UNIVERSITY OF CALIFORNIA, SAN DIEGO

Transcripture

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in

Contemporary Music Performance

by

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ABSTRACT OF THE DISSERTATION

Transcripture

by

Curt Dallace Miller

Doctor of Musical Arts in Contemporary Music Performance

University of California, San Diego, 2015

Professor Anthony Burr, Chair

Here I give an extended account of the working methods and contextual research of four works I created for performance on my final two degree recitals. These works revolve around a shared set of concerns: the relationships between scores, recording technology, and performance emphasizing the role of transcription considered broadly in terms of notations, recordings and religious performance.

Transcripture

For my second and third doctoral recitals I created a set of performances which revolve around a shared set of concerns: the relationship between traditional forms of musical transcription and the recording as a new form of direct transcription, the role of technologies of recording and playback as performers and composers, the connection between technological memory and personal memory, and investigations of religious experience and performance seen through the lens of transcription and media considered expansively. For the first recital, titled *Transcripture*, I created three works. The first was *(Solo for Wounded CD),* a transcription for trio and electronics of Yasunao Tone's *Solo for Wounded CD.* Second, *Performance Practice,* a transcription of Jean-Pierre Rampal performing a movement from Telemann's set of fantasias for solo flute. These two closely related works attempt to perform the discrepancies between different forms of notation, media and performers. Last is a performance in which I transcribe religious performance which I call *The United Society of Believers in Christ's Third Appearing* (USBCTA) for bass clarinet, talk box, amplification, television and witness in which I perform feedback modulated through the bass clarinet and control video playback. For my last recital I collaborated with artist Nichole Speciale in the creation of an installation and performance called *Polyester* in which audio transducers are embedded in suspended, unzipped sleeping bags to create an immersive sound environment in an intimate space, while I performed on cassette

recorders. This work explored the close relationships between material, technology and memory. An account of these works would be incomplete without, first, a detour through theories of recorded media that contextualize them as transcription explicitly and, second, a more personal detour through an account of Judeo-Christian communication with God as a complex set of transcriptions, some textual, some oral and some directly mediated through the bodies of believers.

My interest in recorded media and transcription is in part a way for me to examine my own musical life as a clarinetist whose performance and study has revolved largely around notated scores. This is primarily a work of reconciling the physical, acoustic world of instrumental technique with the syntactical, alphabetic, textual world of the score through an interpretive mode of performance. Continuing this process after the historically radical shifts from recording sound through the grid of alphabetic notation to recording its physical trace via the phonograph and, ultimately, digitizing that trace to be manipulated in myriad ways at the computer seemed to me to require a certain amount of justification or at least investigation. Anyone who participates in performance mediated by any of these technologies participates in a dialogue between them whether they feel the need to investigate it or not.

In my own personal history, however, the concept of a life based around texts which call their reader to action runs deeper than that of the score. While I was growing up my father was the minister of a conservative protestant church and while I

later doubted and ultimately rejected the ideology and theology of that church its relationship to text was highly influential for me. While I disagree with the substance of the beliefs, the kind of intellectually considered religion practiced by my father in which the constant analysis and subsequent integration of biblical texts into action is seen as a primary responsibility forged in me a sense of not only the importance of textual study but their ability to act as a vehicle for action and power. Unlike secular scores and literature, however, these texts cannot be analyzed primarily in terms of the semantics of their language or the historical subject position of the author because while they were penned by the hands of ancient writers they are considered the words of God transcribed through the bodies of men into language legible to believers. In this way there is more at stake than the storage of ideas in the alphabetic grid of writing but the literal transcription of the will of an apparently omnipotent being. As I will discuss in detail, I see this transcriptive process as not limited to the physical texts of the Bible but assumed in an array of spiritual performances such as speaking in tongues in which God's presence is traced via means which more closely resemble that of media than that of text.

Recording as Writing

Michael Taussig's *Mimesis and Alterity*[1] describes early accounts of the

[1] Taussig, Michael, "The Talking Machine" *Mimesis and Alterity,* (New York: Routledge, 1993).

phonograph in terms of a fascination with perfect mimesis of the human function of speech: from the first announcement in 1877, Edison's "Talking Machine" was advertised as an apparatus that seemed to magically replicate sound, particularly the human voice. He quotes Roland Gelatt's description of crowds' astonishment: "It would talk in English, Dutch, German, French, Spanish and Hebrew. It would imitate the barking of dogs and the crowing of cocks. It could be made to catch colds and cough and sneeze 'so believably that physicians in the audience would instinctively begin to write prescriptions.'"[2] Such accounts indicate an obsession with the way that the phonograph seemed to take on the characteristics of a person through their speech while ignoring the real activity of the machine: not speaking but writing and reading. This hid the phonograph's real innovation as a new form of transcription in what is perhaps the most significant single shift in the scoring of Western music since the development of neumes for medieval chant. Instead of the traditional form of transcription by hand into the symbolic notations of the score, recording provided a direct transcription of the physical propagation of sound. This had major repercussions on listeners' understanding of sound and paved the way for media to take over many of the functions that used to be the sole domain of writing.

Adorno's early critiques of the phonograph from 1928[3] ("The Curves of the

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[2] Ibid., 209.

[3] Theodor W. Adorno, "The Curves of the Needle" trans. Thomas Y. Levin. *October* 55 (Winter, 1990):48-55.

Needle") and 1932[4] ("The Form of the Phonograph Record") express his concerns on the difficulty of reconciling the representational capabilities of recording and its physical manifestation as a plain black mass "covered with curves, a delicately scribbled, utterly illegible writing."[5] The earlier article bemoans the increasing fidelity of records as indicative of a transition from "artisanal to industrial production."[6] The extra noises and coloration of the old records created a discrepancy between the original and the recording so that the listener was acutely aware of the medium itself which had its own characteristics apart from the object of representation. For Adorno, this discrepancy between the medium and its subject allowed it to act as an art medium in which the material was not just industrially reproduced but represented with the interpretive perspective of the maker. The higher fidelity recording lost any form of its own as it adds no new layer of interpretation to a performance of a musical work and instead "the obedient machine—which in no way dictates any formal principles of its own—follows the interpreter in patient imitation of every nuance."[7] He sees no use in a musical technology which simply replicates; to Adorno, musical performance is made meaningful through the interpretive differences provided by the performer—the "formal principles" of performance. The record only

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4 Theodor W. Adorno, "The Form of the Phonograph Record" trans. Thomas Y. Levin *October* 55 (Winter, 1990): 56-61.

5 Ibid., 56.

6 Adorno, "The Curves of the Needle," 48.

7 Ibid., 50.

follows a past performance without adding anything of value to it. In this vein he offers perhaps the first critique of the now amply analyzed “His Master's Voice” logo of Gramophone and Victor (and later RCA and EMI): that the dog listening to the master's voice through the gramophone is the perfect emblem for a machine in which people simply want to hear themselves like flattering photographs.

By 1932, however, Adorno suggests an alternative form and justification for the phonograph in its technology of storage, regardless of his aesthetic objections to the sound of records: “For this justification reestablishes by the very means of reification an age-old, submerged and yet warranted relationship: that between music and writing”[8] He connects here the previous intent of the score and notation as ways of attempting to preserve ephemeral music, citing the tendency toward scores with increasingly specific and constraining notation as an attempt to fix the music more and more exactly so that it might live on past the composer. Such scores move beyond an attempt to convert music to permanent form as text to a music that exists as writing alone without the necessity of performance. But in performance this notation can never be entirely self sufficient—it is always symbolic and can only represent its goal through the reading ability of the interpreter. The phonograph, then, finally succeeds as a written form where notation fails:

> If [...] notes were still the mere signs for music, then, through the curves of the needle on the phonograph record, music approaches decisively its true character as writing. Decisively, because this writing

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8 Adorno, “The Form of the Phonograph Record,” 59.

> can be recognized as true language to the extent that it relinquishes its being as mere signs: inseparably committed to the sound that inhabits this and no other acoustic groove.[9]

While the phonograph fails for Adorno as an interpretive performer it succeeds as the ultimate written music which simultaneously acts as writer and reader instead of the subjective trio of composer, notation and interpreting performer. The score of the composer points toward music with its signs without fully explicit meaning necessary for "true language." Notations don't have the specificity of a linguistic alphabet which represents a specific word, they only detail physical parameters of sound to be produced and still require the performer to use the culturally transmitted knowledge of performance practice and text from the composer indicating finer gradations of musical expression (taken to absurdity in, for example, Mahler). By contrast, the groove of the record has no ambiguity; its writing does not point towards its sound as a sign but encodes it directly. In the absence of the consciousness of the composer conceiving of the sounds before notating them, however, the phonograph could only transcribe sound.

Friedrich Kittler, from his vantage point later in the century, could expand on the transition from the symbolic grids of writing in text and scores to the use of media to store the optic and aural "data flows" of the senses. He builds from McLuhan's formulation that media are extensions of the senses but that they contain only other media: television contains film and radio, film contains audio and silent film. Before

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[9] Ibid.

media could store time in the form of frequency and movement, however, there was only writing in the form of texts and scores which had to pause time and fit all sense information into their alphabets of letters and notes: "whatever ran as time on a physical or (again in Lacan's terms) real level, blindly and unpredictably, could by no means be encoded. Therefore, all data flows, provided they really were streams of data, had to pass through the bottleneck of the signifier. Alphabetic monopoly, grammatology."[10] while in contrast "media do not have to make do with the grid of the symbolic."[11] Kittler refers to our perception of the flow of time through the sensory information of sight and sound as data flows, sense not yet processed into meaning through language. Writing cannot directly encode the active forms of sound and movement as it is only a collection of signifiers which stand in for the memory of a past experience. Any nebulous data that isn't already coded for is filtered out. Media, on the other hand, do not signify, they encode the data directly to be read back by their decoder which operates on a physical level rather than on the virtual level of human memory. Following Adorno's comparison between the attempt of the composer to preserve their music in the signs of the score with the time-encoding phonograph, Kittler broadly suggests that all art before media was subordinated to this alphabetic grid of text, filtering out those parts of the flow which don't fit into it's system of signifiers. Instead of film there was the novel which the reader had to imagine for

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[10] Kittler *Gramophone, Film, Typewriter*, trans. Geoffrey Winthrop-Young and Michael Wutz, (Stanford: Stanford University Press, 1999) 4.

[11] Ibid., 11.

themselves, in a sense mentally performing an inexact film in their head based on the text and instead of the record there was the score, as discussed above. Anything which didn't correspond to the letters and grammars of such a text fell through the cracks and all data flows were homogenized into the “monopoly” of grammar and alphabet.

Still, the human body left its trace within this alphabetism through handwriting. As Kittler puts it, “once a hand took hold of a pen, something miraculous occurred: the body, which did not cease to write itself, left strangely unavoidable traces.”[12] Even within the uniform world of writing in which any number of differently drawn A's still only signify A, handwriting reveals the body of the writer in addition to its textual meaning. This is not dependent on memory and in a sense is encoded directly to paper as a reader could follow along the lines and understand the original action rather than a description of it. Such an association with the real body gives the signature, for example, its power of authority as it embodies the writer—its letters are less important than their appearance to verify the physical presence of the writer. Before recording, written description of sound contained none such evidence of the physical presence of the sound but once recording technologies allowed for the direct encoding of sound it could be traced back again and the physical waves of sound were recreated. In other words, it ceased to not write itself.

This essential difference between alphabetic writing and media could be seen as the filtering of noise—if handwriting is rough but the reader can make out the

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[12] Ibid., 8.

letters the same data will be signified as if the handwriting was clear. This filtering of noise out of the signal of handwriting prizes the articulateness of the information within the text rather than the text itself just as when we listen to a person speaking in a common language we mostly filter out the extraneous sounds of the voice and hear the words as signifiers rather than as sounds. Not so for the phonograph. As Kittler describes: "The phonograph does not hear as do ears that have been trained immediately to filter voices, words, and sounds out of noise; it registers acoustic events as such. Articulateness becomes a second-order exception in a spectrum of noise."[13] The phonograph's function is to write sound itself regardless of any possible alphabetic meaning: it is exacting in its writing but completely inarticulate.

Performance Practice

I engaged with these concerns over the relationship between scores, recordings and performance in my piece *Performance Practice* in which I made transcriptions of Jean-Pierre Rampal's recorded performances of one of Telemann's well known flute fantasias. These pieces have become standard works in the flute canon and Rampal was one of the most famous flautists of the 20th century, particularly for reviving the performance of Baroque flute repertoire. My concern is not with this repertoire itself so much as the relationship in such repertoire between the original score and the

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[13] Ibid., 22-23.

famous recordings which act today as disseminators of accepted interpretive decisions for modern performers. In an ironic turn, those same objects which Adorno early on criticized for lacking value as interpretive performers have become one of the primary vehicles for teaching musical interpretation. In a sense this is not ironic in that unless the original performer is present the ideal tool for transmitting their performance is the transparent trace of the recording for transmitting the original performance. The loss of the body of the performer is no small omission, however, and creates a situation in which students might be commended for their ability to embody the performance of the one stored version rather than emulate the performer and create informed interpretations made by a musical sensibility of that performer. That sensibility itself develops out of a complex set of relationships between themselves and their teachers and colleagues, the musical culture of the time in which they live and their own psychological and physiological idiosyncrasies. Instead, almost as much weight is given to such recordings as to the original score so that one cannot perform the piece from the original written score itself without an intimate knowledge of those reference recordings and must triangulate their performance from the original score, the recorded performance and their own technical skill. To be clear, this is not a value judgement against the use of recordings to disseminate performance practice as much as an observation of the major shift that such documents create in the relationship between scores and performances.

In *Performance Practice* I transcribe Rampal's recording exactly as if he was

performing a score without any interpretive changes to an original score very similar to Telemann's. In doing this I create a score which notates Rampal's interpretive diversions from the original. In the same way that one can learn about photographic filters, for example, by seeing a familiar photograph altered by the use of such filters, one can track Rampal through his alterations to a familiar score. Once I completed this initial transcription of his playing I could make performances in which I perform the part of Rampal (rather than perform Telemann).

For the initial performance I did this in two ways: first I halved the recording speed twice so that it would sound two octaves lower and played along via click track and my new score with this modified recording. Second, I used Tom Erbe's Soundhack software to create a version of the recording which slows gradually from normal speed to half speed (a gliss downward of an octave) and played along with it in time a fourth below the original key so that the recording starts a fourth above and ends a fifth below my live clarinet pitch. In part, both versions render explicit the ways that score and recording can be combined to approach the impossibility of a performer transcribing an exact trace of the body of a previous performer. In other words, there is no media whose content is the body or even performance, only traces of the sensory experiences of performance—the sight and sound via film or recording.

Additionally, I was interested in treating the recording as a primary document which is not simply a secondary way of transmitting the original score by Telemann but is an entirely new piece based on Telemann's which can be transcribed and

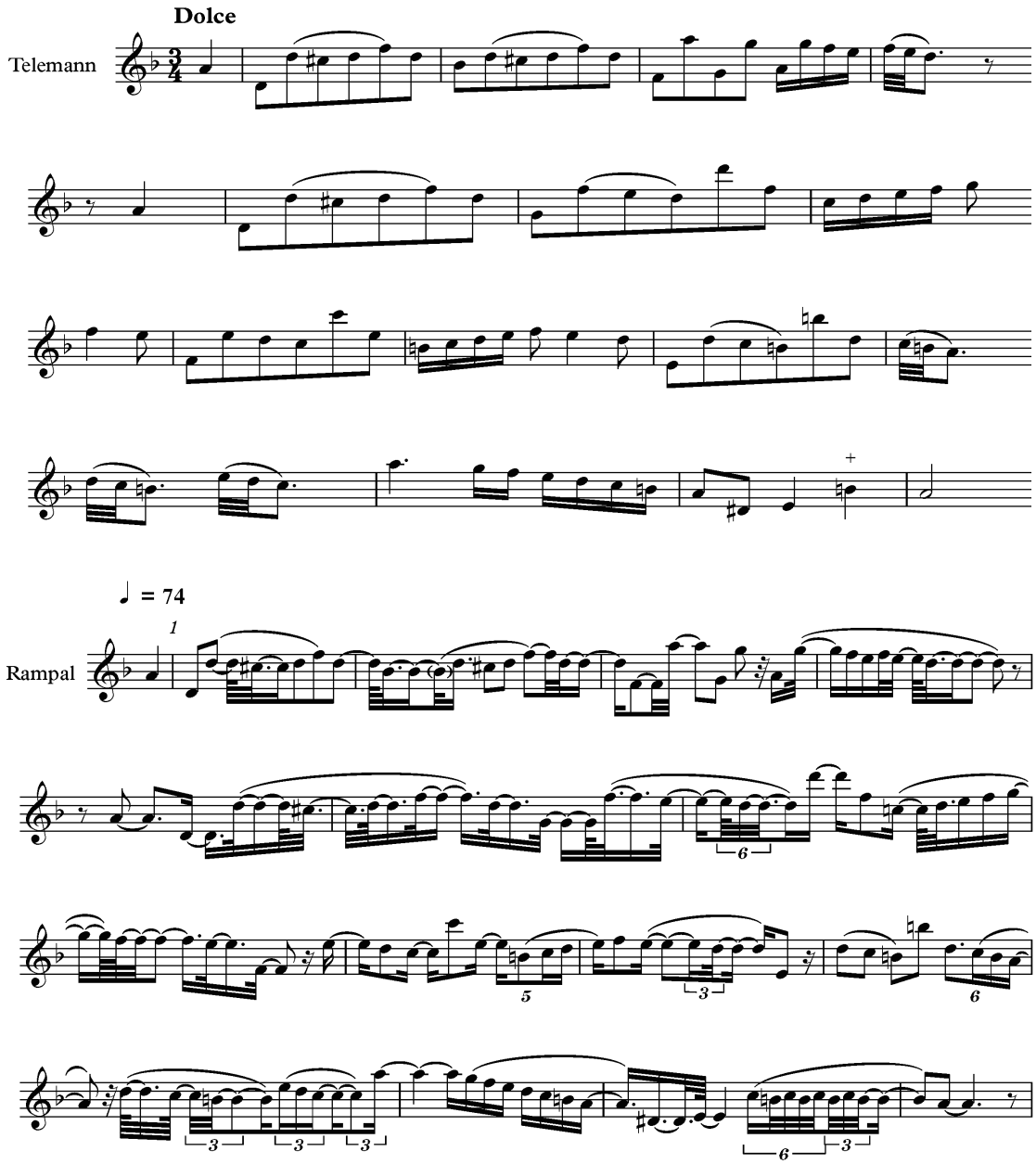

Figure 1: The first 14 bars of Telemann's score compared with the equivalent material in my transcription of Rampal

manipulated to create further pieces. The student that attempts to copy the recorded performance is not trying to play Telemann's score, they are trying to play Rampal. This is in part made easier for them by having the same original score that Rampal used to make his recording but they could simply go straight to the source of what they are aiming to perform (Rampal's playing) and transcribe or play along with it. In *Performance Practice* I do this explicitly rather than suggest that I am simply performing Telemann.

When played back at such a slow speed, the timbre of the original flute sound changes dramatically and sounds hollowed out and breathy. To mimic this I performed the transcription on contrabass clarinet and performed along with the original slowed down track, attempting as much as possible to play my transcription exactly while also listening to the original track to attempt to mach timbre. As much as I might try of course, I'm still playing the contrabass clarinet and have limited control over timbre. This becomes obvious at the end of this transcription in which I play back a recording of the performance I just gave but speed it back up the two octaves to the original. Suddenly both the uncanny rhythmic fidelity (in a good performance) and the comically nasal sound of the sped up contrabass come into focus. In this moment the stakes of the previous performance become clear as the listener can suddenly evaluate my extremely slow performance in terms of the musical syntax of the original score rather than just in terms of the unusual timbres and extramusical sounds which are characteristic of the recording and slowed playback. It

becomes clear that in order to attempt the impossible ideal of copying Rampal's performance one needs to disregard Telemann's score and treat Rampal's recording as the primary text. Extreme attention to this text through re-scoring and slowed playback brings the performer closer to Rampal than the original score could possibly accomplish.

