

Till human voices wake us and we drown

For percussion quartet and electronics

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Abstract

Till human voices wake us and we drown is composed for percussion quartet – performing both instrumental and vocal passages – and stereo electronics. The electronics are comprised of fixed media as well as light amplification of the voices. This work is inspired by T.S. Eliot’s poem “The Love Song of J. Alfred Prufrock” without setting its text. Conceptually, *Till human voices wake us and we drown* is heavily influenced by what Gaston Bachelard calls *l’image poétique*, which is characterized by a trans-subjective thrust within the reader’s (in this case listener’s) imagination and is sourced in their memory of a physical space. On the practical level, this composition borrows extensively from the concept of spatial allusion outlined by Natasha Barret in her article “Spatio-Musical Composition Strategies,” as well as Gilles Deleuze and Félix Guattari’s concepts of smooth space (*espace lisse*) and striated space (*espace strié*), in order to translate the source poem’s progression of spaces and affects into sound. Distinct spaces with recognizable allusions to the recurrent images of the poem are created using collections of sounds with related real-world associations and like timbres. Sounds produced by the onstage percussionists are associated with the spaces alluded to in the loudspeakers according to their degree of timbral similarity. Through this grouping technique, the music evolves through a range of perceptually distinguishable sonic environments which follow the source poem’s progression of real-world spaces.

Résumé

Till human voices wake us and we drown est une œuvre composée pour quatuor de percussions – interprétant aussi des passages vocaux – et électronique en pistes-multiples. À part l’amplification légère des voix des percussionnistes, la partie électronique est principalement composée de sons fixes. Cette œuvre s’inspire du poème « The Love Song of J. Alfred Prufrock » de T.S. Eliot. Conceptuellement, cette composition est très influencée par l’idée de l’image poétique selon Gaston Bachelard, qui se caractérise par son élan trans-subjectif dans l’imagination du lecteur (de l’auditeur dans ce cas), provenant de son souvenir d’un espace vécu. *Till human voices wake us and we drown* suit la progression d’espaces et d’affects du poème et les traduit en un langage sonore utilisant principalement le concept d’allusion spatiale développé par Natasha Barrett dans son article « Spatio-Musical Composition Strategies », ainsi que ceux d’espace strié et d’espace lisse développés par Gilles Deleuze et Félix Guattari dans « Mille Plateaux ». Des espaces distincts avec des allusions claires aux images récurrentes du poème sont créés utilisant des regroupements d’objets sonores avec des sources reconnaissables venant du monde extérieur et des profils de timbre similaires. Grâce à cette structuration du matériau, la musique évolue à travers un discours d’environnements différenciés qui incarne la progression des espaces réels créée par le poème dans un langage sonore.

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I would like to thank my family, Kati, André and Pierre-Nicolas for believing in and supporting me, even as my creative interests have ventured farther from the beaten path.

I would also like to thank all of my close friends and colleagues who have lent me their open and inquisitive ears, for inspiring me throughout the creation of this work and many others.

This thesis paper and the composition it analyzes are dedicated in loving memory to Dr. Douglas Heist. Doug was my piano instructor for ten years, and the first musician to teach me to *really* listen. I consider this work to be the farthest I've tried to push that lesson to date.

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Chapter 1: Introduction

1.1 Background

Till human voices wake us and we drown is composed for percussion quartet – performing both instrumental and vocal passages – with stereo electronics. The electronics are comprised of fixed media as well as light amplification of the percussionists’ voices. This work is inspired by T.S. Eliot’s poem “The Love Song of J. Alfred Prufrock.” Rather than setting the text itself to music, the poem’s recurring images and their transformations are evoked using both recognizable sound objects as well as more abstract instrumental sounds with evocative spectromorphologies.

Having composed several other pieces inspired by poetic imagery, the intention in this work was to hone my approach by incorporating concepts of poetic and musical space into my compositional process. Not only do the musical sounds allude to the poetic images themselves, but these sounds are also situated in virtual auditory spaces that correspond to the physical spaces evoked by the poem. The musical flux is characterized by a series of spaces through which it evolves as well as the objects these spaces contain.

1.4 Compositional Approach

In *La poétique de l’espace*, the French philosopher Gaston Bachelard describes what he calls the “poetic image” as the dynamic creation and sudden appearance of a particular image – characterized by an ephemeral and trans-subjective thrust or “élan” – within the imagination of a poem’s reader. Bachelard traces the poetic image from its evocation in the poem to its source within the reader’s memory of a lived-in, physical space. He also deals with the dialectic of interior and exterior spaces. Thus, he characterizes the poetic image’s movement between the

text and the reader's memory as trans-subjective. Its evocation depends on a simultaneous existence within multiple subjectivities – those of the poet and the reader – and its ephemeral thrust passes between them.¹ The poetic image, being instantaneous, is rich in affective meaning due to its attachment to memory and space rather than duration (in apparent opposition to the temporal nature of musical discourse). Similarly, Ezra Pound (one of Eliot's mentors) defined "the image" in imagist poetry as "that which presents an intellectual and emotional complex in an instant of time" (Ackerley).²

This conception of the poetic image is at the heart of my personal approach to composing music inspired by poetry and my hope is that it will benefit from its manifestation within electroacoustic materials. Although the two are not analogical, I believe there is a significant degree of similarity between Bachelard's concept of *image poétique* and François Bayle's concept of *image-de-son*. In "Principes d'acousmatiques,"³ Bayle defines the basic sound material of acousmatic music – one that is captured by a microphone and then reproduced by a loud-speaker and thus separated from its original source, space and time – as the *image-de-son*. I assert that the *image-de-son* as defined by Bayle (occurring in the auditory field) and the *image poétique* as defined by Bachelard (occurring in the reader's imagination), bear a meaningful resemblance to each other as both involve a temporal and spatial dislocation of the original "image." Rather than use the poem's meter, grammatical structure or rhyme scheme, I aim to translate the poem's sequence of images and my impression of their affects into a musical

¹ While Bachelard does identify the reader's memory of a lived-in physical space as the source of the poetic image, he considers memory (especially cultural memory) to "resound" as a by-product of the image's emergence in the reader's imagination. The image's emergence is the initial event which causes the reader's memory of a physical space to resonate within them, so that they may step "into the image's space."

² Ackerley, C.J. 2007. T.S. Eliot : The Waste Land and Prufrock. Penrith: Humanities-Ebooks, LLP. Accessed April 7, 2021. ProQuest Ebook Central.

³ François Bayle, "Sélection D'écrits et Extraits De Séminaires - Principes D'acousmatique," Magison, accessed April 8, 2021, <http://www.magison.org/recherche.html>.

sequence of *images-de-son*. This trans-medial approach is guided by the belief that different expressive devices produce analogical experiences in different art forms and seeks to translate affect rather than transpose structure. I negotiate between shared sonic memories and personal musical language in order to recreate a poetic image in sound, along with its affect and signification.

In order to arrive at a musical evocation of the spatial phenomena found in Eliot's poem, this work borrows heavily from concepts outlined by Natasha Barret in her article "Spatio-musical composition strategies." Barret develops the concepts of spatial allusion, spatial illusion and spatial analogy, among others. Barret writes "In the spatial illusion the perceived space appears real, but we are listening to an illusion in stereo or multi-channel space produced through phantom images from two or more loudspeakers."⁴ In spatial allusion, a recognizable environment is alluded to by a sound object or collection of sound objects with a recognizable source and associated space (e.g. the sound of passing cars evokes the space of a city street). Whereas spatial illusion involves the sounding of a complete and believable sonic space, spatial allusion relies on a singular sound-object to evoke the space with which it is associated in our memory. In "non-sounding spatial analogies"⁵ space-associated memories are evoked which do not have a real-world sounding counterpart. Taking Luc Ferrari's seminal *Presque rien no. 2, ainsi continue la nuit dans ma tête multiple* as an example, Barrett explains that a spatial memory may even "evoke connotations of temperature, light and humidity associated with the complete environment – the interpretation of which is extremely personal." It is through these non-

⁴Barrett, Natasha. (2002). "Spatio-musical composition strategies." *Organised Sound*, 7(3), 313-323.
doi:10.1017/S1355771802003114

⁵ "A non-sounding spatial analogy is a musical-spatial implication without a real-world *sounding* counterpart. Non-sounding real-world spatial implications come from touch, smell and sight, as well as non-sounding gestural activity (which has a visual or a muscular gestural counterpart)."

sounding implications of sonically evoked spaces that I hope to make the link with the poetic image's capacity to create resonances with the reader's memory of a real-world space.

I classify musical spaces in my work using my own application of Gilles Deleuze and Félix Guattari's concepts of smooth space (*espace lisse*) and striated space (*espace strié*). In their text *Capitalisme et schizophrénie 2: Mille plateaux*,⁶ they consider striated spaces to be closed, delimited spaces and smooth spaces to be open, amorphous spaces. In *Till human voices wake us and we drown*, the musical passages containing sounds with a high degree of timbral similarity to each other are intended to establish a striated space. In smooth spaces, sounds that evoke different real-world environments appear within the same auditory space, seemingly out of place. I also draw from Deleuze and Guattari's identification of striated space as characteristic of sedentary life, and smooth space as characteristic of nomadic life. My compositional aim is to produce an increasing sensation of musical motion throughout the piece as musical spaces become progressively smoother. Whereas boundaries between striated spaces are marked by clear percussive articulations followed by a change in space, transitions between smooth spaces are characterized by gradual musical development. Thus, the music evolves through salient qualities of openness or closedness attributed to a range of perceptually distinguishable sonic environments with clear allusions to the real-world spaces evoked in the poem.

⁶ In the chapter *Le lisse et le strié*, Deleuze and Guattari explain that the relationship between smooth and striated is not one of simple opposition, but one of complex mixture, writing "...these two spaces exist only through their mixture with each other." They provide multiple examples of how these spatial concepts arise in different disciplines. While Deleuze and Guattari discuss Pierre Boulez's application of smoothness and striation to perceptible pulse and pitch space as a musical example, my own usage of these concepts has nothing to do with his as my work is not primarily concerned with perceptible pulse or pitch, but rather with sonic allusion to real-world space.

1.2 Overview

I will begin my analysis with a discussion of the work's sound materials and how they were organized within a musical structure derived from the poem. After this I will examine three principal ways in which I attempt to create poetic images in sound throughout the piece: (1) quotation, (2) source bonding and (3) spectromorphological evocation. Lastly, I will show how the sound objects which evoke these poetic images are used in a variety of ways to create different senses of striated and smooth space with specific poetico-musical intentions.

Chapter 2: Form

2.3 Materials

In order to create analogical relationships between Eliot's poetic imagery and the *images-de-son* in my work, I use a collection of sounds organized according to their timbral similarity and real-world associations. I associate the resulting six sound groups with six recurring images or poetic themes in "The Love Song of J. Alfred Prufrock." These are arranged in time within a musical form generated from the poem's sequence of images. More specifically, I create timbral groups associated with Eliot's recurrent motifs of: (I) inner thoughts/questioning, (II) small social gatherings, (III) city streets, (IV) "the yellow fog," (V) the passing of time, and (VI) water/the sea. Each sound group belongs to one of the two principal categories of "types of human voices" and "figures and symbols," and is located along a continuum from murky or anxious interior thoughts to immersive exterior spaces.

In figure 1, I give the characteristic sound objects used to create the desired spatial allusions and illusions. I use timbral descriptors and analytical symbols from Lasse Thoresen's

“Spectromorphological Analysis of Sound Objects”⁷ to give a clear idea of the sound object types that characterize each grouping. This enables me to expand the contents of each sound group to include a variety of instrumental sounds. These are chosen to have a high degree of timbral similarity with the recorded sounds, without the latter’s real-world spatial associations.

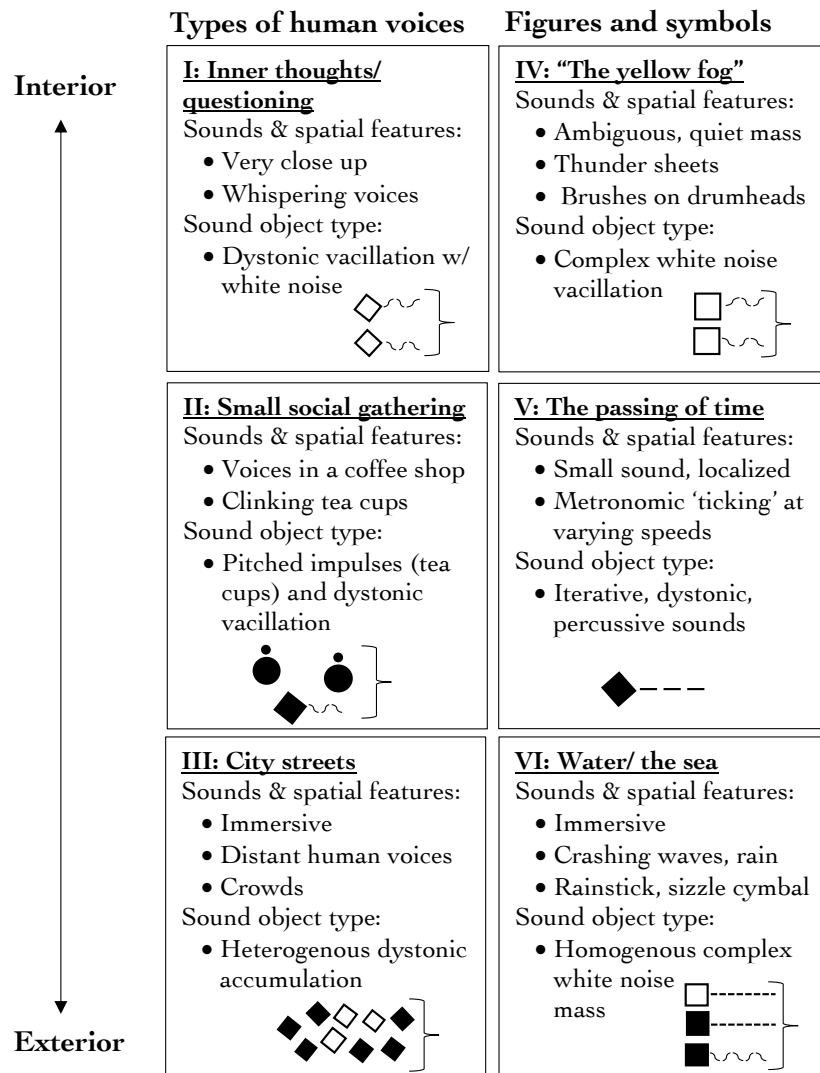


Figure 1: Materials

⁷ Thoresen, Lasse, and Andreas Hedman. “Spectromorphological Analysis of Sound Objects: an Adaptation of Pierre Schaeffer’s Typomorphology.” *Organised Sound* 12, no. 2 (2007): 129–41. doi:10.1017/S1355771807001793.

