similarities and points of diversion can be seen in examining CPTED’s approach to the problem faced by the 7-Eleven chain and discussed in “The Nonaggressive Musical Deterrent:” loitering outside convenience stores. Crowe identifies

the following scenario as a “poor design” of a convenience store that does nothing to prevent criminal activity:

“It is common for stores to obscure the front windows with signage and to orient gondolas and shelves perpendicular to the front of the store. Signage prevents customers and police from looking into or out of the store. Improper gondola and shelf orientation prevents clerks from observing customers. Likewise, abnormal [unwanted] users feel safer in stores where gondolas and shelf systems eliminate natural surveillance” (160).

Crowe suggests that, instead, stores “should use ample amounts of glazing in the front, which improves both natural and perceived surveillance,” therefore creating a space inhospitable to criminal activity (160).

Both CPTED and the use of music as an anti-loitering tool aim to enforce the distinction between proper and improper use of space, and between welcome and unwelcome occupants. Both techniques rely on increasing surveillance, whether literal or implied, and on territorial reinforcement that cause certain groups to feel welcome, and certain groups to feel unwelcome, in a given space.

However, CPTED techniques and the use of music as a loitering deterrent are fundamentally different in their approach to crime prevention. CPTED offers objective strategies to prevent crime through the physical modification of a space or environment, such as the numerous practical suggestions offered by Crowe in his book. CPTED strategies have a universal effect: using “ample amounts of glazing in the front” of a convenience store or changing the orientation of the shelves discourages everyone from engaging in criminal activity. In contrast, the use of music creates a more subjective effect, discouraging certain groups of people from inhabiting a space while welcoming others. For instance, 7-Eleven chose to play “muzak” outside of its stores to target a specific demographic: teenagers. This music did nothing to discourage 7-Eleven’s desired

customers from using the store. The goal of CPTED is to “increase public safety and promote a sense of physical security through the physical design and planning of the built environment” (American cities 4). The practice of using music as anti-loitering tool seeks to increase the feeling of public safety through the exclusion of certain groups of people.

In recent years, researchers have begun to examine how the use of music as an anti-loitering tool can be incorporated into broader urban soundscape design, in much the same way that CPTED techniques have been incorporated into the design of (physical) space. Although still a new area of research, with relatively few studies having been completed, researchers have begun to gather objective, rather than anecdotal, evidence of how music can influence people’s movements. This effort has been especially notable in Britain.

Two studies, both conducted in Brighton and Hove in the UK in 2014 and 2016, looked at the effect of music on pedestrians’ behavior in two pedestrian passageways, the Brighton Beach Tunnel and the West Street Tunnel. Both passageways had faced “negative public safety effects due to anti-social behavior,” such as loitering (Aletta 2).

The 2014 study of the Brighton Beach Tunnel “cycled repeatedly” through a “playlist” of “representative” pieces of “classical, jazz and contemporary dance music” with periods of silence. The music was played from 7pm to 7am each night. “Extensive data” was collected on the influence of the various types of music on the behavior of the pedestrians (Aletta 5).

The report summarized its findings:

“Classical music was found to diminish the surrogate measures of loitering compared to silence

or other music. Faster tempo music led to faster walking speeds compared to slower music. The presence of music (at the tempi played) resulted in slower walking compared to silence. It is tentatively possible to conclude... that different kinds of music can rapidly have a pro-social effect on the public” (5-6).

The 2016 study of the West Street Tunnel evaluated the influence of different types of music through “more objective measures including walking speed and loitering”

(1). The parameters of this study were similar to that of the Brighton Beach Tunnel:

music was played between the hours of 7pm and 7am but only on Thursday, Friday and Saturday nights and, again, “archetypal representatives” of “classical, jazz and contemporary dance music” were played, alternated with periods of silence (Lavia 2).

The report lists the study’s findings about the influence of music on loitering rates:

“The classical (Handel) and Jazz music excerpts were associated with the beginning (entry) of fewer loitering episodes than would be expected by random chance, and likewise the classical music was associated with more exits than expected if these events had occurred randomly with respect to the music. This data suggests that, compared to the other music, classical music in this context functions as a loitering deterrent, while silence (overrepresented during entry) might be comparatively welcoming for loiterers” (3).

The report goes on to summarize the significance of the findings:

“Many of the behaviors observed in the Tunnel can be explained with reference to the ability of music (and perception of the soundscape in general) to define social territory and thus to influence the kinds of activity occurring in an environment, through its capacity to prescribe a set of ‘acceptable’ behaviors... Such results suggest a soundscape approach can be valuable in helping mitigate anti-social behavior” (4).

The incorporation of music into soundscape design in order to prevent loitering threatens to redefine the concept of public space and the role that it plays in society. The United Nations Educational, Scientific and Cultural Organization (UNESCO) defines a public space as:

“an area or place that is open and accessible to all peoples, regardless of gender, race, ethnicity, age or socio-economic level. These are public gathering spaces such as plazas, squares and parks. Connecting spaces, such as sidewalks and streets, are also public spaces” (Inclusion Through Access to Public Space”)

UNESCO’s statement on public space goes on to say that “well designed and maintained

public space is critical to the health of any city” since public space “allows for social mixing, civic participation, recreation and a sense of belonging.”

