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UNIVERSITY OF CALIFORNIA, SAN DIEGO

...on a par with grass and twigs...

A Dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy

in

Music

by

Brian Griffeath-Loeb

Committee in charge:

Rand Steiger, Chair
John Fonville
Katharina Rosenberger
Michael Trigilio
Ruth Williams

2013

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The dissertation of Brian Griffeath-Loeb is approved, and it is acceptable in quality and form for publication on microfilm and electronically.

Chair

University of California, San Diego

2013

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LIST OF SUPPLEMENTAL MATERIALS

...on a par with grass & twigs... (recording)

CURRICULUM VITAE

Education

2006–2013 La Jolla, CA

University of California, San Diego

- M.A., PhD., Music Composition
- Principal studies with Rand Steiger
- Academic references available upon request

2004–2005 London, UK

Royal College of Music

- Post-Graduate Diploma, Music Composition
- Principal studies with David Sawyer
- Academic references available upon request

2000–2004 Hanover, NH

Dartmouth College

- B.A., Liberal arts (Senior Fellowship)
- Principal studies with Charles Dodge
- Graduated cum laude with a 3.59 cumulative GPA
- Academic references available upon request

Awards and Distinctions

- UCSD Dissertation Fellowship (2013)
- UCSD Recording Grant (2007, 2009-2013)
- UCSD Travel Grant (2008, 2012)
- Inter-UC Grant (2008)
- American Composers Forum Subito Grant (2010)
- Music Department TA supervisor appointment (2008)
- UCSD TA Excellence Award (2007)
- Dartmouth College Reynolds Scholarship
- Dartmouth College Senior Fellowship
- Dartmouth College Senior Scholars award (2004)
- Leibowitz Arts Award (2004)
- Lazarus Family Award for Musical Theater (2003)
- Peter D. Smith Arts Initiative fund (2003)

Residencies and Talks

Residencies

- Inaugural Harvard Sumer Composition Institute (2012)
- Poto Festival (2010-11)
- June in Buffalo (2009)
- Banff Centre (2009)
- Darmstadt Summer Composition Course (2006)

Talks

- Stanford University, “Recent Works: Lifted Architecture ” (02/13)
- Harvard University, “After Extended Techniques” colloquium panel (08/12)
- Harvard University, “Spaciousness in Film, Articulated by Sound” (02/2012)
- Dartmouth College, “Recent Works: Resisting Teleology” (02/2012)
- Lecture tour, “Extended Instrumental Soundworlds” (03/09)
 - UC Berkeley, CNMAT
 - UC Irvine
 - UC Riverside
 - Stanford University, CCRMA

Composition List, Performances, and Recordings

- Untitled, for flute, alto flute, bass flute, and interactive video (planned)
 - Berglind María Tómasdóttir, 2014, Reykjavik Arts Festival
- Vergence III, for string quartet (planned)
 - Formalist Quartet, 2015, Los Angeles
- Eleven or Fewer Fragments, for solo quartertone bassflute (in progress)
 - Carla Rees, 2015, London
- ...on a par with grass and twigs..., for six instruments (2013)
 - November 08, 2013, CPMC Recital Hall
 - November 9-10, 2013, Studio A
- Basso Profundo, for solo piano (2012)
 - Recorded November 15, 2012, CPMC Concert Hall (Thomas Rosenkranz of soundSCAPE)
- Senza Espressione, for the JACK Quartet (2013)
 - Recorded Feb 12, 2013, Studio A
- Recomposition No. 4 (2012), for solo violin
 - Yuki Numata, February 12, 2013, CPMC Experimental Theater
 - Yuki Numata, August 26, 2012, Payne Hall, Harvard University
- I Drink Your Milkshake’s Better Than Yours (2012), trio for horn, trombone, tuba
 - Trio Kobayashi, Winter 2014, Los Angeles (planned)
 - Trio Kobayashi, May 29, 2012, Conrad Prebys Music Center (CPMC) Recital Hall, UCSD
- Of Introversion and Confinement (2012), duo for flute and voice
 - Stephanie Aston and Rachel Beetz, Aug 11, 2013, unSUNg Festival, Los Angeles
 - Matteo Cesari and Lucy Shelton, May 16, 2012, CPMC Recital Hall, UCSD
- Vergence II: No meio do caminho (2010/2012), solo for prepared piano and vocals
 - Luciane Cardassi, April 2010 and 2012, Studio A, UCSD (Studio Recording)

- Crapiccio (2011), for solo tuba
 - Jonathan Piper, May 26, 2011, CPMC Recital Hall
- Caligari Fragments (2010), partial film score for chamber ensemble
 - Commissioned by Red Light New Music Ensemble
- Anagrams for Haim Steinbach (2010), duos for two clarinets, tubas, accordions, and violins.
 - Commissioned for the Machine Project
 - Performed throughout the 2010 season at the Hammer Museum, Los Angeles
 - Violins: Andrew Tholl and Andrew McIntosh
 - Clarinets: James Sullivan and Brian Walsh
 - Tubas: Doug Tornquist and Luke Storm
 - Accordions: Daniel Corral and Isaac Schankler
- Vergence I, for clarinet and cello (2008)
 - Anthony Burr and Ashley Walters, January 26, 2009, Studio A, UCSD
- Splutters, for open instrumentation (2008)
 - UCSD Improvisation Ensemble, led by Anthony Davis, May 23, 2008, Erickson Hall, UCSD
- Solo for Horn (2007)
 - Amanda Tabor (horn)
 - May 11, 2008, Studio A, UCSD
 - April 16, 2008, Mandeville Recital Hall, UCSD
 - February 27, 2008, Mandeville Recital Hall, UCSD
- What's Your Bas[sic] Problem?, for solo contrabass (2007)
 - James Ilgenfritz (bass)
 - December 14, 2007, International Society for Improvised Music 2nd Annual Conference
 - August-September 2007, cross-country tour from San Diego to New York, nine performances
- Sequitur, Non?, for chamber ensemble (2007)
 - William Fried (piano), Colin McAllister (guitar), Alan Lechusza (bari sax), Jonathan Piper (tuba), Harvey Sollberger (conductor)
 - Featured on the 2009 CD New Music from San Diego, released by Carrier Records
 - November 17, 2007, Studio A (Recording Grant)
 - October 14, 2007, UCSD Fall Juries
- bicuspid[i think you've got]id, for bass flute and tuba (2006)
 - John Fonville (bassflute), Jonathan Piper (tuba)
 - January 31, 2007, Mandeville Recital Hall, UCSD
 - January 27, 2007, Studio A, UCSD Winter Juries

- Fistful of Fibbin' Archie, for chamber ensemble (2006)
 - Michael O'Donnell (oboe), Nicholas Reed (perc.), Amy Greenhalgh (viola), Katie Long (bass), November 27, 2006, RCM Recital Hall, London
- Detritus of Irrational Density, for chamber ensemble (2005)
 - Kim Turney (flute), Robert Zelickman (clarinet), Amanda Tabor (horn), Daniel Tacke (piano), Orin Hildestad (violin), Harvey Sollberger (conductor)
 - Emily DuFour (cello), January 2007, Mandeville Recital Hall, UCSD New Music Forum
 - Kaylie Eriksen (cello), November 2007, Studio A, UCSD (Recording Grant)
 - The Composers' Ensemble (Richard Baker conducting), May 23, 2005, RCM
- Variations, for clarinet quartet (2005)
 - London Contemporary Consort, May 22, 2005, RCM
- Inception, for piano solo (2000/04/05)
 - Nick Towns, December, 2006, Madison, WI (studio rec.)
 - Steve Swayne, February, 2001, Dartmouth College