Most of the sound types featured in the work are either dystonic or complex,⁸ as I primarily use unpitched percussion instruments and found sounds. While pitched sounds are featured extensively throughout the piece, they are used in a more ornamental and coloristic manner. In this sense, the organization of the compositional materials can be understood as a reversal of more traditional hierarchies which give greater structural importance to pitch and rhythm and more ornamental roles to timbre. Pitched drones and attack resonances often accompany unpitched sound objects in the musical texture. The latter are more compositionally prevalent in this work as they have a concrete connection to the poetic imagery. For example, the sounds heard in the fixed media portion of the work include footsteps, ocean waves and teacups, alluding to the poetic images of “half-deserted streets,” the sea, and social gatherings evoked by Eliot. The sound materials are organized in this way to prioritize the creation of distinct sonic spaces with recognizable allusions to the recurrent images of the poem, and to create a musical language characterized both by timbral cohesion and sonic variety.

2.4 Structure

Each of the sound groups outlined above are arranged in time in a musical form consisting of four large-scale sections, each containing multiple subsections corresponding to the poem’s stanzas. The durations of each of the form’s subsections were derived from a recording of my own dramatic reading of the poem. The durations of each line of my recorded reading were doubled in order to arrive at the durations given in Figure 2. This technique creates a parallel between the musical form and the form of the source poem without relying on medium-

⁸In his adaptation of Pierre Schaeffer’s *Typologie des objets sonores*, Thoresen reduces Schaeffer’s sound object types to three principal categories: (1) Pitched (*sons toniques*) – having a clearly perceivable fundamental, (2) Complex (*sons complexes*) - having no perceivable fundamental (3) Dystonic (*sons canelés*) – having a mixture of pitched elements and clusters.

specific parameters like prosody or rhyme scheme.

Musical passages are related proportionally in time to the poetic passages they evoke. Multiple stanzas are sometimes grouped together into a single subsection according to the continuity of their poetic images (ex. stanzas 1-2, stanzas 8-10, etc.). These subsections are grouped into four large-scale formal sections corresponding to the ebb and flow of longer musical trajectories as well as the four tape⁹ cues. The timbral spaces assigned to each formal section allude to the images evoked in their associated stanzas in the poem.

As shown by the progression of global dynamic levels, the music is organized in such a way that each section contains one principal climax and several smaller ones. The work's final musical gesture is intended to be its most intense in terms of energy, textural density, and spatial smoothness (i.e. combining a variety of sound object types belonging to multiple different sound environments). With this in mind, the work's orchestration comprises a gradually increasing degree of overlap between the acoustic instruments and electroacoustic sounds which is intended to accentuate the work's dynamic trajectory (i.e. the texture becomes fuller as each climax becomes louder), and to parallel the progressive smoothening of poetic space. The borders between acoustic instruments and electroacoustic sounds are clearly established in section A, then gradually eroded to be blended together in section D. The form can thus be understood as a series of shifts between the groupings outlined in figure 1, achieved by manipulating the smoothness or striation of their resulting spatial allusions and moving with increasing freedom between acoustic and electroacoustic sound worlds.

⁹ In this analysis, I use the term "tape" to refer to digitally-created fixed media electronics. The term is used due to its historic connotations to mixed works (featuring acoustic and electroacoustic elements) of the past which generally involved the editing and playing back of pre-recorded sounds on a physical ribbon of tape.

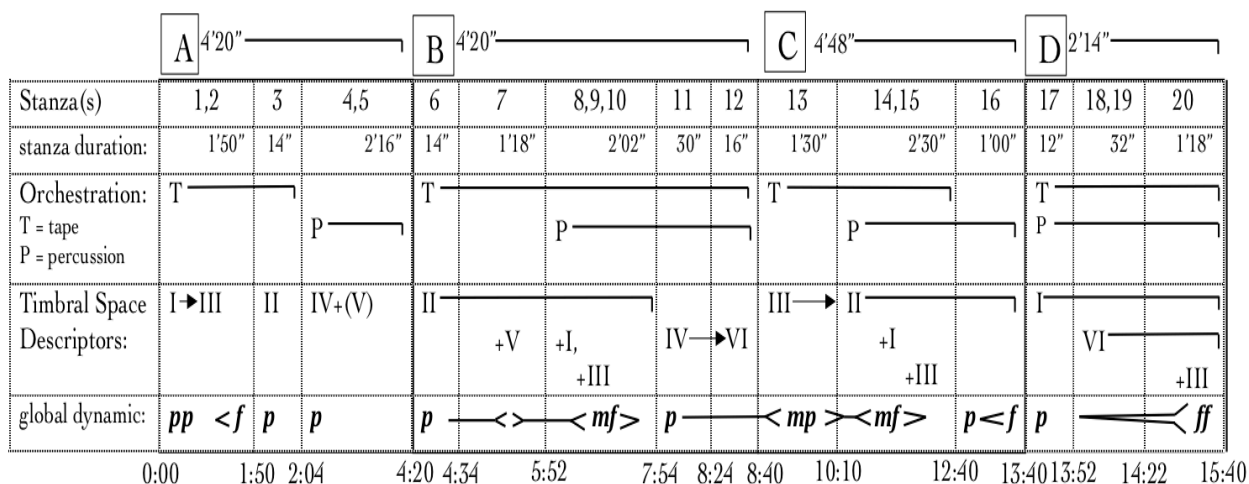


Figure 2: Structure

Chapter 3: Sonic and Poetic Imagery

3.1 Quotation

The opening passage of the piece contains the only direct quotation from the poem itself. This spoken passage from Canto XXVII of Dante's *Inferno*, performed in the original Italian by Simone Cardini in the fixed media, appears as a quotation in Eliot's original poem as well. In the *Divine Comedy*, this passage is spoken by Guido Da Montefeltro, who was damned to the eighth circle of hell and reduced to a flame for the fraudulent counsel he offered to Pope Boniface VIII in return for a preemptive pardon. A translation of the passage into English is provided below:

*"If I believed that my reply were made
To one who to the world would e'er return,
This flame without more flickering would stand still;*

*But inasmuch as never from this depth
Did any one return, if I hear true,
Without fear of infamy I answer,"*¹⁰

¹⁰ Dante Alighieri. *The Divine Comedy of Dante Alighieri*. Edited by Charles Welsh. Translated by Henry Wadsworth Longfellow. New York: Davoe Press, 1909.
<https://catalog.hathitrust.org/api/volumes/oclc/1827189.html>.

The inclusion of this text is intended to have the same orienting function it serves in the original poem. Not only does the quote situate “The Love Song of J. Alfred Prufrock” within a kind of internal hell, but it provides an apt introduction to the character of Prufrock himself. Through his invocation of Da Montefeltro, we understand that Prufrock is only able to act if he is promised forgiveness in advance, and only able to be honest if he is spared from infamy. Furthermore, the overly melodramatic connotations of quoting a passage from the Divine Comedy (among the most firmly canonized works of Western literature) will become emblematic of Prufrock’s ironic brand of self-deprecation later on in the poem when he mockingly compares himself to great figures like Prince Hamlet and St. John the Baptist.

The sense of existential questioning aggravated by immobilizing self-doubt introduced in this passage permeates the entire poem and colors each of the images which are translated into sound in my piece. Furthermore, it bears essential spatial information as it is understood to have been spoken in a specific place with a great deal of significance: the eighth circle of hell. The quote situates both the original poem and this musical translation within the multi-layered architecture of the narrator’s internal world.

This is the only passage in the work that relies so heavily on intertextuality in order to communicate its spatial significance. In doing so, it also remains particularly faithful to the source text. This passage also introduces the sound of the spoken human voice, as well as sharp inhaled and unvoiced sibilants, as some of the work’s most prominent sound objects. As Prufrock’s invocation of Da Montefeltro is heard, it is accompanied by a panoply of swelling “s,” “k,” and “t” sounds in the electronics which in turn provide an ambiguously pulsed rhythmic quality to this spoken passage. These phonemes are thus associated with the theme of “interior questioning” and originate in the piece’s most intimate space: Prufrock’s internal thoughts. As

the piece progresses, these sounds are heard in various cafés, city streets and beaches, as well as in vocalizations by the percussionists. Having been introduced along with the opening act of contrition, these sounds evoke Prufrock's existential angst and serve to disseminate it throughout the entire work as they pass from space to space, even interrupting the musical flow at times to create a kind of sonic interstice.

The image displays a musical score for a percussion ensemble, divided into two sections: "Coffee shop space" and "Sibilant interstice". The score is written for five staves: Perc. I, Perc. II, Perc. III, Perc. IV, and Tape. Perc. I is marked with a circled 93. Perc. II is marked with a circled 94. Perc. III is marked with a circled 95. Perc. IV is marked with a circled 96. The Tape staff shows a continuous recording of the performance. The "Coffee shop space" section features various percussion instruments: (Snare Drum) w/ bundle, (Sandpaper Blocks), (Medium Bass Drum) w/ rute stick, and (Porcelain). The "Sibilant interstice" section features (Voice) and (Medium Tam-tam). The score includes dynamic markings (pp, p, ff, f, mp, ppp) and performance instructions such as "Improvise sparsely, as before", "continue improvising", and "to Medium Tam-tam take triangle beater". The score is divided into two measures, 93 and 96, with a vertical line separating them. Below the score, three lines of text are aligned with the measures: "...voices dying with a dying fall" under measure 93, "Beneath the music from a farther room." under measure 96, and "So how should I presume?" under the "Sibilant interstice" section.

...voices dying with a dying fall Beneath the music from a farther room. So how should I presume?

Example 1: Sibilant Interstice in mm. 93-96 (6:08-6:24)

Example 1 shows measures 93-96, where the aforementioned sibilants are used to interrupt a firmly established coffee shop environment and recall the work's opening. In measure 96, all four percussionists as well as the loudspeakers produce this sound type just after playing a passage containing tea-cup sounds, sandpaper blocks, and brushed bass drum. Here the music suddenly exits an otherwise familiar, quotidian space (the coffee shop) to be submerged once again in that of Prufrock's internal questioning, replete with closely miked hisses.

Da Montefeltro's lines from Dante's *Inferno* are heard again in my musical translation of stanza thirteen occurring in measures 142-146 (9:27-9:44). Here it is used as a stand-in for Prufrock's lament:

*But though I have wept and fasted, wept and prayed
Though I have seen my head (grown slightly bald) brought in upon a platter,
I am no prophet – and here's no great matter*

In reusing the quote in this prayer-like passage – containing the sounds of church bells and footsteps, echoing in a chapel-like space – I transform the poetic image it evokes in an analogous way to the poem. Not only are the quote's melodramatic connotations reinforced by its recurrence, but what was once heard as a sordid salutation (Da Montefeltro is literally greeting Dante and Virgil in the original) becomes a helpless lament. Musically speaking, its recurrence serves to recall the work's opening while placing it into an entirely new sound space, thus strengthening the poem's central themes as well as creating a sense of sonic cohesion. The elements alluded to by this quote, its accompanying materials and their repurposing are all essential to understanding the nature of Prufrock's existential crisis as well as the psychological space in which it occurs. It is included in the music for the same reason that it appears in the poem: so that these elements may perpetually be brought to the fore.

3.2 Source Bonding

In his article "Spectromorphology: explaining sound-shapes"¹¹ Dennis Smalley describes the concept of source bonding as "the *natural* tendency to relate sounds to supposed sources and causes, and to relate sounds to each other because they appear to have shared or associated

¹¹ Smalley, Denis "Spectromorphology: Explaining Sound-Shapes." *Organised Sound* 2, no. 2 (1997): 107-26.

origins.” Smalley explains that this term represents “the intrinsic-to-extrinsic link, from inside the work to the sounding world outside.” This idea of source bonding as an intrinsic-extrinsic link, as well as the aspects of space and memory this extra-musical link engenders are essential aspects of another kind of spatial evocation at play in *Till human voices wake us and we drown*. In order for a spatial allusion to occur (as defined in part 1.2), the extrinsic source of a given sound object must be recognized by the listener. If this is the case, the listener (consciously or not) hears the sound object as belonging to a real-world space in which it is typically found. Furthermore, the listener hears the sound object as being linked to a specific physical object,¹² which is understood to have produced it. When the source bond is intact up to this point, the sound object acquires all of its physical object’s symbolic weight, and thus produces the sonic equivalent of a poetic image. This approach towards sound objects is prevalent in my work. In this section I will discuss three recurrent sound objects which are intended to evoke specific images and spaces from the poem by way of source bonding, and outline the spectromorphological transformations they undergo throughout the course of the work.

3.2.1 “The Women... Talking of Michelangelo”

If the quotation from Dante’s *Inferno* used in the work’s opening can be understood as providing interior spatial cues, this passage from stanza 3 (which is repeated verbatim in stanza 6) can be understood as providing exterior ones:

*In the room the women come and go
Talking of Michelangelo.*

¹² It is worth bearing in mind that a sound object (as defined by Pierre Schaeffer) is considered to be a separate entity from the physical object which produces it. A sound object occurs “at the meeting place of an acoustic action and a listening intention” (reduced listening). As reduced listening attempts to intentionally ignore a sound’s physical source, a sound object is ascertained and defined exclusively by its sonic properties.

These lines (as well as passing references to tea, cakes and ices) establish Prufrock's physical location as that of a high-society gathering, while those attributed to Da Montefeltro place his mental reverie in the eighth circle of hell. Both the poem and my composition can be understood as an expression of Prufrock's nervous flitting between these two extremes.

That being said, the two passages do not receive the same compositional treatment in the context of my musical realization. The women in the room talking of Michelangelo are evoked in my composition by a recording of two female voices speaking in an ambiguous (and somewhat self-important) fashion about some of Michelangelo's most famous works of art. These women were played by Beatrice Ferreira and Talia Fuchs, who exaggerated elements of their speech pattern (like vocal fry, pitch and tone) in order to accentuate the condescending pretention Prufrock seems to attribute to them. His self-consciousness regarding this pretention is further symbolized in the piece by the sound of these same women's laughter and its recurrence throughout the work. Because of the timbral manipulations applied to their performance – as well as the intermittent return of their distinctly recognizable voices throughout the piece – the image of these women is evoked through sonic cues as well as linguistic ones. My intention is for the listener to be able to grasp their symbolic significance without actually understanding what they are saying. In fact, key words in their speech are often obscured by percussive sounds in the electronics in order to emphasize this fact. Furthermore, the voices themselves are situated within a specific recurring space in the piece as they are almost always featured in a coffee shop environment, which is meant to represent a contemporary North American equivalent to Prufrock's upper-middle-class tea party. Examples of this *image-de-son* can be heard in measures 28-30 (1:50-2:00), 66-72 (4:20-4:44) and 97-100 (6:24-36).