The use of music as an anti-loitering tool achieves the exact opposite. In the context of soundscape design, public space, rather than facilitating “social mixing” by being accessible to all, becomes an agent of separation. Via soundscape design, public space becomes stratified according to specific demographics, welcoming some while excluding others (“The Nonaggressive Music Deterrent” 15-16).

The clearest example of the stratification of public space through sound is the use of the Mosquito device to prevent teenagers from loitering. The device emits high frequency pitches that only individuals under the age of approximately twenty-five can hear due to the natural hearing loss that occurs with age. The high frequencies are meant to cause auditory irritation, and even discomfort, for those who can hear them, therefore driving youths away from locations where these devices are installed. The frequencies emitted by the Mosquito extend over twenty meters, effectively creating a wall of sound that renders certain spaces inaccessible to teenagers (Hirsch 20).

In Queensland, Australia, a shopping center in Harvey Bay installed the device to prevent youths from loitering after noting that “young people were more likely to commit public nuisance and possibly crime” and that “a device was therefore warranted to deter loitering and unwelcome behavior previously experienced” (guardian). In installing these devices, the shopping center expressed its goal was to create a more “pleasant” experience for its preferred customers, thereby rendering the space unpleasant, and inhospitable, to young people (Guardian).

In the United States, Chicago’s Gang Congregation Ordinance attempted to

achieve, in legislation, a similar aim, although targeted at a different segment of the population. Passed in 1992, following the “most violent summer [in the city’s] history,” the ordinance was essentially an anti-loitering law (Levi 1). The Gang Congregation Ordinance made it an “offence” for “apparent gang members” to “remain in any one place with no apparent purpose” (Levi 2). In a statement, the city expressed its goal to not just reduce criminal activity but to keep gang members off the city’s street entirely:

“[C]riminal street gangs are menacing and destructive regardless of whether their members are, at a particular moment, violating other laws. The intimidating presence of gangs itself has a palpable detrimental effect on a family’s sense of well being, on the willingness of parents to allow their children outside, and on the willingness of Chicago residents to remain in the City.” (quoted in Levi 2).

Both the use of the Mosquito and Chicago’s Gang Congregation Ordinance were met with significant resistance. In the United Kingdom, following the Mosquito’s release in 2008, the Children’s Commissioner for England launched the “Buzz Off” campaign (Merrill), aimed at banning the device all together on the grounds that it is “discriminatory” because it “targets the young, criminal or not” (“Buzz Off”). In Queensland, Australia, the shopping center in Harvey Bay had to remove the device following accusations of discrimination. Melissa Seymour- Dreyfus, an advocate who worked to have the Mosquito removed, argued that “the blanket effect of the device on young people who weren’t breaking the law violated the UN convention on rights of children and could constitute criminal assault” (Merrill).

In reaction to the enactment of Chicago’s Gang Congregation Ordinance, the American Civil Liberties Union filed a case on behalf of 66 defendants arrested under the ordinance, 34 of whom were not “alleged to be gang members” when they were arrested. The case eventually ended up in the Supreme Court, which ruled, in 1999, that the

ordinance was unconstitutional. In his comments on the unconstitutionality of the ordinance, Justice John Paul Stevens wrote that, under the ordinance, "it matters not whether the reason that a gang member and his father, for example, might loiter near Wrigley Field is to rob an unsuspecting fan or just to get a glimpse of Sammy Sosa leaving the ball park" (Greenhouse).

Programs using music as an anti-loitering tool are discriminatory because they target a specific demographic of people in the same way that Seymour-Dreyfus argued was a violation of the UN convention of rights of children and that Justice Stevens identified as problematic in the decision that ruled Chicago's Gang Ordinance unconstitutional: it targets everyone in that demographic, regardless of whether they are committing a crime or have any intention of committing a crime. The use of music as a loitering deterrent, the Mosquito and the Chicago Gang Ordinance strive to exclude an entire group of people from a public, openly accessible space, solely on the basis of their identity. Each is an effort to stratify public space through indiscriminate profiling.

The use of music as a loitering deterrent initially seems benign in comparison to the Mosquito or the Chicago Gang Ordinance, both of which were quickly labeled as discriminatory. However, the power, and the danger, of using music as an anti-loitering tool is that it is a veiled form of discrimination, able to masquerade as nothing more than background music. In that way, it evades recognition, and therefore critique. The seemingly innocent quality of this technique allows it to become an especially dangerous tool of power, able to be used by authority against populations without seeming to.

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**pale, pale light**

*for mezzo-soprano and gong*

Lydia Winsor Brindamour  
2015

## NOTES

The performers should stand a few feet apart, facing each other with the audience to their side. The gong should be suspended, approximately even with the singer's head.

This piece uses a gong pitched at Eb 3. The score can be transposed to accommodate any gong within the range of C3 and G3. (The voice should always sound one octave above the gong.)

### Accidentals:

	¼ sharp
	¾ sharp
	¼ flat

NOTE: Accidentals apply only to the note which they precede. Natural signs are used in the score for the sake of absolute clarity and ease.

### Two types of note heads are used in unmetred sections:

 Note should be held until the end of the allotted time, or until the next note appears.

 Note should NOT be held. Closed note heads indicate attack points (in the percussion part) as well as points of arrival and departure (in the voice part).