Installations

- Visiting with Jen (2012)
 - Jen Bewerse (cello), February 27, 2012, CPMC Experimental Theater, UCSD
- Wolffkov Chainterview (2012)
 - Brian Griffeth-Loeb and Berglind María Tómasdóttir, February, 2012, live video feed, CPMC hallways, UCSD
- Oily Interventions (2010)
 - Brian Griffeth-Loeb, June 6, 2010, various gentrifying San Diego neighborhoods
- The Tuba Lesson (2010)
 - Brian Griffeth-Loeb and Jonathan Piper, May 15, 2010, The Loft, UCSD
- Keyhole Listening (2010)
 - May 15, 2010, The Loft, UCSD Price Center
 - April 25, 2010, Mandeville Unsafe Space
 - March 12, 2010, CPMC Experimental Theater

Teaching

Lecturer Appointments

- Mus 15: Deconstructing Taste in Popular Music (Summer 2013)
- Mus 14: Contemporary Music (Winter 2013)
- Mus 33: Composition (Winter 2012)
- Mus 101: Music Theory and Practice (Spring 2011)

Teaching Assistantships

- MUS15: Rock Guitar Heroes (Spring 2012)
- MUS9: The Symphony (Fall 2011)
- MUS14: Contemporary Music (Winter 2011, Winter 2007)
- MUS4: Intro to Western Music (Fall 2010, Spring 2008, Fall 2007)
- MUS101: Music Theory and Practice (Fall 2008-Spring 2010)
- MUS1: Fundamentals of Music (Winter 2008, Fall 2006)
- MUS114: 20th-Century Music (Spring 2007)
- MUS20: Harmony (Spring 2003, Dartmouth College)

Arts Administration

- Project Producer: world-premiere recording of Christian Wolff's complete string quartets with the Formalist Quartet, label TBD
- Arts Management/Support
 - Manager: Formalist Quartet, June 2012
 - Director of Development: Wet Ink Ensemble, September 2011
 - co-writing successful grants to the following institutions:
 - Alice M. Ditson Fund
 - BMI Foundation (Meet the Composer)
 - Cary Trust
 - New York State Council on the Arts
 - Board Member: Menlo-Atherton Academy of Contemporary Music, September 2010
 - Founder: New Music at UCSD, September 2007
- Residency Organizer and Fundraiser
 - John and Maureen Chowning, May 2013 (\$3,000)
 - Christian Wolff, April 2013 (\$5,000)
 - Trio Kobayashi, May 2012 (\$1,400)
 - Matteo Cesari and Lucy Shelton, April 2012 (\$1,700)
 - Carla Rees, February 2011 (\$1,500)
 - Red Light New Music (\$15,000)
- Co-Fundraiser
 - Jerome Kitzke, April 2012(\$300)
 - Allen Otte, May 2011 (\$300)
 - Formalist Quartet, April 2011 (\$1,500)
 - Wet Ink Ensemble, January 2011 (\$1,650)
 - Graeme Jennings, Chris Burns, & Tom Johnson (\$1,700)
 - The Kenners Duo, April 2008 (\$5,000)
 - UCSD Dept. of Music Spring Festival, 2006-13 (\$13,750)
- Concert Producer
 - Stanford Composers Showcase, May 2011
 - Spring into New Music Concert Series, March 2009

Service

- Department Representative
 - Center for the Humanities Graduate Committee, September 2012-June 2013
 - Represent Department of Music at meetings, vote on Center events, policies
 - Graduate Student Association (principal governing body), September 2006-June 2013
 - Represent Department of Music at meetings, vote on campus policies/referenda, interface with upper-level administration, etc.
 - Finance Committee, September 2008-June 2013
 - Evaluate and vote on campus-wide graduate funding proposals for submission to GSA council
 - Composition Area Seminar Committee, September 2011-June 2012
 - organize and allocate funding for a biweekly seminar of guest and in-house lectures and presentations
 - Department of Music Senior Teaching Assistant, September 2008
 - oversee needs, questions, and training of incoming TAs

Software Proficiencies

- Pro Tools, Audacity, Cakewalk Pro Audio, Garage Band, FL Studio, crusherX-Live, Finale, Sibelius

ABSTRACT OF THE DISSERTATION

...on a par with grass & twigs...

by

Brian Griffeath-Loeb

Doctor of Philosophy in Music

University of California, San Diego, 2013

Professor Rand Steiger, Chair

“What in my music would I be most fearful to let go of?” The question provokes clear, visceral response, an indication of fear and reluctance. Curiously, the answer is never the favorite or most personal element but the safety net—some long-ago discovery, since emptied of all provocation, yet clung to out of habit. It is the thing I don’t even see, yet whose proposed absence triggers immediate protest: “No, you see, I need that thing there in order to keep doing my work—the important stuff—over here.” But the truth is the “work over here” has already been done. Were it otherwise, my question would not have triggered such opposition, which latter exposes a refusal to even look—a creative blind spot. And so what appeared necessary support for experimentation is in fact the very thing preventing it.

Looking back, my development while at UCSD has been a reiterative process of mounting frustration leading to impasse, followed by new means of relinquishing control, allowing another step forward. *...on a par with grass & twigs...* is my most extensive detachment to date—the culmination of seven years’ effort to let go.

Brian Griffearth-Loeb

...on a par with grass & twigs...

for chamber ensemble
(2012)

Brian Griffearth-Loeb (*1981)

...on a par with grass & twigs

for chamber ensemble
(2012)

Instrumentation:

1 C flute
1 alto flute
1 bass flute
2 percussion
 2 low almglocken (1 each)
 6 nipple gongs (1 low, medium & high each)
1 piano (prepared)

Duration: approx. 16-18'

NOTATIONAL KEY

FLUTES

~ *Multiphonics* ~

1. The three flute parts are primarily comprised of multiphonic phrases and fragments, notated as below:

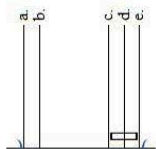
The image shows three staves of musical notation for flutes. Above each staff are boxes containing fingerings: 2, 3, 4. The first staff has a dynamic marking 'p' and a '4/4' time signature. The second staff has a dynamic marking 'p' and a '4/4' time signature. The third staff has a dynamic marking 'p' and a '4/4' time signature. The notation includes various notes and rests, with some notes marked with 'A', 'D#', and 'C#'. There are also some markings that look like 'Z' or 'Z' with a slash through them.

- a. General acknowledgement: Multiphonics are inherently unstable. Particularly when strung together. Especially particularly when strung together in a series of alternate fingerings that may or may not lead naturally into one another. The piece was inspired, conceived, and written in full awareness of this fact, and does not take the view that players should simply overcome this—the engineering of instrument and body—through endless practice.
 - b. Aesthetic philosophy: Multiphonic instability is beautiful. By contrast, hypothetical, 100% steady execution of them as a series of chords is uninteresting. I am after the flickering and falling as much as the steadiness; phenomenological variety is what motivates this piece. The score should thus be viewed as a sort of “ideal” that one strives for, and approaches to a certain degree of fidelity, but which also greets the inevitable wobbliness with enthusiasm. The latter should not be created deliberately, but rather allowed to result as a natural byproduct of the engagement between performer, instrument, and score. With that in mind, priorities in shaping a multiphonic should be as follows:
 - i. Sounding at least two pitches,
 - ii. at a delicate dynamic,
 - iii. with a sense of musicality (more Feldman than Tchaikovsky...)
 - c. Flexibility of choice: Players are invited, where fingering become prohibitively awkward, to replace the responsible multiphonic(s) with another to facilitate the above priorities. The extent of replacement is left to individual discretion. Ideally, new selections should approximate what is being replaced as closely as possible. However, should it become a question of gestural musicality vs. fidelity, the former wins out.
- ~ *Ordinario* ~
2. Ordinario tones begin to emerge and proliferate through the second half of the piece. These should be understood as phantoms behind a veil—very soft, delicate, breathy. Not so soft as to become ambiguously present, but with notably less presence than the multiphonics. Audible, but pale, weak.