3.2.2 “I have measured out my life with coffee spoons”

While the interior space evoked by the passage from Dante’s *Inferno* relies heavily upon the listener’s prior knowledge of the source text to communicate spatial information, the coffee shop space containing the women in the room relies on sonic cues which do not require such specialized background cultural knowledge. Thus, Barrett’s concept of spatial allusion can be applied to the women in the room, more so than to Da Montefeltro’s greeting. The women’s conversation and the timbral inflections applied to their voices are not the only aural cues used to connote a sense of space in these passages. Another sound object with a clear source bond is initially paired with the women and eventually spread throughout the work so that its image can be transformed to take on different poetic meanings: a teacup and saucer.

As with the sibilants discussed in section 3.1, I give the sounds of porcelain cups and saucers a great deal of spatial flexibility. Not only are these sounds heard in a variety of different poetic contexts and spaces, they are also produced by the loudspeakers as well as by the percussionists. Thus, they lend a sense of sonic cohesion to the work by traveling somewhat freely between acoustic and electroacoustic space and evoking one of the poem’s most prevalent poetic images in sound while transforming it considerably. The sounds of teacups and saucers are first heard along with the women in measures 28-30. Because of this initial presentation, these sounds are understood to belong to the same coffee shop space as the “The women... talking of Michelangelo” and thus evoke the same pretense-laden social gathering.

As the women and the porcelain are developed in different musical contexts, so is the symbolism of the poetic space to which they belong. The second time these porcelain sounds are heard is in the percussion in measures 64-66 (6:12-6:24), as shown in example 2. Coming at the end of a two-minute passage of exclusively instrumental music, these sounds are used to remind

the listener of the coffee shop space first heard in the loudspeakers. Then in measure 66 the electronics return to the coffee shop space and the talking women. Here the poetic images of the teacups and the women are still closely linked as one is used to foreshadow the appearance of the other, in a similar manner to their succession in the poem:

*And for a hundred visions and revisions,
Before the taking of a toast and tea.*

*In the room the women come and go
Talking of Michelangelo*

Measures 63-68 are a musical translation of these lines.

Porcelain teacups and saucers in percussion part

...visions and revisions, before the taking of a toast and tea. In the room the women...

Example 2: Porcelain teacups and saucers in mm. 63-66 (6:08-6:24)

3.2.3 “There will be time, there will be time”

Both the women talking of Michelangelo, as well as the porcelain teacups and saucers are examples of sound objects with recognizable sources that are meant to evoke a recurrent

image in Eliot's poem. Another prominent *image-de-son* in my composition, with an intentionally intact source bond, is a steady ticking sound understood to emanate from a clock or timer. This object differs from the first two in that it cannot be said to evoke a physical space or even an object. Rather, it is a reference to Prufrock's obsession with the passing of time. It can be heard in a variety of forms at various moments in my composition that correspond to lines in the poem in which Prufrock is tortured by this topic. As the passing of time is perhaps the primary aggravator which turns Prufrock's indecision into an existential crisis, this sounds can be understood as being situated within the internal space of his mind. The ticking sounds are similar to the sibilants in their shared sense of interiority. Since the human voice is the understood source of the sibilants, however, they take on a more intimate and personal kind of significance. This quality is accentuated by the close miking of the percussionists' voices as well as the prerecorded sibilant samples. Thus, the ticking sounds represent Prufrock's condition (he is subjected to the incessant passing of time in the face of paralyzing indecision) whereas the sibilants represent his thought process itself (he is always on the verge of speaking, but never manages to utter a complete word).

These ticking sounds are introduced by Percussion IV at rehearsal letter B (3:00). Appearing first as a simple pulsation in the bass drum, it is not intended that these sounds be interpreted as representing a timer straight away. This steady pulsation corresponds to the beginning of stanza 5 of "The Love Song of J. Alfred Prufrock," which reads "And indeed there will be time." It gradually accelerates and is transposed upward, from low bass drum sounds to higher and higher wood block sounds in measures 53-58 (3:52-4:12). Beginning with a double pulsation every half note in the bass drum in percussion IV (m. 53), these iterations transform into dotted quarter notes in Percussion III (m. 55), and then to quarter notes in Percussion II (m.

55, beat 4), followed by dotted eighth notes and eighth notes in the log drum in Percussion IV (m. 56, beat 2) and finally from triplet 8ths into a tremolo played on woodblock by Percussion III (m. 56, beat 4). Note that in the first four of these iterations, a vocalized “t” sound is produced in rhythmic unison by the same percussionist who is playing these pulsations in order to create a stronger link to the sound of a ticking clock. This gradual acceleration and upward transposition is meant to increase the intensity of the sound object over time, representing Prufrock’s mounting anxiety in regard to the passing of time. Indeed, the word “time” is repeated in almost every line of poetry to which this passage refers. The last portion of the process outlined above as well as the corresponding lines of poetry are given in example 3.

The same ticking sound returns at a rate of steady sixteenth notes, and then gradually dissipates in the measures following this acceleration. This final iteration of the sound object is played by Percussion I on a high-pitched wood block using bundle sticks while vocalizing “t” sounds as before. At the same time, Percussion IV plays a log drum in eighth notes, followed by dotted eighth notes. While each of these different versions of the timer sound object are intended to communicate a sense of inevitability through their steadiness (and acceleration), it is not expected that the listener will identify them as belonging to a clock or timer symbol as their true physical source will be immediately apparent as a variety of percussion instruments. This passage of instrumental timer sounds is actually intended to foreshadow the sampled timer sound which is heard in the coffee shop space in the tape in measures 66-72 (4:20-4:44). This version of the sound object is heard in steady sixteenth notes and has a timbre with a high degree of similarity to that of the high wood block played with bundle sticks. Not only does this particular presentation of a sound object with an intentionally recognizable source produce a sense of smooth space (the same sound object is heard in two consecutively sounding distinct spaces), but

it also introduces an orchestrational relationship in which the timbral precision of the prerecorded sounds of the electroacoustic part serves to clarify the poetic image of otherwise abstract instrumental sounds played by the ensemble.

...time to murder and create And time for all the works and days of hands That lift and drop a question...

Example 3: Gradual acceleration and upward transposition of timer sound object in mm. 55-58 (3:36-3:52)

3.3 Spectromorphological Evocation

Although many of the poetic images in this work are evoked by sound objects through their source bonding to recognizable physical objects with symbolic weight (e.g. the teacups and timer), others are evoked in a more metaphorical fashion. This often pertains to images that do not suggest an easily recognizable associated sound. These generally entail the use of sounds with

spectromorphologies¹³ that are closely related to a sound one might imagine the poetic image to create or the physical behavior one might expect it to exhibit. As these sounds lack the recognizable symbolic source bonds required for spatial allusion, their spatial significance is one of illusion (see 1.2). Each of the examples discussed in the following section involve a complex white-noise-like sound whose granularity, timbre and activity type are varied to evoke a desired poetic image.

3.3.1 “The yellow fog”

The first such sound is produced with various metal instruments, such as thundersheets played with rolled yarn mallets, cymbals placed on timpani drumheads played with rolled triangle beaters, and tam tams played with superballs while creating a sympathetic rattling sound using a triangle beater. This combination of sounds belongs to group IV in figure 1. It creates a hazy, vacillating white noise texture with a metallic timbre whose atmosphere is intended to evoke the “yellow fog” image first introduced by Eliot in stanza 4.

Example 4 shows a passage in measures 39-42 (2:32-2:48) that prominently features this sound type. The lines of poetry which correspond to this passage illustrate how musical phrases are shaped in relation to the physical gestures Eliot attributes to his poetic images. In this case, falling soot metamorphoses into “the yellow fog,” which is said to “leap.” The poetic image – which was originally inanimate – becomes animated and thus anthropomorphized. I manipulate the timbre, dynamic energy and spectral contour of the music in an attempt to create a sonic equivalent to this energetic shaping of the poetic image.

¹³ Spectromorphology refers to the specific ways in which a sound’s spectral contents transform over time. Smalley writes “The two parts of the term refer to the interaction between sound spectra (*spectro*-) and the ways they change and are shaped through time (*-morphology*).”

In measures 39-40, percussion III plays a cymbal placed on a timpani drum head. While this sound type belongs firmly to group IV as outlined in figure 1, it is given a slight timbral variation here by being played with a bow rather than a rolled triangle beater (percussion IV plays the same setup with the usual triangle beater). This modification of the established “yellow fog” sound object is intended to convey its brief metamorphosis into soot. While the choice of metals in my evocation of “the yellow fog” is meant to preserve the industrial quality of Prufrock’s nighttime ballad, the bowing of the cymbal in this case adds a quality of roughness as well as a significant degree of spectromorphological instability (the dynamic contour and pitch content of a cymbal becomes somewhat unpredictable when bowed). Both of these qualities add a kind of grittiness to the cold metal sound which is in line with the implied urban grit evoked by Eliot’s reference to the fog as soot.

Following this timbral modification of the already established sound object – which has dominated the musical texture for 8 measures (32 seconds) by this point – percussion III once again plays the cymbal and timpani setup with rolling triangle beaters in measure 41. At this moment, both Percussion III & IV begin to raise the pitch of their timpanis, while Percussion I begins an accelerating scraping of the large tam tam with a triangle beater (once again metal on metal). In the meantime, all four players play an exponential crescendo to a forte dynamic on beat 3 of measure 41, after which they each immediately dampen their instruments and vocalize pianissimo sibilants. This sudden crescendo in dynamic energy couples with a rise in the sympathetically reverberating timpani spectra of Percussions III and IV – along with the accelerating activity of Percussion I – to create a kind of leaping gesture in “the yellow fog” sound mass. The quiet sibilants which follow produce a sudden sensation of suspension which is

Example 4: Gestural activity applied to “the yellow fog”
sound object in mm. 39-42 (2:32-2:48)

9. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$ 9. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$ 9. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$ 9. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$ 9. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

3.3.2 “Formulated, sprawling on a pin”

If the sound object used to evoke the poetic image of the yellow smoke drew on non-sounding cues, like general atmosphere, the sound object discussed in the following section primarily embodies a connotative physical gesture in its sonic evocation of the poetic image. In stanza 9, Prufrock likens his impending future (one in which he will have finally made all the decisions he is so afraid to make) to that of a dead bug, captured by an insect collector and preserved in solution before being stuck on a pin:

*And I have known the eyes already, known them all –
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways
And how should I presume?*

Although this stanza provides a striking and particularly morbid poetic image, it also exhibits a problematic dearth of aural cues. Because of this, the musical passage to which it corresponds attempts to evoke a “pinned and wriggling” physical activity as a means of conveying the feeling of existential paralysis. If one considers this episode in Prufrock’s macabre reverie to be self-zoomorphizing, then my musical allusion to this type of insectile physical activity could be seen as a similar conceit.

Though well within the category of complex white-noise sound objects, the *image-de-son* which lies at the heart of this passage is notable for its significantly higher degree of granularity, rhythmicity and roughness, compared to that of “the yellow fog”. The sound itself is extracted in part from the phonetic qualities of the text. The percussionists begin to vocalize fricative “f”

phonemes (rather than sibilant “s”) which are drawn from the alliteration in “a formulated phrase.”

While the timbre of these related sound objects is drawn primarily from the phonetic content of the text, their activity-type comes from the image’s associated gesture. In order to orchestrate an instrumental texture with this distinct morphology, percussion I & III play an uneven tremolo on snare drum (bundle sticks with sweeping gestures) and wooden plank (with “scribbling” triangle beater) respectively. At the same time percussion II & IV play uneven tremolos shaped with dynamic swells on sandpaper blocks and suspended cymbal (with brushes) respectively. The tape part is made up of sandpaper block samples and scribbling sounds, which are equalized, and stretched to accentuate their gestural content and granularity. The musical realization of this poetic image can be seen in example 5. It ends with a sudden cut-off in measure 104 where percussion I & III vocalize decelerating “p” and “t” sounds, drawing on the phonetic content and gestural connotations of the word “spit” in the stanza’s second to last line.

The musical score for Example 5 consists of five staves. The first four staves are for percussion: Perc. I (Snare Drum w/ bundle sticks), Perc. II (Sandpaper Blocks), Perc. III (Wooden Plank w/ triangle beater), and Perc. IV (Small Suspended Cymbal w/ super ball & brushes). The fifth staff is for Tape. The score includes various dynamic markings (mf, p, f, ff, pp) and annotations such as 'Sporadic dynamics', 'Dynamic swells', and 'Spitting gesture'. The text at the bottom reads: "...I am formulated, sprawling on a pin, When I am pinned and wriggling on the wall, Then how should I begin".