## **PERCUSSION**

### Placement of strike:

**N:** on the nipple; tone should be clear, with maximum resonance

**F:** on the front; tone should be noisier, more metallic and significantly less clear than on the nipple

**E:** on the edge of the gong; tone should be thinner, with less resonance

**R:** on the rim, NOT on the edge of the gong; tone should be thin and fragile, with more pronounced upper partials

NOTE: transitions between N, F, E and R should occur as smoothly, and as gradually, as possible. Movement between points should be continuous.

Mallets:



soft yarn beater; strike should be clearly audible



soft timpani mallet; strike should be audible but not as clearly audible as with the soft yarn beater



medium sized bass drum mallet; strike should be faintly audible, allowing the resulting resonance to be more pronounced than the strike itself



large, heavy, soft bass drum mallet; strike should be as inaudible as possible, producing resonance without a discrete starting point



soft wire brushes



hard, coarse wire brush (or sharp metal object)

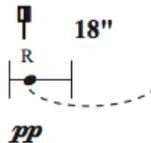
NOTE: A BASS bow should be used.

Notation of transitions in placement of strike:



ALL transitions in placement of strike should occur gradually and continuously, moving through the space between the two specified points.

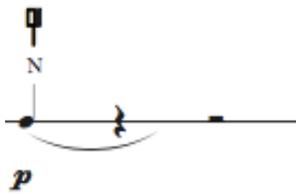
Notation of gong resonance:



-Time markers denote a specific duration. Performers should adhere to these indications as strictly as possible. The percussionist should use a timer in these sections and should cue the singer when necessary.

-Dotted lines indicate the intended length of the gong's resonance (the amount of time it takes for the gong's resonance to fade completely). The empty space between the end of the dotted line and the next event are moments of inactivity but a feeling of tension, rather than repose, should be maintained by the performers.

-The given dynamic markings are approximate. The percussionist should strike the gong just loudly enough that the resonance's decay ends according to the time frame indicated by the dotted line. The exact dynamic level needed to create the proper decay time will vary depending on the acoustics of the performance space. The percussionist should adjust the strength of their strike accordingly while adhering to the indicated mallet type and strike placement



-The percussionist should strike the gong at the given dynamic, using the strike placement and mallet type indicated. The performer should allow the gong's resonance to decay naturally, until the resonance has faded completely or another strike occurs. This notation is used only in metered sections and at moments where the priority is the onset of the sound, aligned with some event in the vocal part, rather than a specific decay time.

## VOICE

<b>VIB</b>	with vibrato
<b>ST</b>	straight tone
<b>D</b>	dark, warm tone
<b>A</b>	airy, diffuse tone
<b>S</b>	scratchy, rough tone
<b>ord.</b>	normal tone

NOTE: transitions from VIB to ST (or vice versa) and transitions between D, A, S and ord. should occur as smoothly, and as gradually, as possible.

**Text:** The textual material used in this piece is *derived* from the line “white apples and the taste of stone” from Donald Hall’s poem “White Apples.” The poem, in its entirety, is included here:

### **White Apples**

when my father had been dead a week  
I woke  
with his voice in my ear  
I sat up in bed  
and held my breath  
and stared at the pale closed door

white apples and the taste of stone

if he called again  
I would put on my coat and galoshes

The phonemes extracted from this text and used in the piece are as follows (written using the International Phonetic Alphabet):

<b>w</b>	(w)hite	<b>p</b>	a(pp)les	<b>əv</b>	(of)
<b>aɪ</b>	wh(i)te	<b>s</b>	apple(s), ta(s)te, (s)tone	<b>tʊ</b>	s(to)ne
<b>t</b>	whi(t)e, (t)aste	<b>n</b>	a(n)d, sto(n)e		
<b>æ</b>	(a)pples	<b>tɛɪ</b>	(ta)ste		

NOTE: Text is used with the permission of Houghton Mifflin Harcourt.

pale, pale light

Lydia Winsor Brindamour  
(2015)

♩ = 60

(Eb3) Gong

39" N

9"

*p*

ord. VIB

*p* *mp* → A

Mezzo-Soprano

w æ

Gong

3 24" R

*mp*

18" R

*pp*

6" N

*p*

Mezzo

3

*p*

t

9

Gong

9" R *pp*

21" R *ppp*

15" F *p*

Mezzo

15

Gong

N *pp*

N *p*

ord. → D

ord. → VIB

ST →

Mezzo

15

*ppp* *p*

æ w tei əv

21

Gong

R *pp*

*pp* *mf*

A

ST

S → ord.

ST → VIB

Mezzo

21

*mp* *ppp* *mf*

*pp* *mp*

s tou t w ai

27

Gong

Mezzo

*f*

*pp*

*ppp*

*mp*

*mf*

*p*

F

R

3:2

p

t

s

31

Gong

Mezzo

*mp*

*p*

*p*

*ppp*

A → ord.