PERCUSSION

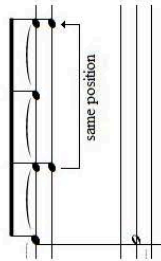
~ *Staves and Noteheads* ~

1. The first half of the piece uses only bowed *almglocken* (both of which should be on the larger/lower end of the spectrum) notated with a two-stave system (see **Ex. 1** below)
 - a. The upper, 2-line staff indicates finger placement on the *almglocken* (for production of multiphonics), the upper line (a.) for finger a, the lower line (b.) for finger b.

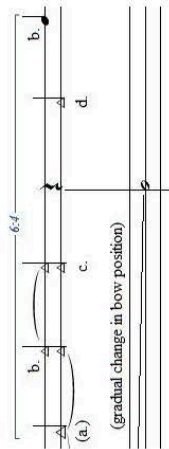


Ex. 1

- i. The absence of a notehead indicates no finger placement.
- ii. A regular notehead indicates i) a choice of placement if it is the first (on its line) to appear for a given gesture, or ii) a repetition of the preceding finger placement *within* a given gesture. (see **Ex. 2** below)
 1. Silence delineates gestures.
 2. A triangle (i.e., delta) notehead *above* indicates a change of finger position within a given gesture.
 1. A triangle notehead following another triangle still indicates a change of position.
 2. A regular notehead following a triangle indicates a repetition of that (i.e., the triangle's) position. (see **Ex. 3** below with finger placements a. through d. [note the repetition of b.])

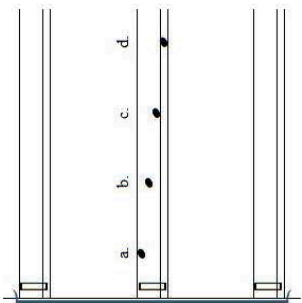


Ex. 2



Ex. 3

- b. The lower staff (see Ex. 1 above) indicates bowing and bow placement (left to right along the lip)
- The absence of an overhead indicates no bowing of the almglock (gradual change of placement in Ex. 3 originates before what is visible [i.e., there is a notehed to indicate bowing, we just can't see it here]).
 - The lower line indicates the left-most edge of the almglock lip, the upper line the right-most. Intermediate line and spaces indicate placement between the two extremes. There are, thus, five possible placements (line, space, line, space, line) for the bow, but these are to be treated as approximate. It is not essential for intermediate placements to remain exactly the same throughout the piece.
 - In a few instances, the staff changes to one line with the indication "handle," at which point bowing should be performed along the handle, opposite from the lip.
2. The second half of the piece uses only struck nipple gongs
- The gongs should be different enough in size for clear perception of three different heights, and all—even the high gong—large enough to accommodate rich, audible differentiation of striking location. Gong staves have three lines
 - the upper line indicates the edge of the nipple (i.e., not the nipple itself)
 - the middle line indicates the front-face (90-degree) edge of the gong
 - the lower line indicates the side-face (cut-off) edge of the gong
 - There are thus four striking positions for the piece (see Ex. 4 below)
 - upper space (a), at the edge of the nipple (i.e., not on the nipple itself—where this happens, it will be indicated with text and a 1-line staff)
 - upper-middle space (b), half-way between nipple and front-face edge
 - lower-middle space (c), just inside the front-face edge
 - lower space (d), along the side of the gong



Ex. 4

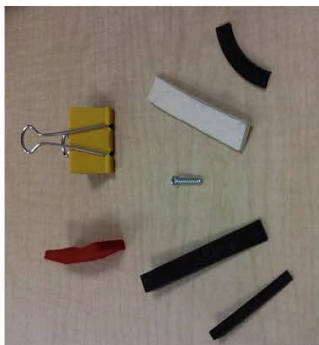
~ *Bowing & Mallets* ~

- Bowing tries suggest the desired impression of continuity, but it is understood that bowing direction will need to change over lengthy durations. The goal should be to minimize interruption.
- Gongs should be struck with a very soft mallet that allows (re)articulations to be heard but does not add undue harshness or "twang" to the sound. The desired effect is much more the resonance after the attack than the attack itself (which latter should be minimized)—mellow but not muddy, subtly articulate, with an emerging cloud of rich, multiphonic spectra as one moves away from the nipple.

PIANO
~ Preparation & Notation ~



Ex. 1



Ex. 2

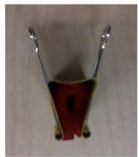
Materials	General Directions (unless otherwise specified)
<p>1. Rubber Wedges</p> <ul style="list-style-type: none"> a. 1/4" wide rectangular (Ex. 1: left; Ex. 2: bottom, far left) (x21) b. 1/2" wide square (Ex. 1: right; Ex. 2: bottom, second from left) (x5) <p>2. Rubber Strips</p> <ul style="list-style-type: none"> a. 3/4" wide (Ex. 2: bottom, second from right) (x1) b. 1cm wide (Ex. 2: bottom, far right) (x2) <p>3. Metal Screws (x8)</p> <ul style="list-style-type: none"> a. ~4cm thick, .75cm head diameter (Ex. 2: bottom, middle) <ul style="list-style-type: none"> i. note: head must be wide enough and shaft thin enough to hang/buzz freely between strings of A-flat ii. note: shaft must also be <i>thick</i> enough to push apart strings in higher register (e.g. D-natural) <p>4. Felt Strip (x1)</p> <ul style="list-style-type: none"> a. (Ex. 2: top, left) <p>5. Large Clamp (x1)</p> <ul style="list-style-type: none"> a. ~2" long, 1" wide (opposite clamping end), 1 1/4" tall (Ex. 2: top, right) 	<p>1. Rubber Wedges</p> <ul style="list-style-type: none"> a. insert wedge(s) between strings & adjust to maximize desired result (e.g., harmonic(s), muting) b. pairing: two wedges placed together, one between left & middle, one right & middle strings <p>2. Rubber Strips (1cm only)</p> <ul style="list-style-type: none"> a. weave strip from underneath, up between left and middle strings, and then down between middle and right, with strip pressed down flush against top of string <p>3. Metal Screws (x1)</p> <ul style="list-style-type: none"> a. insert screws between strings, approximately half-way down shaft of screw, and adjust to maximize desired harmonic(s) <p style="text-align: center;">Notation</p> <p>Notehead styles indicate sound categories (to assist player in balancing elements), not difference in execution</p> <ul style="list-style-type: none"> • Traditional noteheads indicate <i>ordinario</i> (no preparation) • Diamond noteheads indicate a timbre that includes <i>harmonics</i> (whether from wedges or screws or...) • X-noteheads indicate a timbre that has been <i>muted</i>, with little or no resultant pitch

~List of Preparations ~

1. D-naturalI, D-sharpI, & E-naturalI

- a. materials
 - i. 1x strip felt
 - i. cut long enough to wrap around top and sides of D-naturalI with a little extra
 - ii. 1x clamp
- b. special directions
 - i. clamp felt around D-sharp1 string such that top of clamp (and thus felt inside; see **Ex. 3** to the right) is flush against top of string, and sides of clamp rest against D-naturalI and E-naturalI (these latter two points of contact are essential; clamp/felt must be of sufficient size to facilitate)
- c. location
 - i. $\frac{1}{8}$ " away from dampeners