Example 5: Poetic image evoked through gestural activity type in mm. 101-104 (6:40-6:56)

3.3.3 “Smoothed by long fingers”

In measures 131-136 (8:42-9:06), the samples of wire brushes on a snare drum heard in the tape were recorded with a close miking technique to accentuate the upper partials of an otherwise evenly saturated white noise spectrum and to produce aural cues for proximity. This quality of close proximity lends the brushed snare drum a similar sense of intimacy to that of the sibilants and the sharp inhales which were also recorded with close miking (see 3.1). That said, while the sibilants and breath sounds have a highly personal quality, the brushed snare drum sounds in this passage evoke a sound occurring in physical space, not in Prufrock’s mind. The text on which the passage analyzed in example 6¹⁴ is based reads as follows:

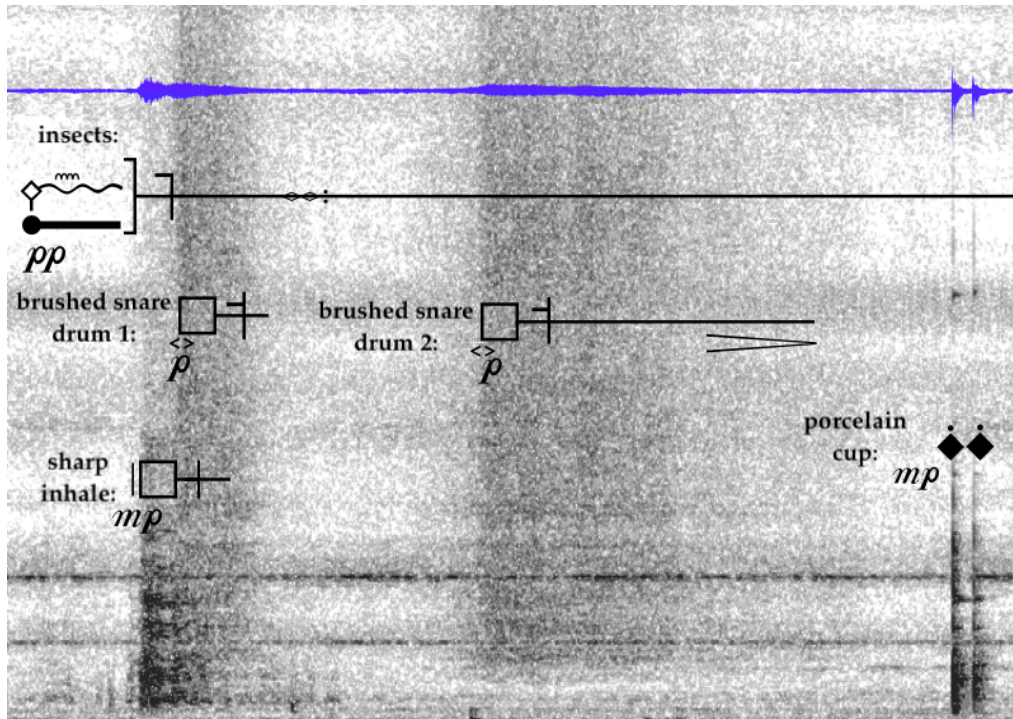
*And the afternoon, the evening, sleeps so peacefully!
Smoothed by long fingers,
Asleep... tired... or it malingers,
Stretched on the floor, here beside you and me.*

In this passage the brushed snare drum sound is heard just after a sharp inhale, highlighting the similarities between the two. I intend for the brush sound to evoke the line which reads “smoothed by long fingers” due to its tactile quality. My compositional interpretation of these lines is thus somewhat literal in that Prufrock inhales sharply (a signifier for sudden anxiety or stress) just before being placated by a gentle caress. The second caress heard is slightly longer and gentler, featuring a more drawn out decrescendo which leads to the porcelain teacup sound object, shaping the phrase in such a way that the tension is gradually released. Once again, the poetic image in this case does not describe a physical object but an

¹⁴ Examples 6 and 7 were made in Acousmographie 3. They show the wave form (above) and the spectrum (below) of the tape part and use Lasse Thoresen’s symbolic notational adaptation of Pierre Schaeffer’s *typologie de l’objet sonore* in order to illustrate spectromorphological relationships between sound objects heard in the tape portion of the work.

action, which itself implies a calm and perhaps interior space due to its intimate nature. This imagined space is created in sound by the distant chirping crickets and cicadas which recall a peaceful summer evening, and the audibility of otherwise quiet, intimate human sounds (breathing and caressing). The combination of these factors as well as the periodical sound of a gently placed teacup are meant to suggest that there are two people in the space: “you and me.”

The brushed snare drum sound in question is represented in example 6 by Thoresen’s designated shape for ‘unvoiced complex sounds’ (an empty square). It is differentiated from the sound of the breathing human voice by its onset (the voice has a marked onset while the brushed snare drum has a swelled onset), the brightness of its spectrum (the voice has a medium-bright spectrum while the brushed snare drum has a bright spectrum) and its dynamic (both instances of the brushed snare drum sound are marked “piano” and the second includes a long decrescendo). The insects are designated by a stratified sound object containing a sustained tonic element and a variable whisper-like dystonic sound object element, marked pianissimo with a very bright spectrum. In contrast with these sustained sounds, the porcelain teacup is indicated by two mezzo-piano dystonic impulses. Though variations on this caressing sound are heard throughout the entire work, the poetic meaning of this particular occurrence is reinforced by the spatial cues provided by these other sound objects which provide both musical accompaniment and spatial context.



Example 6: Spectromorphological analysis of mm 133-134 (8:50-8:58)

Chapter 4: Poetico-Sonic Space

4.1 Striated Spaces

As discussed in section 1.2, each of the sound objects described in chapter 3 are closely tied to a musical space, either by alluding to a specific space by way of a recognizable source bond, or by contributing to the creation of an imagined sounding space. I define each musical space as existing on a continuum between smooth (open) and striated (closed). Striated spaces in my work are evoked by musical passages which develop a narrative or sonic idea within a single sounding environment. Although the sound objects used to communicate the evolution of this idea may develop over time, the perceived identity and sounding reality of the space in which they sound do not change in a striated space.

4.1.1 Sonic Development Within Recognizable Spaces

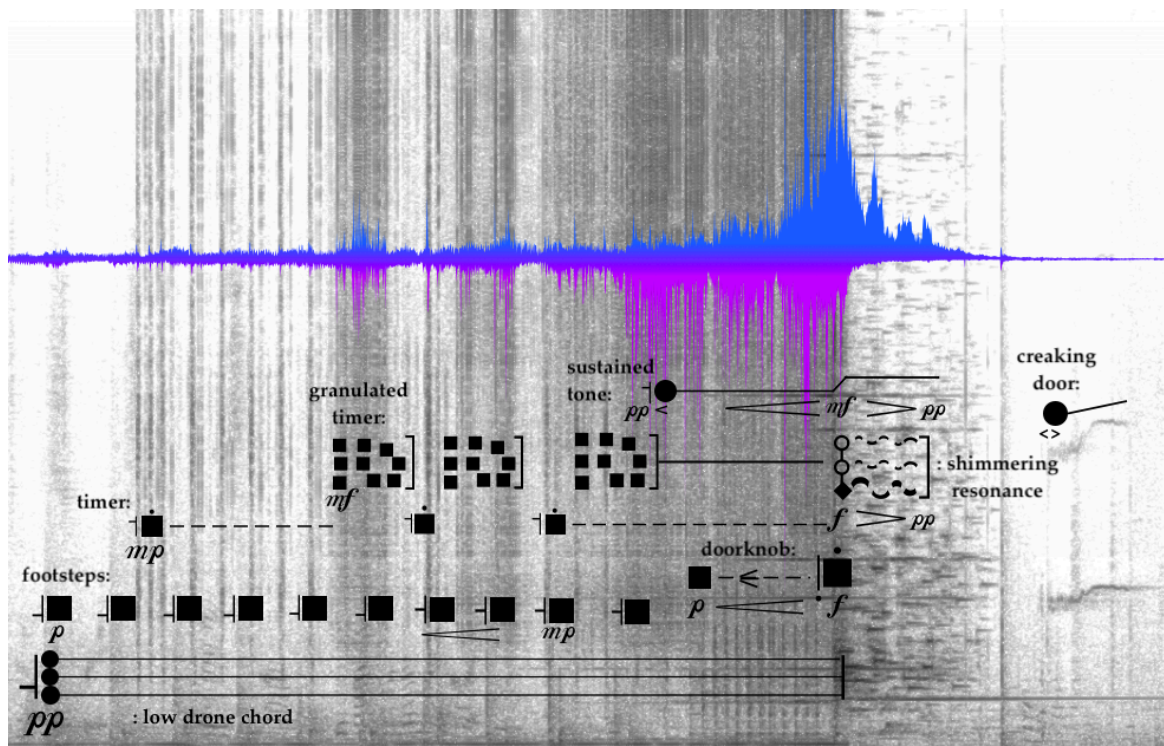
An example of striated space in a musical passage with sonic development can be heard in measures 66-76 (4:20-5:00). Throughout the course of this passage one can hear at least four separate but simultaneous streams of musical materials: (1) a conversation between the women talking of Michelangelo, (2) a playful sequence of slamming cash-register drawers, (3) a toaster timer changing locations and dynamic levels within the stereo image, and (4) footsteps. Each of these sound objects can be understood as belonging to the coffee shop space. Thus, they are all able to undergo a great deal of musical variation without sacrificing the integrity of their own source bond or the perceived identity of the space to which they collectively allude. As the women's conversation evolves and the footsteps travel through space, the passage takes on a narrative quality.

4.1.2 Articulation of Changes in Space

If the listener is indeed meant to understand these kinds of musical passages as spatially self-contained, clear aural cues for changes of space need to be given. Generally speaking this is achieved using a clear and distinctive sonic articulation, followed by a pronounced change in the musical texture. At the close of the passage in measures 66-76 described above, this type of moment of articulation is created using a sound object with a recognizable source bond bearing spatial significance: an opening door. As the footsteps lead the spatial location farther away from the women, their conversation becomes quieter and the resonance of the space increases. Eventually one can hear that the footsteps are descending a staircase due to the audible change in foot-strike. When the feet reach the bottom of the staircase and their proximity to the listener (i.e.

the microphone) is communicated by their brighter timber, the sound of a turning doorknob is followed by a creaking door-hinge and a perceptible change in room acoustics.

This sequence of events is depicted in example 7, along with other accompanying textural elements. The spectrogram analysis used in this example gives a clear illustration of how pronounced the change in musical texture needs to be after such an articulation in order for the change of space to be evident. After the turning doorknob gesture is completed and ornamented by a variety of other sound objects, the spectral makeup of the environment which follows is notably lacking the resonance of the synthesized drone chord in the low register and the spectrally rich ticking of the timer. When such a change in acoustic environment is articulated by a sound object whose recognizable source is as spatially meaningful as an opening door, a convincing impression of a new striated space is created.



Example 7: Spectromorphological analysis of mm 74-76 (4:48-5:00)

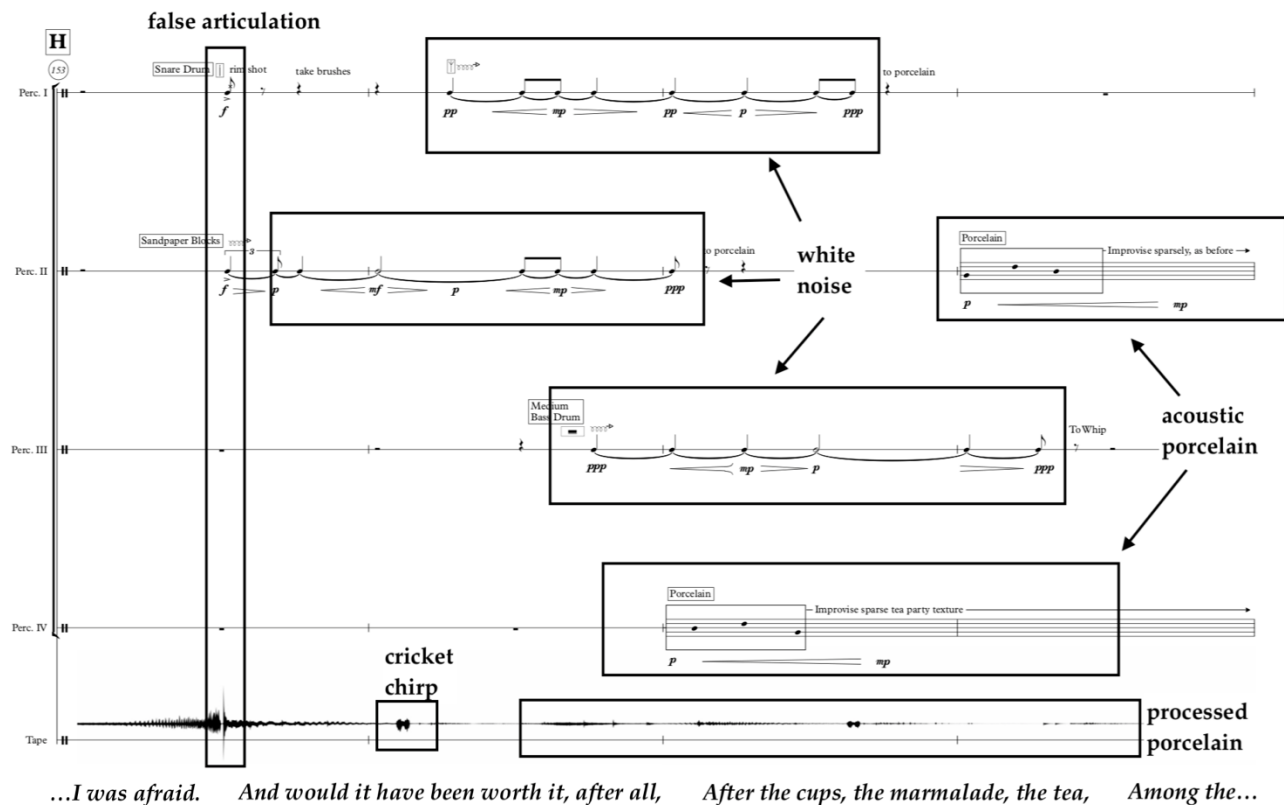
4.2 Smooth Spaces

While smooth and striated spaces both make use of relatively clear delimiting gestures in my work, they differ in the fashion in which the musical flux evolves within them. In order for a space to be perceived as smooth, its contents need to undergo a substantial enough degree of change in order for the space they create to change identities. This means that while a musical development can be achieved in a striated space using limited development of recognizable sound objects which belong to it logically, musical development in a smooth space can be much farther reaching in its transformation of sound objects which are understood to belong or its integration of objects which are understood as foreign. Musically speaking, the increased variety of sound objects heard in smooth spaces gives them an unreal and disorienting quality. As the spatial identity becomes more fluid, the listener loses their sense of orientation within the geography of Pruffrock's interior and exterior environments.

4.2.1 Transforming Space through Modification of Sound Objects

I will first discuss a passage heard in measures 153-156, in which the spectromorphology of one of the work's central sound objects (the porcelain teacup) is modified in order to contribute to the evocation of multiple different spaces. The passage in question is one of three moments in which the percussion reenters the texture after a relatively lengthy solo tape cue. In the preceding tape cue (mm. 131-152) the porcelain tea cup is transformed from a realistic representation of its source to a surrealistic imitation of the chirping cicadas and crickets which make up the spatial background (see example 6). This transformation was achieved using rapid multi-delay processing and the "pelletizer" module in Cecilia 5. The resultant sound was pitch shifted into the higher register of the aforementioned insect sounds.

At letter H (10:10), the percussion reenters with a rimshot played on snare drum by percussion I. As indicated by the “false articulation” label in example 8, this gesture is reminiscent of the one previously used to articulate a clear-cut change in striated spaces (see 4.1.2). However, the sounding environment which follows is not adequately distinct from the one that precedes it to establish a sense of striation. This is because, in the portion of text which corresponds to this moment, Prufrock’s daydream wanders back to the familiar tea party environment but it is still marred by his incessant questioning. In order to illustrate this contamination of the exterior environment by his interior angst, the buzzing porcelain teacups continue to sound (albeit quietly) in the electronics along with the insects they are intended to imitate. Meanwhile, the familiar coffee shop space is slowly reintroduced in the tape and percussion II and IV play porcelain cups and saucers in a manner which is intended to partially recreate the sound world of the coffee shop. All of this is accompanied by a wash of white noise sounds played on brushed snare drum, sandpaper blocks, and brushed bass drum by percussion I, II and III respectively. Just as the electroacoustic version of these brushing sounds, which were once used to evoke a gentle caress, is transposed back to its real-world instrumental source, the once swarming teacups return to their spatial “home” in the coffee shop. The fact that this progression of sound objects creates a gradual shift in their symbolic identities is what identifies the sounding space in which it occurs as smooth. The spaces alluded to by these symbols morph into and out of each other without any clear demarcations to designate where one begins and the other ends. Here the music moves between spaces through sound object transformation.