This acts as an introduction to the central issues of *Performance Practice* and is followed by a movement which alters the playback more radically to suggest an alternative response to the modern situation in which this secondary text exists: to treat this as a mutable text just as one might use the notated score as the basis for a transcription. One might make an alternative version of Telemann's original score by adding a continuo, arranging it for other instruments, or using it as the basis for a set of variations. These are all types of transformations that are made relatively simple by the use of a score to notate it syntactically. The recording allows for its own kinds of transformations, some of which are similar (such as the possibility of changing the speed to allow for playing along on an instrument in a different key) but many of which are not applicable to the original score. The kind of transformation I chose, the gradual slowing of pitch, is a task which is much easier to accomplish in the recording than in the original score which does best notating steady, idealized metric tempi and equal tempered pitch. The recording knows nothing of tempi or pitch, it encodes only raw speed and frequency. Of those parameters it encodes exactly, however, and can be used in tandem with the rhythmically precise notated transcription I created of

Rampal's recording to create strange overlaps between notation and recording.

My performance from score along with this recording in addition to the familiarity of the musical material encourages a syntactical listening related to an understanding of the notational underpinnings of the music rather than the less gridded listening to the extramusical components of the super slow version. This is apparent in listeners' reports of the difficulty in identifying that the recording is not changing discretely along the guidelines of equal temperament. The tendency to attempt to match the pitch material of the recording to that of the known score which they hear from the clarinet part can make it sound as if the recording is moving down in half steps against the clarinet part and it seems to jump from one interval relationship with the clarinet to the next. My own instinctive tuning in performing exacerbates this perception; it can be as difficult to play consistently out of tune as consistently in tune for the live performer. I don't fight this urge to tune to the recording so when the pitch of the recording approaches that of a chromatic interval against my playing I will subconsciously drift toward that tuned interval. This dramatically reduces the amount of time that the recording sounds out of the bounds of normal interval relationships. The unconscious recording cannot tune in any way of course, but my conscious syntactical filtering of it while playing along with it undermines the perception of the playback toward the syntax of the score.

This sense that the recording is operating within the grid of the notated score is briefly disrupted at the central cadence of the piece as the recording approaches and

leaves a unison with the clarinet and one can hear the subsequent beating between the parts. This controlled beating cannot be syntactically accounted for and clarifies the non-discrete motion of the recorded part. Less controlled beating would simply suggest that I was out of tune with the recording, but the beating one would expect from the electronic manipulation of glissando sounds intentional and therefore structural to the performance.

Through the process of hand transcription of recorded performance I examined the relationship between recording and score via transcription and mimicry. By taking Rampal's recording as primary over the score by Telemann I show the impossible ideal often sought in classical interpretation of imitation of well-known recordings. The new performances which result then attempt to overlap scored and recorded transcriptions and find a strange space between which is neither fully syntactical score nor fully the directly traced physical sound of the record. In my transcription *(Solo for Wounded CD)* I examine a similar set of relationships between the technologically mediated recording and the humanly written and score. Instead of actively arranging the recorded transcript of human performance as in *Performance Practice* I used a found arrangement made by software itself. In discussing this piece I will first return to Adorno and his description of a far earlier downward gliss, not intentionally made for performance but found in his phonograph as the unintentional result of mechanical dysfunction.

(Solo For Wounded CD)

Adorno made a prophetic final statement in "The Curves of the Needle" which foreshadowed the future genre of glitch music in which machine dysfunction is highlighted:

> There is only one point at which the gramophone interferes with both the work and the interpretation. This occurs when the mechanical spring wears out. At this point the sound droops in chromatic weakness and the music bleakly plays itself out. Only when gramophone reproduction breaks down are its objects transformed. Or else one removes the records and lets the spring run out in the dark.[14]

The early, entirely mechanical, gramophone had to be cranked by hand and would eventually run out of spinning power like a music box, slowing down the playback speed so that the pitch and rhythms of the music gliss to zero. Any transparency of the machine at this point is destroyed and the listener can hear its formal principles via the discrepancy between the known original and the sounding result of the breakdown. Such a performance still lacks the kind of deliberate interpretive decisions made by human performers which Adorno values but he acknowledges that there is still the possibility within the technology of playback for performances which transform their perfect scores into inexact productions and with it a return to what he previously termed "artisanal production" beyond industrial reproduction. This is remarkably perceptive of the work of much later artists who would create music entirely out of the

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[14] Adorno, "The Curves of the Needle," 55.

breakage of electronic media through broken CDs, cut up tape, melted records, corrupted digital files and no-input mixers connected only circularly to themselves and a speaker.

Yasunao Tone was one such artist whose performances in the 1980s with purposely damaged CDs revealed the formal principles of a much more complex playback technology achieving more nuanced results than the gramophone could produce. Tone did not come from a musical background but became involved with the intermedia performances of Fluxus and seminal work in performance art, sound art and early noise improv in Japan in the 1960's before moving to New York in 1972. Soon after the release of CD technology in 1982, Tone discovered that with a significantly altered CD he could over-ride the error correction of the cd player and create new and unpredictable sounds. He explains:

> The numbers are altered so it becomes totally different information […] The Scotch tape enables me to make burst errors without significantly affecting the system and stopping the machine. The error-correcting software constantly interpolates between individual bits of misread information, but if adjacent bits are misread, a burst occurs and the software mutes the output. If a significant number of bursts occur in one frame the error increases until it eventually overrides the system.[15]

The significance of his discussion of the error-correcting software is of primary importance. The binary information on a CD consists of a layer of reflective material with what are called “pits” and “lands”—indented or unindented sections respectively

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[15] Chris Buck and Alan Licht, “Yasunao Tone: Random Tone Bursts” Accessed June 2, 2013, http://thewire.co.uk/in-writing/interviews/p=10126, Originally Published in The Wire, 223 (2002).

—that change the amount of light reflected back when the CD player's laser passes over them. When the player detects a change in the reflection of the laser (as in when it goes from a pit to a land or vice versa) it reads a 1 and otherwise reads a 0. These 1's and 0's are then decoded by software in the player to reproduce the recorded sound wave. An individual error is easily rectified by the player but a "burst error" that Tone mentions here is a larger section of related errors that are more difficult for the player to reconcile. Unlike the record in which scratches or more significant damage forces the physical stylus to jump around and skip or repeat information the CD player's spinning and laser are uninterrupted so the resultant garbled sound arises from the attempts of the software to read the nonsensical code. Rather than overload the system completely by significantly damaging the CDs Tone put strips of scotch tape with pinholes on the discs to create unpredictable results. Tone had already been working with indeterminacy for decades and now found this process to be perfectly in line with such processes: "To my pleasant surprise the Prepared CD seldom repeated the same sound when I played it back again, and it was very hard to control. In other words the machine's behavior was very unstable and totally unpredictable, therefore I thought it would make a perfect performance situation."[16] While he was certainly an integral part of the performance by choosing the CD, making the preparations and tapping the player when it got stuck to get it to keep going he completely embraces the behavior of the machine (the software's programmed attempts to play back sound in

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[16] Yasuano Tone, Liner notes to Solo for Wounded CD, Yasunao Tone, Tzadik TZ 7212, CD, 1997.

spite of the burst errors) as the content of the performance—not a series of sounds which he found through the use of his technique. Electronic musicians had of course already been creating works completely by electronic means for decades but Tone's "wounded CDs" allowed a new kind of listening; not to musical form as rendered by computers but listening to the computer software itself as it attempted to read the faulty data. In other words, Tone makes a previously inaudible "performance" by the machine audible.

Tone was hesitant to release a recording of such work as the indeterminacy of the live performance would be ruined (the playback of the record would be the same every time) but ultimately released a version called "Solo for Wounded CD" in 1997 using the disc of his own earlier piece *Musica Iconologos*. On this recording the sound is unmediated by any effects such as reverb or spatialization and allows the listener to listen directly to the machine output. My own interest in this recording lies in this starting point: that if the CD player software is a performer (of improvised music on themes given to it by Tone) and recordings are inherently forms of scores (the writing described by Adorno) then the recording made of this particular improvisation could be said to be transcribed by recording equipment into a score which is then read by another CD player (another performer) on that player's standard instrumentation: the speaker. Any recording could be conceptualized this way in which, for example, a stereo LP is a score for two speakers, performed by record player. In this way there is a system in place which could be completely described in

traditional composer/performer terms, except that everyone is replaced by a machine: improviser, transcriber, score, performer and instrumentation, all created by various relationships to their form of notated document. The only missing part in this system is that of a discerning listener not simply directly tracing the sound into score but actively deciphering the performance of the machine in a syntactical manner; in other words, a conscious listener.

My own pieces which respond to this work are investigations into the performances of the possible listeners to these CD performances and to the varied transcriptions they could make which reveals the type of listening being done. Put another way, I wanted to highlight the various kinds of discrepancies between notations and performances and investigate the possibility of an interpretive discrepancy made by electronic and digital performers. Just as the perfect trace made by the phonograph reveals its form as perfect but unthinking writer, I view traditional transcription done by hand as a kind of performance of listening in which the listener displays the way they conceive of the music through the way that they notate it. Any entry level undergraduate theory course uses this idea by testing their students ability to identify the classical syntax of music through dictation exams in which they have to conform their listening to that of the course's theory teaching and display this ability by producing a transcription matching that of the original score. I first made a pair of works called *Machine Transcriptions: fiddle~ and Soltec 4202a* which examined two possible listeners that could be called on to make transcriptions. As the title suggests,

the first was the Pure Data object fiddle~, an object developed by Miller Puckette and Ted Apel which identifies pitch in a given recording via spectral analysis. Second was a printout made by an analog chart recorder; the Soltec 4202a. Inasmuch as the CD player could be called a performer, these two could be called listeners.

The Soltec 4202a was originally intended for use to log data for long periods of time to be analyzed afterwards. A similar machine is used, for example, in museums to monitor temperature and humidity levels over long periods of time and in scientific experiments to gather data in a visually useful way. It takes as input a varying electric current and has two markers (one red and one black) which move from side to side in accordance to voltage of the electric current and draw on a long strip of paper which scrolls underneath. It is essentially a slower version of the more popularly known polygraph and seismograph machines. Such machines have generally been replaced by digital versions but for my purposes the Soltec 4202a was ideal in its ability to immediately display its results in the physical world and the directness of its conversion between electric signal and drawn output. The work exists in two parts—a transcription produced by this machine and a gallery performance by the machine while it transcribes. Any audio signal is simply a varying electrical current that oscillates rapidly within a range that is legible to whatever equipment is being used. The range of an unamplified signal is well within the limits of the input for the 4202a but far too quickly oscillating for the mechanics of the machine and for the markers so rather than feed it the original record I created an extremely slow version

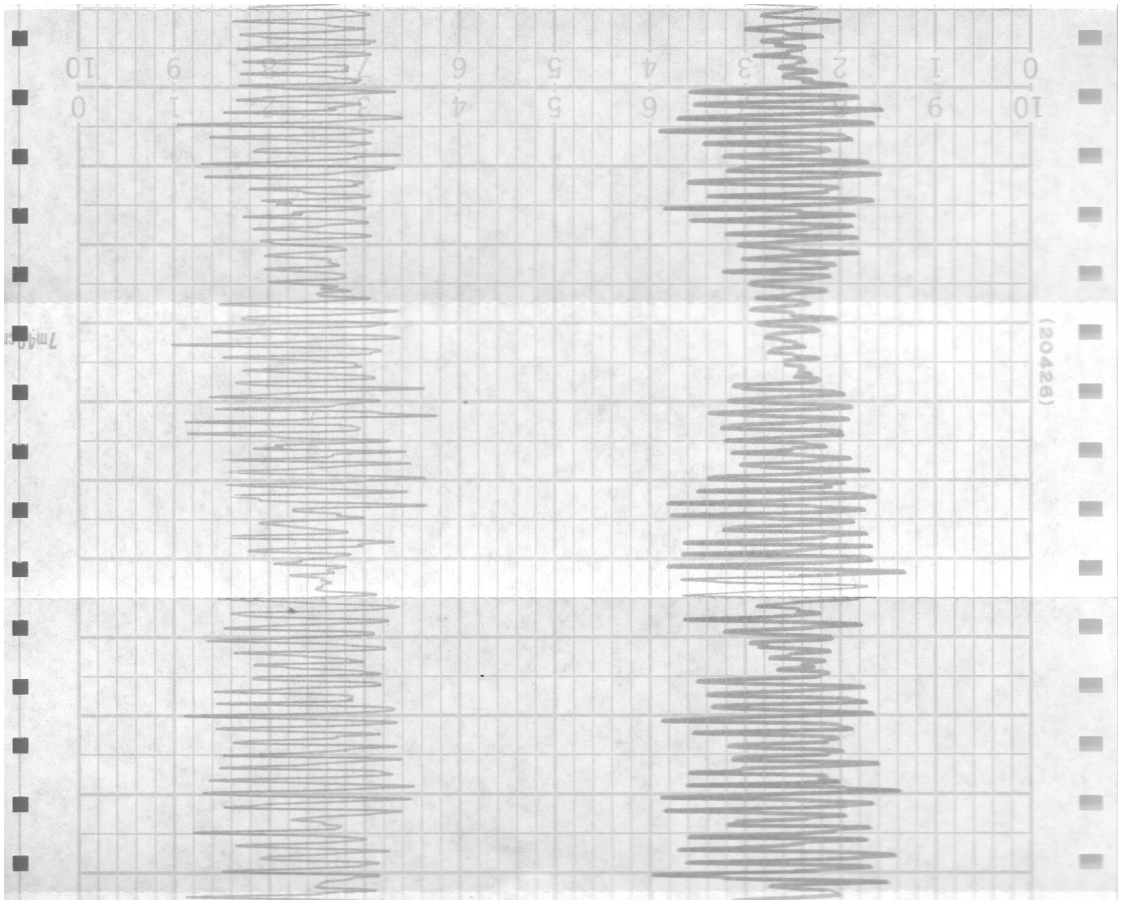

Figure 2: Excerpt from *Machine Transcription: Soltec 4202a*

in which a single second of audio would take hours to play back. While well below the audible frequency range, this allowed for not only the display of the signal by the machine but in performance allowed viewers to get a sense of the incredible speed of oscillation that is generally taken for granted. To watch several feet of small squiggles drawn on paper over the course of hours and then realize that only a fraction of a second of sound was represented seems miraculous with the understanding that the squiggle represents the motion of the speaker. Even if one casually sees waveforms on a daily basis witnessing them drawn at a speed capable of a person holding the markers instead of the machine gives the viewer a connection between the speed of their own bodily movement to the body of the machine performer activating the speakers.

fiddle~ comes much closer to performing the traditional role of conscious listener/transcriber due primarily to the fact that it is programmed to identify pitch in a similar fashion to the way pitch is processed by the human brain. What sounds as one pitch to a person is actually the fundamental frequency of a large series, or spectrum, of overtones of consonant frequencies summed together by the brain into one sound. Even in the absence of the fundamental pitch, if a group of upper partials in the the spectrum are strongly present and in tune a listener will identify the inaudible fundamental frequency as the pitch of the sound they are hearing. fiddle~ uses a similar approach in order to output the most likely fundamental pitch: it takes a group of samples of audio and analyzes it for the loudest spectral components and then

calculates what fundamental might be present based on the ratios of those frequencies to each other. Given a solo instrument recording it can be quite accurate in identifying the intended pitch. Again, the transcription of *Solo for Wounded CD* I used it to make was in two parts, a score made by fiddle~ and a performance of its transcription. For the score I output its frequency data from the first three loudest spectral components it identified and the fundamental pitch it calculated into four separate arrays within Pure Data to correspond to traditional notation—data points read from left to right (time on the x-axis) and frequency output logarithmically on the y-axis to correspond to notated pitch and included five horizontal lines at the location of the 5 lines of the treble staff. I then pasted these into a new document set up to look like a score, encouraging the arrays to be read as human transcriptions in which fiddle~ was the transcriber and I was simply the arranger. For the performance, I resynthesized all of the frequencies and their amplitudes back into sine tones so that one could listen to a recording through the transcriptive lens of fiddle~. What is heard is a performance for speakers by fiddle~ in between the raw sound of the original recording and a scored traditional transcription written and read by a listener capable of subjecting it to a symbolic grid of pitches, durations and volumes. It is not the unthinking perfect trace of the recording nor is it the completely alphabetic conscious notation of the score but an automated listener ideally suited to be the listening partner to the automated creator of the original piece; the CD error correction software.

These pieces culminated in my final transcription, simply titled *(Solo For*

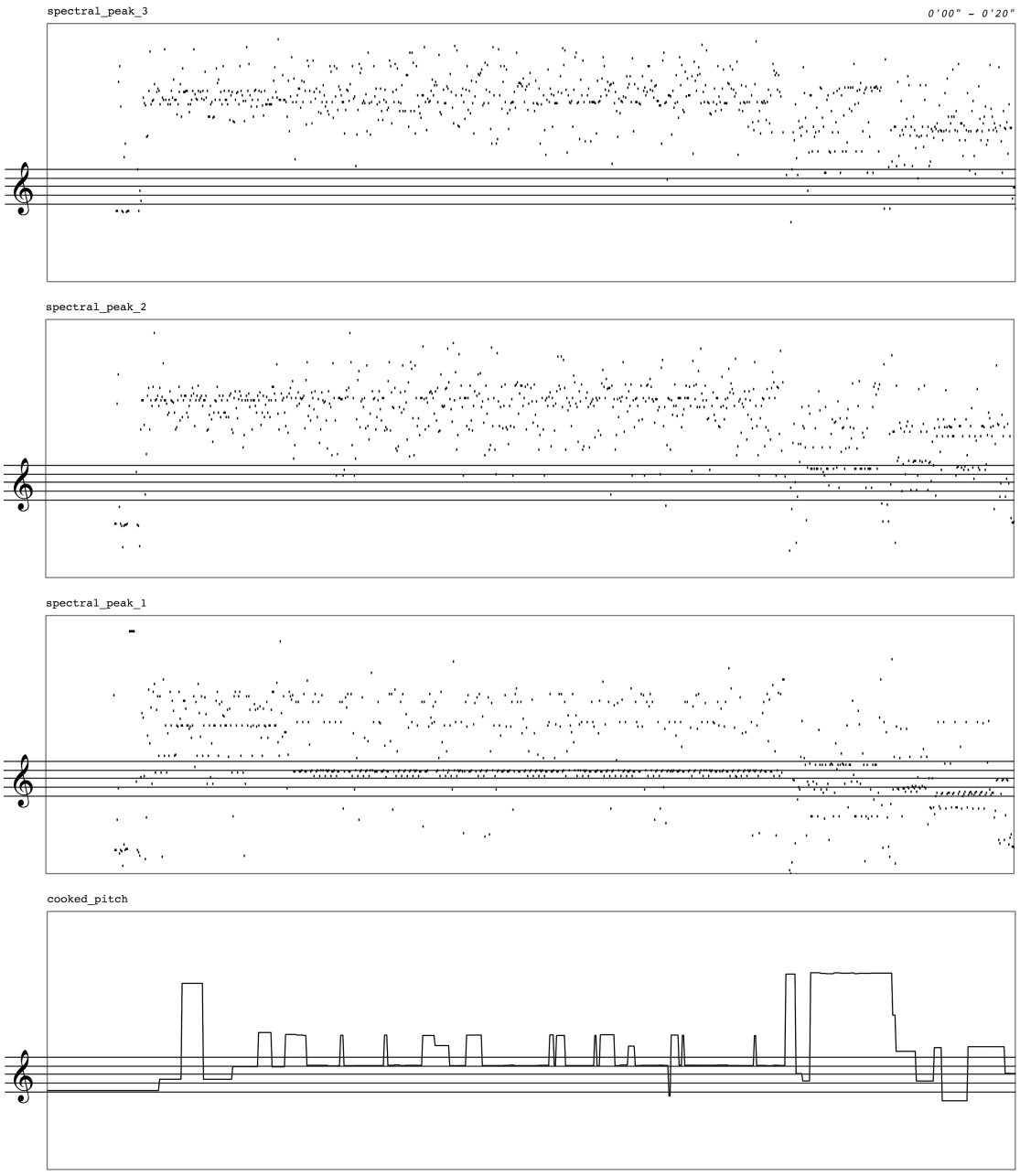

Figure 3: Excerpt from *Machine Transcription: fiddle~*

Wounded CD), a transcription of the work combining hand transcription, fiddle~'s transcription, acoustic instruments played by human performers and resynthesis from fiddle~ transduced through various physical materials. It is in three movements: The first is my own transcription by ear for trio and playback, the second movement is playback alone and the third is for fiddle~ analysis and resynthesis. In this transcription I not only highlight the discrepancies between data flows, media and alphabetic scores but I use them as performance materials.