Ex. 3



2. F-naturalI

- a. materials
 - i. 1x $\frac{1}{2}$ " wedge
- b. location
 - i. ~ 5 " from dampeners
- c. sounding harmonic
 - i. 14-cents-flat A-natural4 (10th partial)

3. G-naturalI & A-naturalI

- a. materials
 - i. $\frac{3}{8}$ " wide strip
- b. special directions
 - i. weave strip up *through* strings of G-natural 1, above but not touching A-flat 1, and then down *through* strings of A-natural 1, and adjust to maximize desired harmonics
- c. sounding harmonics
 - i. 31-cents-flat F-natural4 and G-natural4 (7th partials)

4. A-flatI

- a. materials:
 - i. 1x $\frac{1}{4}$ " wedge
 - ii. 2x screws
- b. special directions
 - i. insert wedge between strings and adjust to maximize sounding harmonic
 - ii. dangle two screws between strings (held up by head, whose diameter allows screws to rest/buzz freely on strings)
- c. locations
 - i. wedge = $\sim 9 \frac{1}{2}$ " from dampeners
 - ii. screws nearby far side (opposite dampeners) of wedge, $\sim \frac{1}{2}$ " apart
- d. sounding harmonic
 - i. 14-cents-flat C-natural4 (5th partial)

5. B-naturalI

- a. Materials
 - i. pairing of 2x $\frac{1}{4}$ " wedge
- b. sounding harmonic
 - i. 31-cents-flat A-natural4 (7th partial)

6. C-naturalI2

- a. Materials
 - i. pairing of 2x $\frac{1}{4}$ " wedge
- b. location
 - i. $\sim 10 \frac{1}{2}$ " from dampeners
- c. sounding harmonics
 - i. 31-cents-flat Bb4 and 2-cents-sharp G-natural5 (14th and 24th partials)

7. D-flat2

- a. materials:
 - i. pairing of 2x $\frac{1}{2}$ " wedge
- b. sounding harmonic
 - i. 31-cents-flat B-natural5 (7th partial)

8. E-flat3

- a. materials
 - i. 2x screws
- b. location
 - i. first screw: between middle and right strings, $\frac{1}{2}$ " from dampeners
 - ii. second screw: between middle and left strings, 1" from dampeners
- c. sounding harmonic
 - iii. third screw: between middle and right strings, 1 $\frac{1}{2}$ " from dampeners
 - i. A-natural4 (additional, fainter tones may result/are welcomed)

9. F-natural3

- a. materials
 - i. pairing of 2x $\frac{1}{4}$ " wedge
- b. sounding harmonic
 - i. 4-cents-sharp G-natural6 (9th partial)

10. D-natural4

- a. materials
 - i. 2x screws
- b. location
 - i. first screw: between middle and left strings, 3" from dampeners
 - ii. second screw: between middle and right strings, $\sim 4 \frac{1}{2}$ " from dampeners
- c. sounding harmonics
 - i. 14-cents-flat F-sharp6 and 2-cents-sharp A-natural6 (5th and 6th partials)

11. E-flat4
- materials
 - two pairings of 2x 1/4" wedges
 - location
 - first pairing: between middle and left strings, ~3" from dampeners
 - second pairing: between middle and right strings, ~6" from dampeners
 - sounding result
 - lowest of *muted* sounds (i.e., lower than F-natural 4, G-natural 4, etc.); no trace of string fundamental
12. E-natural4
- materials
 - 2x screws
 - location
 - first screw: between middle and right strings, 1" from dampener
 - second screw: between middle and left strings, ~3 1/4" from dampener
 - sounding harmonics
 - oddly tuned C-sharp6 and F-natural6
13. F-natural4
- materials
 - 1x 1cm rubber strip
 - pairing of 2x 1/2" wedge
 - location
 - strip 1" from dampeners
 - wedge pairing 2" from dampeners
 - sounding result
 - second lowest of *muted* sounds (i.e., higher than E-flat4, but lower than G-natural 4); no trace of string fundamental
14. G-flat4
- materials
 - pairing of 2x 1/4" wedges
 - sounding harmonic
 - 2-cents-sharp D-flat6 (3rd partial)
15. G-natural4
- materials
 - 1x 1cm rubber strip
 - 1/2" from dampeners
 - location
 - third lowest of *muted* sounds; string fundamental present but diminutive/very dry
 - sounding result
16. B-natural4
- materials
 - pairing of 2x 1/4" wedges
 - sounding harmonic
 - B-natural6 (2nd partial)
17. F-natural5
- materials
 - pairing of 2x 1/4" wedges
 - sounding harmonic
 - F-natural6 (2nd partial)
18. G-natural5
- materials
 - 1x 1cm strip
 - special directions
 - weave strip from underneath, up between left and middle strings, and then down between middle and right, with strip pressed down flush against top of string; *adjust to maximize sounding* (albeit muted) *pitch*
 - location
 - 2" from dampeners
 - sounding pitch
 - muted-sounding B-quarterflat4
19. B-flat5
- materials
 - pairing of 2x 1/4" wedges
 - location
 - choose location that *completely* eliminates pitch
 - sounding result
 - thin, hard, dry sound (second-highest muted sound)
20. G-natural7
- materials
 - pairing of 2x 1/4" wedges
 - location
 - choose location that *completely* eliminates pitch
 - sounding result
 - thin, hard, dry sound (highest muted sound)

*For one who sees, as it actually is,
the pure arising of phenomena,
the pure seriality of fabrications,
there's no fear.*

*When seeing the world with discernment
as on a par with grass & twigs,
finding no 'mine-ness,'
thinking, 'There's nothing of mine,'
he feels no sorrow.*

—“Adhimutta: Adhimutta and the Bandits” (Thag 16.1),
translated from the Pali by Thanissaro Bhikkhu

...on a par with grass & twigs...

This musical score is for a string quartet and piano. It consists of the following parts and staves from top to bottom:

- Violin I (Vn I):** Staff 1, starting with a treble clef and a key signature of one flat. It contains a series of rhythmic patterns.
- Violin II (Vn II):** Staff 2, starting with a treble clef and a key signature of one flat. It contains a series of rhythmic patterns.
- Viola (Vla):** Staff 3, starting with an alto clef and a key signature of one flat. It contains a series of rhythmic patterns.
- Cello (Vcl):** Staff 4, starting with a bass clef and a key signature of one flat. It contains a series of rhythmic patterns.
- Double Bass (Vclb):** Staff 5, starting with a bass clef and a key signature of one flat. It contains a series of rhythmic patterns.
- Piano (P):** Staff 6, starting with a bass clef and a key signature of one flat. It contains a series of rhythmic patterns.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ppp* (pianissimo) and *pp* (piano). There are also circled numbers 1 and 2 indicating specific measures or sections. The score is titled "Bram Gottlieb, Leb" and includes a copyright notice "© Bram Gottlieb, Leb, San Diego, 2011".

...on a par with grass & twigs...

C.R.

A.R.

B.R.

Alto 1

Alto 2

Dbb

...on a path with grass & twigs...

CTR

ATR

BTR

Alto 1

Alto 2

Bass

5

6

7

... (continues) ...