Example 8: Progression of sound objects in mm. 153-156 (10:10-10:26)

4.2.2 Transforming Space through Integration of Foreign Sound Objects

Although transformation of space through modification and integration of sound objects are discussed in separate sections in this paper, they are not necessarily mutually exclusive techniques. In fact, it is somewhat common for both to occur at the same time or sequentially within the smooth spaces heard in my work. One kind of development is normally more prominent than the other, however. In the passage discussed in section 4.2.1, the feeling of openness (implied by spatial smoothness) is not in tension with any sense of musical motion. Because smooth space is created through gradual transformation of sound objects in that passage, the sense of motion is in fact quite clear. In the present example, where sound objects with origins in different spaces sound together in the same teeming mass, this sense of openness

results instead in simultaneous feelings of vastness and immobility. As Prufrock's imagination turns to troubled visions of the sea in the poem's closing stanzas, the poetico-sonic spaces evoked by the music are used to create sensations of submersion rather than immersion.

The passage shown in example 9 (mm. 217-220) contains sound objects from multiple different sound environments heard throughout the work. Each is shaped in the manner of larger gestural swells which evoke the surging motion and crashing sound of ocean waves. These are indicated by the terms Swell 1, Swell 2, and Swell 3 in the example. In the measures before Swell 1, percussion I and II play bowed crotales on timpani while performing glissandi with the timpani pedals. This is meant to create a sonic representation of the singing mermaids referred to in the text, and to recall the music heard in the tape in measures 127-130 (8:24-8:40), which also paired this sound with swirling eddies. After Swell 1, bowed crotales are heard in the tape, descending registrally like many other sound objects in this section, to create the sensation of drowning in sound. After Swell 2, the ticking sound discussed in section 3.2.3 returns at its most rapid rate yet. The same sound is heard after Swell 3, ticking in an irregular manner. Both instances of this sound are supported in the ensemble by the rolled hi-hat in percussion I. Percussion II and III perform rolled thundersheet, brushed snare drum, and sandpaper block sounds which are similarly meant to relate back to previous poetic spaces colored with Prufrock's dread.

Thus, while the principal image of this larger section is the sea (evoked by the various water sounds and activity types), each of these swells is also used to articulate a shift in the contents of the sounding musical space. With each of these shifts comes a flurry of sound objects with preestablished ties to the poem's previous poetic images. Drawing inspiration from lines like "Combing the white hair of the waves blown back," where Eliot uses the color of the sea

foam as a metaphor for old age, I attempt to create a sea of sound whose waves sweep up all of the *images-de-son* already heard in the work. Like the poetic image of the white hairs being combed by mermaids, this torrent of sound is meant to communicate a feeling of helplessness akin to Prufrock's frightened portrayal of old age.

The musical score is divided into five measures, each corresponding to a line of poetry. The instruments and their parts are as follows:

- Perc. I:** Bowed crotale (Timp. (24'')) w/ crotale & bow, dampen immediately, To Snare Drum & Hi-Hat take brushes, Hi-Hat, Snare Drum.
- Perc. II:** Thundersheet, Swell 1, Swell 2, Swell 3, Sandpaper Blocks.
- Perc. III:** Medium Sizzle Cymbal w/ drum stick, "scream" *ln.*, take brushes again, *ln.*, To Snare Drum take brushes, Snare Drum, brushing.
- Perc. IV:** to Medium Tam-tam take triangle beater, Medium Tam-tam, *ln.*, *ln.*, To Sizzle Cymbal take brushes.
- Tape:** laughter, Bowed crotales and water, Rapid ticking, Irregular ticking.

The sound objects are labeled at the bottom of the score: "...sing to me", "I have seen them riding seaward on the waves", "Combing the hair of the waves blown back", "laughter", "Bowed crotales and water", "Rapid ticking", and "Irregular ticking".

Example 9: Progression of sound objects in mm. 217-220 (14:22-14:38)

Chapter 5: Conclusion

5.1 Further Considerations

The question of faithfulness to the source text is only referenced in passing in this analytical paper. While the compositional process that led to the creation of this piece involved a relatively methodical process of identifying key poetic images, translating them into sound objects, and mapping these sounds onto a musical structure which correlated to that of the poem, the relationship of my work to Eliot's poem remains one of translation. *Traduttore traditore*.

The progression of *images-de-son* in my musical translation deviates on occasion from the progression of poetic images in “The Love Song of J. Alfred Prufrock.” These deviations generally involve passages in which the sonic materials present transformational possibilities that were rich in musical meaning, but which were not directly related to the flowing metamorphoses of Prufrock’s imagination. One such passage occurs in measure 176, where a thunder strike followed by a rainfall of teacups corresponds to the line: “After the sunsets and the dooryards and the sprinkled streets.” While this moment of deviation from the text is in some ways the result of simple sonic self-indulgence, it also serves to shape the energetic arc of the larger musical section from 140-190 (8:40-12:40) by providing a dramatic climax about two thirds of the way through.

Although I believe poetry and music can offer analogical artistic experiences, I also believe that they necessarily achieve them through different means. In fact, I would argue that deviation from the source text is essential to the success of any trans-medial approach. These deviations are complex in nature, but the possibilities they offer are multitudinous. I have devoted this analytical paper to explaining the ways in which my musical translation attempts to remain faithful to “The Love Song of J. Alfred Prufrock.” Reflecting on the ways in which it doesn’t, however, could help to better understand their creative potential and significance.

5.2 Future Directions

In *Till human voices wake us and we drown*, I seek to develop my approach to composing music inspired by poetic imagery by incorporating elements of space into my musical language. While previous attempts, like my piano duo *Cent traces, sur de vastes plaines*, dealt with Bachelard’s concept of the poetic image, this was the first to do so in the context of electroacoustic materials with recognizable source bonds. The approach in *Cent traces*...

involved modified quotations of musical works which dealt with topics which were closely related to the images of the poem. These sonic evocations of said images were attributed to distinct musical temporalities, rather than spaces.

As I expect to continue working with trans-medial approaches in the future, I hope to move towards a more complete integration of all of these elements into one musical work. Future projects might involve the conceptualization of sonic environments (containing recognizable sound objects) with distinct temporalities (implied by characteristic melodic or harmonic materials). This kind of work would necessitate a reconsideration of the hierarchy alluded to in section 2.3, in which pitched materials play an ornamental musical role while timbre plays a more significant one. I do not believe any given compositional approach must necessarily prioritize one set of parameters over another. In fact, I would define my creative practice as one which is striving to arrive at a musical language that provides a multitude of listening paths which can be accessed from multiple vantage points. I would be eager to reimagine the relationship between these musical materials in future works in order to get closer to achieving this aesthetic goal.

Appendix A: *The Love Song of J. Alfred Prufrock*, by T.S. Eliot (1915)

*S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamma staria senza piu scosse.
Ma perciocche giammai di questo fondo
Non torno vivo alcun, s'i'odo il vero,
Senza tema d'infamia ti rispondo.*

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question ...
Oh, do not ask, "What is it?"
Let us go and make our visit.

In the room the women come and go
Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.

And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window-panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

In the room the women come and go
Talking of Michelangelo.

And indeed there will be time
To wonder, “Do I dare?” and, “Do I dare?”
Time to turn back and descend the stair,
With a bald spot in the middle of my hair —
(They will say: “How his hair is growing thin!”)
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin —
(They will say: “But how his arms and legs are thin!”)
Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
So how should I presume?

And I have known the eyes already, known them all—
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways?
And how should I presume?

And I have known the arms already, known them all—
Arms that are braceleted and white and bare
(But in the lamplight, downed with light brown hair!)
Is it perfume from a dress
That makes me so digress?
Arms that lie along a table, or wrap about a shawl.
And should I then presume?
And how should I begin?

Shall I say, I have gone at dusk through narrow streets
And watched the smoke that rises from the pipes
Of lonely men in shirt-sleeves, leaning out of windows? ...

I should have been a pair of ragged claws

Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully!
Smoothed by long fingers,
Asleep ... tired ... or it malingers,
Stretched on the floor, here beside you and me.
Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis?
But though I have wept and fasted, wept and prayed,
Though I have seen my head (grown slightly bald) brought in upon a platter,
I am no prophet — and here's no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman hold my coat, and snicker,
And in short, I was afraid.

And would it have been worth it, after all,
After the cups, the marmalade, the tea,
Among the porcelain, among some talk of you and me,
Would it have been worth while,
To have bitten off the matter with a smile,
To have squeezed the universe into a ball
To roll it towards some overwhelming question,
To say: "I am Lazarus, come from the dead,
Come back to tell you all, I shall tell you all"—
If one, settling a pillow by her head
Should say: "That is not what I meant at all;
That is not it, at all."

And would it have been worth it, after all,
Would it have been worth while,
After the sunsets and the dooryards and the sprinkled streets,
After the novels, after the teacups, after the skirts that trail along the floor—
And this, and so much more?—
It is impossible to say just what I mean!
But as if a magic lantern threw the nerves in patterns on a screen:
Would it have been worth while
If one, settling a pillow or throwing off a shawl,
And turning toward the window, should say:
"That is not it at all,
That is not what I meant, at all."

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,

Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.

I grow old ... I grow old ...
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.
We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

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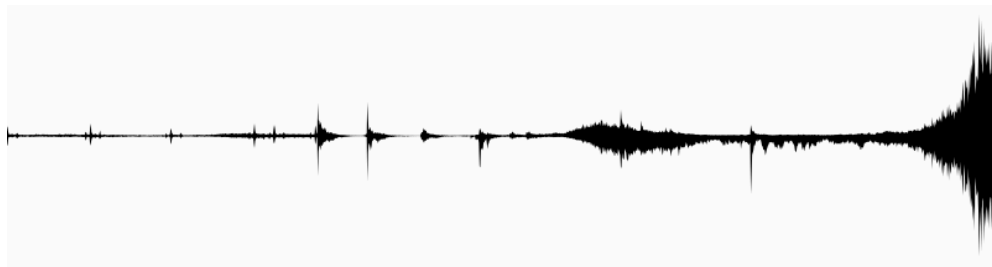
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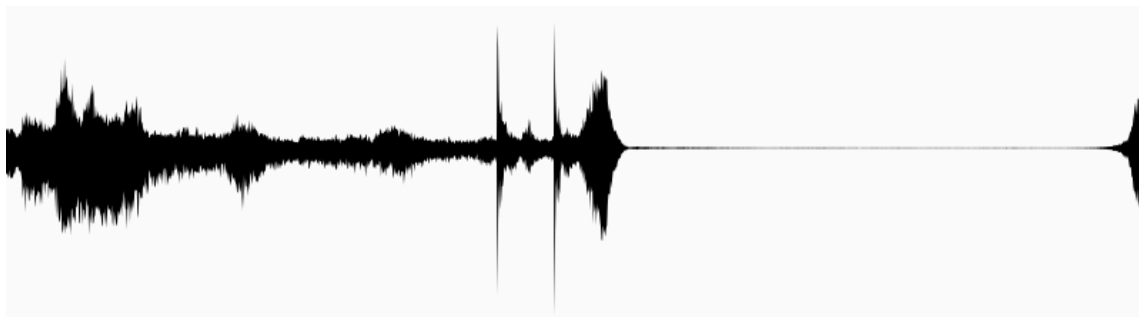
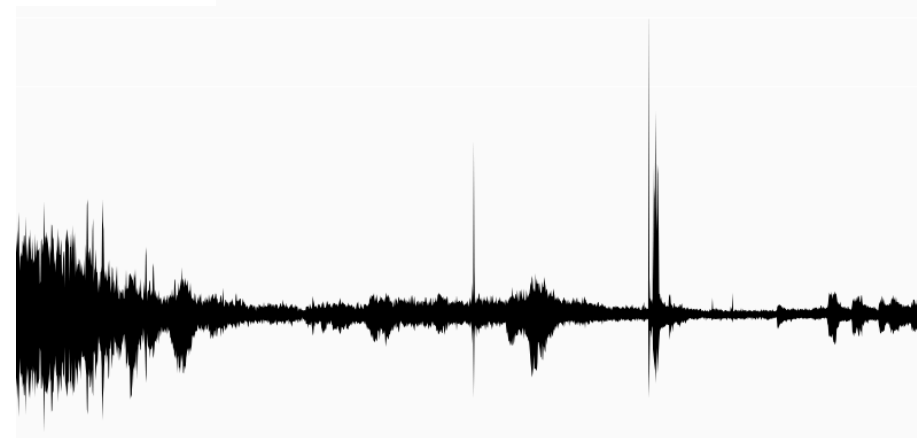
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Till human voices wake us and we drown



for percussion quartet
and electronics



Henri Colombat (2021)

Instrumentation:

Percussion I

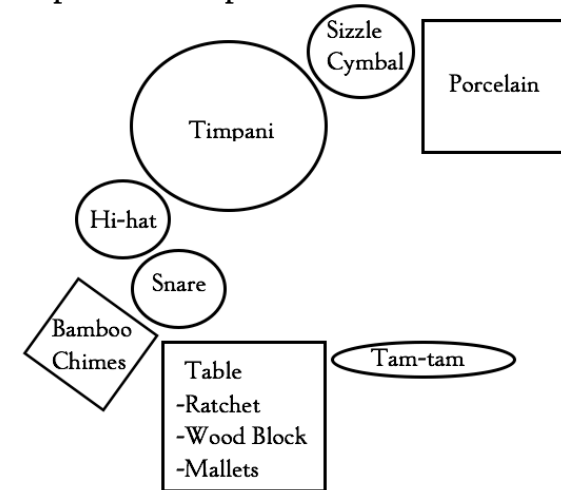
Instruments

- Large Tam-tam
- Timpani (24") w/ medium cymbal & crotale (A6)
- Snare Drum
- High Wood Block
- Assortment of Porcelain Bowls and Cups
- High Bamboo Chimes
- Ratchet (mounted)
- Large Sizzle Cymbal (suspended)
- Hi-Hat

Implements

- Triangle Beater
- Super Ball
- Large Mallet (for Tam-tam)
- Wire Brushes
- Bundle Sticks
- Hybrid "Swizzle" Sticks
- Sand Paper (loose-leaf, medium smooth grain)

Proposed Setup:



Percussion II

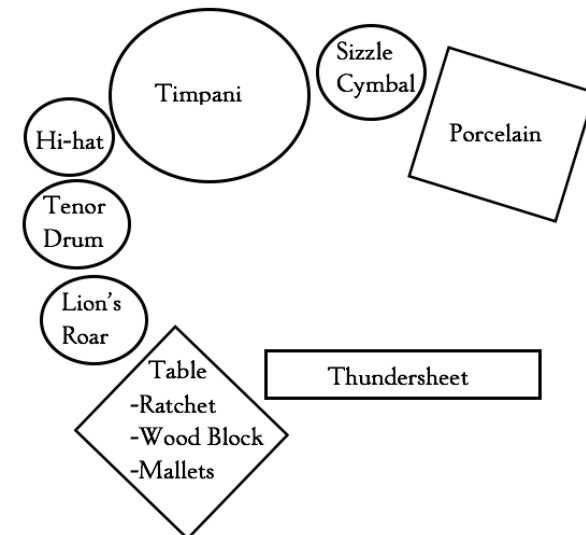
Instruments

- Lion's Roar
- Thunder Sheet
- Sandpaper Blocks (medium coarse grain)
- Tenor Drum
- Assortment of Porcelain Bowls and Cups
- High Guiro
- Medium-Large Sizzle Cymbal (suspended)
- Timpani (26")
- Hi-Hat

Implements

- Medium Mallets
- Hybrid "Swizzle" Sticks
- Super Ball

Proposed Setup:



Percussion III

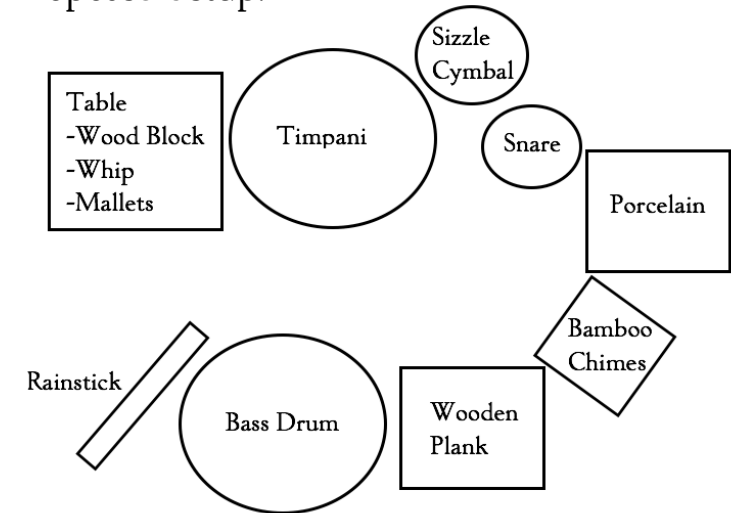
Instruments

- Timpani (29") w/ medium-large cymbal
- Medium Bass Drum
- Low Wood Block
- Assortment of Porcelain Bowls and Cups
- Medium-Small Sizzle Cymbal (suspended)
- Wooden Plank (mounted)
- Rain Stick
- Low Bamboo Chimes
- Whip
- Snare Drum

Implements

- Triangle Beater
- Shoe Brush
- Bass Drum Mallet
- Hybrid "Swizzle" Sticks
- Bundle Sticks
- Rute Sticks
- Wire Brushes
- Super Ball
- Medium Mallets
- Sand Paper (loose-leaf, very coarse grain)

Proposed Setup:



Percussion IV

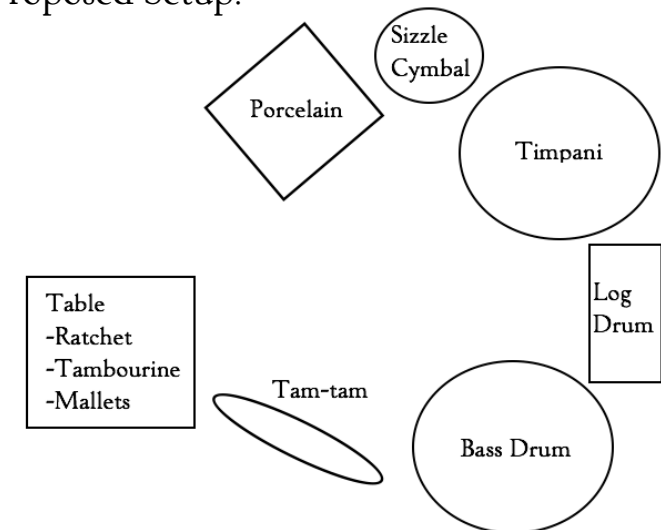
Instruments

- Medium Tam-tam
- Timpani (32") w/ large cymbal & crotale (Bb6)
- Large Bass Drum
- Log Drum
- Assortment of Porcelain Bowls and Cups
- Small Sizzle Cymbal (suspended)
- Low Guiro
- Ratchet (mounted)
- Tambourine

Implements

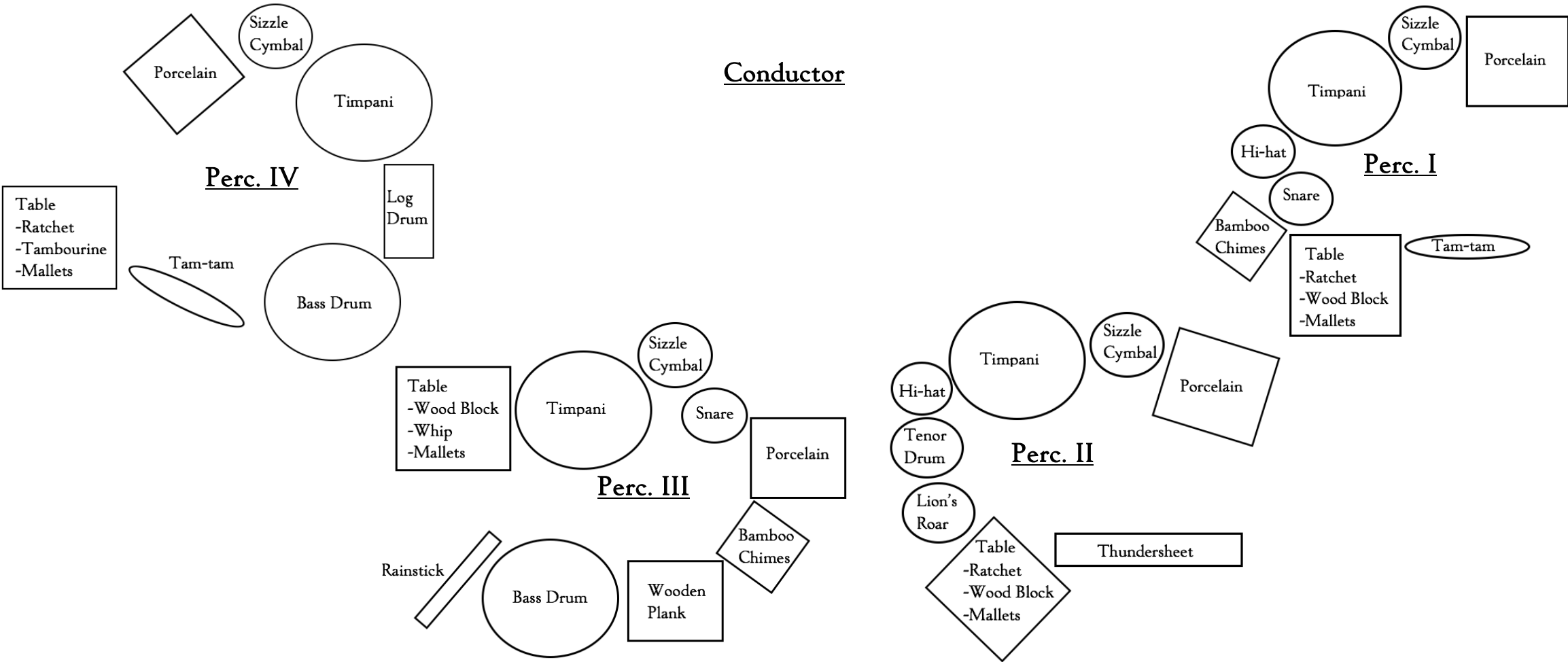
- Triangle Beater
- Super Ball
- Shoe Brush
- Bass Drum Mallet
- Medium Mallets
- Wire Brushes
- Sand Paper (loose-leaf, very coarse grain)
- Hybrid "Swizzle" Sticks

Proposed Setup:







Stage Layout & Technical Diagram:

Audience





Notation:

Techniques









 : circular motion (continuous sound)  : circular motion (single gesture)  : scraping motion  : dampen






 : inside of Tam-tam or cymbal  : outside of Tam-tam or cymbal

 : strike Timpani once, then bend pitch with pedal  : bend pitch with pedal without striking timpani

 : lift foot after impact, let Hi-hat resonate  : keep foot down after impact, keep Hi-hat closed

Implements

 : triangle beater  : superball mallet  : bow  : flat shoe-brush  : wire brushes  : rute stick  : yarn mallet  : hand

 : bundle stick  : large bass-drum mallet  : Tam-tam mallet  : drum-stick (hybrid “swizzle” stick)  : timpani mallet (hybrid “swizzle” stick)

Program Note:

This work is inspired by the poem *The Love Song of J. Alfred Prufrock* by T.S. Eliot and recreates its progression of poetic images and spaces, as well as their associated affects, in music. Both the musical work and the original poem open with a quote from Dante’s *Inferno* spoken by Guido da Montefeltro in the 8th circle of hell. The quote’s essential function is to situate both the original poem and this musical translation within the multi-layered architecture of the narrator’s internal world. Like Dante’s nine circles of hell, this musical landscape is characterized by a meaningful orientation. As one ventures deeper and deeper, the distance from external reality grows and the sound-world becomes increasingly abstract. Closer to the surface, the listener is able to eaves-drop on the outside world, where sounds represent recognizable people, places and things. Although Eliot frames the act of wandering within this internal world as hellish, he seems to see the alternative as even worse. This internal world serves as scaffolding for Prufrock’s existential daydream which in turn protects him from the peril of direct action. As human voices grow in number and proximity, they assail this mental fortress and wake its inhabitant to the overwhelming reality of the outside world.

Duration: 15’40”

Dedicated to Doug Heist

Till human voices wake us and we drown
for percussion quartet and electronics

Henri Colombat

Cue 1

$\text{♩} = 60$

Tape $\text{H} \left(\frac{4}{4} \right)$

//

⑤

Tape H

//

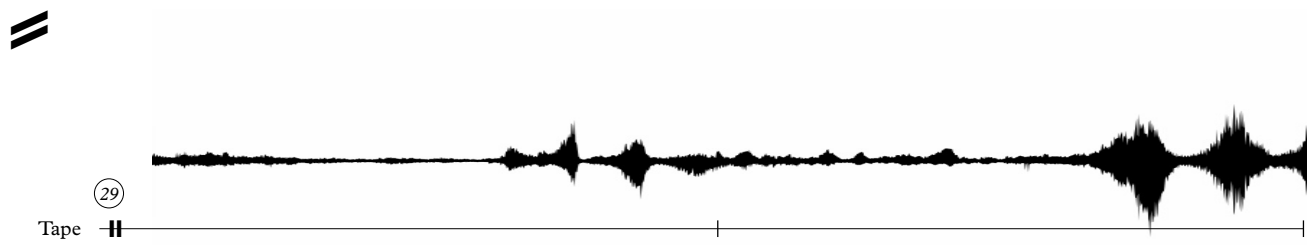
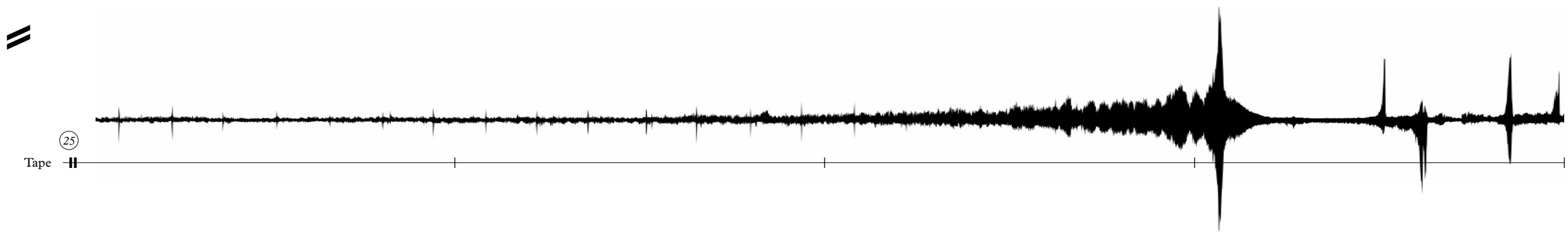
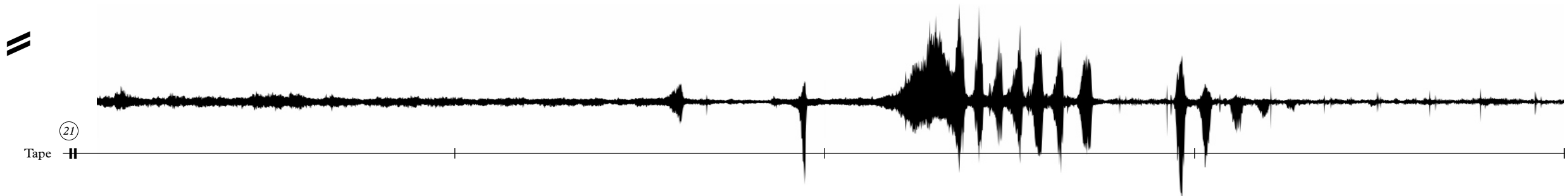
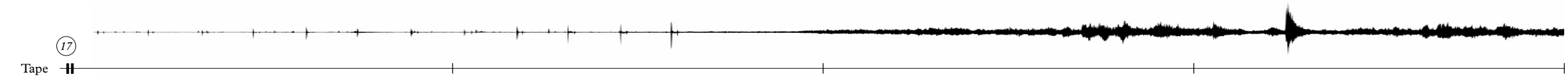
⑨

Tape H


//

⑬

Tape H




A **4/4** ♩ = 60
 (37)

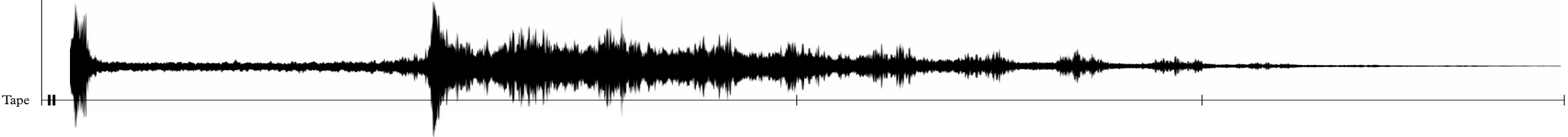
Large Tam-tam  hold triangle beater against Tam tam for manual sizzle while dragging super ball across

Staff 1: *p* *f* *pp* *simile*

Perc. II **Lion's Roar** *pp* *mf* *pp* to thunder sheet, take mallets **Thundersheet** *pp* *mf* *mf* *f* *f* *mp*

Perc. III **Timpani (29")**  strike cymbal on drum head w/ triangle beaters *ppp* *mf* *p* *mf* *gliss.* *gliss.*

Perc. IV **Medium Tam-tam**  scrape motion, emerging out of the electronics tremolo accelerando... *ppp* *f* *pp* *mf* *p* *f* *pp* *mp* *f* *p*



35

Perc. I (Large. Tam-tam)
w/ t.b. & s.b.

remove triangle
beater

triangle beater only

Perc. II (Thundersheet)

Perc. III (Timpani & Cymbal)
w/ t.b.

take bow, re-tune to C3

Perc. IV (Med. Tam-tam)
w/ t.b.