My first goal was to make a transcription by hand for ensemble which could be compared to fiddle~'s transcription for speaker. This is not as difficult as it might sound due to the convenient fact that the original performance operates on surprisingly clear metric divisions due to the nature of the CD player technology. The record player spins at a constant rate (33.3, 45 or 78 rpm) made possible by lengthening the waveforms as they approach the outer edge of the disc to compensate for the increased circumference of a circle on the outside of the disc. Unlike the record, the pits and lands of the CD must be spaced out exactly the same no matter where they are on the CD which requires the CD player to spin the CD faster when reading data from the inner parts of the disc and slower from the outer parts to maintain the rate of data that passes over the laser. When the player is given one of Tone's altered CDs, however, it gets temporarily stuck repeating the same block of information over and over again at a largely constant speed which can be heard in the repetitive rhythms of the resulting performance. This speed can then be calculated and used as the tempo for the

transcription.

I transcribed the first track of the recording which lasts for around 14 minutes and contains two different sections of constant tempo divided up by a period of free material and a large pause. This free material is probably a moment when the player was able to overcome the repetitive attempts to read faulty data and read a portion of the original recording largely unimpeded before moving on to a second part of the disc which is slower because it is repeating a section of material farther out towards the edge of the disc. These three sections became movements in my transcription named by their tempi except for the short middle movement which I left alone and treated as a cadenza by the original CD player: I. ♩ = 133, II. Cadenza Ex Machina, III. ♩. = 141. In both the first and third movements the original disc spinning speed is that of the subdivision—532 rpm in I (the speed of sixteenths in 4/4) and 423 rpm in III (the speed of the eighth in 6/8).

While not impossibly fast, this is still a very challenging tempo at which to glean pitch and rhythm from a noisy source by ear. Much like the Soltec 4202a transcription required an intermediary to allow for transcription I needed both a slower version and an audible grid over which I could determine rhythm and metric position for my notation. Naturally, I created a version in Audacity with click tracks which allowed me to slow the recording to half speed (to maintain pitch at the octave) and additionally track any slippage of tempo over longer periods of time in the track. This would ultimately have to be done anyway to allow for the transcription to be

performed side by side with the original recording. I bring this up not because it is in any way unusual or particular to my method but because the use of such software to translate sound into a digitized visual trace in order to edit or analyze it by sight is never a small detail, no matter how commonplace it becomes. It is yet another way in which the nature of the recording as a directly traced written form has changed even the sense that one uses to work with it—sight instead of hearing. The score has always pretended that horizontal distance is equivalent to the passing of time but never literally. One need not necessarily have steady rhythm so much as a ruler when time becomes distance directly. Making the jump from the original recording to its representation in visual form in Audacity is not just a tool but a hidden transcription of its own embedded into my own transcription "by ear."

From there the transcription of the first movement became a negotiation between my own ability to decipher the pitches and rhythms and the instrumentation of my trio of clarinet, double bass, and percussion. This was purely practical as I am a member of such a group, ensemble et cetera, and the others (Scott Worthington and Dustin Donahue) were excited by the larger project. In general I attempted to first find the clearest pitch content and give it to either the clarinet or bass, depending on range, and then group the remaining noise into generalized percussion instruments (i.e. noisy metal, brushed skin etc.) which might resemble its attack and pitch contour. The instrumentation for the percussion was then mutually agreed upon by myself and the percussionist once the part was complete.

The third movement builds on the basic idea of the earlier fiddle~ transcription in which the fundamental pitch determined by the object and three of the spectral components used in determining that pitch control the amplitude and frequency of four sine wave oscillators. This time, instead of creating a direct resynthesis of the original I combined the metric grid of the first movement with the pitch output of fiddle~ by programming a Pd patch which could receive a click track from Audacity and count the attack points so that I could trigger the output of new pitches at metrically determined points instead of at the speed of the analysis. I then mapped the pitch material of the four outputs to a single octave so that I could freely choose a separate register for each pitch component. Between the durational grid of the meter and the ability to control pitch register I could then make live arrangements of the material from fiddle~ as if it were a kind of four part chorale transcription of *Solo for Wounded CD*.

In performance, I used four surface transducers attached to four panels of different materials (wood, foamcore, steel and aluminum) to play back each voice of this chorale individually. These transducers are designed to adhere to a variety of materials and turn them into speakers by vibrating them as if they were speaker cones. Different materials respond differently so each panel will filter the audio in a distinct way. The steel, for example, will tend to filter out higher frequencies and generally sound quieter as it resists vibration more than the aluminum which vibrates wildly and makes a characteristic metallic sound rich in high frequencies but masked by its own

distortion. I intended these panels to act as instruments for each voice to both create a visual and aural separation of each and to emphasize the role of the machine as an active participant in the performance activating physical objects in the hall.

The result of all these translations, transcriptions and transductions is a staging of several steps between human performance by score and machine performance by recording and analyzing technology: machine performance via speaker, machine transcription and arrangement transduced through physical objects and arranged by myself, and hand transcription of machine output performed by live musicians on acoustic instruments. By treating all these sources as conscious listeners and performers the many layers of interpretive discrepancies possible in machine performance are revealed. The human performers become followers of these machines rather than masters over them. By connecting the trio to the original recording via click tracks we are locked into its groove but still have to listen carefully to match it. In this way the relationship feels more like that of a concerto with a demanding and exact soloist/conductor and its role as performer seems no longer theoretical but realized and practical. Similarly when fiddle~ is given its physical instruments through which to perform in the real world it becomes a real part of the performance complete with its own austere stage presence. There is no change in role but by rendering it on stage in the physical rather than digital world they have a compelling presence as performers rather than tools.

These first two pieces on *Transcripture* operate on direct, albeit unusual,

comparisons between traditional transcription and the direct transcription of media. For the final portion of the recital I wanted to explore a less direct, extended definition of transcription operating not via the machines created specifically to make such documents but the bodies of religious believers.

Mediated Communication with God

The final piece on *Transcripture, United Society of Believers in Christ's Third Appearing,* is a performance for bass clarinet, television, talk box, amplification and witness in two movements: I. Manifestations and II. Holy Ghost People. During the performance I replaced the mouthpiece of the clarinet with the tube of a talk box effects unit and place a microphone close to the bell of the instrument. When the sound from the microphone is fed through the talk box into the body of the clarinet a feedback loop is created within the clarinet body which can be modulated with the keys. If all the keys are pressed down for the lowest note and the microphone is placed all the way into the bell this creates a sound not unlike the actual sound of the lowest note on the clarinet. The instrument typically functions similarly in which the vibrations of the reed and the air column in the body of the clarinet set up a regime of oscillation to create its sound. The similarity ends there and any other combination of fingerings or distances between microphone and the instrument create a variety of feedback sounds which are difficult to control. In the second movement I continue to

perform feedback through the clarinet while modulating the appearance of a video clip from the documentary film *Holy Ghost People* playing on an old CRT television set with the sound of the feedback.

As I began to discuss earlier, *USBCTA* started as a way for me to attempt to revisit and ultimately repurpose the religious experiences of my childhood in the protestant churches of my parents. These churches did not generally believe, or at least advertise belief, in a commonplace outward expression of the power of God through spiritual gifts like speaking in tongues but they did commonly suggest that God communicated to them in prayer and moments of revelation which they believed came from intercession by the Holy Spirit. I was often amazed at the confidence of other believers stating that God had spoken to them, comforted them, that he had answered their prayers or that they felt close to him in meditation. While less obvious than the wild style of a televangelist faith healer, for example, these moments of communication are no less miraculous.

Almost simultaneous to learning how to read was learning the importance of the Bible as the most important text which could be referred to in order to determine the nature and will of God. Of course, not every Christian text carries the same weight of authority toward action. I'm particularly interested in the difference between the sacred texts of a religion considered more foundational and other texts on religious topics meant to interpret those direct sacred texts. In the Christian tradition this might be the difference, for instance, between the texts that constitute the Bible which have a

primary authority, especially in fundamentalist Protestant traditions, and the countless works of biblical exegesis which analyze that text and provide a secondary layer of criticism in a similar fashion to that of other forms of literary criticism. These secondary texts range from the theological texts of the seminary to the topical self-help guides for the layperson. One might include the innumerable translations of the Bible in this category and the many concordances that index and track the language of either the original or translated texts.

My interest in relation to *USBCTA* lies in the primary texts that form the highest level of religious authority as forms of direct transcription of an invisible god into text via the bodies of believers. In this category I include not only the Bible but also religious performances such as speaking in tongues, spirit drawings, and private performances such as perceived experiences of communion with God in prayer in which there may or may not exist a recorded text but there exists a bodily transcription which inscribes not only an ideological doctrine but claims authority via its trace of the original god. Like signatures which have authority not only because of the words but because they contain a trace of the body of the signer, so these texts and performances are considered a moment in which God ceases to not write himself and thus manifests his authority directly. In Kittlerian terms, believers are then a kind of media through which the data-flow of God is recorded in the form of language. The moments of transcription are accomplished through special figures chosen by God and given "spiritual gifts." As in the recording which could only be accomplished through

a special technology invented to trace the physical action of sound, so God must grant the gift of the trace to a believer through which he speaks.

In order to fully flesh out this metaphor and ultimately explain the intentions behind *USBCTA* I will follow the long evolution of communication between God and his followers through the Bible from the perfect unmediated speech between God and Adam before the Fall through the indirect textual transcription of his laws in the communicating of his covenants with the Israelites to the direct manifestation of his being in bodily form in Jesus and the subsequent gift of the Holy Spirit to translate that same manifestation onto the bodies of believers in Jesus' absence. Such manifestations were the core of the ideology of the United Society of Believers in Christ's Second Appearing and continue to be the basis of Charismatic churches such as the rapidly growing Pentecostal church.

The Fall of humanity in the Garden of Eden is one of a break in both direct communication between God and humanity and a break in a simple relationship in language between sign and signifier. Herbert Marks remarks in his discussion of the orality of Biblical texts on the ambiguity of the term to call (*qara'*), as in English, to mean both giving something a name and calling for that thing.[17] He highlights its uses both by God in the act of creation and by his subjects to call back to him, with God first speaking things into being and immediately calling them to complete their creation: "And God said, 'Let there be light,' and there was light. God saw that the

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[17] Herbert Marks, "Writing as Calling," *New Literary History* 29.1 (1998): 19-20.

light was good, and he separated the light from the darkness. God called the light 'day' and the darkness he called 'night.' And there was evening, and there was morning—the first day."[18] The words of God simultaneously creates things and names them: even though the Biblical text must name the thing that God is creating, there is not necessarily the need for God to speak—no one else is there at the moment of creation.

Likewise, The first speech by a human described in Genesis is that of Adam naming (calling) every animal: "He brought them to the man to see what he would name them; and whatever the man called each living creature, that was its name."[19] Not only are God and Adam bodily present together in the Garden but Adam's word has a similar power to that of God's to call creation into its identity. George Steiner comments that "the Adamic circumstance is one of linguistic tautology and of a lasting present. Things were as Adam named them to be. Word and world were one."[20] There isn't the possibility of misinterpretation in this circumstance in which the action of creation and the act of calling that creation are bound up in the same act and shared between both God and Adam.

The Fall via the first sin not only banishes Adam and Eve from their idyllic living conditions but in separating them from God breaks the connection between word and world. When they no longer call things into being together and humanity is

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[18] Gen. 1:3-5 (New International Version)

[19] Gen. 2:19 (NIV)

[20] George Steiner, "Our Homeland, the Text," *Salmagundi* No. 66 (1985): 8.

left to call things on their own they are no longer working from a shared text and any future communication must involve a negotiation in terms: a translation or a transcription. In the absence of cohabitation with God the Biblical texts which record any contact between God and his people become not only the source of the laws which govern their lives but the closest thing to the presence of God they have. Steiner writes of exilic Judaism in which they were without a physical homeland but could as well be speaking of exile from Eden which cannot be remedied even via the promise of a physical homeland: "In post-exilic Judaism, but perhaps earlier, active reading, answerability to the text on both the meditative-interpretive and the behavioral levels, is the central motion of personal and national homecoming. […] There are radical senses in which even the Torah is a place of privileged banishment from the tautological immediacy of Adamic speech, of God's direct, unwritten address to man. Reading, textual exegesis, are an exile from action, from the existential innocence of *praxis,* even where the text is aiming at practical and political consequence."[21] Living in the Torah through a constant reading, rumination, meditation and exegesis is at once a spiritual home closest to God and a sign of their banishment from God, regardless of their presence in a physical homeland. The text cannot hold the same immediacy as the relationship between God and Adam before the Fall because it lacks a direct trace of the presence of God. The distance between God and his people is the same distance

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[21] Steiner, "Our Homeland, the Text," 5.

between any text and that which it signifies in the wake of the separation of the calling of things by God and the calling of things by humanity.

As Marks discusses, this points back constantly to an original oration (an original data-flow) without being able to represent that oration directly. His discussion of the term *qara'* is in the context of his analysis of the word *miqra,* of which *qara'* is the root verb, the rabbinic term for the Bible: "In rabbinic usage, it can carry the technical meaning 'pronunciation,' 'vocalization,' but in biblical Hebrew it is most often used with the sense of 'convocation,' or 'calling together'."[22] The name of the text itself refers not to its written from (as the terms Scripture or Bible do) but to it as spoken word, called into being by God and his prophets. The act of ruminating on this text is not, then, the same as secular literary theory in which there is no previous spoken moment before the existence of the text, only an author and the text itself. Instead, this rumination takes on the role of an attempt to work through the text back to the original speaker, of recovering the original moments of contact in which God speaks to the people directly and attempting to hear God's voice again.

Marks, in particular, is discussing Martin Buber's desire to translate what Buber considered the "spokenness" of the original into German. Marks quotes Buber: "But what originates in speaking can live again only in speaking, indeed can only in speaking be purely perceived and received."[23] Buber seems to point toward the fact

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[22] Marks, "Writing as Calling," 19.

[23] Ibid., 22.

that in the translation of speech into the alphabetic text, the trace of the original is lost. Without a medium which can aptly trace and re-perform or re-orate the original speech which this text transcribes, recitation is left to take its place. The body of the Jewish reciter becomes identified with the original Jewish orator and attempts the reenactment of the original by their religious, ancestral, even bodily relationship to that original.

In the absence of perfect communication with God, the Bible documents a series of covenants between God and the Israelites made through a series of righteous people chosen by God (principally Noah, Abraham, Isaac, Jacob, Moses and David). In these covenants God promises his blessings to the Israelites and in return asks for their adherence to his laws. Such covenants are practical documents containing concrete agreements by both parties, a kind of legal structure through which two separate parties can refer without question in a situation in which direct communication between the two is not possible. Exodus details the covenant made through Moses with the Israelites after bringing them out of slavery to the Egyptians; that in exchange for total devotion to his laws he will the be God of the Israelites and lead them to the promised land. This process of revelation of the will of God to the Israelites through Moses epitomizes the kind of indirect, symbolic interaction possible after the Fall.

There is no direct trace of the body of God in Exodus, he does not show himself to them and actively shields himself from being viewed. There are many miracles which he accomplishes in order to prove his power and good will toward the

Israelites but these are not the body of God himself, only a sign that he is present. Instead, contact is made through speech (an original oration only to Moses and no one else) and set down into writing by Moses: the set of laws for living recorded onto stone tablets by Moses' hands.

In the first contact between Moses and God he is never seen, only heard—Moses' attention is brought to a bush by an angel as a fire in the bush which is not consuming it. Here the disembodied voice of God speaks to Moses to give him instructions. Moses asks what he should call God, who responds: "I am who I am. This is what you are to say to the Israelites: 'I am has sent me to you.'"[24] There is no suitable linguistic representation for him except that he is: in his absence, he cannot be called anything as Adam called him in Eden. To again translate this into Kittler's terms—his entire self falls through the grid of the alphabetic; only some other media which doesn't yet exist could capture the being of God. The speech which communicates the laws and commandments of God to Moses is not direct transcripture of God, only dictated scripture.

But God does not give the laws at the burning bush, he speaks there to tell Moses that he will speak through Moses in order to bring the people out of slavery in Egypt. However, this order to Moses to speak for God turns out, itself, to be fraught as Moses responds that he is "slow of speech and tongue"[25] and later reiterates this

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[24] Exod. 3:14 (NIV)

[25] Exod. 4:10 (NIV)

asking "Since I speak with faltering lips, why would Pharaoh listen to me?"[26] This could be interpreted as Moses simply not being very eloquent or perhaps that he is simply nervous or afraid to do what he's been told or, as Marc Shell suggests, as a physical impediment; a stutter. God responds that he knows this and will help Moses speak; for some reason God seeks to speak through a messenger yet chooses one who cannot speak well. Additionally Shell highlights several later examples showing God curing those of speech impediments but not Moses—he seems to want a stutterer. Shell suggests that even God seems to stutter his own name "I am I am" emphasizing his own inability to talk directly to his people. They have been exiled from him and he in return has been disabled, unable to speak to them directly.

Yet this is in another sense entirely appropriate in that the ultimate task for Moses is to be God's scribe for his laws, not the oral presenter of them. There must be no trace of the actual body of God in his communication with the people so it is safer to maintain layers of multiple speakers and script through which no one will come into contact with God himself. Instead of curing Moses, he is given Aaron, as Shell writes: "A ventriloquist God, himself something of a stutterer, suggests, in response to the stutterer Moses' hint that God find another dummy to go to Pharaoh, that Moses become a ventriloquist and find himself a dummy of his own."[27] Thus the one who hears the voice of God, Moses, will not be the same as the one who speaks the words

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[26] Exod. 6:30 (NIV)

[27] Marc Shell, "Moses' Tongue," *Common Knowledge* 12:1 (2006): 166.

of God to Pharaoh. That duty goes to his brother Aaron who acts as the mouth of Moses who acts as the mouth of God.

Later, God gives Moses the task of receiving the laws of God under strict conditions of isolation. He is separated from the rest of the people on a mountain within a cloud of smoke and others are not allowed to approach the mountain or they'll be killed. God does not even physically make the tablets on which the laws will be written, Moses is instructed to create those himself[28] and the laws are spoken to him. Moses asks god to "show me your glory" to which God replies:

> I will cause all my goodness to pass in front of you, and I will proclaim my name, the Lord, in your presence […] There is a place near me where you may stand on a rock. When my glory passes by, I will put you in a cleft in the rock and cover you with my hand until I have passed by. Then I will remove my hand and you will see my back; but my face must not be seen.[29]

It is dangerous for Moses to directly see God, even hearing his true name is a special privilege given to Moses one time. This cryptic language seems full of metaphor, surely these are not indications of a human hand and back and the actual being of God is not shown, only his "goodness." Whatever Moses is to see is some substitution which cannot even fully be seen. No trace of the actual body of God remains in the laws, only metaphor and signs.

This earlier indirect contact with God shows why the appearance of God as a man in Jesus is regarded as miraculous by Christian believers. The gospel of John

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[28] Exod. 34:1 (NIV)

[29] Exod. 33:18-23 (NIV)

contains a description of Jesus that speaks toward the notion of him as "the Word" which was intrinsically part of God but transformed into human form:

> In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning. Through him all things were made; without him nothing was made that has been made. In him was life, and that life was the light of all mankind. The light shines in the darkness, and the darkness has not overcome it. […]
>
> The true light that gives light to everyone was coming into the world. He was in the world, and though the world was made through him, the world did not recognize him. He came to that which was his own, but his own did not receive him. Yet to all who did receive him, to those who believed in his name, he gave the right to become children of God—children born not of natural descent, nor of human decision or a husband's will, but born of God.
>
> The Word became flesh and made his dwelling among us. We have seen his glory, the glory of the one and only Son, who came from the Father, full of grace and truth.[30]

Where before all of God fell through the alphabetic grid of language there is a part of God, the Word, which is fully God (there with God in the beginning, as God, not made after to represent God) could be made flesh and become entirely accessible to humanity, not via a set of written documents which symbolically point to God, but God himself. God ceases to not write himself in his communication with humanity. This Word has the exact opposite connotations of *miqra,* not text which is to be recited to allow the original orator to speak but the thing itself, a Word which does not refer to a spoken text but contains its own meaning. Jesus is called Second Adam, in this context a reference back to that "tautological immediacy of Adamic speech" written about by Steiner in which there was no distance between word and world. The body of

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[30] John 1:1-14 (NIV)

Jesus is the ultimate Word of God, called into physical being in the world to be understood and called by humanity.