→ VIB

*mp*

*p*

*p*

*ppp*

æ

n

t

s

5:4

37

Gong

Mezzo

*mf*

*pp*

*pp*

n

33"

9"

12"

4/4

4/4

R

VIB

42

Gong

Mezzo

42

w ai too

N → E  
 5:4  
 F → N → F → E  
 12:8  
 7:4  
*p*  
*pp* *mp* *pp*  
 A → D → A  
 ST → VIB → ST  
*p* *mp* *ppp*

48

Gong

Mezzo

48

w ai tei s tou

N  
 F  
*mp*  
*p* *ppp*  
 ord. → D  
 ST → VIB  
*pp* *mf*  
 ord. → S  
 VIB  
*p* *mp* *ppp* *pp*  
 ord. → ST

54

Gong

Mezzo

54

n tei s æ tei

E → F → N → F  
 9:8  
 5:4  
 R  
*pp* *mp* *p*  
*ppp*  
 D → VIB  
 A  
 S  
 ST  
*mp* *ppp* *mp*

60

Gong

Mezzo

ord. VIB

ord. ST D VIB

s tou av w

65

Gong

Mezzo

15" 3" 5" 10" 14"

N R R R

f p ppp ppp

A

f p

ai t

73

Gong

Mezzo

24" 6" 21" 3"

with bow (use very light pressure to produce very airy sound)

with bow (use light pressure to produce airy sound with more pitch than before)

ppp p ppp p mp ppp

8<sup>vib</sup> A (optional) ord. ST VIB

D A VIB

p

æ ai w æ

77 with bow (produce clear pitch)

Gong 12" 6" 3" 10" 15"  $\frac{4}{4}$

*p*  $\rightarrow$  *ppp* *p* *p* *mp*

ord. ST *p*  $\rightarrow$  *ppp* *mf*  $\frac{4}{4}$

n p

85  $\frac{4}{4}$

Gong *p*  $\rightarrow$  *pp* *p*

S  $\rightarrow$  ord.  
VIB  $\rightarrow$  ST

85 *pp*  $\rightarrow$  *mp*  $\rightarrow$  *ppp*

tei s

90

Gong  $\frac{9}{16}$   $\frac{10:9}{16}$   $\frac{4}{4}$   $\frac{2}{4}$

*mp*

90 *pp*  $\rightarrow$  *mf* *p*

s t s t

**through a mist, lightly**

*for bass flute, bass clarinet, cello, double bass and spatialization*

Lydia Winsor Brindamour  
2016

## NOTES

Although the duration of the piece can range from 12 to 16 minutes, it is important that performers coordinate their arrival at places marked with a rehearsal letter. Rehearsal letters indicate moments of significant structural development, in which the density of the texture changes noticeably and the materials begin to undergo an important transformation. In order to realize the overall form of the piece it is important that these evolutions are made as clear as possible.

Between rehearsal letters, performers should follow the instructions of the score, carefully observing the contour of each line, density of the texture and changes in tone quality in conjunction with each other, but need only worry about precise coordination with other players in places marked with rehearsal letters.

Four colors are used in the score to indicate each player's part.

Purple- Bass Flute  
Orange- Bass clarinet  
Green- Cello  
Blue- Bass

### Lines:

1) The number of lines indicates how thick the texture should be (how consistently, if at all, all four instruments should play).

2) The amount of space between lines and the frequency at which the lines cross show how pitches should relate to each other harmonically. For example:



**NOTE:** The smallest interval used in the piece is a quartertone while the largest is a Major 3<sup>rd</sup>.

3) The rate at which the lines curve shows how often the players should change pitch. The height of the curves shows the general contour of the line. Changes in pitch should always occur as gradually as possible, with glissandi and pitch bends providing transitions between discrete pitches.

4) The length of the lines provides general guidelines regarding the rate at which instruments should enter and leave the texture. The configuration of the lines shows how the instruments should relate temporally.

5) The vertical distance of the lines from the central pitch gives general information about pitch range. The central pitch of A3 is given as a black line at four points in the score to make these relationships clear. These lines are included for reference only and do NOT indicate that the central pitch should be played. The range of the piece extends from a Major 3<sup>rd</sup> above the central pitch to a Major 6<sup>th</sup> below.

6) The darkness/thickness of the lines indicates the tone quality that should be used.

————— very airy tone

- String players should mute all pitches and move gradually between varying degrees of MOLTO SUL TASTO (MST).
- Woodwind players should gradually move between full, unpitched air sounds and very airy but pitched sounds.
- Players should use NO VIBRATO.
- Players should not use any trills or tremolos.

————— airy tone but with more clear pitch

- String players should move between muted and unmuted sound and between different degrees of MST and SUL TASTO (ST).
- Woodwind players should primarily use fully pitched air sounds but should occasionally incorporate unpitched air sounds.
- Players should predominately use NO VIBRATO but should occasionally incorporate SLIGHT VIBRATO.
- Players incorporate trills or tremolos sparingly.

————— thin tone

- String players should not mute any pitches and should move between ST and ORDINARIO (ORD), occasionally reaching SUL PONTICELLO (SP).
- Woodwind players should play fully pitched sounds only and should begin to occasionally incorporate flutter tongue.
- Players should incorporate trills or tremolos sparingly.
- Players should gradually move between NO VIBRATO and VIBRATO.

————— full, rich tone

- String players should primarily use ORD but should freely move in and out of SP.
- Woodwind players should use flutter tongue freely.
- Players should use vibrato consistently, occasionally moving in and out of molto vibrato.
- Players should incorporate trills or tremolos frequently but only for brief moments.

**NOTE:** The varying thickness of an individual line shows how performers should move between different tone qualities. Transitions between tone qualities should always occur as gradually as possible.