To Timp. (32"), take triangle beaters

Timpani (32")
with cymbal on
drum head

Tape

The score consists of five staves. Perc. I is a single line with notes and rests, including dynamic markings *mf*, *pp*, *f*, *pp*, *mp*, and *p*. Perc. II is a single line with notes and rests, including dynamic markings *p*, *pp*, *ppp*, *p*, *p*, *mp*, and *p*. Perc. III is a single line with notes and rests, including dynamic markings *pp*, *p*, *pp*, *mp*, *p*, *pp*, *mf*, and *pp*. Perc. IV is a single line with notes and rests, including dynamic markings *mf*, *pp*, *mf*, *p*, *ff*, *pp*, *mf*, *p*, *f*, and *p*. Tape is a single line with no notes or rests.

39

(Large Tam-tam)
w/ t.b.

Perc. I

mf

pp < *mp* > < *mf* >

p < *mf* > < *f* >

p *ff*

pp

Voice

pp

sss

scraping motion

3 5

w/ super ball

(Thundersheet)

Perc. II

mf > *pp*

< *mp* > *pp*

< *mf* > *pp*

f

ppp

Voice

pp

sss

(Timpani & cymbal)
w/ bow

Perc. III

p < *mf* *l.v.*

p < *mf*

re-bow

pedal only

take mallets

pp *f*

To Bass Drum take mallet and shoe-brush

Medium Bass Drum

ppp

Voice

pp

sss

(Timpani & cymbal)
w/ t.b.

Perc. IV

mf > *p*

pp < *mp* > *pp*

p < *mf* > *p* *f*

To Tam-tam, take mallet and triangle beater

43

Perc. I

(Large Tam-tam)
w/ s.b.

take mallet and triangle beater

hold triangle beater against Tam tam
for manual sizzle
strike with mallet

remove triangle beater

To Timp. (24"), take triangle beaters

Perc. II

(Thundersheet)

To Sandpaper Blocks

Sandpaper Blocks

Perc. III

(Medium Bass Drum)
strike w/ mallet,
continuous circular motion w/ shoe brush

To Timpani (29"), take triangle beaters

Perc. IV

Medium Tam-tam

hold triangle beater against Tam tam
for manual sizzle
strike with mallet

take super ball

remove triangle beater

to bass drum
take mallet & shoe brush

Large Bass Drum

w/ shoe brush

strike w/ mallet,
continuous circular motion w/ shoe brush

47

Perc. I

Timpani (24'') with cymbal on drum head

ppp *pp* *mf* *pp* *mf* *pp*

gliss. *gliss.* *gliss.* *gliss.*

Perc. II

(Sandpaper Blocks)

Thundersheet

p *ppp* *mf* *pp* *mp* *pp*

Perc. III

Timpani (29'') with cymbal on drum head

ppp *mf* *pp* *mf* *p* *ppp*

gliss. *gliss.* *gliss.* *gliss.*

Perc. IV

(Large Bass Drum) w/ mallet & shoe brush

To Medium Tam-tam take super ball and triangle-beater

Medium Tam-tam hold triangle beater against Tam tam for manual sizzle

pp *p* *pp* *mp* *pp*

simile take super ball

(Timpani 24" & Cymbal)

Perc. I

mf *p* *ppp* *gliss.* *gliss.* ϕ

To Tam-tam take triangle beater

Large Tam-tam

pp *f* *l.v.*

To Snare Drum take brushes

(Thundersheet)

Perc. II

mf *mp* *f* ϕ To Sandpaper Blocks

Sandpaper Blocks

mf *pp* *mp* *pp* *p* anxious, tense tremolo uneven

Voice

t t t t t

To Bass Drum take mallet and shoe brush

Perc. III

Medium Bass Drum

mp *mf* *mp* *pp* *mf* *pp* *ppp*

Voice

t t t

(Medium Tam-tam) w/ s.b. & t.b.

Perc. IV

mf *pp* *f* ϕ To Bass Drum take mallet and shoe brush

Large Bass Drum

ppp *mf* *mf*

Perc. I
 55
 Snare Drum
 snare on
 strike on beat, followed by tense uneven tremolo
 take bundles (open)
 snare off
 (brush motion w/ bumbles)
 beat
 To Wood Block with bundle stick
pp *mf* *p* *mp* *pp* *p* *ppp* *mf* *p* *pp* *ff*

Perc. II
 Voice
 To Tenor Drum take mallet and drum stick
 Tenor Drum
 To Sandpaper Blocks
 Sandpaper Blocks
ppp *mf* *p* *p* *f* *pp*

Perc. III
 Voice
 (Medium Bass Drum)
 To Wood Block take drum stick
 Low Wood Block
 To Bass Drum take mallet and shoe brush
mf *p* *f*

Perc. IV
 (Large Bass Drum)
 To Log Drum take mallet
 Log Drum
pp *mp* *mf* *p* *p* *sss*

C

59 *mf* *p*

Perc. I
High Wood Block
mf *mp*

Perc. II
Voice *mf* *pp*
shh
(Sandpaper Blocks) *mf* *pp*
Thundersheet *p* *mf*

Perc. III
Voice *pp* *mp* *f*
Medium Bass Drum *pp* *mp* *mf*

Perc. IV
Log Drums *mf* *p*

To Bass Drum take mallet and shoe brush

Perc. I (High Woodblock) w/ $\frac{7}{8}$ bundle stick

Perc. II (Thundersheet)

Perc. III

Perc. IV Large Bass Drum

Tape

63

To assortment of porcelain bowls and cups

Porcelain

Improvise sparsely, blending in with tape while gradually fading out

p mp n

f ff

f mp mf pp

ppp

Cue 2



≡



≡





//



//



D Snare Drum bundle sticks (open)

Perc. I

89

sfz *pp* *pp* *f* *pp* *pp* *mf* *pp* *pp*

Perc. II

Sandpaper Blocks

f *p* *mf* *p* *mf* *pp*

Perc. III

Medium Bass Drum

fp *p* *pp* *mp* *take rute stick*

Perc. IV

Medium Tam-tam

pp *mf* *to Porcelain*

Porcelain

p *mp* *Improvise sparsely, as before*

Tape

93

Perc. I (Snare Drum) w/ bundle to Porcelain *mp* *pp* *p* Porcelain *pp* *f* *pp* *mp* *Improvise sparsely, as before*

Perc. II (Sandpaper Blocks) *mp* *pp* *ff* *ppp* Voice *pp* *f* *pp* *sss*

Perc. III (Medium Bass Drum) w/ rute stick take shoe brush (already on drum head) *pp* *ff* *p* *ppp* Voice *pp* *f* *sss*

Perc. IV (Porcelain) continue improvising *pp* to Medium Tam-tam take triangle beater *ppp* Medium Tam-tam *p* *ppp*

Tape

E

97 (Porcelain)

Perc. I

continue improvising

to Snare Drum take bundle stick

Snare Drum

bundle sticks (open)

Voice

Perc. II

(Sandpaper Blocks)

Perc. III

(Medium Bass Drum) w/ shoe brush

to wooden plank take triangle beater

Wooden Plank

frantic scribbling motion

Perc. IV

To Small Cymbal, take super ball and brush

Small Suspended Cymbal

hold brush against cymbal for manual sizzle

remove brush

simile

put down super ball, take second brush

Tape

[illegible]

105

Perc. I
(Snare Drum)
w/ bundle sticks

Perc. II
Porcelain

Perc. III
(Wooden Plank)
w/ triangle beater

Perc. IV
(Sizzle Cymbal)
w/ brushes

Tape

109

Perc. I

(Snare Drum)
w/ bundle sticks

shh

pp *f* *pp*

pp *f* *p* *mf* *p* *f* *mp* *fp* *ff* *f* *p*

beating

Voice

p *ff*

t t t t t t t t t t

Perc. II

Sandpaper Blocks

pp *f* *p* *mf* *p* *f* *mp* *f* *p subito*

Voice

pp *ff* *mp*

sss shh

Perc. III

(Porcelain)

to Bass Drum take wire brushes

Medium Bass Drum

pp *pp* *fp* *ff*

Perc. IV

f *pp* *shh* *pp* *f* *sss* *f* *pp* *f* *ff*

Large Bass Drum

pp *f* *ff*

Tape

113

Perc. I
(Snare Drum)
w/ bundle sticks

Perc. II
(Sandpaper Blocks)

Perc. III
(Medium Bass Drum)
w/ brushes

Perc. IV
(Large Bass Drum)
w/ brushes

Tape

117 (Snare Drum)
w/ bundle sticks

Perc. I

rim

take brushes

(Sandpaper Blocks)

Perc. II

Voice

(Medium Bass Drum)
w/ brushes

Perc. III

drumhead

rim

l.v.

(Large Bass Drum)
w/ shoe brush

Perc. IV

Tape

121 (Snare Drum)
w/ brushes

Perc. I

Perc. II

Thundersheet

(Medium Bass Drum)
take mallet and shoe brush

Perc. III

Sandpaper Blocks

Perc. IV

Tape

pp *mp* *ppp*

pp *mp* *pp* *mf* *p* *p* *p* *p*

pp *mf* *pp* *mp* *ppp* *p*

125

Perc. I

Large Tam-tam

hold triangle beater against Tam tam for manual sizzle while dragging super ball across

To High Bamboo Chimes

High Bamboo Chimes

Hold chimes together, rustle gently

mp

Perc. II

(Thundersheet)

To High Guiro.

High Guiro

pp *mp*

Perc. III

(Sandpaper Blocks)

To Low Bamboo Chimes

Low Bamboo Chimes

Hold chimes together rustle gently

mp

Small Suspended Cymbal

To Low Guiro

Low Guiro

pp *p* *pp* *mp* *pp*

Tape

129 (High Bamboo Chimes)

Perc. I

ppp *mp* *ppp*

simile

To Snare Drum
take drum sticks

(High Guiro)

Perc. II

> pp *p* *< mf* *> pp* *p* *< mf* *> pp*

(Low Bamboo Chimes)

Perc. III

ppp *mp* *ppp*

simile

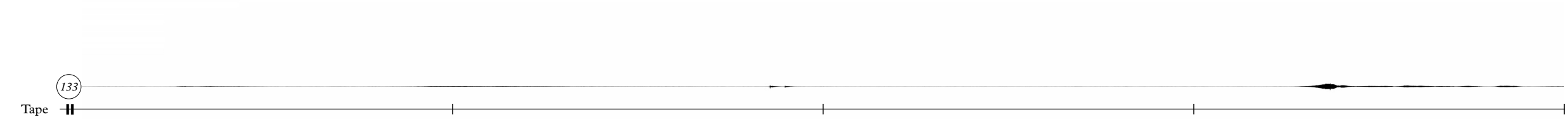
(Low Guiro)

Perc. IV

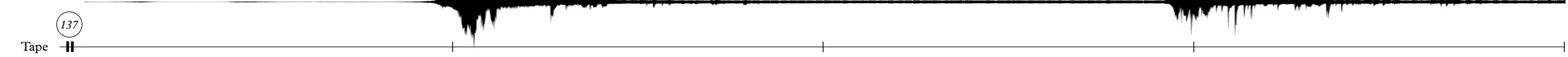
pp *< mf* *> pp* *pp* *< f*

Cue 3

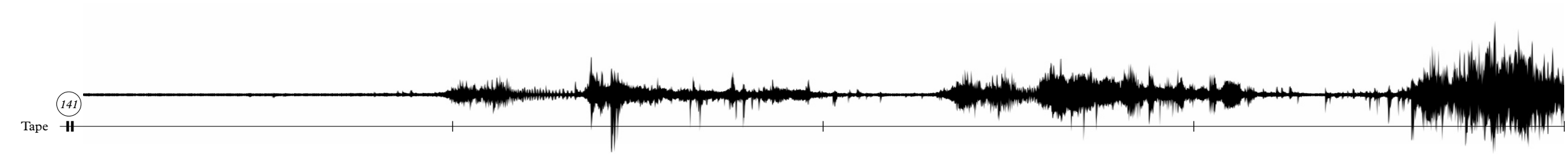
Tape

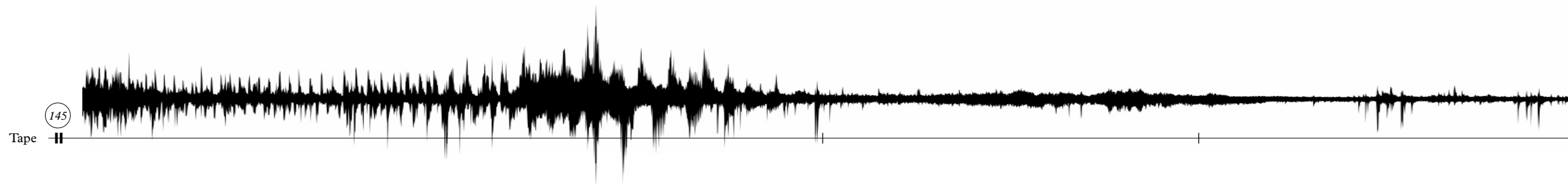


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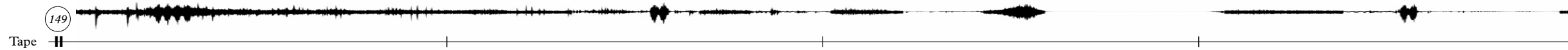


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≡



H

153

Perc. I

Snare Drum rim shot take brushes

f *pp* *mp* *pp* *p* *ppp*

to porcelain

Perc. II

Sandpaper Blocks

f *p* *mf* *p* *mp* *ppp*

to porcelain

Porcelain

p *mp*

Improvise sparsely, as before →

Perc. III

Medium Bass Drum

ppp *mp* *p* *ppp*

To Whip

Perc. IV

Porcelain

p *mp*

Improvise sparse tea party texture →

Tape

157

Perc. I

Porcelain

Improvise sparse tea party texture

p *mp*

senza diminuendo

to Snare Drum, take drumsticks

Voice

pp *f*

sss

Snare Drum

rim shot

to Ratchet

f

Perc. II

(Porcelain)

Improvise sparse tea party texture

to Sandpaper Blocks

pp

Sandpaper Blocks

f *pp* *mf*

Voice

pp *mp* *p*

sss

Whip

mf *f*

Perc. III

Perc. II

(Porcelain)

Improvise sparse tea party texture

to Low Guiro

Low Guiro

pp *f*

pp *f*

pp *mf*

Tape

I

(dynamic corresponds to speed)

fast → slow (etc.)