In this way, Jesus could be called a medium of the Word: in recording terms, the phonograph made a form of writing which is not language but is an embodiment of the physically sensed sound. It is sound made flesh, or perhaps more accurately, sound made plastic. The Word is already a mystery as both sign and being which cannot be described by signs. Jesus then becomes the medium through which the entire mystery can be traced into a physical version which is both fully God and fully flesh—encapsulating not only the syntactical laws and desires of God but the being itself.

Like all media, Jesus' physical body was not permanent. Later in John after the resurrection when Jesus tells his disciples that he is leaving them for good he emphasizes himself as a mediation of God the Father. The disciple Philip asks for Jesus to show them the Father and Jesus replies:

> Don't you know me, Philip, even after I have been among you such a long time? Anyone who has seen me has seen the Father. How can you say, 'Show us the Father'? Don't you believe that I am in the Father, and that the Father is in me? The words I say to you I do not speak on my own authority. Rather, it is the Father, living in me, who is doing his work.[31]

Every possible relationship is laid out here: First, Jesus is the Father, second, seeing Jesus is the same as seeing the Father, third, the Father is in Jesus, fourth, the Father

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[31] John 14:9-12 (NIV)

speaks through Jesus and fifth, the Father acts through Jesus. This is the mystery of recorded media—that it is not the original thing but it beyond a written representation of it: the record is music, seeing it is seeing music, music is in it and it activates speakers to speak and act it out in physical space.

Without further mediation, however, in the absence of the body of Jesus the trace of God would be lost. But Jesus promises the disciples:

> I will ask the Father, and he will give you another advocate to help you and be with you forever—the Spirit of truth. The world cannot accept him, because it neither sees him nor knows him. But you know him, for he lives with you and will be in you. I will not leave you as orphans; I will come to you. Before long, the world will not see me anymore, but you will see me. Because I live, you also will live. On that day you will realize that I am in my Father, and you are in me, and I am in you.[32]

This Spirit/advocate, later clarified as the Holy Spirit, is a new layer of mediation that allows all of the permutations of identification between Jesus and the Father to also become identifications between his followers and the Father. Where Jesus was a direct encoding of God the Father into human form, the Spirit appears to be the transcriptor, the encoder, or perhaps the codec which grants the compatibility for the same transcription which occurred between God and the body of Jesus to take place between God and the human followers of him. The transcriptive process is laid out clearly: The Spirit will grant the knowledge in the believer to enable them to live in Jesus and he lives in the Father so by commutative properties and the transcriptive

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[32] John 15:16-19 (NIV)

power of the Holy Spirit, Jesus will be in the believers. This sounds like operations on the computer; the medium that contains all other media through the process of digitization which allows for any sense to be translated into any other sense. Image can become text, sound can become image on the computer, so can follower become Father when all flows are fed through the Holy Spirit.

Many of the later theological divides between different groups of Christians are based on disagreements concerning the manner in which the Holy Spirit is revealed to believers. One long term narrative for these disagreements is that of the split between Catholic and Protestant congregations. In this narrative the Catholic tradition suggests that such direct revelation was granted only to the apostles and is passed down through the line of the Pope to then be taught to the rest of the church while the Protestant tradition teaches that such transformation via the Holy Spirit can be granted to anyone who asks God for it. Within Protestantism, countless denominations have diverged based on yet more specific beliefs concerning the manner in which the Holy Spirit accomplishes this transformation: Charismatic Christianity is a category of many protestant groups which believe in miraculous outward manifestations of God such as faith healing or speaking in tongues while other protestant groups believe that such events were largely a phenomena accomplished by the apostles who had direct contact with Jesus and whose accounts are contained in the remainder of the New Testament after the gospels, particularly in Acts.

The first sign of the arrival of the Holy Spirit is written about in Acts when the apostles met on the day of Pentecost: "Suddenly a sound like the blowing of a violent wind came from heaven and filled the whole house where they were sitting. They saw what seemed to be tongues of fire that separated and came to rest on each of them. All of them were filled with the Holy Spirit and began to speak in other tongues as the Spirit enabled them"[33] This is the first and main reference in the New Testament to speaking in tongues which is often referenced in defense of modern practices related to it. The emphasis, again, is on the Holy Spirit's presence—symbolized by the unusual behavior of nature; violent wind and consciously moving fire—granting the apostles the power of speaking in tongues. The story continues to elaborate that these tongues were not gibberish but languages not known by the apostles but confirmed by others in the vicinity who spoke those languages and came to investigate.

This remains a point of contention for many who are dubious of the variety of speaking in tongues practiced by modern churches in which the practice consists of believers speaking in actual gibberish which they claim to be a language of God rather than of man. Regardless, it remains that the languages spoken by the apostles here are unknown to the apostles and might as well be nonsense to them. This is the most important facet of the story in the context of recorded media in which any trace of an original data flow must be not be made by a conscious, thinking entity. It is precisely the lack of filtering by the tracing machine that gives it the authority of the original

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[33] Acts 2:2-5 (NIV)

without alteration by the tracer. This direct text, however, must be comprehensible to the technology of playback in order to allow that flow to be re-presented later and prove its accuracy. If the apostles understood the speech that they made they would simply be an original data flow made consciously but the fact that they don't understand proves that their bodies have been used as a tracing tool.

Even without the technology of playback, however, a trace can still be made. Recording technology was invented far before the invention of any way to play those recordings back. The fact that those early recordings couldn't be played back didn't invalidate their trace, it simply left its accuracy and authenticity unproven. This seems to be essentially the situation in the debate over the validity of speaking in tongues today: believers who speak in tongues can only prove that their speech is not in their language, or anyone else's for that matter. Otherwise it would only be a trace of themselves and a performance of faith rather than a direct transcription of God.

The title *United Society of Believers in Christ's Third Appearing* derives from that of a much later group than Jesus or his apostles: the United Society of Believers in Christ's Second Appearing, more commonly known as the Shakers. The Shakers originated as an offshoot of the Quakers in the mid-18th century due to their belief in the communication of the Holy Spirit directly to followers through ecstatic manifestations of dancing, singing and speaking in tongues. In 1758 Ann Lee became the spiritual leader of the Shakers, claiming many direct revelations from God and

ultimately taking a small group of followers with her to New York in 1774 where they eventually established a larger following and lived in self sustaining communities.[34]

These communities purposely kept themselves separate from the rest of society and maintained their own government and church leadership consisting equally of men and women and a life of celibacy and communally owned property. More than simply a community leader, Mother Ann Lee (as the Shakers called her) came to be at least the main conduit through which God revealed himself and at most the second coming of Christ which she prophesied. She didn't read or write so, like Jesus, all accounts of her life come as second hand testimonies of her miraculous words and actions. These testimonies often quote her referencing her own direct contact with God, albeit separate: "I hear the angels sing; I see the glory of God as bright as the sun; […] I converse with Christ; I feel Him present with me, as sensibly as I feel my hands together. My soul is married to him in the spirit—he is my husband; it is not I that speaks; it is Christ who dwells in me."[35] These could be the words of a devout believer even today who consider communion with God in prayer to be a way in which they can speak to him directly, a benefit of the presence of the Holy Spirit since the ascension of Christ. The comparison of her relationship to Christ as her husband is

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[34] For the most extensive recent account of the life of Ann Lee see Richard Francis, *Ann the Word,* New York: Arcade Publishing, 2013.

[35] Rufus Bishop and Seth Youngs, compilers, *Testimonies of the life, character, revelations and doctrines of Mother Ann Lee…* (Albany: Weed, Parsons & Co.: 1888), 162.

most likely a reference to verses such as those in Ephesians in which the relationship between husband and wife is compared to that of Christ and the church:

> Husbands, love your wives, just as Christ loved the church and gave himself up for her to make her holy, cleansing her by the washing with water through the word, and to present her to himself as a radiant church, without stain or wrinkle or any other blemish, but holy and blameless. In this same way, husbands ought to love their wives as their own bodies. He who loves his wife loves himself. After all, no one ever hated their own body, but they feed and care for their body, just as Christ does the church—for we are members of his church[36]

Again, as in the earlier reference in John, there is a relationship drawn between Christ as the word and body who unites himself somehow with the large scale metaphorical body of the church. By calling herself the wife of Christ she identifies herself as a representative of the church or at least a part of the body of the church. This is particularly well suited to Shaker theology in their belief as the true church of Christ who lived in a utopian community without sin so that they would be ready for the second coming of Christ. Perhaps their lives of complete celibacy were to ensure that they would be completely married to Christ as his wife with no earthly marriage to interfere.

Other testimonies compare her to Moses after he spoke with God and his face glowed, saying that "her face shone with the glory of God,"[37] "her countenance was angelic,"[38] and "she seemed entirely covered with glory, and it seemed as though God,

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[36] Eph. 5:25-30 (NIV)

[37] Bishop and Youngs, *Testimonies*, 163

[38] Ibid., 164

who created all things, dwelt in her."[39] In Exodus after God shows Moses his glory and Moses returns to the Israelites it is recorded that "his face was radiant, and they were afraid to come near him"[40] to the extent that he put a veil over his face and only removed it while speaking with God. This suggests not that she is the second coming of Christ but that she communes with God directly in order to communicate with the people of God, now the Shakers rather than the Israelites.

Still other testimonies quote her directly identifying herself with Christ: "She testified 'The fullness of the Godhead dwells in womanhood bodily. [...] I am Ann the Word. […] The first appearing of Christ beginning in a man, it was necessary that the second appearing should begin in a woman, to make man and woman equal on the Christ plane of life.'"[41] She identifies herself as a second Christ by calling herself the Word in reference to John's gospel. This also puts her on a equal footing with Jesus who identified himself as "I am" and was condemned by the contemporary religious leadership for blasphemy by invoking himself as God. Similarly, such statements often garnered violent responses from those who saw her as an evil heretic trying to sway people from the God of mainstream Protestantism. She returns to a recurring theme in Shaker writings that in his second coming God's female aspect would become evident and balance out his previous representation in male form.

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[39] Ibid.

[40] Exod. 34:30 (NIV)

[41] Alonzo G. Hollister, "Shaker spiritualism," *The Manifesto* 16:6 (1886): 125.

United Society of Believers in Christ's Third Appearing

USBCTA claims this history of the transcription of God into bodily form as its heritage, with the body of the bass clarinet acting as the conduit through which a metaphorical spirit can speak. My original plan was to simply transcribe the utterances of those speaking in tongues and attempt to perform them as a secular person. The discrepancy between the two performances would highlight the absence of the original believer's body. To return to the example of the signature through which the traces of the body convey the authority, it would be a forgery. The closer the forgery to the original the more unsettling the lie.

Instead I focus on the body of the believers as media to not simply represent God but to act as a conduit through which God can be directly transcribed. If, as Ann Lee claimed, the second coming of Christ was in part to complete the embodiment of God as not only man but woman ("in womanhood bodily"), *USBCTA* claims a third coming of Christ in sound bodily.

In my own practice as a clarinetist I use the instrument as a tool to perform texts, written or not. The score, as the alphabetic language of music, has no trace of the sound and in normal performance of that score I am not recreating an original sound but creating one possible sound out of many possibilities which could be made from the score. Feedback allowed me to reverse the situation and allow the clarinet to be the conduit for the sound directly. Like the body of the believer, the clarinet in

USBCTA does not transmit a text meant for linguistic interpretation or guidance but the evidence or trace of the original, a direct sensory experience. In this analogy, the feedback is the Word, which is always possible whenever there a sound recording and playback system are connected and a loop is possible. It is as if there has always existed some ur-feedback that shows itself, pours itself out like the Holy Spirit, when the right conditions are met—when its subjects are activated and ready to receive it.

Like God, who chooses bodies through which to manifest himself, feedback is both mysterious and yet tethered to concrete objects. The physical phenomena of its existence is well understood yet it can suddenly, powerfully and without warning manifest itself, particularly in situations with a combination of sensitive microphones and powerful amplification. Electric guitar players have long used feedback in performances along with distortion to appear to transcend the playing of the instrument and make the guitar sound itself in screams and wails. Such performances intrinsically abandon semantic musical content in favor of an instrumental physicality, a seeming trace of the true voice of the system of the electric guitar. The virtuosity of the performer is thus the ability to actively channel that trace like the believer acting as a conduit for God. It is most powerful the more it does not sound like anything that could be played or scored by conventional means.

The name of the talk box already suggests its role as a giver of speech to inanimate objects. In its intended usage it feeds the sound of any electric sound source (typically the electric guitar or synthesizer, perhaps most famously done by guitarist

Peter Frampton) into the mouth of the performer allowing them to replace their own phonation with the sounds coming from their instrument and use their mouth to modulate the sound and talk through it. In a manner similar to early accounts of the phonograph suggesting that it could speak because human voices came out of it, the talk box is popularly described as creating a "singing guitar" effect as if the guitar itself were able to communicate through this box. It essentially replaces the larynx which houses the vocal folds and creates the basic sound to be filtered into speech with another source of sound. The reed and mouthpiece of the clarinet perform the analogous function as the larynx in speech so filtering a signal from the talk box through the tube of the clarinet performs a similar function. One could create feedback modulated through their mouth with the talk box or could modulate the sound of a guitar through the clarinet.

In giving voice to the clarinet through this talk box feedback system I purposely start slowly and faintly as if the ghostly appearance of the feedback resists revelation and setting the tone of performance as reverent, almost pious. Slow swells from nothing to full, clear tones are relatively easy to control by varying the distance between the clarinet and the microphone. From there a number of other noisier sounds are possible by the rapid flicking back and forth between strange fingerings. These abrupt changes knock the pattern of oscillation in the tube of the instrument out of stability and introduce key noise into the signal. If I'm lucky these changes lead to a new less stable pattern of oscillation that can be further manipulated and played with.

For the most part it is out of my control in this way; I push it to change but can't exactly dictate what it will do. The pious believer prays to God asking for the intercession of the Holy Spirit in their lives knowing that they do not dictate the results and trusting that those results are in fact the actions of God and not just random fate.

Other than the title and accompanying program notes, the only aspect of the performance that directly references the religious background to the work is the video played on an old CRT TV screen. I took this clip from Peter Adair's 1967 documentary *Holy Ghost People.* The documentary primarily records portions of a Pentecostal church service in West Virginia aside from a few opening comments about pentecostalism in Appalachia and several statements by members of the community. The film shows the full gamut of performances of spiritual gifts in the service including speaking in tongues, faith healing, convulsing in apparent fullness of the Holy Spirit, and snake handling in which the believer handles poisonous snakes in the belief that they will be protected by God. I used a central portion of the film showing these activities as a kind of vision of the faithful. The brightness of video is set up to correspond to the volume of the audio, however, so that the vision is shown only in the presence of the feedback. Otherwise the video is barely visible. This is intended to give a sense of spiritual power to the feedback but also gives the members of the church in the film a ghostly appearance, especially viewed on the old TV with the pixellated grain of the low resolution digital version of the video. This TV with its distant figures also conjures up the image of ghost hunters listening zealously to radio

static, trying to hear the dead speak. Viewers suggested to me that even when the video was static at the beginning of the performance they had the aura of a ghostly appearance. In part this perhaps just plays off of expectations trained into audiences by horror movies of eerie voices and images coming from old machines but the quiet, pure sound of the feedback building from the clarinet as I sit almost motionless does seem to trope an aura of mystery to the image on the screen.

While controlling the video with the feedback I feed the audio from the video (primarily the voices of the church service) into the feedback chain, allowing the voices to be faintly heard as if trapped in the sound of the feedback. No linguistic content can be heard in the voices, just a voice-like distortion. Like the unintelligible speech of a believer speaking in tongues, these voices seem to come from beyond precisely because they are unintelligible—it is not the direct unmediated voice of the video which is suggestive of a spiritual beyond so much as the trace of the voice within the otherwise mechanical sound of the feedback.

My short first performance of this work acted as a proof of concept and showed its potential but this was the least fully realized work on *Transcripture*. In part this was technical—the Pure Data patch which I use to route the audio, control levels and operate the video was problematic and crashed the video. Even when operating as expected, however, I'm interested in further developing the performance into a longer form version in which I introduce other forms of distortion into the feedback chain, continue to develop my ability to find new sounds in the feedback and use some basic

controllers so that I can hide the computer and keep the focus of the performance on the body of the clarinet and the TV.

The increasingly personal themes of this piece compared to the other pieces focused neutrally on recorded performance is a facet of the work which I continued to explore in my last performance for the degree, *Polyester*. In this piece I don't reference such specific experience as *USBCTA* but use materials that are more generally loaded with memory and connotation for viewers.

Polyester

I created *Polyester* in collaboration with artist Nichole Speciale as part of an ongoing series of works in which we mix textiles and craft materials with sound producing technology like transducers and copious amounts of speaker wire. Our previous work consists of either wall pieces or installations which are meant to function independently from our control. These works often treat two dimensional surfaces such as stretched canvas or other fabrics and treat them as receptors for sound, intersecting the plane typically reserved for two dimensional image making. For example, two works use flat coils of speaker wire sewn on to a canvas with a couching embroidery technique. These coils can then be used as a speaker if audio is played through while a powerful magnet is held next to them as in our piece *(Stereo)(if you wish to make an apple pie from scratch…)* in which there are two such coils

interweaved on a large canvas, each of which play recordings of different sound sources attempting to match each other; sine tones, clarinet, and ourselves singing. Such coils can also be used as an AM radio antennae as in our work *It is More Blessed to Give Than to Receive* in which this antenna, attached to a radio receiver, allows us to tune to a local Christian talk radio station and play it in the display space. In both cases sound is used to allow the canvas to act as a conduit for other spaces and concepts and to call attention to the physical phenomena involved in the sound production. In the case of *(Stereo)* it references the work of artists like Alvin Lucier whose sine tones create audible interference patterns in the performance space and intersects this situation with a concern with the handmade craft object and human fragility. *It is More Blessed…* on the other hand, uses radio to literally transmit the voice of a religious believer in unseen spiritual forces through the canvas to gallery viewers.

These earlier works already displayed an attempt to re-contextualize sounds charged with connotation—religion, outer space, nostalgia—and we were interested in more directly acknowledging these connotations through an installation which could also serve as the location of a performance that would accompany the built environment. *Polyester* is a response to this and uses a different textile object, sleeping bags, not only as a two dimensional surface through which to transduce sounds but as an object that brings up strong associations with viewers' memories: childhood, camping, forts, nature. Like the materials previously used associated with

hand-making or home craft use, these bags of inexpensive materials (polyester, flannel, batting) can trigger rich memories because of their associations with the private space of the home. We created a room within a room made by stringing a dozen sleeping bags from the ceiling so that they formed a space large enough for a small group of people to sit or stand in and lit this space with flashlights.

We not only wanted to use these sleeping bags as a building material but as a sound producing object so that the bags could be recontextualized for the viewer through a variety of audio sources. Our earlier works used a variety of sound producing technologies embedded into stretched textiles to allow their surfaces to transmit sounds and messages from outside of the display space. Similarly, these sleeping bags could then not only reference memory passively via their material and familiarity but actively through sound. Of course, the sleeping bag in form and function has little similarity with those earlier objects which are meant as viewing surfaces: it is not taut, it doesn't easily conform to rigid shapes, it has an interior and an exterior (rather than a front and a back) not only when zipped but when open between the interior and exterior walls. It is really this interiority that characterizes the sleeping bag and gives it not only its obvious practical usage—keeping the body warm while sleeping—but its association with safety and privacy on the inside. It is this private interiority that we replicated in room size by connecting many together to create the installation. We took advantage of the interior space of the flat sleeping bag and sewed foamcore boards with sound transducers between the layers of padding of

five of the bags, allowing sound to emanate from within the sleeping bag rather than being transduced through its surface.