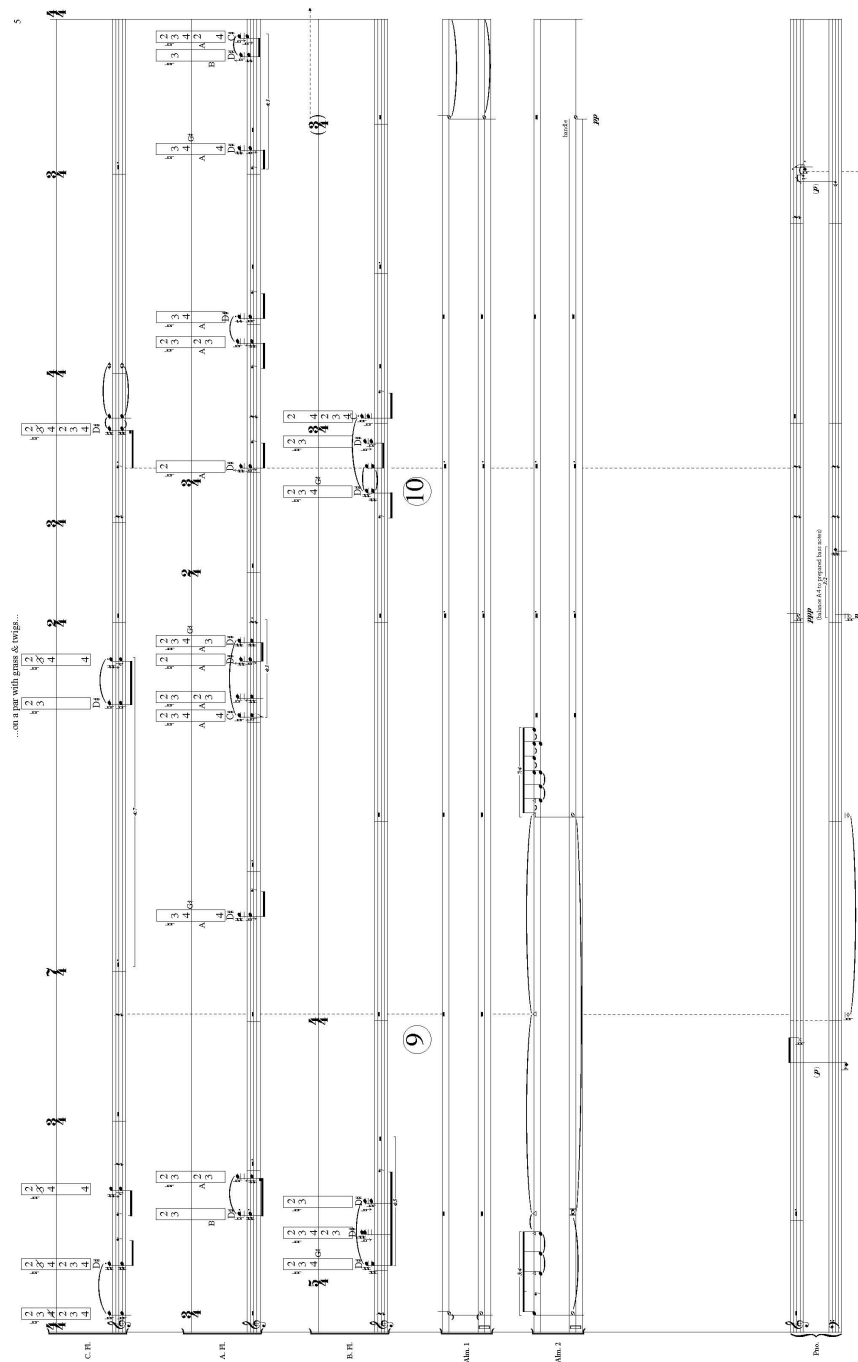
...con a parte with grass & twigs...

The image displays a musical score for a piece titled "...con a parte with grass & twigs...". The score is organized into several systems, each with a specific label:

- C.R. (Cello Right):** The first system, featuring a complex rhythmic pattern of eighth and sixteenth notes.
- A.R. (Alto Right):** The second system, mirroring the rhythmic complexity of the C.R. part.
- B.R. (Bass Right):** The third system, which includes a section labeled "Altn. 1" and "Altn. 2", indicating alternative phrasings for the bass line.
- Duo:** The final system, which combines the parts from the previous systems into a unified ensemble.

Key features of the score include:

- Dynamic markings:** Such as mf (mezzo-forte) and pp (pianissimo).
- Rhythmic notation:** Extensive use of eighth and sixteenth notes, often beamed together.
- Structural markers:** Circled numbers 7 and 8, which likely denote specific measures or sections within the piece.
- Performance instructions:** The text "...con a parte with grass & twigs..." is placed at the beginning of the score.



6 ...on a par with grass & twigs...

The image shows a musical score for four parts: CTR, ATR, BTR, and Dns. The score is written on multiple staves. At the top, there is a rehearsal mark '6' and the instruction "...on a par with grass & twigs...". The CTR part has several measures with notes and rests. The ATR part has notes and rests, with a rehearsal mark 'A' and a circled '11'. The BTR part has notes and rests, with a rehearsal mark 'A' and a circled '12'. The Dns part has notes and rests, with a rehearsal mark 'A' and a circled '13'. There are also some smaller annotations and markings throughout the score, including a circled '11' and '12' in the middle section.

...on a par with grass & twigs...

CTR
ATR
BTR
Pns

13 14

8

...on a par with grass & twigs...

C.R.

A.R.

B.R.

15

16

Abb. 1

Abb. 2

Dis.

The image shows a musical score for three voices and piano accompaniment. The vocal parts are labeled C.R., A.R., and B.R. The piano accompaniment is divided into three sections: Abb. 1, Abb. 2, and Dis. The score includes various musical notations such as notes, rests, and dynamic markings. A specific phrase is highlighted in the vocal parts: "...on a par with grass & twigs...". The score is numbered 8 at the beginning and 15 and 16 at various points.

...on a par with grass & twigs...

9

CTR

ATR

BTR

17

18

Alt. 1

Alt. 2

Dns

(1)

10

...on a par with grass & twigs...

The musical score consists of six staves. The first three staves are labeled CTR, ATR, and BTR. The next two are Alto 1 and Alto 2. The final staff is labeled Pns. The score includes various musical notations such as notes, rests, and dynamic markings. A circled number '19' is positioned between the BTR and Alto 1 staves. The Pns staff features a complex rhythmic pattern with notes and rests.

CTR
ATR
BTR
Alto 1
Alto 2
Pns

11

...an a part with brass & wood

The image shows a musical score for measures 20 and 21. The score is written for several instruments: CTR (Cello), ATR (Double Bass), BTR (Bassoon), Alto 1, Alto 2, and Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ppp*. Measure 20 features a complex rhythmic pattern with many sixteenth notes. Measure 21 continues this pattern with some changes in dynamics and articulation. The score is divided into systems, with measure numbers 20 and 21 clearly marked. The instruments are labeled at the bottom of the page.

CTR

ATR

BTR

Alto 1

Alto 2

Bass

20

21

ppp

(A)

12

...on a par with grass & twigs...

C.R.

A.R.

B.R.

Alto 1

Alto 2

Bass

22

4

...on a par with grass & twigs...

13

The musical score is organized into five systems:

- System 1 (Measures 23-24):** Features CTR, ATR, and BTR staves. Measure 23 includes a complex rhythmic pattern with notes and rests. Measure 24 continues this pattern.
- System 2 (Measures 25-26):** Features ATR and BTR staves. Measure 25 shows a continuation of the rhythmic motif. Measure 26 includes a dynamic marking of *pp* (pianissimo).
- System 3 (Measures 27-28):** Features ATR and BTR staves. Measure 27 shows a continuation of the rhythmic motif. Measure 28 includes a dynamic marking of *pp*.
- System 4 (Measures 29-30):** Features ATR and BTR staves. Measure 29 shows a continuation of the rhythmic motif. Measure 30 includes a dynamic marking of *pp*.
- System 5 (Measures 31-32):** Features a Piano staff. Measure 31 shows a continuation of the rhythmic motif. Measure 32 includes a dynamic marking of *pp*.