### Dynamics:

A dynamic range is given at four points in the piece. In each section, performers should continuously crescendo and decrescendo between dynamics within the specified range, never allowing the dynamic level to remain static. Crescendos and decrescendos are given between the dynamic ranges. These should function as transitions between the two ranges, as a consistently louder or consistently softer dynamic is gradually established.

**[ *MP - MF* ]** A separate dynamic range is given for the punctuation gestures in each section (see below). These ranges are always placed in brackets below the general range. Punctuation gestures should ALWAYS be played at a louder dynamic than the line of which it is a part.

### Punctuation gestures:

Punctuation gestures should occur as a type of accent within a sustained pitch and never as isolated events. These gestures should occur within the specified dynamic range.

Three different categories of punctuation gestures are used in the piece:

- | Flute and clarinet: single key click  
Cello and Bass: single tap on string with right hand while bowing
  
- ▮ Flute: tongue pizzicato  
Clarinet: tongue ram  
Cello and Bass: left hand pizzicato while bowing (pizzicato must be played on an open string adjacent to the one being bowed)
  
- ▮ Flute: tongue ram  
Clarinet: slap tongue  
Cello and Bass: scratch tone accent
  
- 2x** A punctuation gesture should be played twice in quick succession.
  
- 3x** A punctuation gesture should be played three times in quick succession.

**NOTE:** 2x and 3x only apply to punctuation gestures directly below the instruction.

## **Spatialization**

The spatialization should function as a gradual process, complementing, and evolving alongside, changes in the musical material played by the four instruments. All four instruments should be “close miked,” allowing each to function as a single sound source, able to be spatialized independently of the others. In order to achieve this, one performer should stand in each corner of the room, ensuring that there won’t be any bleeding between sound sources. Eight speakers should be used, set up in a circular formation. The audience should be left free to move around the performance space.

The spatialization functions around two main parameters: 1) the movement of sound sources in space and 2) the perceived distance of the sound. There is no additional sound processing.

These parameters should be modified in real-time, following the trajectory laid out in this guide.

### **Start to A**

-  The sound should feel very distant, increasing the atmospheric quality of the music.
-  There should be no movement of sound.

### **A to B**

-  The sound should continue to feel very distant.
-  Subtle, slow movements should begin to be used. Movement should be restricted to small distances, clockwise or counterclockwise. Only one sound source should be moved at a time. Movement should be used sparingly.

### **B to C**

-  Through this section the sound should begin to feel closer and closer, moving from very distant at the beginning, to very close at the end. This change should be made as pronounced as possible.
-  Movements should remain subtle. Although only one source should be moved at a time, movement of one source should, at times, trigger movement in one or more other sources.

**C to D**



The sound should feel very close.



Multiple sound sources should be moved at the same time and more complex movement patterns should be incorporated, creating a more chaotic sound.