We used two sounds which sometimes overlapped and sometimes played alone but were always present while the space was open, including during performance times. For the first sound I sent sine tones to each of the transducers corresponding to the third through seventh partials of a low C with a slowly undulating, always changing amplitude. These tones add up psychologically to sound the low C but the slowly changing amplitudes allow for constant change of timbre and the ability to easily hear each partial individually and figure out its location within the installation. These consonant tones provide an audio analogue to the warm, plush environment of the space and set the tone for the performance. The other sound which was intermittently sent through the speaker was a recording of voices filtered so that only low frequency content was passed through to the speaker. This obscures the words in a similar way that listening through a wall might so that the voices sound distant as if they were coming from another room but are still coming out of the same speakers as the sine tones. For these voices I used the same recording as I used for *USBCTA* of the Appalachian Pentecostal church service. The words are not understandable through the filtering but the sense of a group of adults in another room both emphasizes the privacy and interiority of the sleeping bags while suggesting a narrative of child-like isolation from the adult world. The viewer is reminded of this exterior world but it is physically and metaphorically distant, blocked out by the sleeping bags.

My performance inside this flannel room used old portable cassette recorders as an analogous tool to the materials of the sleeping bags in audio production; these cheap plastic machines were made not for professional sound engineering or performance but for personal voice recording onto cassette tape, itself a direct form of physical machine memory that can be instantly written, re-written, erased and played back. For someone my age these are also machines from childhood, potentially my earliest contact with recorded media. Not only do such machines trigger memory in the most mundane sense that they are old and no longer as commonly used in lieu of digital recorders but they have a characteristic tone of low quality sound recording so that when recording from one tape to another through the microphone it is never the perfectly transparent trace spoke of by Adorno and Kittler. In this way their memory is more human like than more advanced media; they are incapable of both remembering and recalling the information exactly and, over time, eventually the tapes fail. For my performance I used five of these cassette recorders and, over the course of hours, recorded material back and forth between different recorders allowing the noise of the recorders to build up and significantly alter the playback. This process is not so dissimilar from that of Alvin Lucier's *I am sitting in a room* in which such recording back and forth of a recording slowly builds up the effect of the room's reverberance until the original speech has become a tonal wash. In my performance the cassette recorders do not have the fidelity to represent the room and instead the build up is that of the poor memory of the machine. I also used a variety of audio in

the first place as the source material that each had their own distinct associations including tapes of Jean-Pierre Rampal's flute playing (a nod to my previous work) a taped recording of a basketball radio broadcast, two elderly people's recording of their thoughts at the end of 1999 in anticipation of the possibility of a disastrous transition to the year 2000, a published tape of environmental sounds from a rainstorm and myself overdubbing my own clarinet playing renditions of 19th century hymns from the classic hymnal *Southern Harmony.*

These recordings are, for the most part, not directly connected to my own memory: I don't follow basketball, the elderly speakers are on a tape which was mailed inside of one of the players when I bought it and these particular hymns were not used in the churches I grew up in. Yet these recordings can still trigger a false nostalgia created by the tape sound, the similarity to real memories and the use of such sounds in other media meant to trigger a sense of age (often tinged by melancholy as in the use of old hymns for civil war documentaries). Together with the installed environment the performance both plays off of the memories of viewers and presents the memory of tape machines as performance.

I had ample time to experiment during the several long form performances, each lasting for the entire 4-5 hour viewing times of the installing. This amount of time discouraged constant active manipulation of the tapes and provided enough time for the process of rerecording to create a large amount of variation. Initial attempts to make tape collages were pleasant but lacked a formal organization that could survive

many hours of performance so I moved towards this recording process which would allow me to sit and listen without doing anything for long periods of time. I devised a labeling system that would allow me to both know which tapes contained which recordings and spend time during the recordings to perform the task of labeling as I listened and waited for the current iteration to finish recording—taping the labels to the cassette, figuring out the tape tracking numbers, and writing the information on the label. This labeling signaled to the viewer the kind of active listening and long term process that was taking place in the performance.

In general in the later performances I would start with a clear source, for instance I would record each part of a hymn onto a different tape with the clarinet and then record them all together onto a different tape. These would line up inexactly and then I would record them on top of each other several times in a row with differently timed overlaps so that there would already inherently be several versions of the initial memory. Then I would start the process of recording the tapes over and over for a couple hours until the process and the small amounts of ambient noise would register the tape as more noise than original signal. I would then start all over again but include some quietly played noise from the previous process within the next tape. In this way there was always some long term connection to earlier performances. In order to not make the process overly one dimensional I would occasionally introduce the sounds from another unrelated tape into that of the process to try to destabilize it. This was often the role of tapes like the sports radio broadcast or the environmental sounds.

These ambient noises would sometimes fade away in subsequent parts of the process or sometimes would get picked up and blot out much of the original. Such is memory.

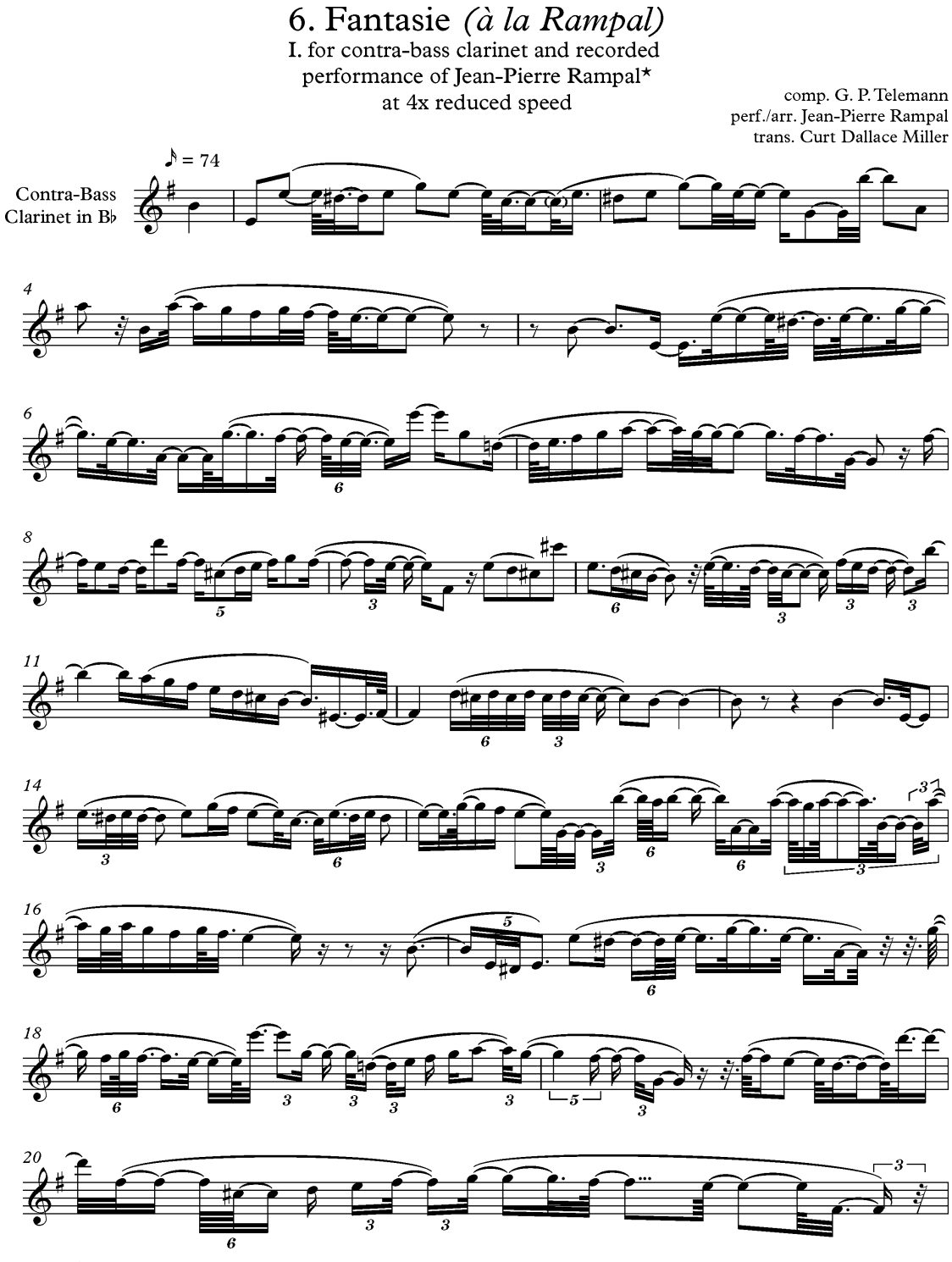
In performance I faced away from the entrance into a corner, not acknowledging the presence of viewers as if they were coming into my private space and watching me tinker with the machines as if in childlike play, another kind of layer of psychological interiority. Many took the environmental cues to lie down inside for significant periods of time and later remarked that they wished they generally had access to such a space during the day on campus. This was particularly true in this particular instantiation: the installation space was a practice room in a hall of practice rooms at the UCSD music building which can be an unsettling din of practicing students at peak hours. Entering the installation from there immediately shut out much of the din and the bright white light of fluorescent lights on unadorned white walls and invited viewers to join in the interiority of the sound and space.

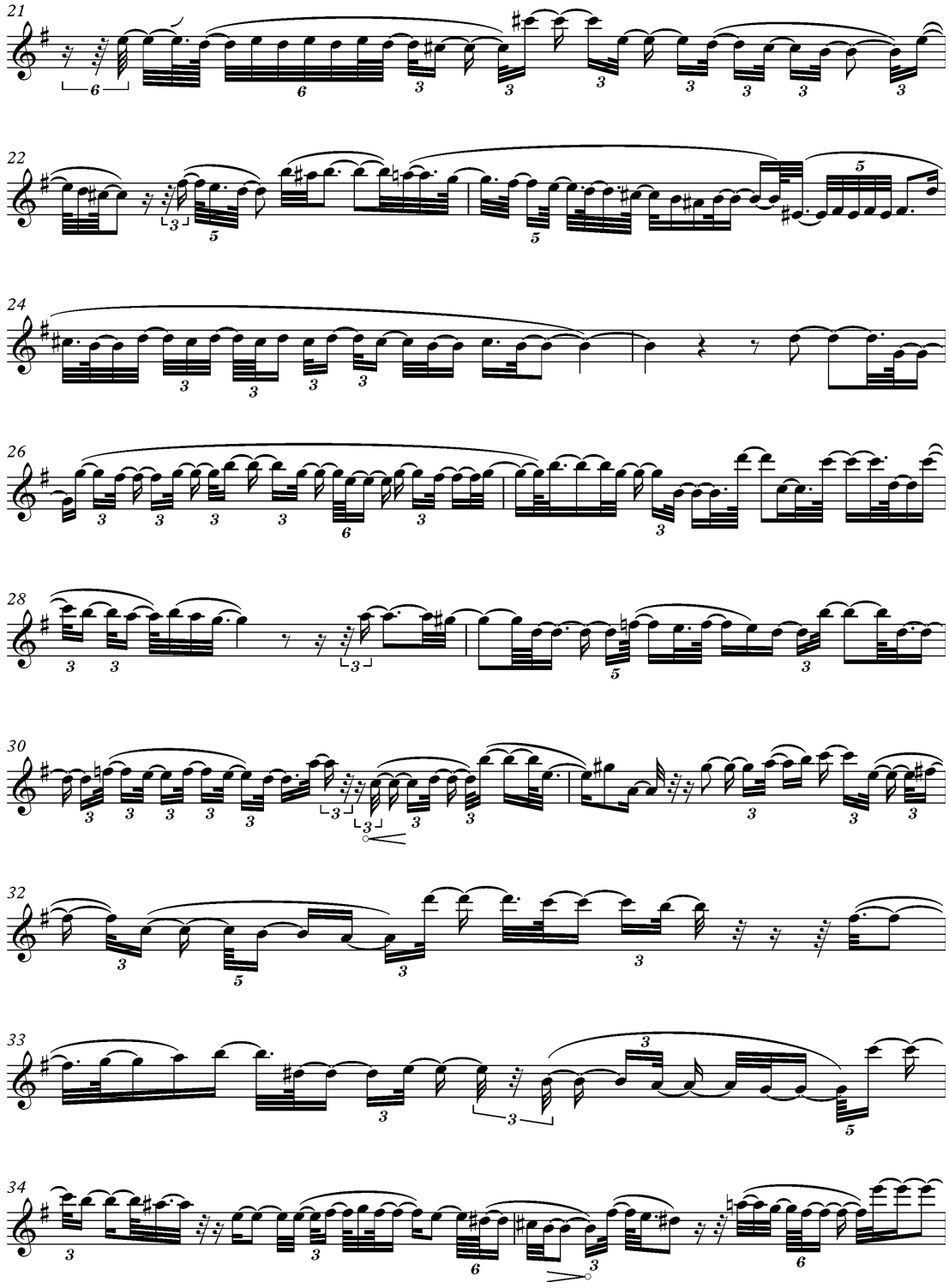
Conclusion

These four works constitute a first attempt at exploring a broadened concept of transcription through recordings, texts, memory and their relationships with performance—traditional, machine, and religious. By treating machine performance and spiritual performances as textual documents which can be transcribed and re-performed in new or traditionally notated ways I highlight the many discrepancies

between such media. Additionally, through an examination and recontextualization of the complex set of perceived routes of communication between religious believers and their gods as media I created performances which reperform roles in myth and belief through feedback and video. I plan to continue to expand on these projects via further transcriptions of recorded performances for other instruments, larger scale versions of feedback performances and a refinement of the materials in installations like *Polyester* to develop smaller sets of recorded material in longer term ways within single performances.

Appendix A


6. Fantasie (à la Rampal)
I. for contra-bass clarinet and recorded performance of Jean-Pierre Rampal* at 4x reduced speed
comp. G. P. Telemann
perf./arr. Jean-Pierre Rampal
trans. Curt Dallace Miller
♪ = 74
Contra-Bass Clarinet in B♭
* Denon OX-7007-ND (Japan 1972) / OdysseyY 33200 (US reissue 1975) / Erato STU 71030 (France reissue 1977)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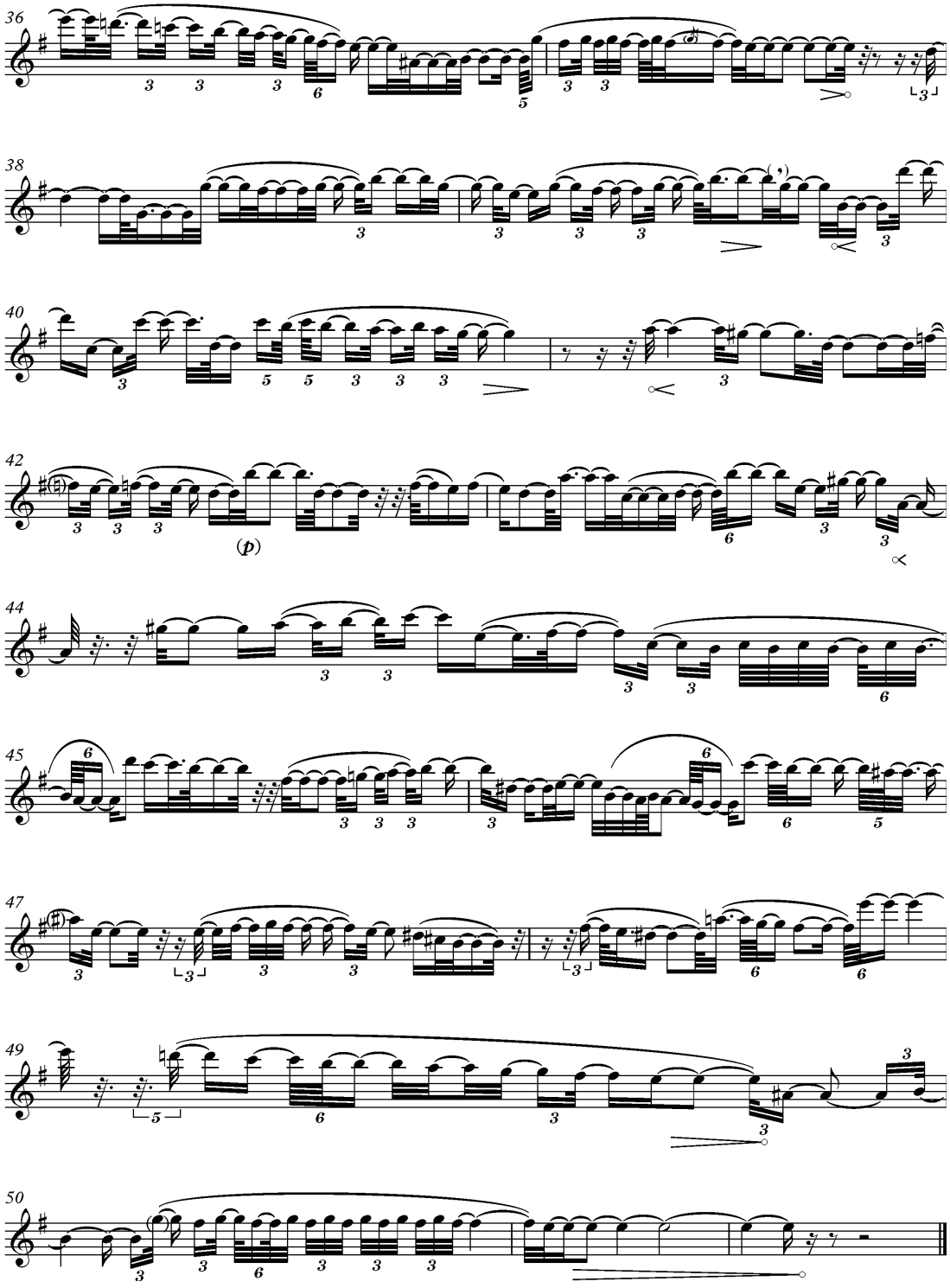
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49
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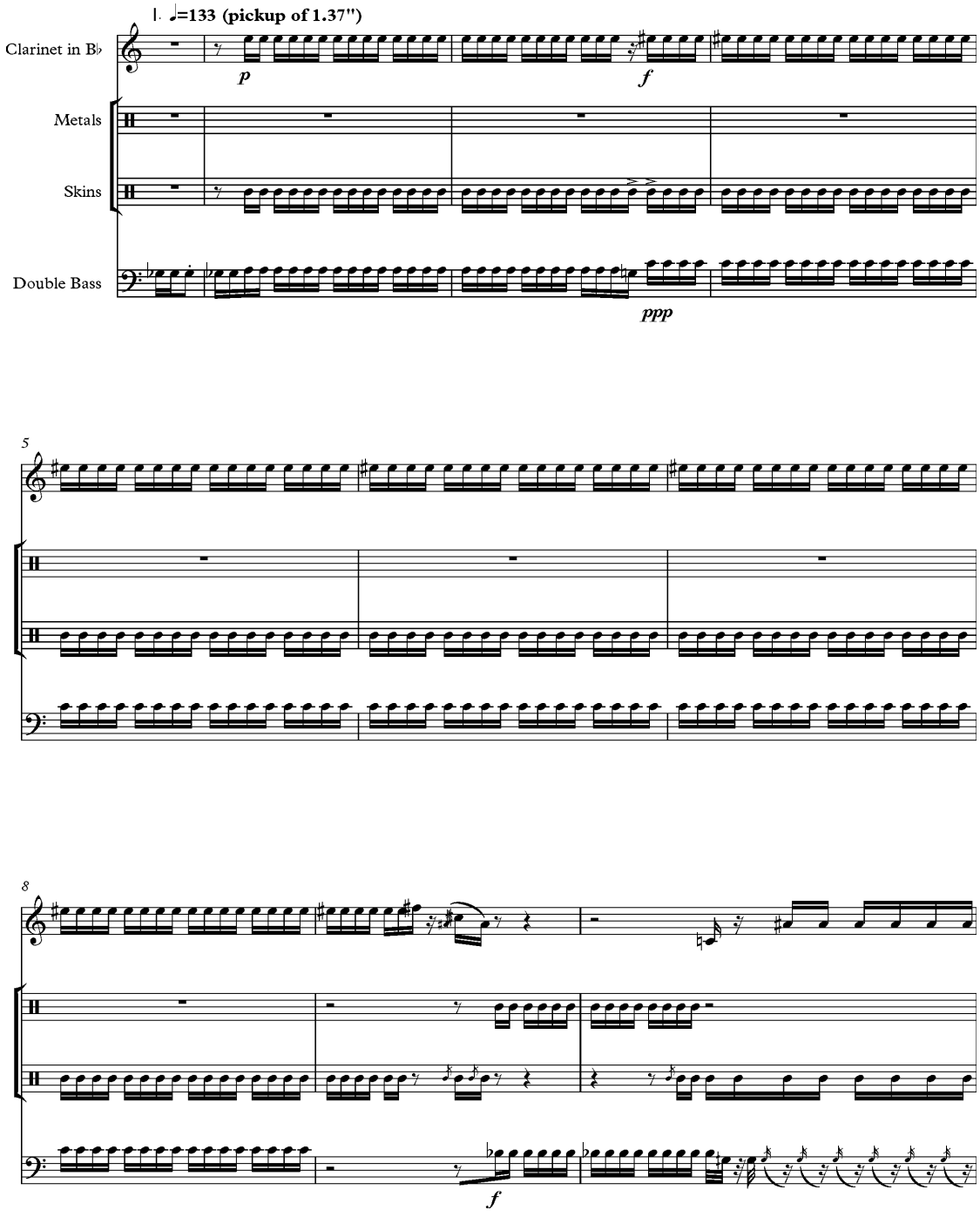
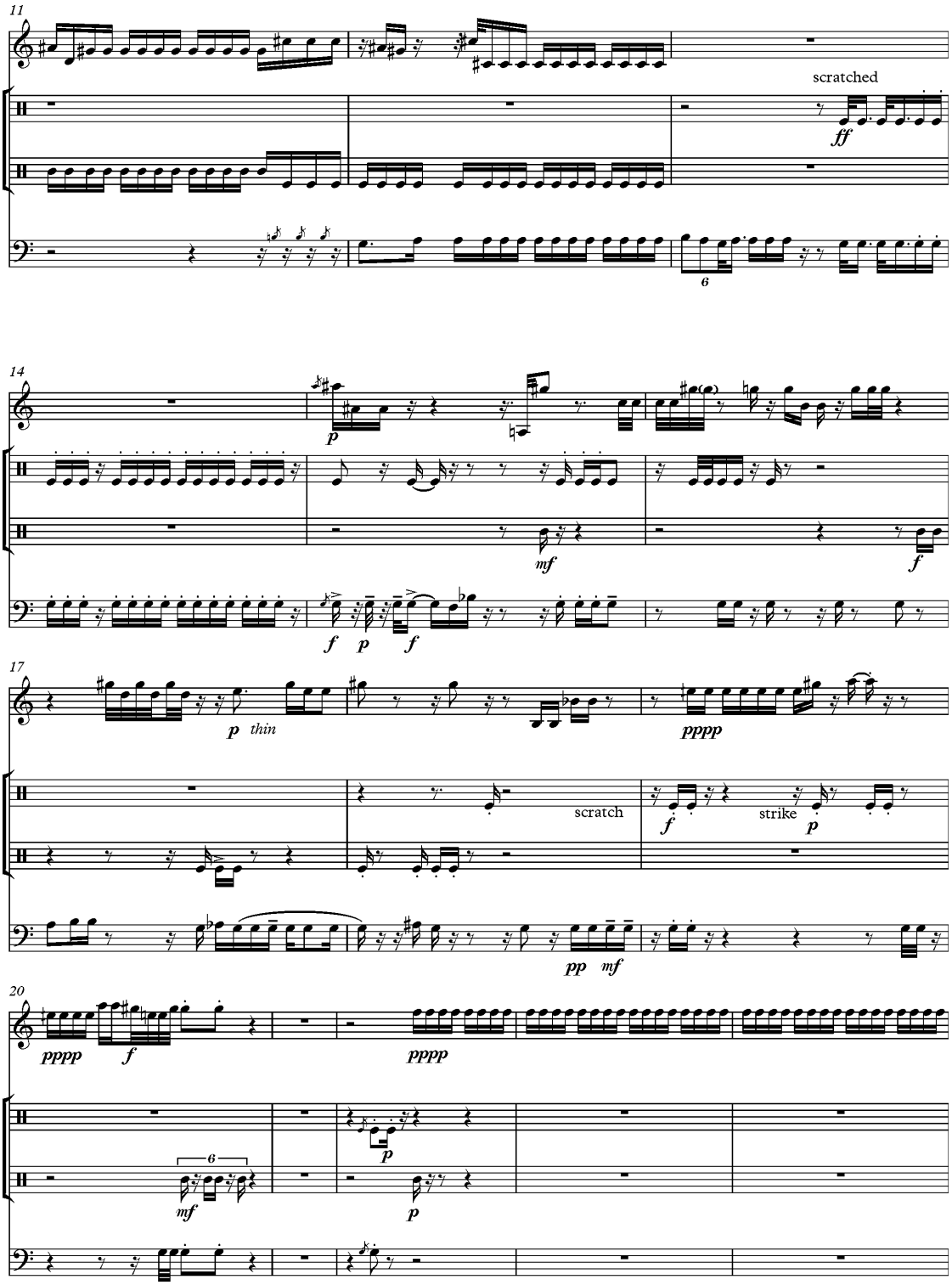
Appendix B