...on a par with grass & twigs...

14

CTR

ATR

BTR

25

26

Alt. 1

Alt. 2

Dtr

15

...en a par with grass & twigs...

CTR

ATR

BTR

27

28

Alto. 1

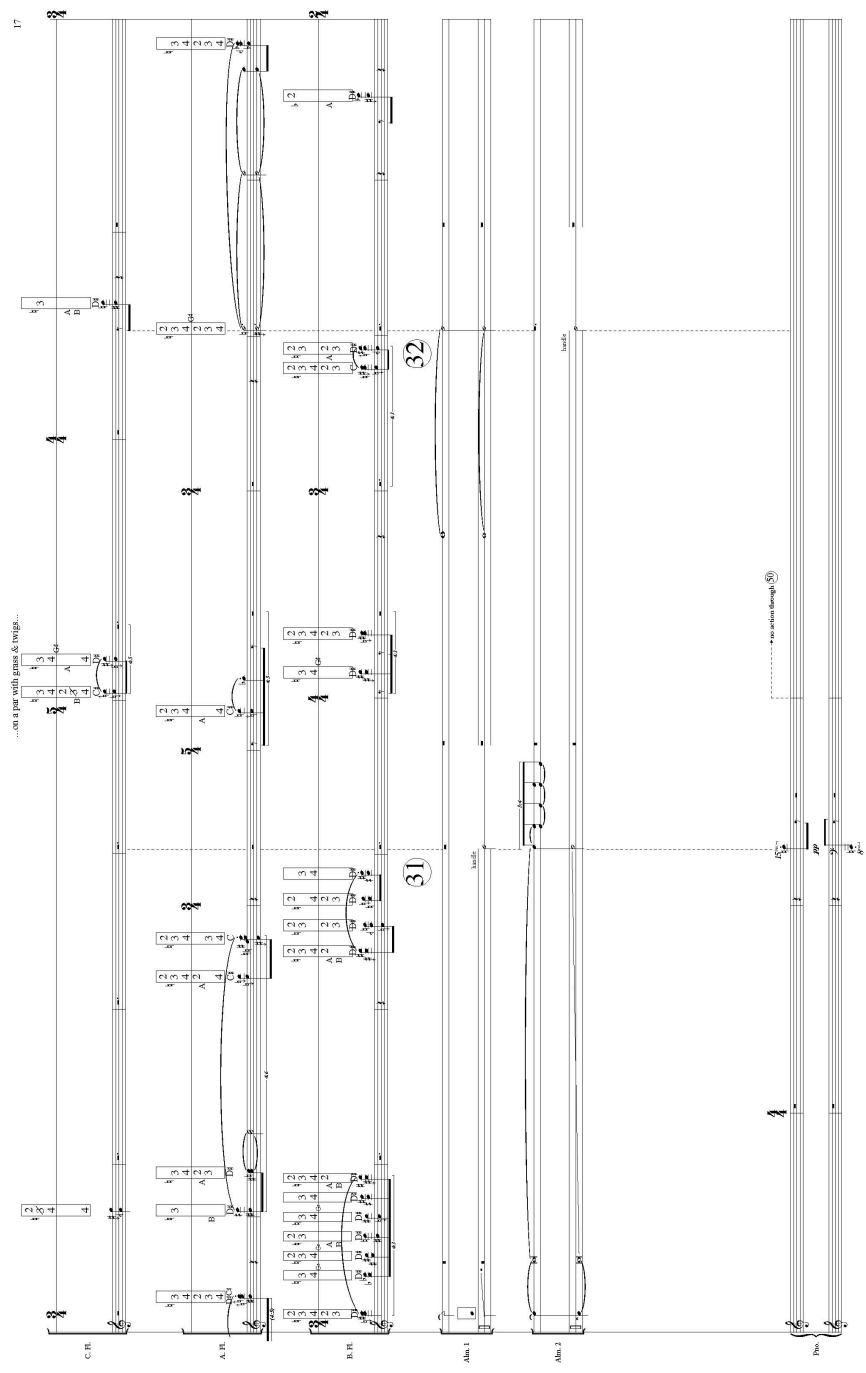
Alto. 2

Pno

pp

16 ...on a par with grass & twigs...

CTR
ATR
BTR
29
30
Pno



17

...on a par with grass & twigs...

C.F.R.

A.F.R.

B.F.R.

31

32

33

...top section through 33

18

...on a par with grass & twigs.

C.F.R.

A.F.R.

B.F.R.

Abb. 1

Abb. 2

Fin.

on a pair with grass & twigs...

19

C.R.

A.T.R.

B.T.R.

35

36

Alto 1

Alto 2

Flute

Detailed description: This is a page of a musical score, likely for a string quartet or chamber ensemble. It contains measures 35 and 36. The score is written for six parts: C.R. (Cello/Double Bass), A.T.R. (Violin I), B.T.R. (Violin II), Alto 1, Alto 2, and Flute. The notation includes various musical symbols such as notes, rests, and dynamic markings. A rehearsal mark '35' is located at the beginning of the section, and '36' is at the end. A vertical dashed line separates the two measures. The text 'on a pair with grass & twigs...' is written above the first few staves. The number '19' is in the top right corner. The parts are labeled on the left side of the page.

28

C.R.

A.R.

B.R.

37

38

Abb. 1

Abb. 2

Fin.

...on a pair with grass & twigs

GONGSI

GONGSI

Detailed description: This is a musical score for Gongsi, consisting of multiple staves. The score is divided into sections labeled C.R., A.R., and B.R. at the top. Below these are sections labeled 37, 38, Abb. 1, Abb. 2, and Fin. The notation includes rhythmic markings, note heads, and stems. There are two callouts labeled 'GONGSI' with arrows pointing to specific parts of the score. A vertical dashed line separates the 37 and 38 sections. The bottom staff is labeled 'Fin.' and ends with a double bar line.

...on a par with grass & twigs...

21

The image shows a musical score for measures 39 and 40. The score is divided into several parts: C.R. (Cello/Double Bass), A.R. (Violin/Alto), B.R. (Violin/Alto), Obs. 1 (Oboe 1), Obs. 2 (Oboe 2), and Pns. (Piano). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ppp*. The score is written on multiple staves, with some parts having multiple staves. The measures are numbered 39 and 40, with a circled '40' indicating the end of the section. The overall style is that of a classical or contemporary orchestral score.

C.R.

A.R.

B.R.

Obs. 1

Obs. 2

Pns.

39

40

22

...on a par with grass & twigs...

The image shows a page of a musical score, page 31. It features six staves: CTR (Cello/Trombone), ATR (Alto Trombone), BTR (Bass Trombone), Oboe 1, Oboe 2, and Posa (Posaune). The score is written in a standard musical notation with notes, rests, and dynamic markings. The tempo or mood is indicated as '...on a par with grass & twigs...'. The score is divided into measures, with measure numbers 41 and 42 clearly marked. The CTR, ATR, and BTR staves have a 2/4 time signature. The Oboe 1 and Oboe 2 staves have a 4/4 time signature. The Posa staff has a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The page number '22' is located at the top left, and the page number '31' is at the top right.

23

...on a path with grass & twigs...

CTR

ATR

BTR

Oboe 1

Oboe 2

Posa

43

44

...on a path with grass & twigs...

...on a par with grass & twigs...

24

CTR

ATR

BTR

45

46

Oboe 1

Oboe 2

Posa

25

...an part with arms & tongs

C.R.

A.R.