**D to end**

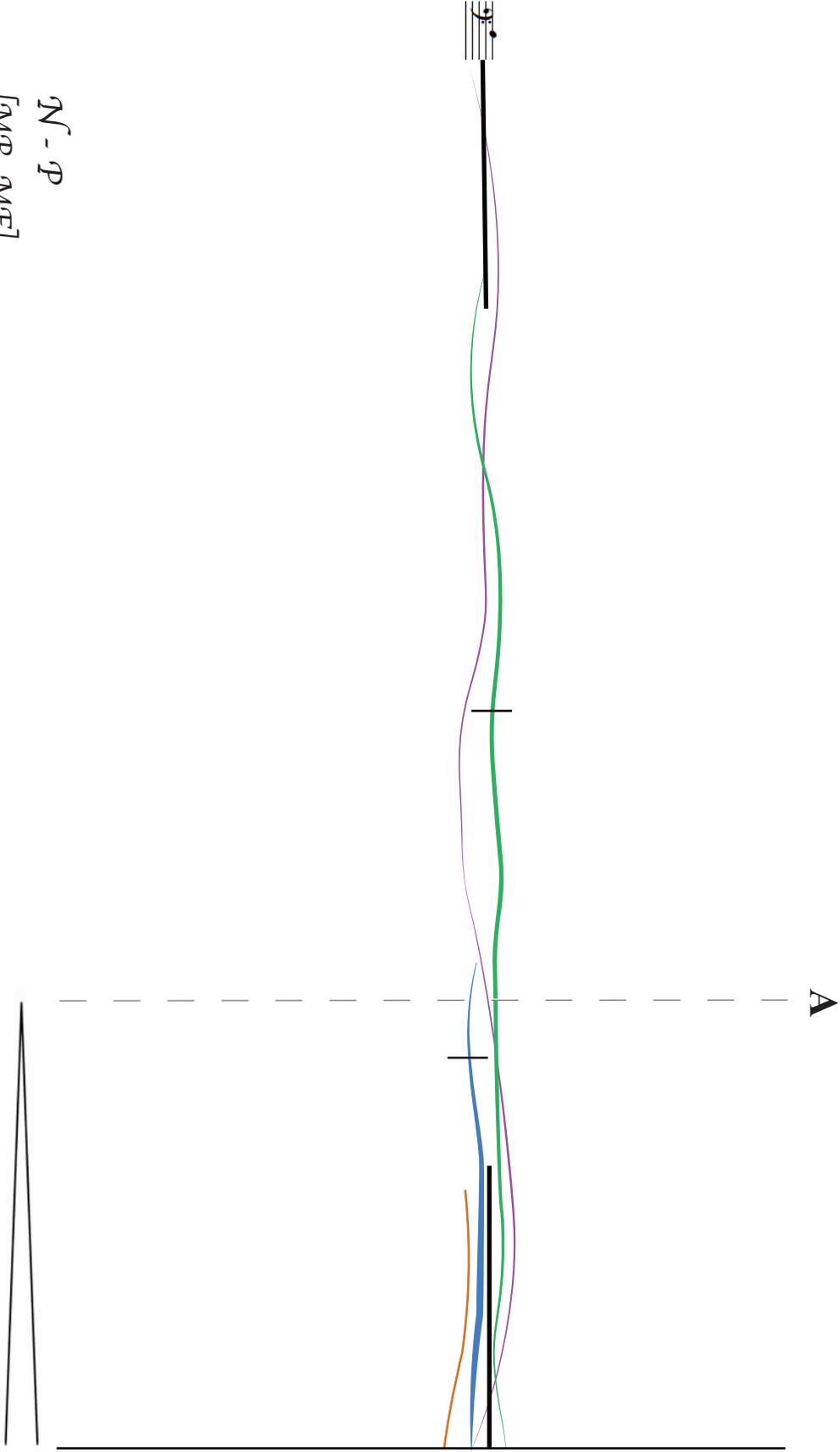


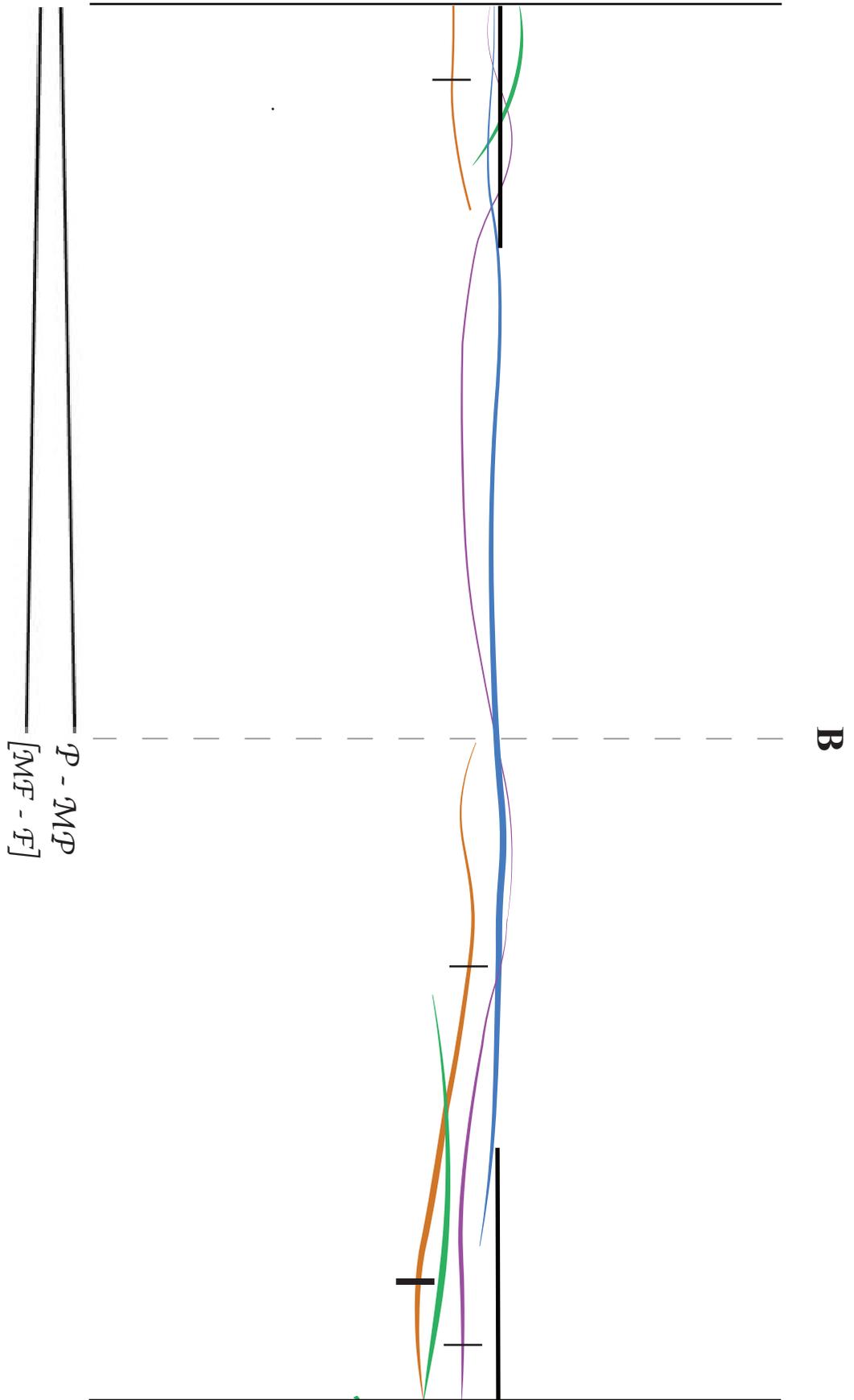
The sound should feel very close.