Score for *(Solo for Wounded CD)*: Movement I

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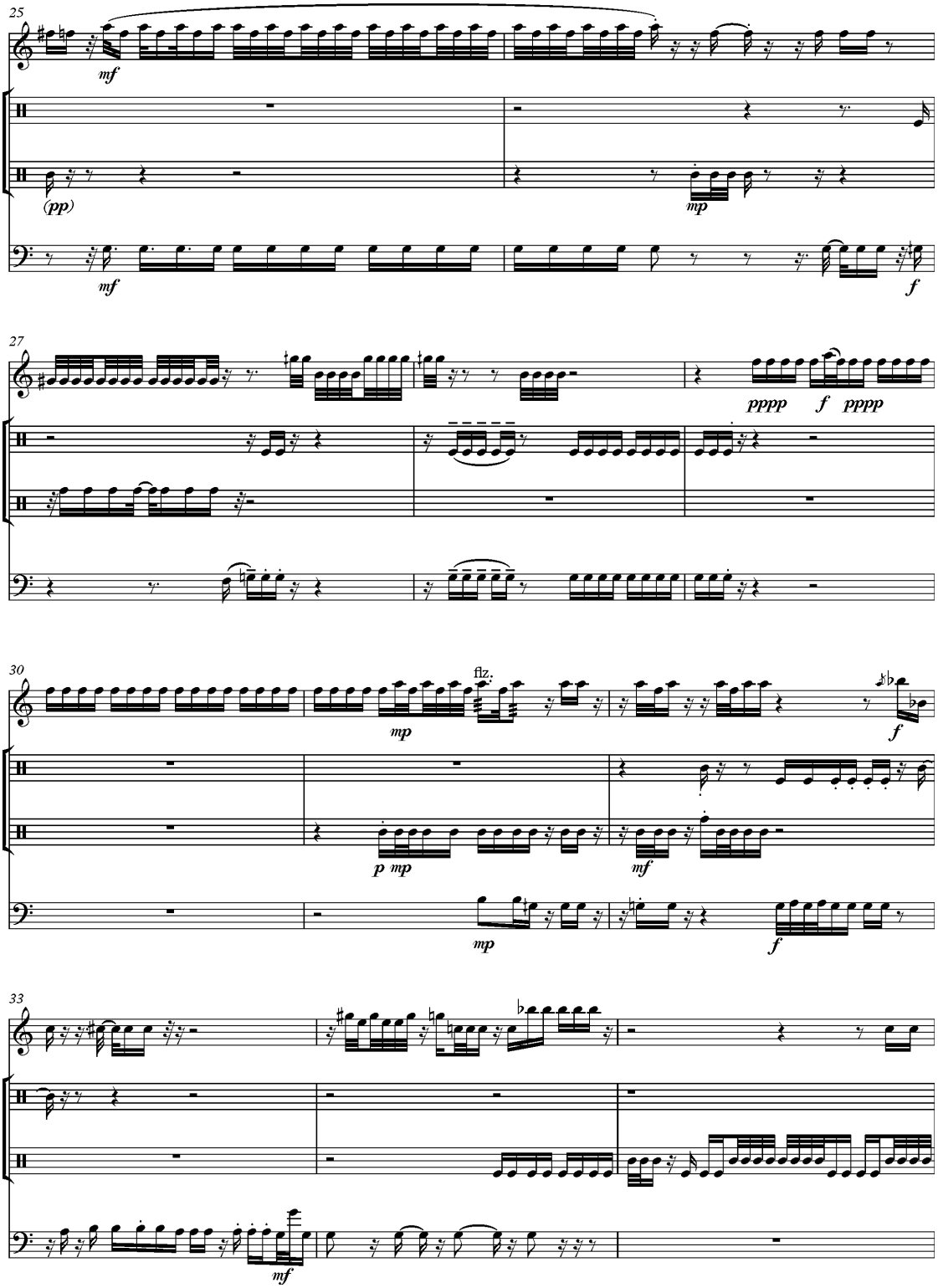
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flz.
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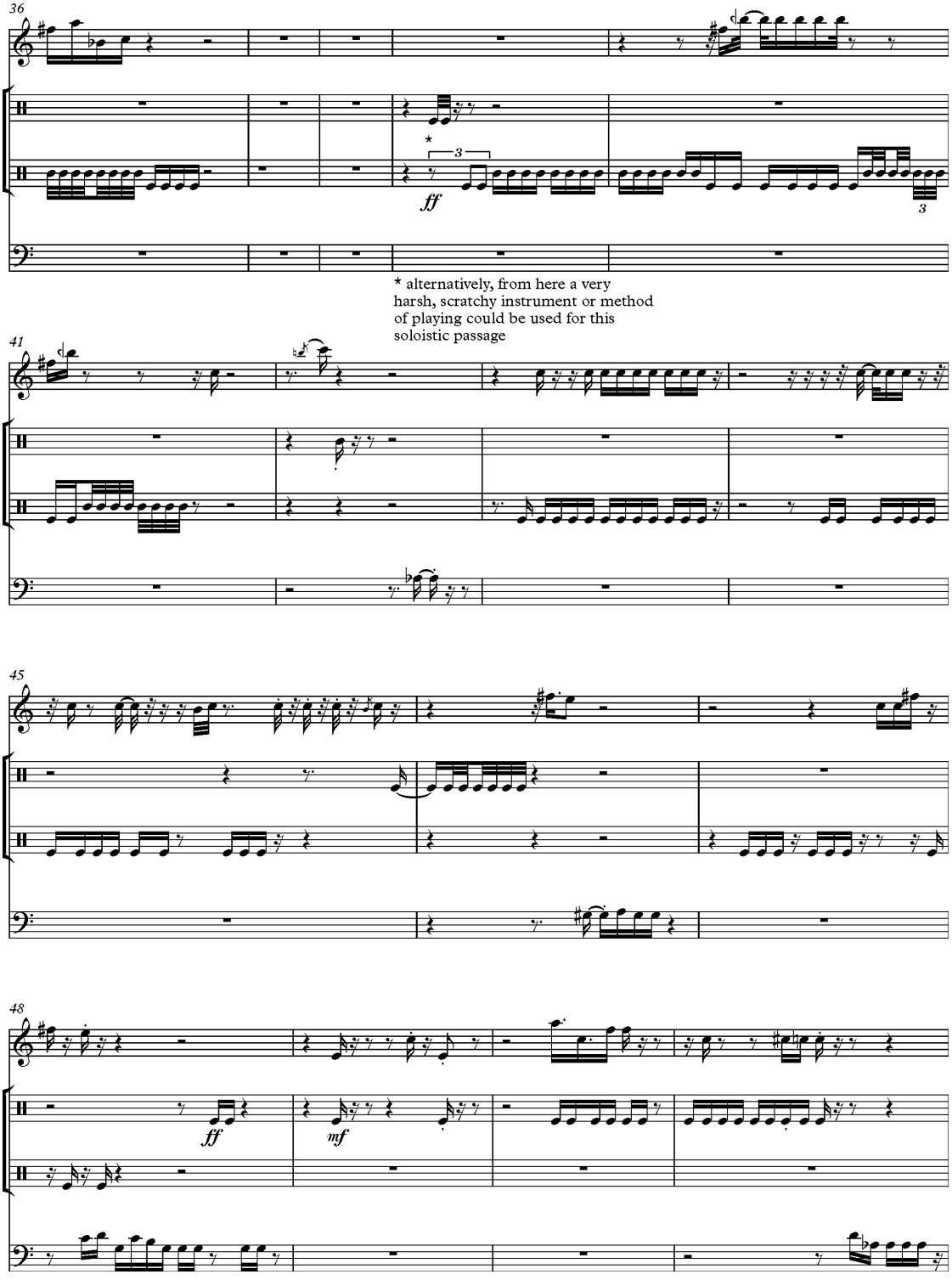
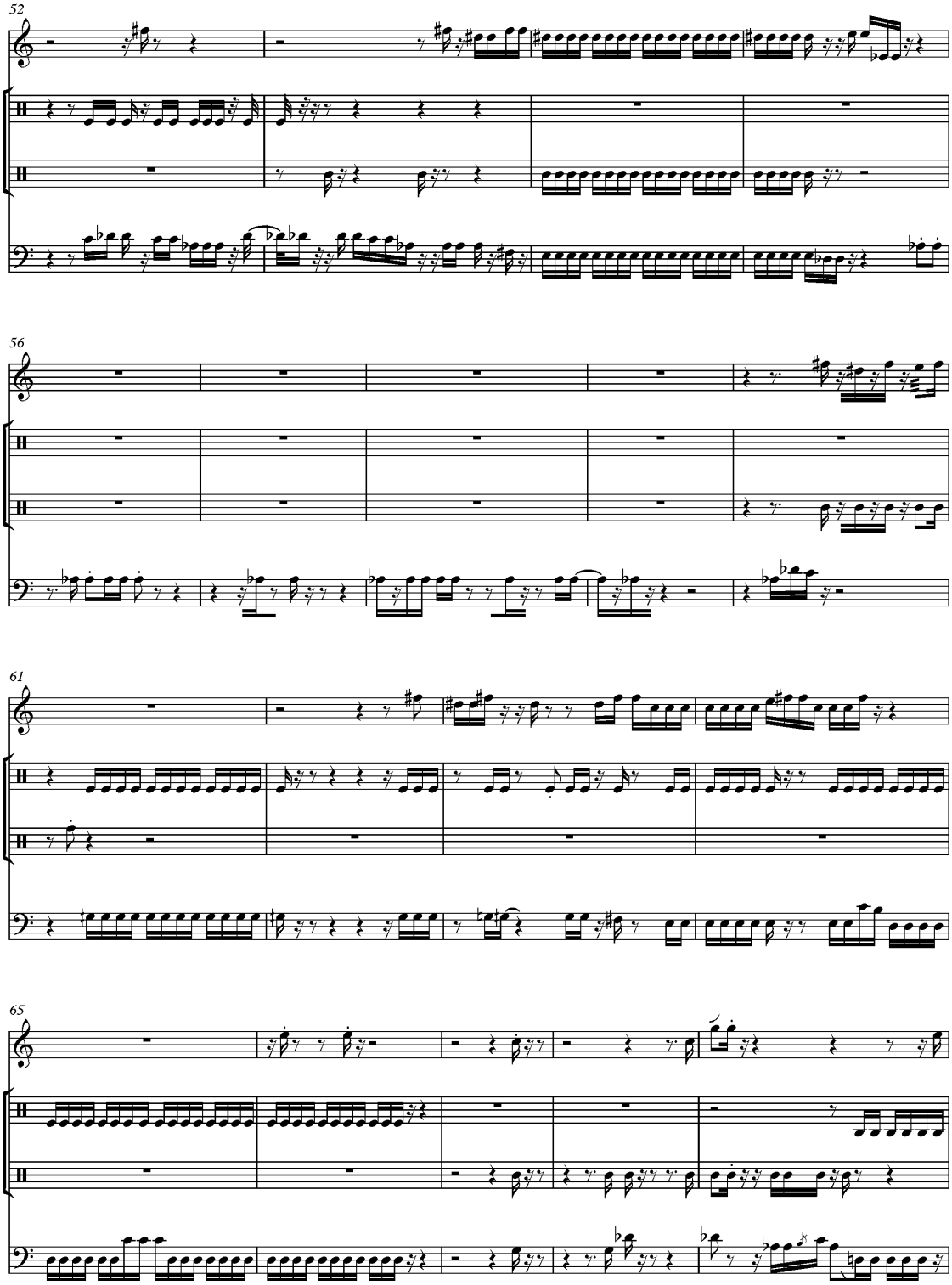
33
mf