B.R.

for Remarks

47

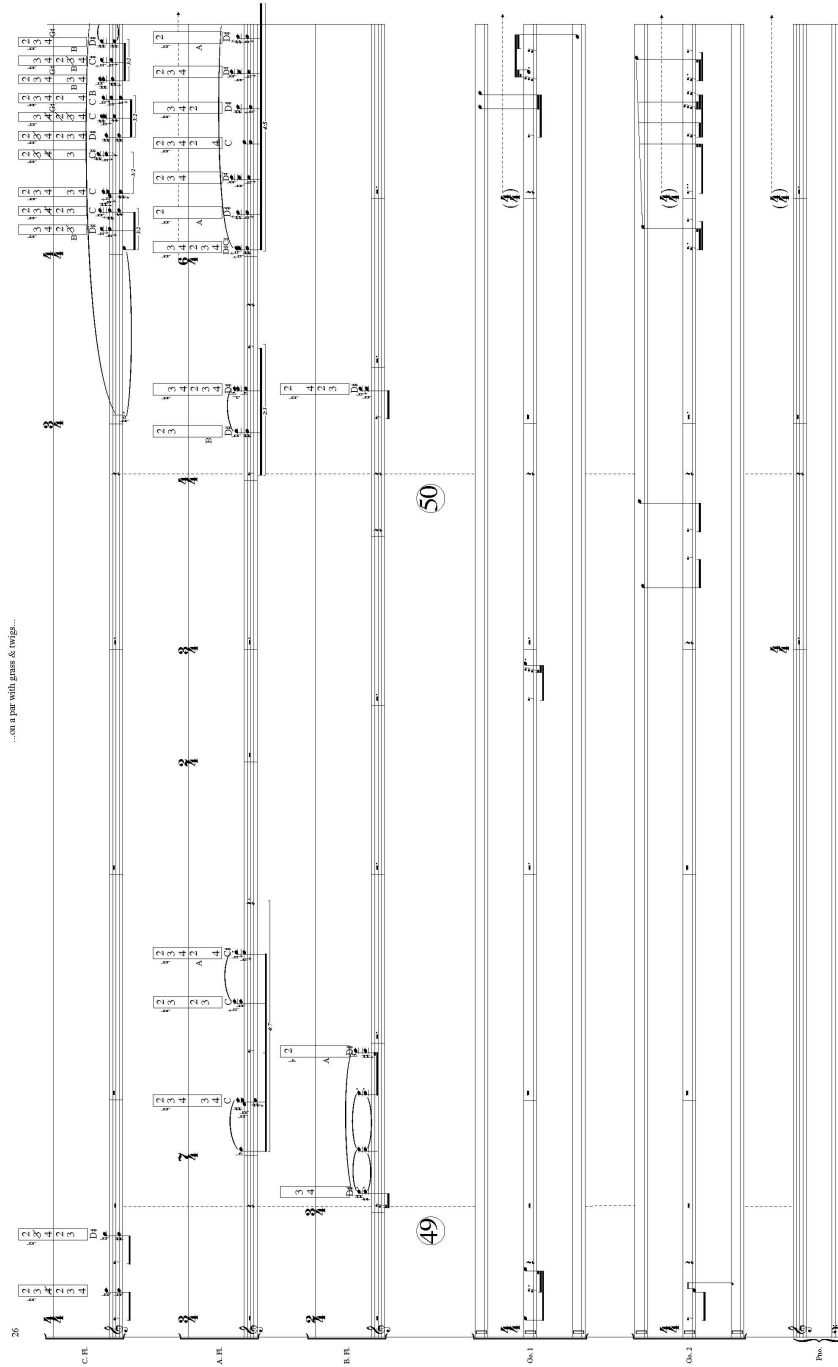
48

pno. 1

pno. 2

Pno.

Detailed description: This page contains a musical score for measures 47 and 48. The score is written for vocal parts (C.R., A.R., B.R.) and piano accompaniment (pno. 1, pno. 2, Pno.). Measure 47 includes a section labeled 'for Remarks' with a circled number 47. Measure 48 also includes a section labeled 'for Remarks' with a circled number 48. The vocal parts are written in a staff with a treble clef and a common time signature. The piano accompaniment is written in a staff with a bass clef and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings.



26

C.R.

A.R.

B.R.

06.1

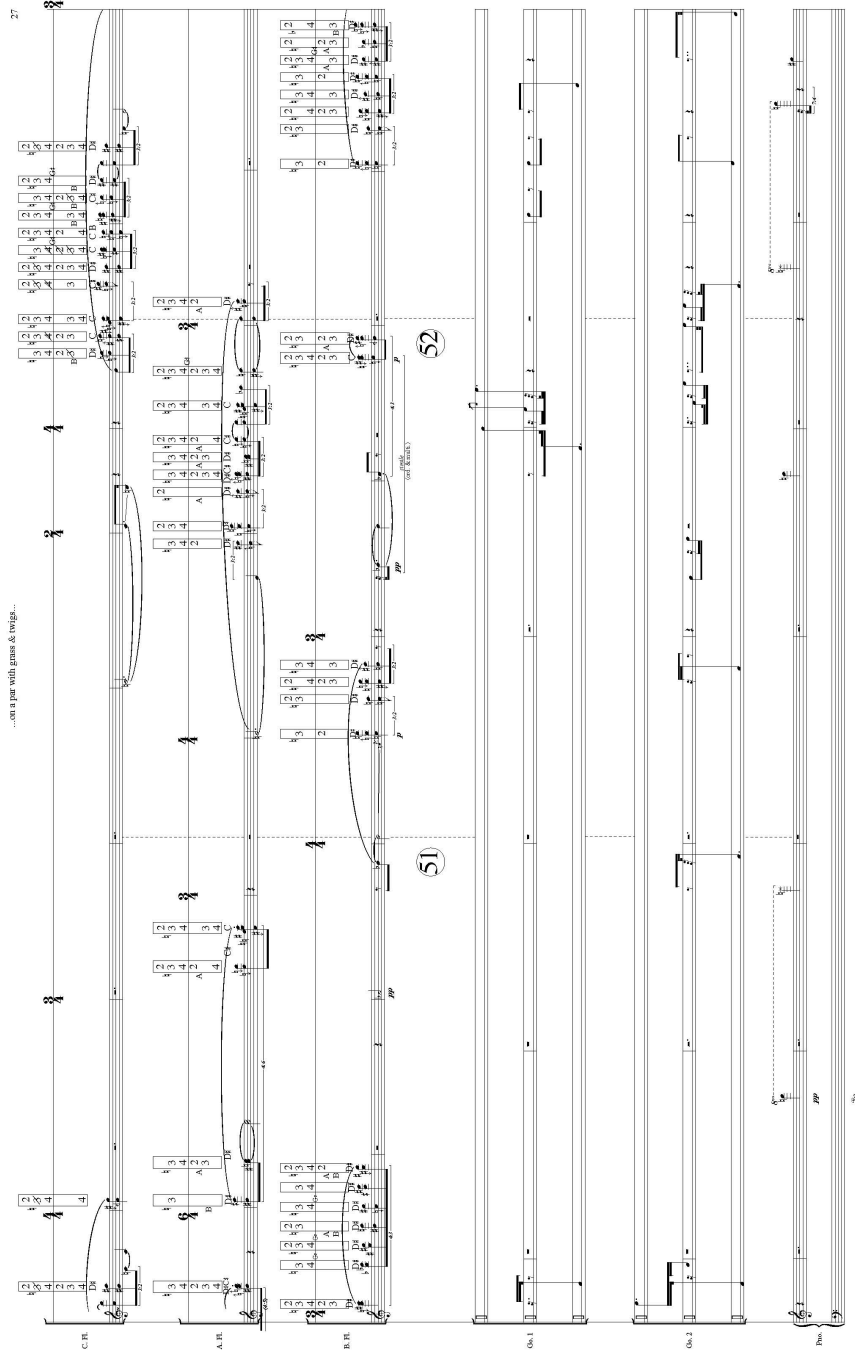
06.2

P.06

50

49

...on a par with grass & twigs...