161

Perc. I

Ratchet

f *p* *mf* *pp* *mp* *pp*

to Large Tam-tam take super ball and triangle beater

Large Tam-tam

hold triangle beater against Tam tam for manual sizzle

Perc. II

(Sandpaper Blocks)

To Lion's Roar and Tenor Drum w/ super ball

Lion's Roar

Tenor Drum

pp *mf* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Perc. III

(Whip)

take super ball (for later)

Low Bamboo Chimes

rustle gently with one hand (hold superball in unused hand)

To Snare Drum w/ super ball

snare off

Snare Drum

f *pp* *mp* *pp* *pp* *mp* *pp* *p* *mf* *mp* *pp*

Perc. IV

(Low Guiro)

To Large Bass Drum take super ball

Large Bass Drum

pp *mp* *f* *p* *mf* *pp* *pp* *f*

Tape

165

(Large Tam-tam)
w/ t.b. & superball
hold triangle beater

Perc. I

f

super ball: *p* *mp* *p*

Perc. II

(Lion's Roar)

(Tenor Drum)
w/ super ball

mf *p*

p *mp* *p*

mf *p*

To High Guiro

High Guiro

mf *p*

Perc. III

(Snare Drum)
w/ super ball

f

p *mf* *p*

3

p *mp* *p*

To large bamboo chimes

Low Bamboo Chimes

rustle

p *f*

Perc. IV

(Large Bass Drum)
w/ super ball

p *mf* *p*

pp *mp* *p* *mf*

p *mf* *p*

To Ratchet (mounted)

Ratchet

(slowing down)

f *pp*

Tape

169

Voice

pp *mf* *p* *mp* *pp*

shh

Snare Drum

pp *mp* *pp*

take drum sticks

rim shot

take brushes

Voice

pp *mp* *pp*

shh

Sandpaper Blocks

f *p*

Voice

pp *mp* *pp*

shh

Medium Bass Drum

ppp *mp* *p* *mf* *p* *mp* *pp*

To Sizzle Cymbal take soft brushes

(Ratchet)

mf *pp*

To Sizzle Cymbal take brushes

Small Sizzle Cymbal

pp *mp* *p*

l.v.

mf *pp*

to Bass Drum keep brushes

Tape

J

The musical score is arranged in five staves. Perc. I (Snare Drum) and Perc. II (High Guiro) have measures 169-174. Perc. III (Medium Bass Drum) and Perc. IV (Ratchet and Small Sizzle Cymbal) have measures 169-174. The Tape staff shows a waveform for the entire duration. The score includes various dynamic markings (pp, mf, p, mp, f, ppp, l.v.), articulations (accents, slurs, triplets), and performance instructions (shh, take drum sticks, rim shot, take brushes, to Sizzle Cymbal take soft brushes, to Bass Drum keep brushes). A section marker 'J' is located at the end of the score.

Perc. I (Snare Drum)
 173
p *mp* *p* *pp*
 To Ratchet (mounted)
 Ratchet *pp* *molto* *f*
 very slow → very fast

Perc. II (Sandpaper Blocks)
mf *p* *mp* *pp* *p* *pp* *mp* *p* *mf*
 tremolo accel... *ral...* *accel...* *ral...* *accel...*

Perc. III (Medium Sizzle Cymbal)
p *f*
 to Rainstick
 Rain Stick *f*

Perc. IV (Large Bass Drum, Small Sizzle Cymbal)
 Large Bass Drum: *pp* *mp* *p* *mf*
 Small Sizzle Cymbal: *pp* *f*
 (no tremolo accel.)
pp *mf*
 sweeping motion tremolo accel... *ral...* *accel...* flip brushes

Tape

177 (Ratchet) → very slow to Snare Drum w/ Brush

Perc. I

ppp

Voice

shh

Snare Drum

pp mp pp mf p mf pp mp pp p ppp

K

take superball

Perc. II

Porcelain

Improvise sparse tea party texture

p mp

to Lion's Roar & Tenor Drum

Lion's Roar

Tenor Drum

f p

p mp

3

Perc. III

(Rain Stick)

ppp

to Medium Bass Drum take super ball

Medium Bass Drum

p mp p

p

Perc. IV

(Small Sizzle Cymbal)

pp mp pp

to Porcelain

Porcelain

Improvise sparse tea party texture

p mp

pp

Tape

Perc. I
(Snare Drum)
w/ super ball
181
pp mp pp
snare on
3
f
take brush
pp p pp f
pp

Perc. II
(Lion's Roar)
3
mp p
p mf p
mf p
3
mp p
3
p mf pp
to sandpaper blocks

Perc. III
(Medium Bass Drum)
w/ super ball
l.v.
mf
p f p
keep brush in hand
p mp p f
mp
w/ brush subito
shh
pp

Perc. IV
to Medium Tam-tam
take superball and
triangle beater
Medium
Tam-tam
hold triangle beater
against Tam tam
for manual sizzle
pp mf
pp mp
to Bass Drum
take brush
Large
Bass Drum
pp

Tape

185 *mp*

Perc. I
(Snare Drum)
w/ brushes
mp *pp* *p* *mf* *mp* *ppp* snare off

Perc. II
Sandpaper Blocks *pp* *mp* *pp* to sizzle cymbal, keep brushes Sizzle Cymbal *pp* *mp* *p*

Perc. III
to snare drum take brushes (snare on) *pp* *pp* *< mp > p* *< mf > p* *< mf > p* *< mp > pp* *< p > ppp* snare off *p* *mf*

Perc. IV
(Large Bass Drum)
w/ brush *mp* *pp* *p* *pp* *mp* *mf* *p* *mf* *p* *mp* *p* *mp* *pp*

Tape

189

(Snare Drum)
w/ brushes

3

mf *p* *mp* *ppp*

To Timpani take swizzle sticks remove cymbal

L

Timpani (24")

strike

mf

gliss.

pedal only

gliss.

Perc. II

(Sizzle Cymbal)
w/ brushes

To Timpani take swizzle sticks

Timpani (26")

pedal only

strike (once)

mf *mp*

gliss.

gliss.

gliss.

pedal only

gliss.

flip sticks

Perc. III

(Snare Drum)
w/ brushes
to medium cymbal take brushes

Medium Sizzle Cymbal

3

pp *p* *mp* *p* *f*

l.v.

3

take one swizzle stick and one brush

(dampen immediately)

take two swizzle sticks

on the bell

pp *mp*

Perc. IV

(Large Bass Drum)
w/ brush

To Sizzle Cymbal

p *ppp*

Small Sizzle Cymbal

3

mp *f*

(dampen immediately)

pp *mp*

Tape

193

(Timpani (24"))
w/ timpani mallet

Perc. I

strike (once) *mf* *gliss.* pedal only *gliss.* strike *mf* *gliss.* strike *mp* *gliss.* to sizzle cymbal, flip sticks *p* Small Sizzle Cymbal to Timpani flip sticks Timpani (24") *mf* *gliss.*

Perc. II

Tenor Drum rim *pp* *mf* drum head *pp* *mp* *pp* flip sticks Timpani (26") *mf* *gliss.* *mp* *gliss.* flip sticks Tenor Drum *pp* *p* *pp* flip sticks Timpani (26") *mp* *gliss.*

Perc. III

(Medium Sizzle Cymbal)
w/ swizzle sticks *f* Snare Drum snare off *pp* *mp* *mf* snare on *pp* *mp* *pp* Medium Sizzle Cymbal on the bell *mp* Snare Drum *pp* *mp* *pp* Medium Sizzle Cymbal on the bell *mp* edge *f*

Perc. IV

(Small Sizzle Cymbal)
w/ drum stick *mp* *p* *mp* *f* *mp* *p* *mf* *p* *mp* *p* *mf* *3* To Tambourine

The musical score is divided into four staves, each representing a different percussion instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings, along with specific performance instructions for each instrument.

Perc. I: (Timpani (24")) w/ timpani mallet

- Measures 197-200: *gliss.* (measures 197-198), *mp* (measure 199), *gliss.* (measure 200).
- Measure 201: *flip sticks*, *Small Sizzle Cymbal*, *on the bell*, *pp*, *mf*.
- Measure 202: *edge*, *f*.
- Measure 203: *Hi-Hat*, *Snare Drum*, *rim shot*, *p*, *pp*, *mp*, *p*.

Perc. II: Tenor Drum

- Measures 197-200: *flip sticks*, *pp*, *mp*, *mf*, *gliss.*, *gliss.*, *gliss.*, *gliss.*, *mp*.
- Measure 201: *flip sticks*, *Timpani (26")*, *gliss.*, *gliss.*, *gliss.*, *gliss.*, *mp*.
- Measure 202: *mp*, *mf*, *gliss.*.
- Measure 203: *To Hi-Hat & Tenor Drum*, *flip sticks*.

Perc. III: (Medium Sizzle Cymbal) w/ drum stick

- Measures 197-200: *on the bell*, *pp*, *mf*, *edge*, *on the bell*, *pp*, *mf*, *f*.
- Measure 201: *on the bell*, *pp*, *mp*.
- Measure 202: *Timpani (29")*, *pp*.

Perc. IV: Tambourine

- Measures 197-200: *p*, *f*.
- Measure 201: *drag thumb*, *mp*, *f*.
- Measure 202: *finger roll*, *shake & strike*, *pp*.

201

Perc. I

mf

p

mp

pp

mf

p

mf

5

hi-hat pedal only:

rim

p

Perc. II

Hi-Hat

Tenor Drum

mf

p

mp

pp

mf

p

mf

5

hi-hat pedal only:

rim

p

Perc. III

(Timpani (29"))
w/ timpani mallet

mf

mp

gliss.

f

gliss.

gliss.

gliss.

5

5

3

p

Perc. IV

(Tambourine)

mf

3

3

6

3

f

5

mp

To Timpani
take swizzle sticks

M

Perc. I
 (Hi-Hat) take looseleaf sand paper
 (Snare Drum)
 Voice *mp* <> shape dynamics sporadically <>
 fff
 roll fingers on drum head
shivering, wriggling type of activity as in mm 101
shh
 circular motion with sandpaper
p
pp

Perc. II
 to sandpaper blocks
 Sandpaper Blocks
shivering, wriggling type of activity as in mm 101
 Voice *mp* <> shape dynamics sporadically <>
 fff
mp <> shape dynamics sporadically <>
p
pp *mf*
pp *mf*

Perc. III
 to wooden plank, take triangle beater
 Wooden Plank
shivering, wriggling type of activity as in mm 101
 Voice *mp* <> shape dynamics sporadically <>
 fff
mp <> shape dynamics sporadically <>
p
pp *mf*
pp *mf*
 to medium bass drum take looseleaf sand paper

Perc. IV
 Timpani (32") flip sticks
 Large Bass Drum
sfz *gliss.*
ppp *pp*
mp
pp *mf*
pp

Cue 4

Tape

209

Perc. I

roll fingers

take bundlesticks

drag (apply pressure)

take superball

(Snare Drum)

(Sandpaper Blocks)

to Thundersheet take mallets

Thundersheet

Medium Bass Drum

w/ sandpaper

to snare drum take brushes

Snare Drum

(Large Bass Drum)

w/ drum stick

take looseleaf sandpaper

w/ sandpaper

to Timpani (24") take crotale (A6) and bow

Tape

fff

pp *mf*

pp *mf*

p *f* *p* *mf* *pp*

pp

mp *pp*

p *mf* *ppp*

mf

mf *ppp* *f* *ppp*

213 (Hi-Hat) to Timpani (24") take crotale (A♭6) and bow

Perc. I (Snare Drum) *f* *p*

Perc. II (Thundersheet) *f* *p* *mf* *p* *mp* *f* *p* *mf* *p*

Perc. III (Snare Drum) w/ brush *f* *pp* *mf* *mp* *pp* *p* *f*

Medium Sizzle Cymbal keep brushes *mf* *mp* *pp* *p* *f*

Timpani (24") bow Crotale (A6) on drumhead *p* *mf* *gliss.* *l.v.* *gliss.* *gliss.* *gliss.*

Timpani (32") bow Crotale (B♭6) on drumhead *pp* *mp* *p* *mf* *gliss.* *gliss.* *gliss.* *gliss.*

Tape

47

217 (Timpani (24"))
w/ crotale & bow

dampen immediately

To Snare Drum & Hi-Hat take bundles

Hi-Hat

Snare Drum

drag

closed roll

drag

closed roll

drag

Perc. I

gliss.

mp *f*

p *< f >* *p*

p *< mp >* *p*

p *< mp >* *< f >* *p*

p *< mf >* *p*

p *< mf >* *p*

(Thundersheet)

3

mp *f* *p* *mp* *pp*

Sandpaper Blocks

3

mf *p*

(Medium Sizzle Cymbal)
w/ drum stick

"scream" *l.v.*

take brushes again

p *< f >*

p *mf*

pp *< p >* *pp* *f*

pp *mp*

To Snare Drum take brushes

Snare Drum

brushing

3

to Medium Tam-tam take triangle beater

Medium Tam-tam

p *mp*

p *mf*

p *f*

To Sizzle Cymbal take brushes

Tape

221

(Hi-Hat)

To Timpani
keep bundle sticks

Timpani (24")

gliss.

pp

mf

pp

mp

pp

take mallets

Large
Tam-tam

ppp

(Snare Drum)
w/ bundle sticks

(Sandpaper Blocks)

pp

mf

pp

To Timpani
take drum sticks

Timpani (26")

gliss.

pp

mp

ppp

To Sizzle Cymbal
keep drumsticks

(Snare Drum)
w/ brushes

p

mp

p

beating

mf

p

mp

pp

brushing

p

ppp

To Timpani
take timpani mallets

Timpani (29")

play with butt-end
of mallets

gliss.

pp

mp

Sizzle Cymbal

pp

mf

p

f

To Tam-tam
take Timpani mallets

Medium
Tam-tam

pp

mp

pp

To Timpani
keep timpani mallets

Tape

225

(Large Tam-tam)
w/ mallets

take triangle beater and super ball

hold triangle beater against Tam tam
for manual sizzle

while dragging super ball across

Perc. I

Sizzle Cymbal

Perc. II

Perc. II

(Timpani (29"))
w/ mallets

To Sizzle Cymbal
keep timpani mallets

Medium
Sizzle Cymbal

Perc. IV

Timpani (32")

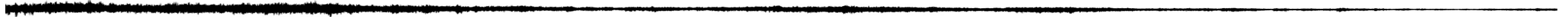
Large
Bass Drum

Tape

50



Tape



Tape



August 2020 - April 2021
Montreal / Baltimore