36
ff
3
* alternatively, from here a very harsh, scratchy instrument or method of playing could be used for this soloistic passage
41
45
48
ff
mf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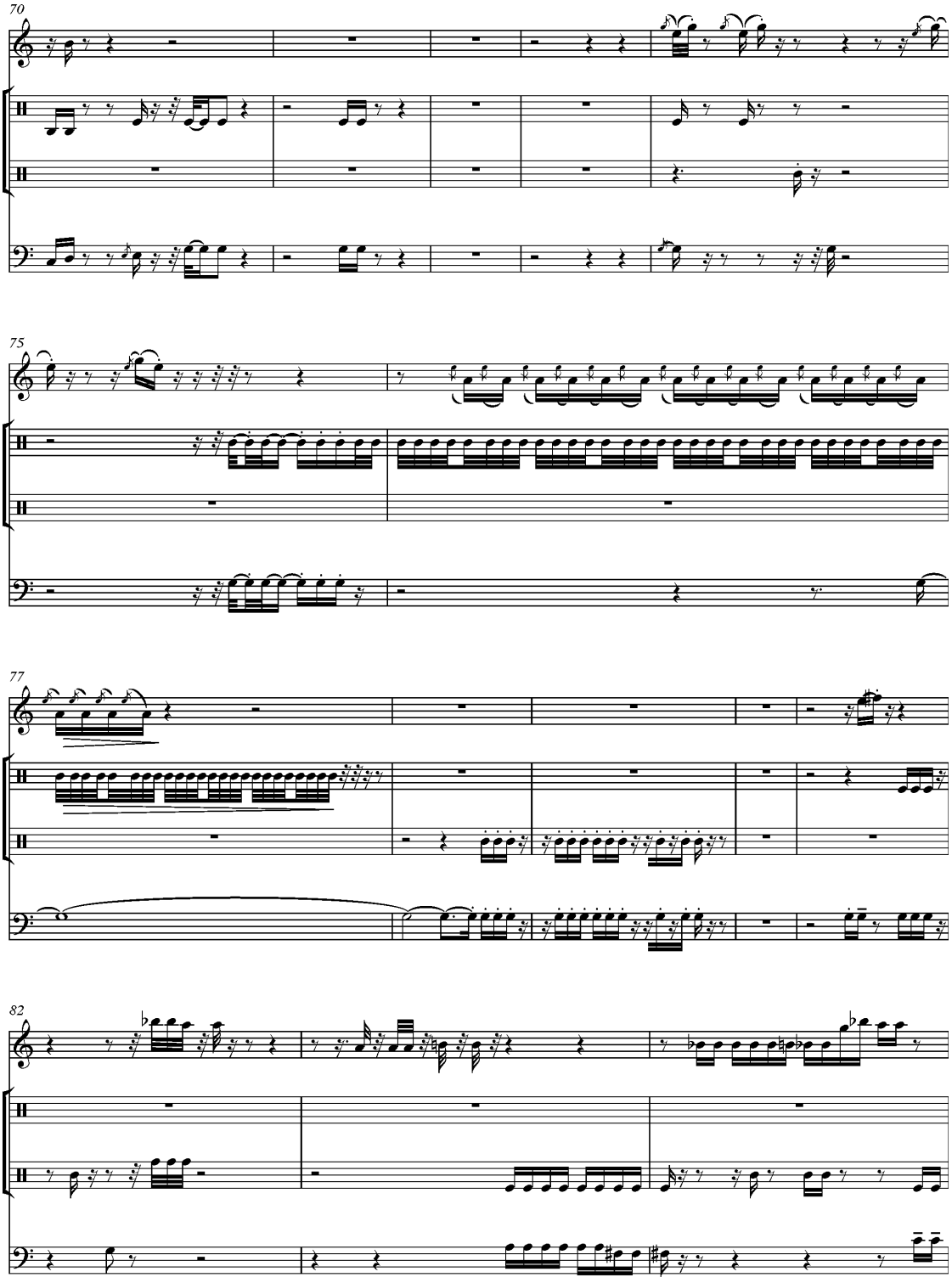
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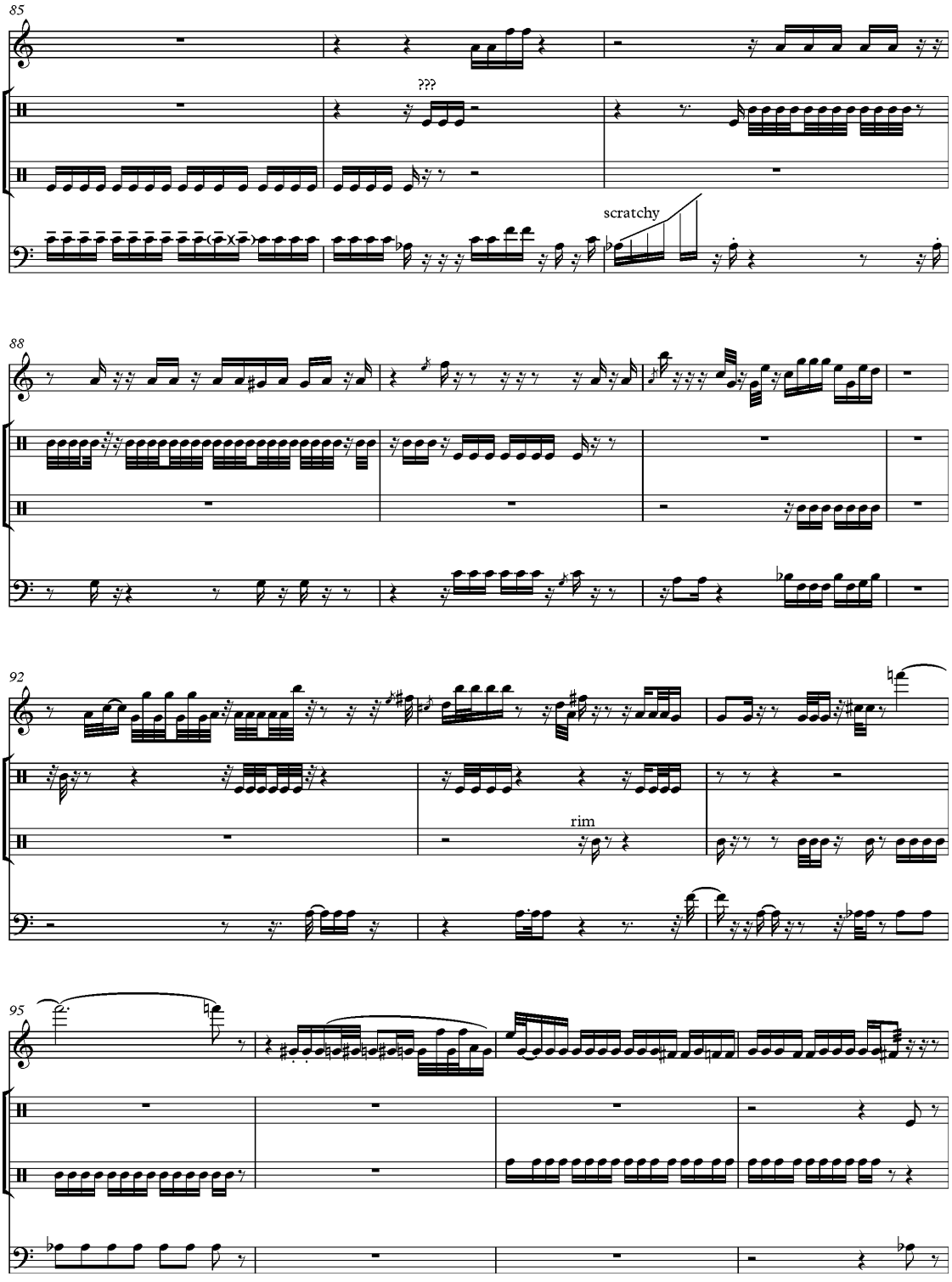
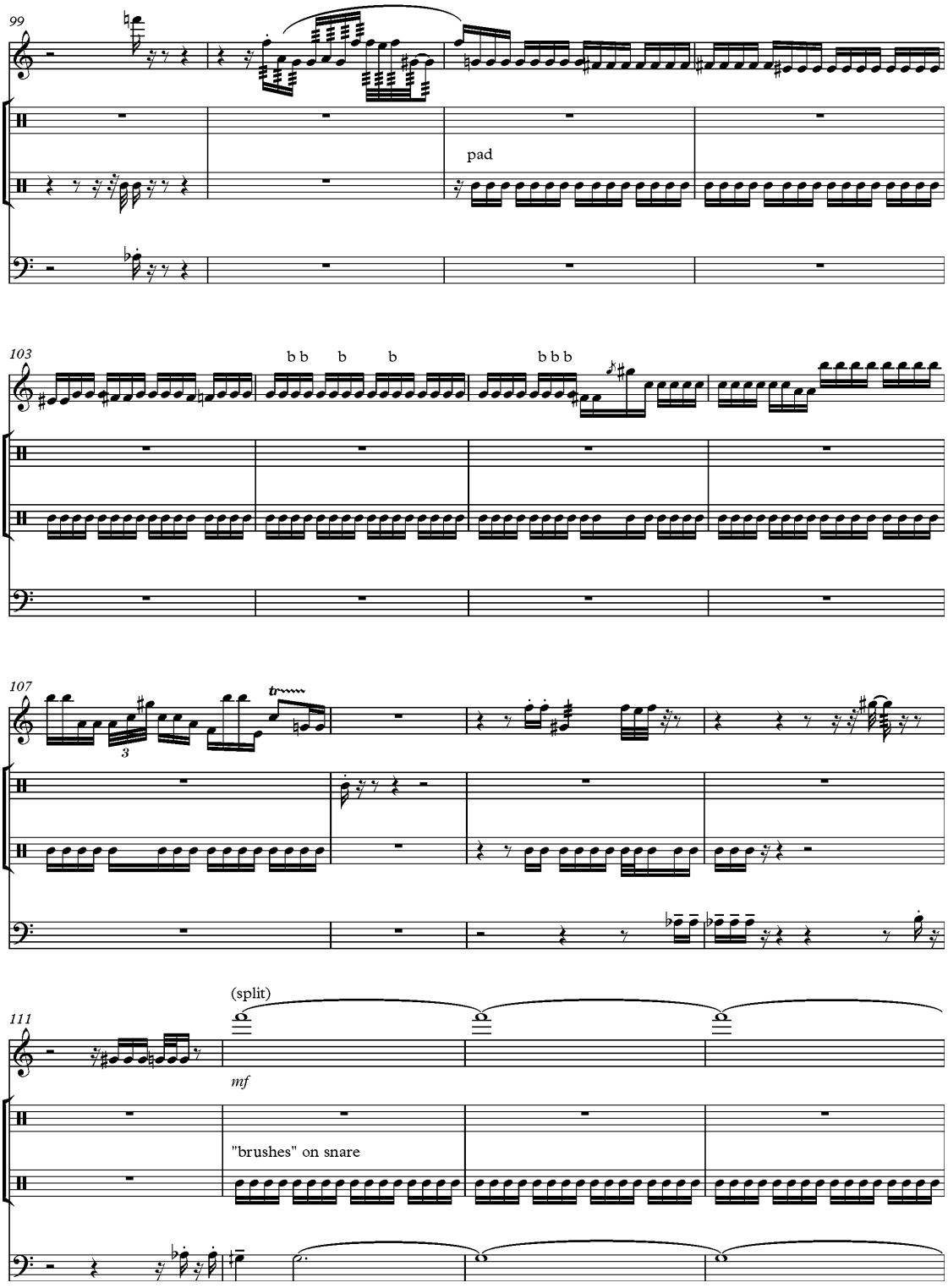
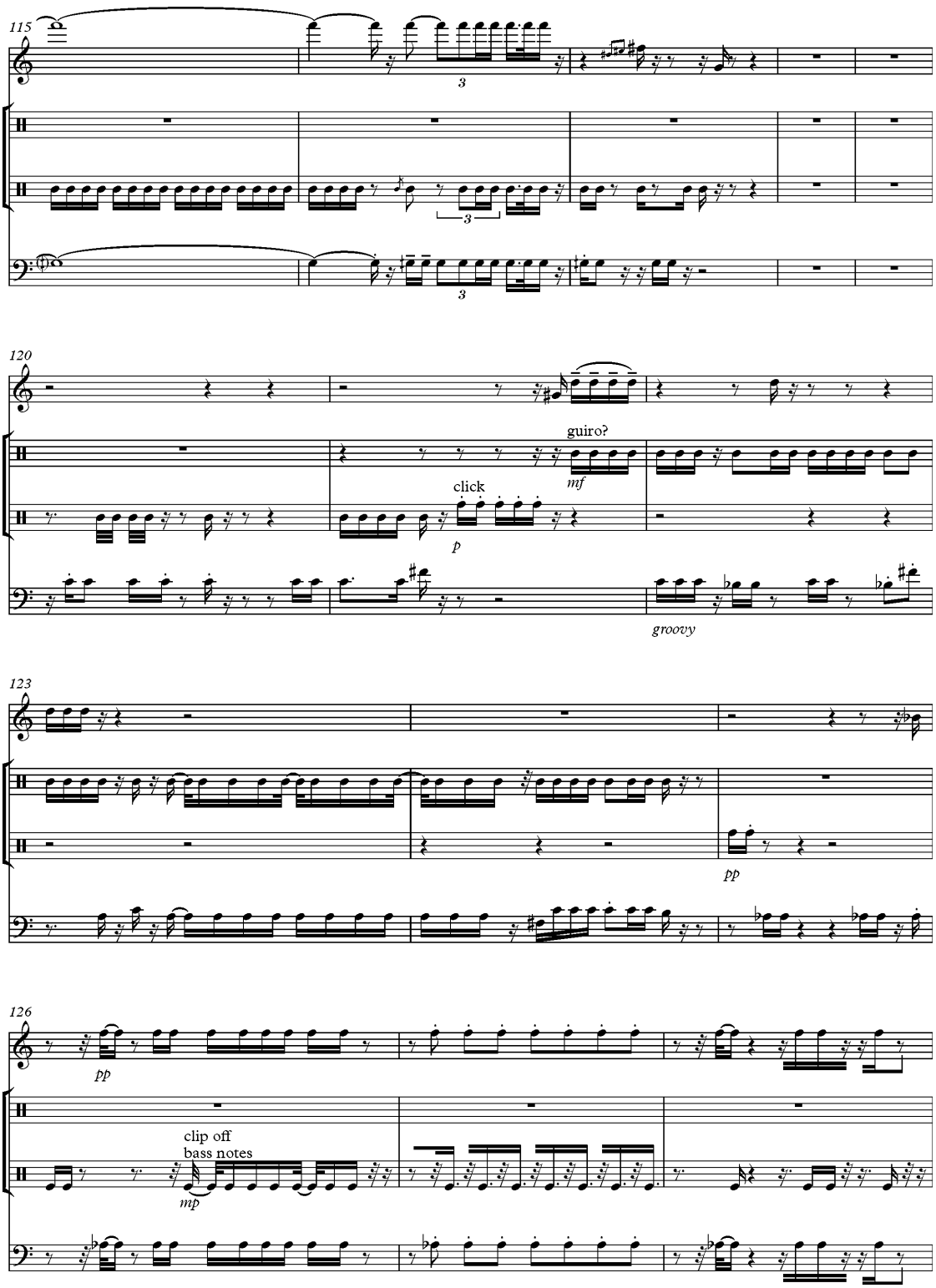
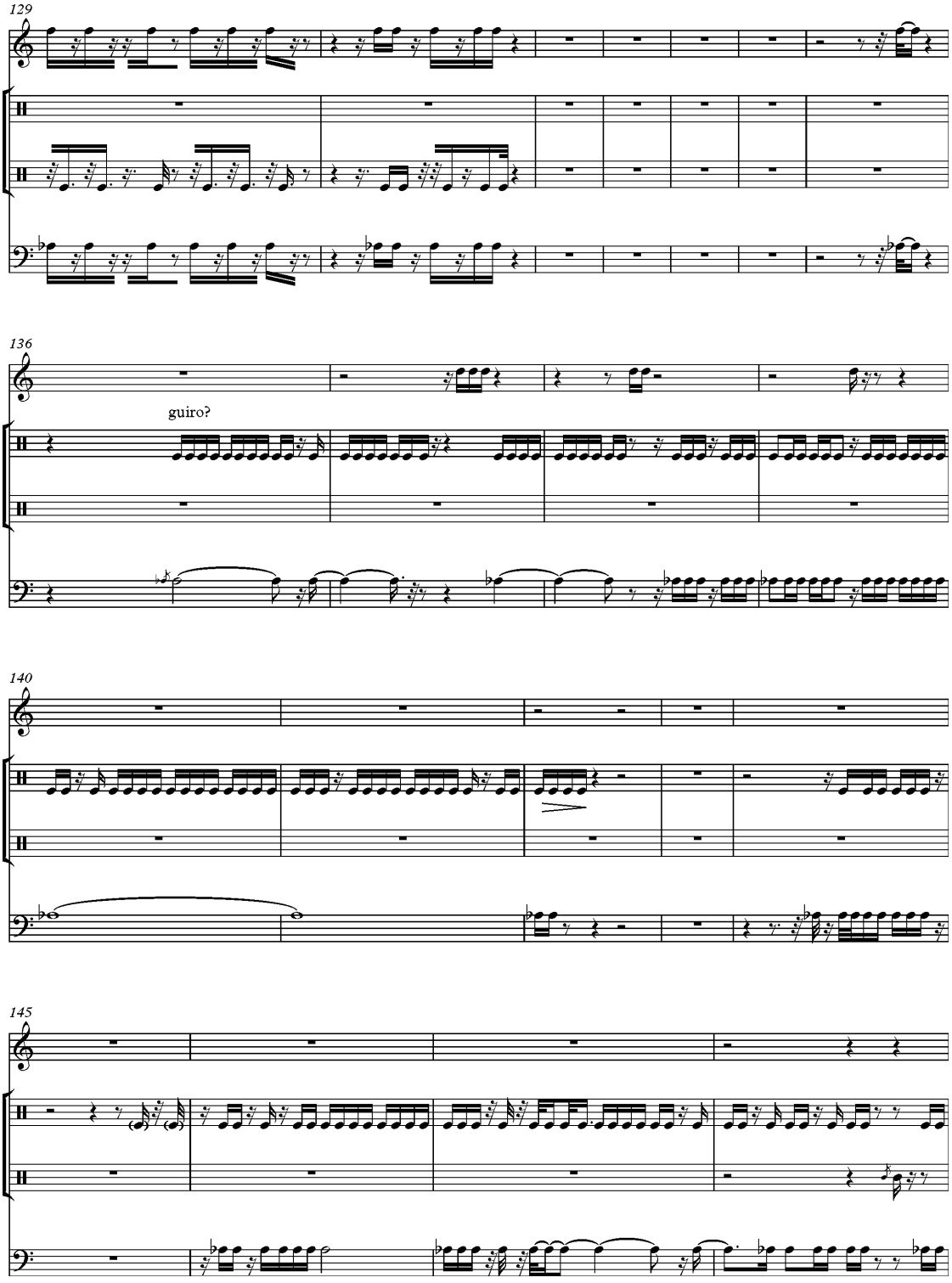
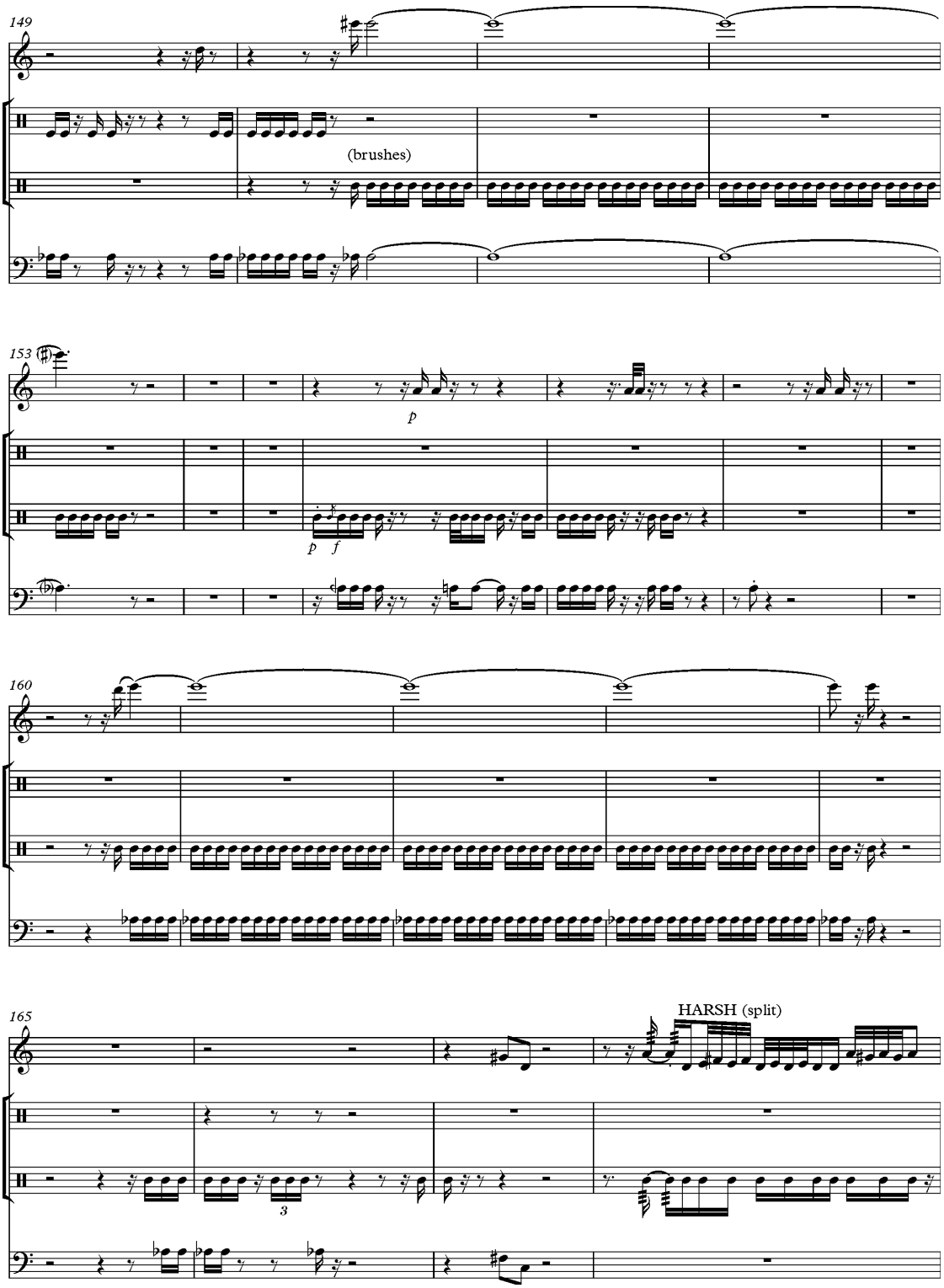
77
82