27

52

51

Os.1

Os.2

Pos.

28

...on a par with grass & twigs.

C.R.

A.R.

B.R.

53

54

Ob.1

Ob.2

Picc.

This page of a musical score, numbered 38, features a woodwind section and string section. The woodwind section includes Clarinet in E-flat (C.R.), Alto Saxophone (A.R.), and Bassoon (B.R.). The string section consists of Violin 1 (Oba.1), Violin 2 (Oba.2), and Cello/Double Bass (Puu). The score is written in a common time signature. The woodwind parts have various articulations and dynamics, including accents and *ppp* markings. The string parts feature a rhythmic pattern of eighth notes. A rehearsal mark '55' is located in the center of the page. The page number '38' is in the top right corner. The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings.

29

on a pair with grass & twigs...

55

... (Puu) (Oba.2)

...on a par with grass & twigs...

56

57

CTR

ATR

BTR

Obs. 1

Obs. 2

Posa

31

...on a pair with grass & twigs.

C.R.

A.R.

R.R.

58

59

Oboe 1

Oboe 2

Picc.

...on a par with grass & twigs...

The image shows a page of a musical score, numbered 60 and 61. It features several staves for different instruments: C.R. (Cello/Double Bass), A.R. (Violin/ Viola), B.R. (Violin/ Viola), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Flute (Fl.). The score includes various musical notations such as notes, rests, and dynamic markings like *ppp*. There are also some handwritten annotations and a circled number '61' in the center of the page.

...on a par with grass & twigs...

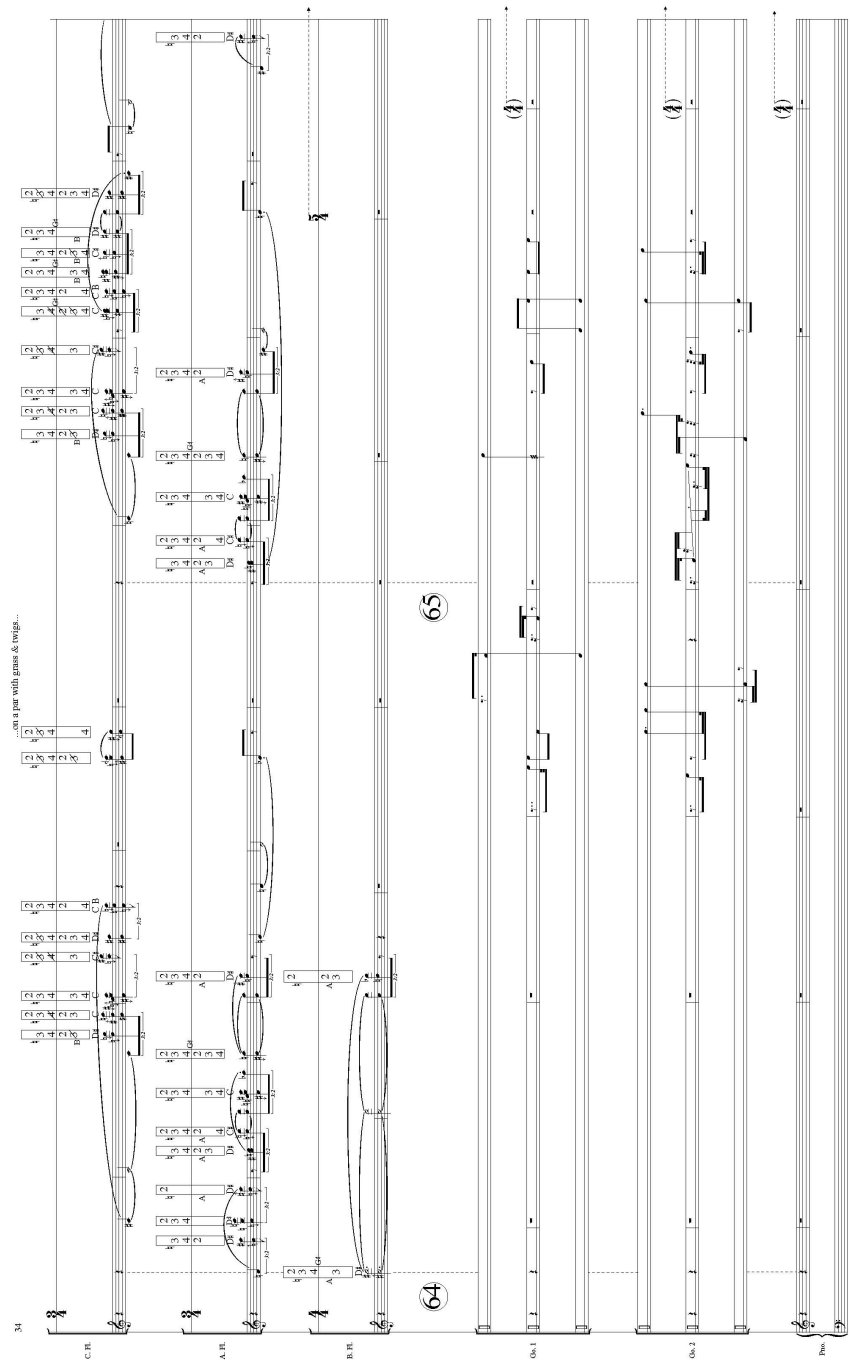
CTR
ATR
BTR

62

63

Oboe 1
Oboe 2
Posa

63



35

...on a par with grass & twigs...

The image shows a page of a musical score, page 35, containing measures 66 and 67. The score is written for woodwinds and strings. The woodwind section includes Clarinet in B-flat (Cl. Bb), Alto Saxophone (A.Sax.), Bassoon (Bsn.), and Bass Clarinet (Cl. Bb). The string section includes Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vcllo), and Double Bass (Cb.). The woodwinds play melodic lines with various articulations and dynamics. The strings provide a rhythmic accompaniment. Measure 66 is marked with a circled '66' and measure 67 with a circled '67'. The text "...on a par with grass & twigs..." is written above the woodwind staves. The page number '35' is in the top left corner.

36

an air part with grass & reeds...

C.R.

A.R.

B.R.

68

69

Oboe 1

Oboe 2

Picc.

68

69

70

71

72

73

74

75

76

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1000

...on a par with James & twigs...

37

C.R.

A.R.

B.R.

70

71

Obs. 1

Obs. 2

Posa.

38

39

40

41

42

43

44

45

46

47

48

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100

38

...on a par with grass & twigs...

C.R.

A.R.

B.R.

72

73

Obs. 1

Obs. 2

Perc.

Sordani

ppp

p

ppp

ppp

...on a par with grass & twigs...

39

The image shows a musical score for measures 74 and 75. The score is divided into two systems. The first system includes parts for CTR (Cello/Trombone), ATR (Alto Trombone), and BTR (Bass Trombone). The second system includes parts for Oboe 1, Oboe 2, and Bassoon. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also some markings like 'pp' and 'mf' indicating dynamics. The page number '39' is at the top left, and the measure numbers '74' and '75' are circled at the bottom of the first system.

CTR

ATR

BTR

74

75

Oboe 1

Oboe 2

Bassoon

40

...on a par with grass & twigs...

C.R.

A.R.

B.R.

76

77

Obs. 1

Obs. 2

Picc.

Obs. 1

Obs. 2

Picc.