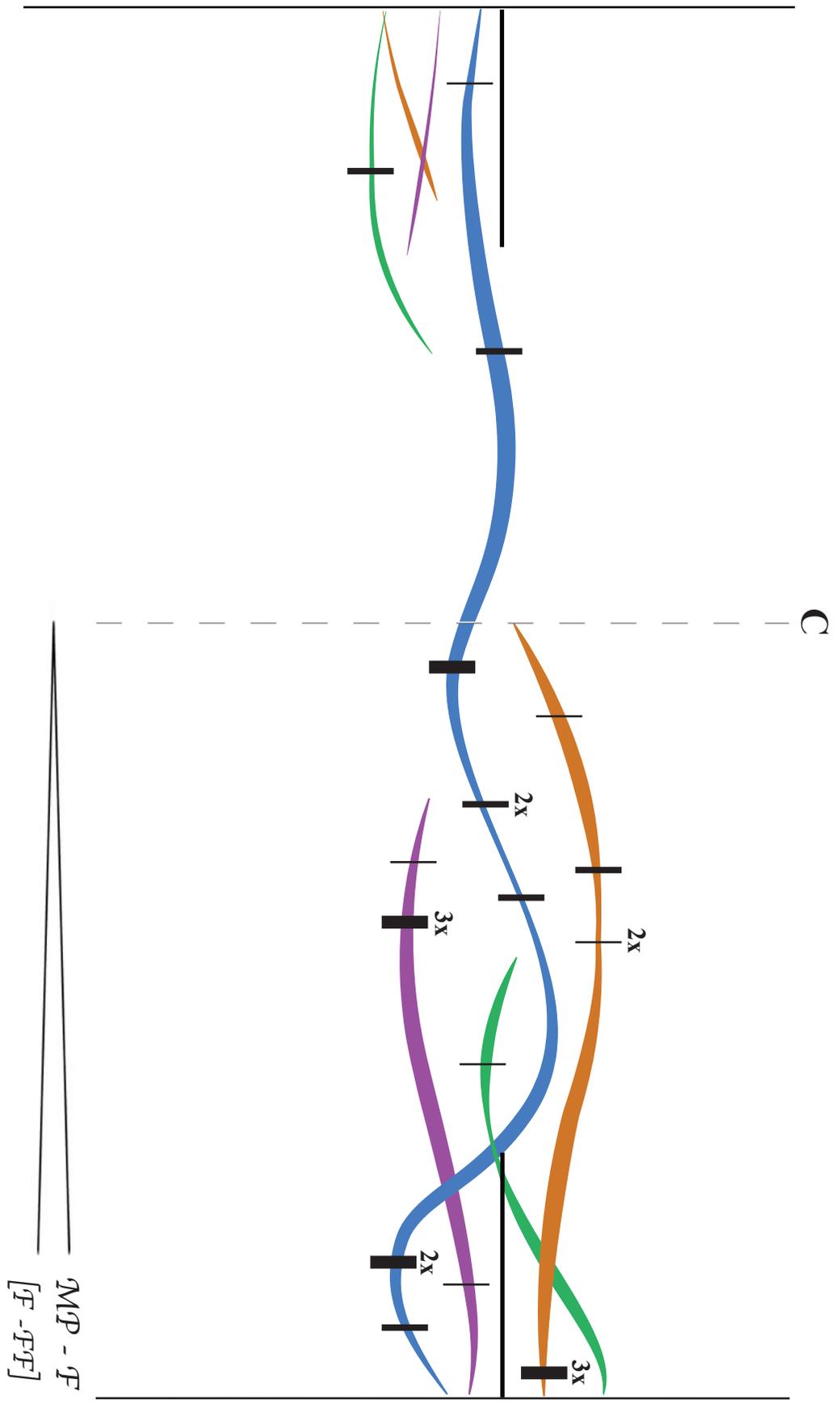


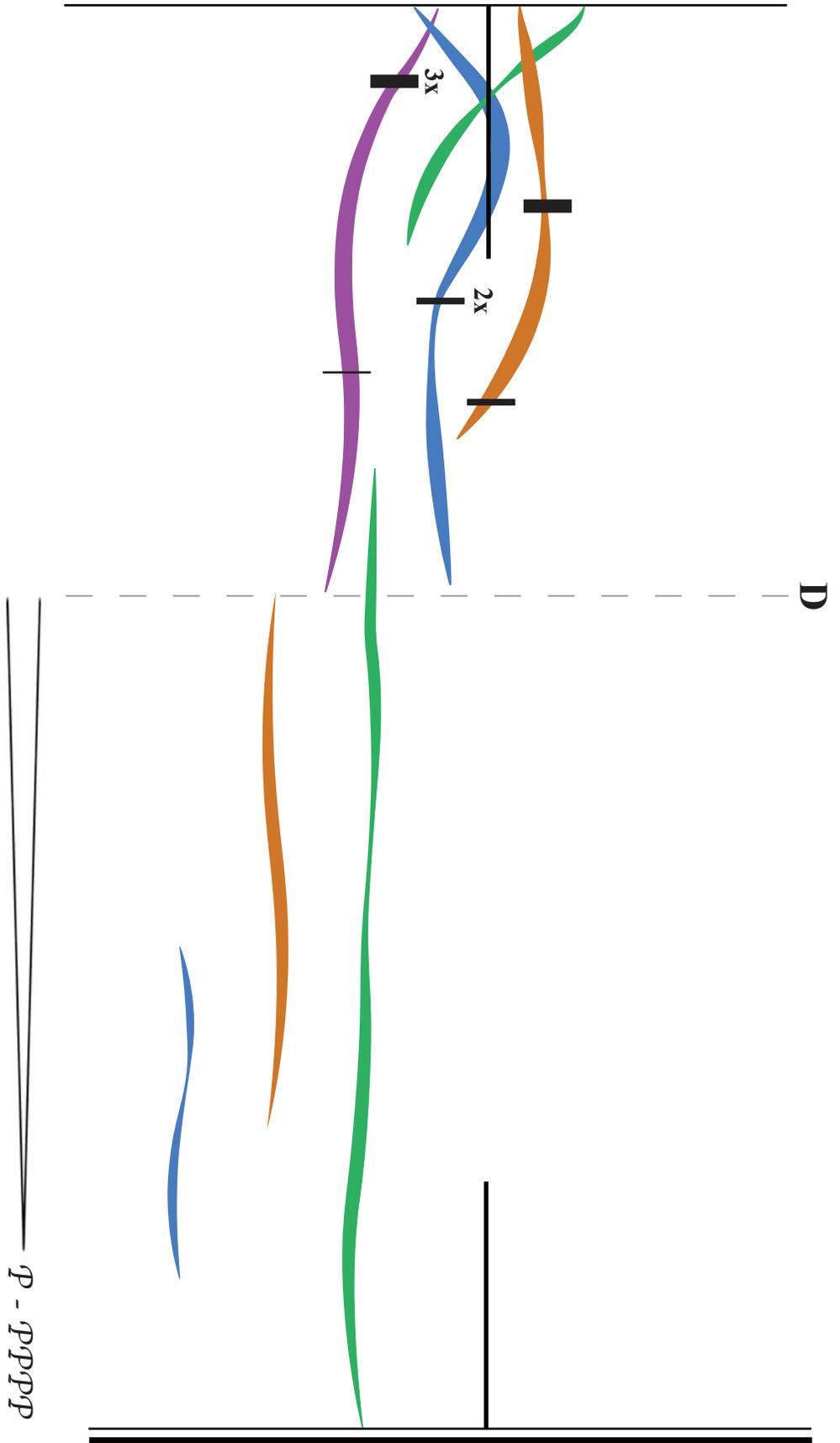
No movement should be used, increasing the static quality of the music.

*N* - *p*  
[*mp* - *mf*]









**the empty room**

*for bass clarinet and cello*

Lydia Winsor Brindamour  
(2017)

## NOTES

This is a transposed score.

### Notation:

VIB with vibrato: performers should use variations in the speed of their vibrato to shape each musical line

—————> transition from one state to another as gradually as possible within the allotted time

### Dynamics:

The dynamic levels given in the score are absolute, NOT relative. A dynamic level given in one instrument should match the same dynamic level in the other instrument.

Crescendos and decrescendos should occur as gradually as possible within the allotted time.

### Silences:

All silent (or empty) passages are intended as moments of suspense, not of relaxation. A description of the function of each of these passages is given as well as a suggested length. Suggested lengths should be used as guidelines rather than as absolute values.

(Transposed) Score

# the empty room

Lydia Winsor Brindamour

(2017)

♩ = 50

straight tone  
ord.

Bass Clarinet

*p*

Cello

straight tone  
ord.

*p*

B. Cl.

8"

prepare to begin anew

Vc.

*ppp*

VIB

*p*

B. Cl.

17

12"

a pause; tense, expectant

Vc.

17

straight tone

*ppp*

*p*

*p*

25

B. Cl. *ppp* *mp*

Vc. *ppp*

straight tone  
ord. → flutter → ord. → VIB

sul pont. ord.

33

B. Cl. *p* *mf* *p*

Vc. *mp* *p*

straight tone

41

B. Cl.

Vc. *p* *ppp*

VIB

49 **10"**

B. Cl. *uneasy, unsure*

Vc.

*pp* *mf* *mp*

flutter → ord.

sul pont. → ord.

57

B. Cl.

Vc.

*mf* *mp*

VIB

65 **18"**

B. Cl. *f*

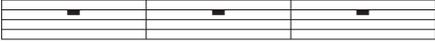
Vc. *f*

*f* *p*

straight tone

**12"**

B. Cl. 20"



*a pause; fading* *again, prepare to begin anew*

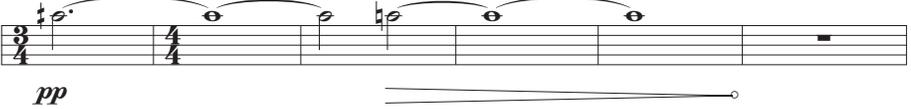
Vc.

sul pont. → ord.



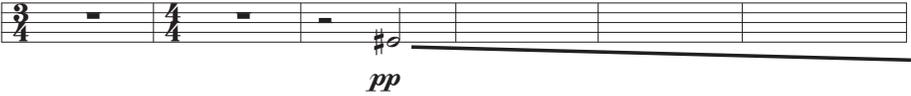
*p*

B. Cl.



*pp*

Vc.



*pp*

91 40"

Vc.



*still, but expectant*

B.Cl.