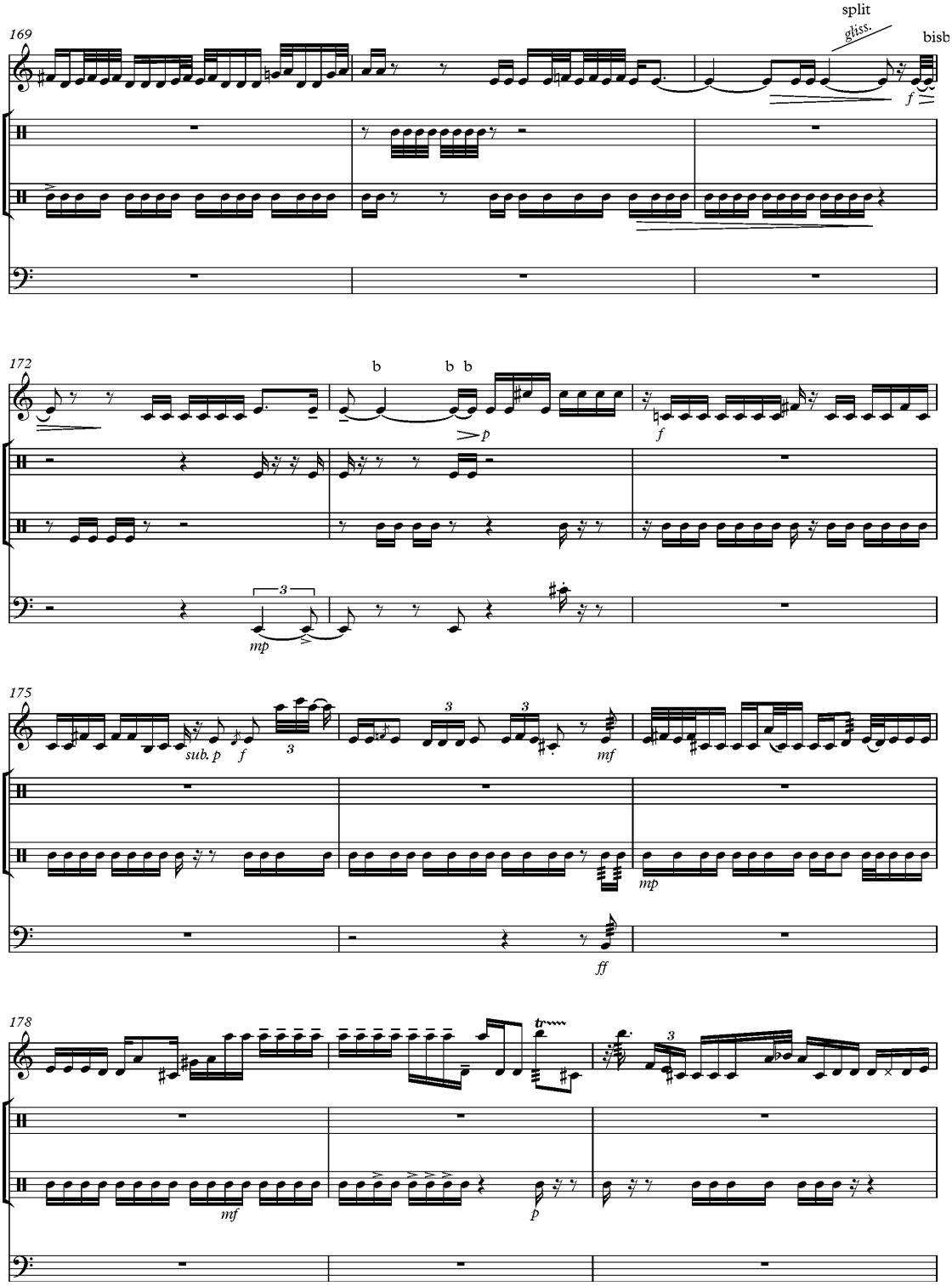

85
???
scratchy
88
92
rim
95

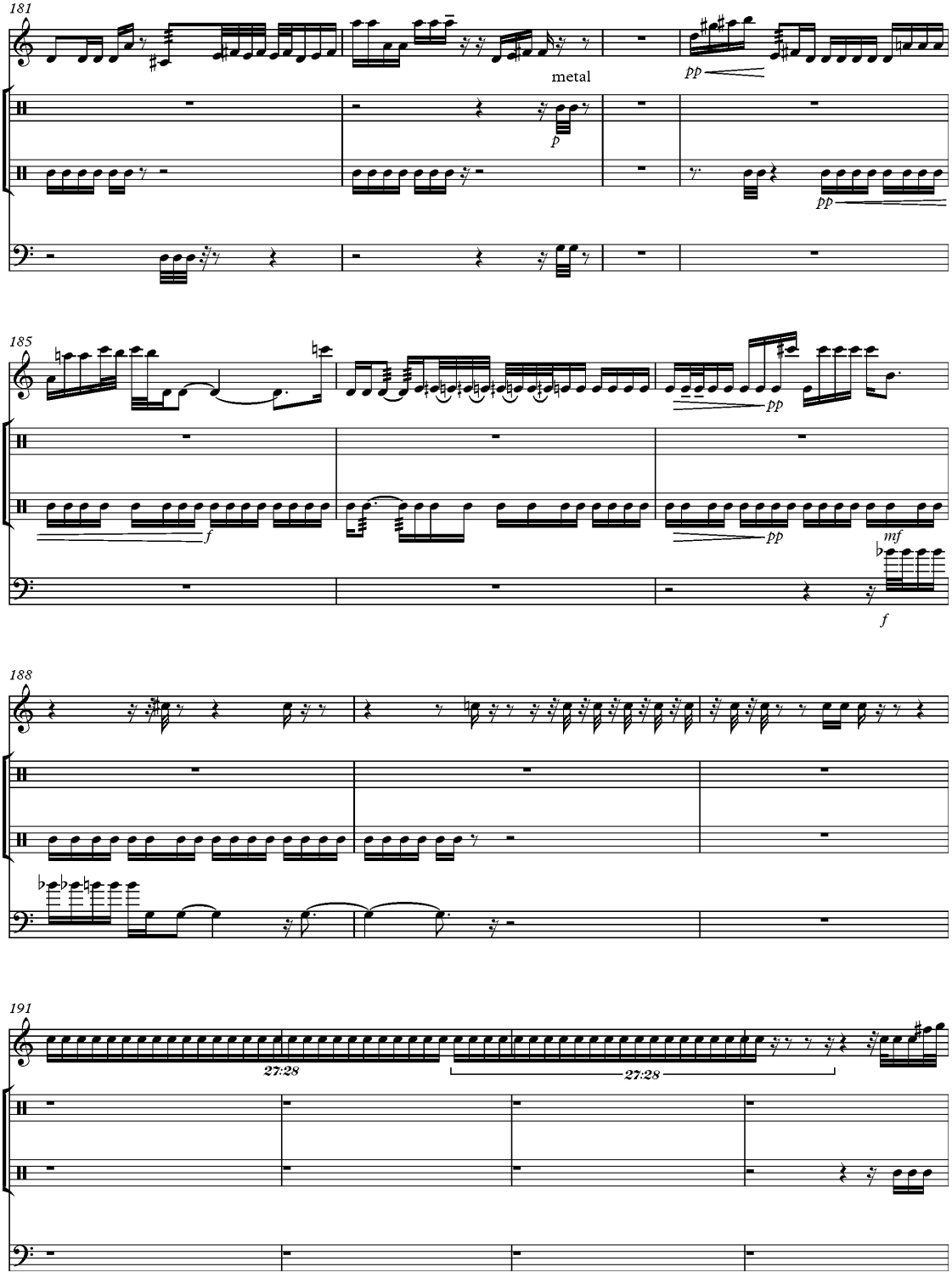

99
pad
103
b b
b
b
b b b
107
3
tr
111
(split)
mf
"brushes" on snare

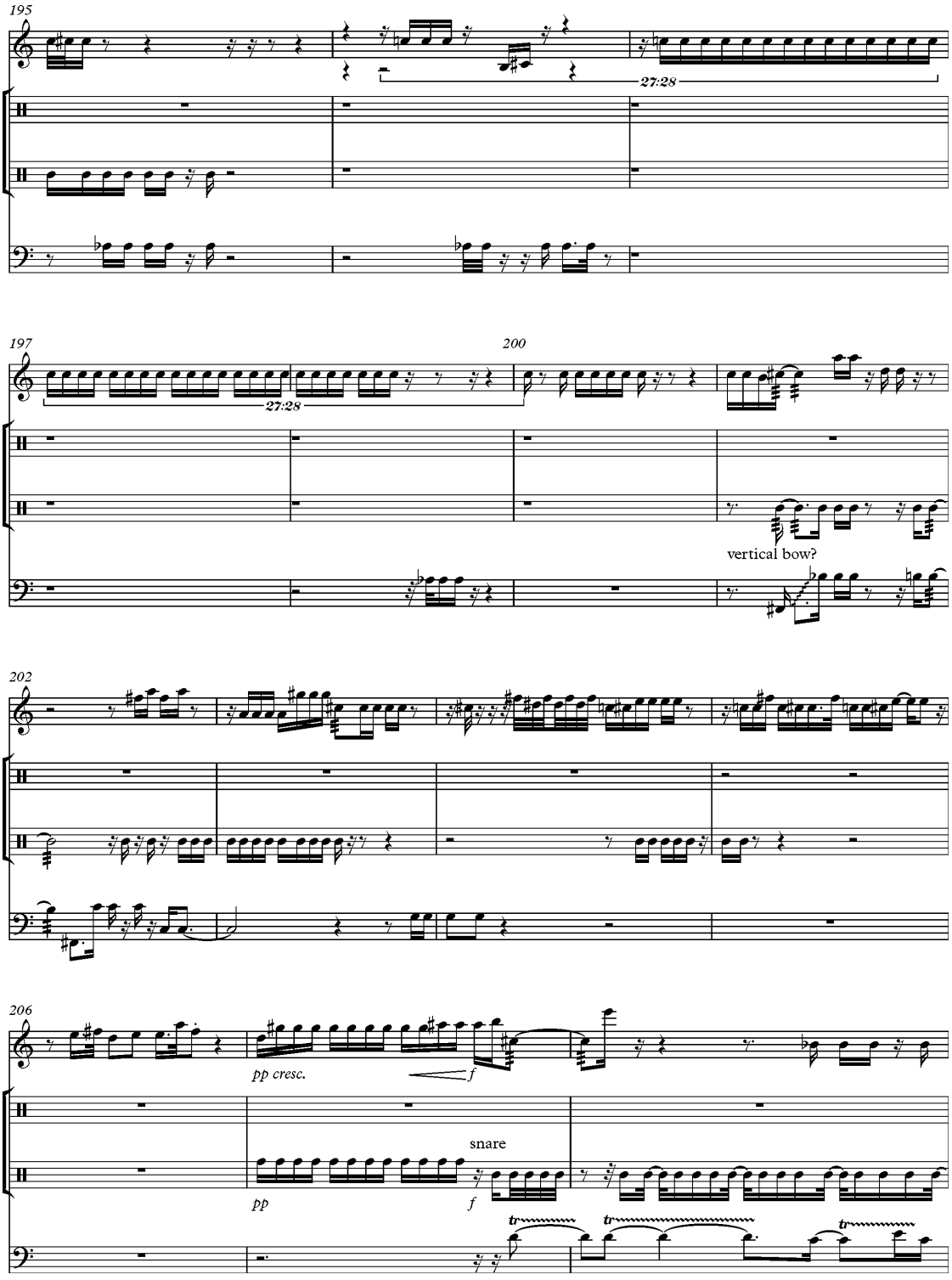

115
3
3
3
120
guiro?
mf
click
p
groovy
123
pp
126
pp
clip off
bass notes
mp

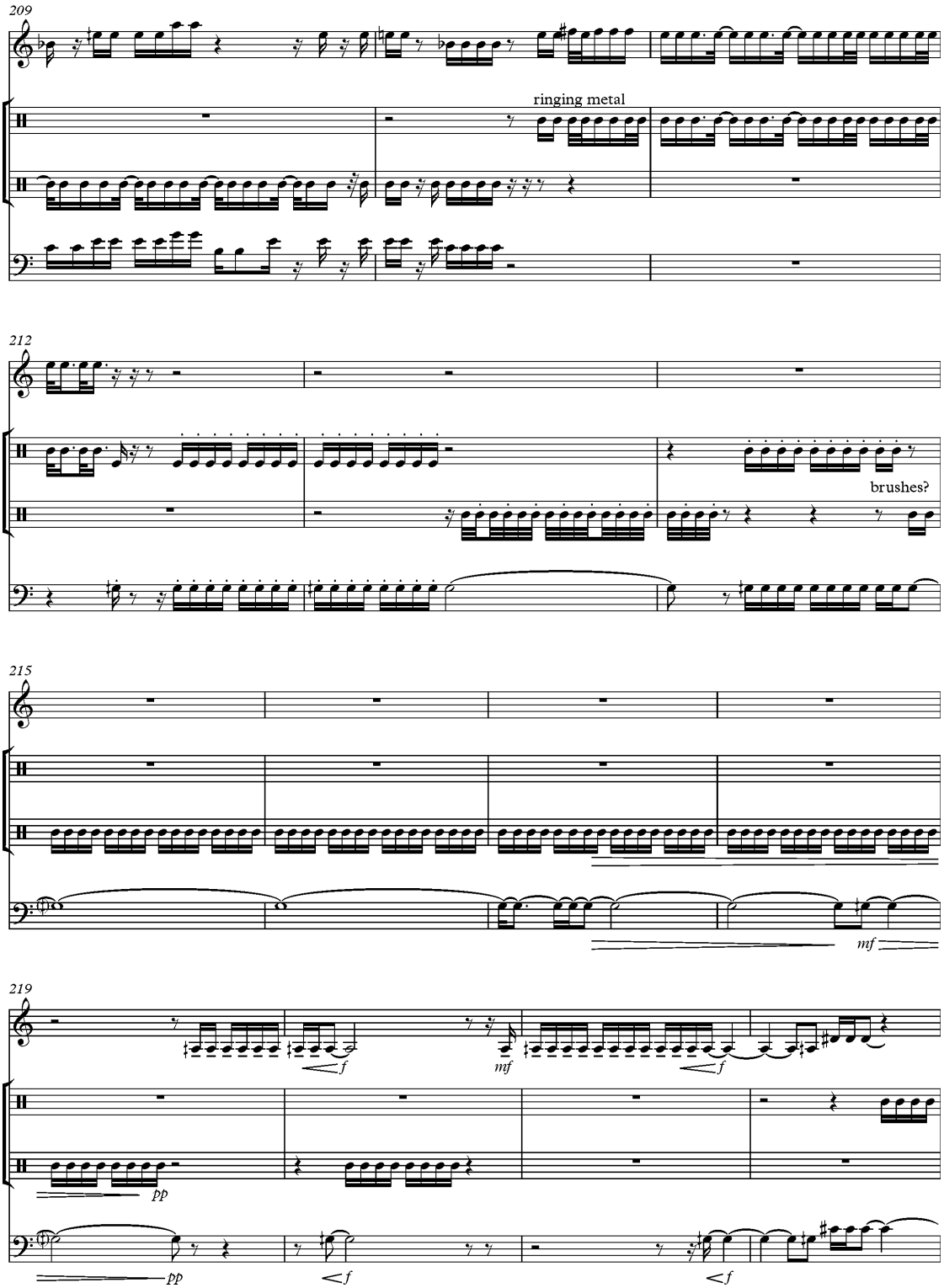

129
136
guiro?
140
145

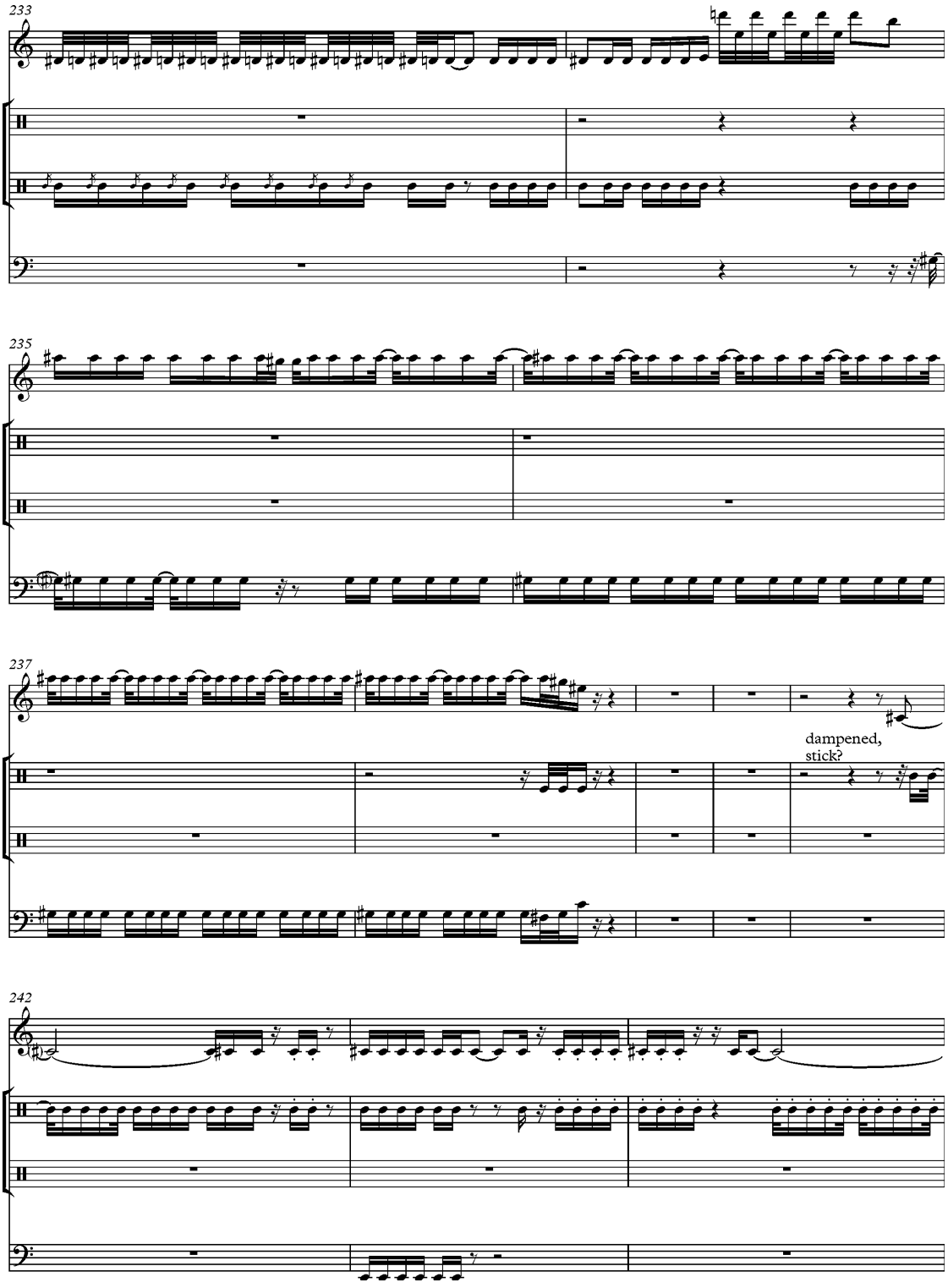

149
(brushes)
153
p
p f
160
165
HARSH (split)
3

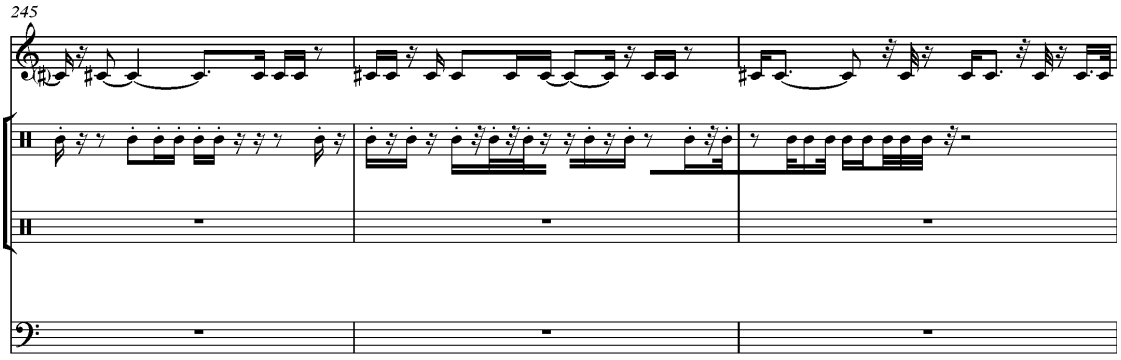

169
split
gliss.
bisb
f
172
b
b b
p
f
mp
175
sub. p
f
3
mf
mp
ff
178
mf
p


181
metal
pp
p
pp
185
f
pp
pp
mf
f
188
191
27:28
27:28


195
27:28
197
27:28
200
vertical bow?
202
206
pp cresc.
f
snare
pp
f
tr
tr
tr


209
ringing metal
212
brushes?
215
mf
219
f
mf
f
pp
pp
f
f


233
235
237
dampened,
stick?
242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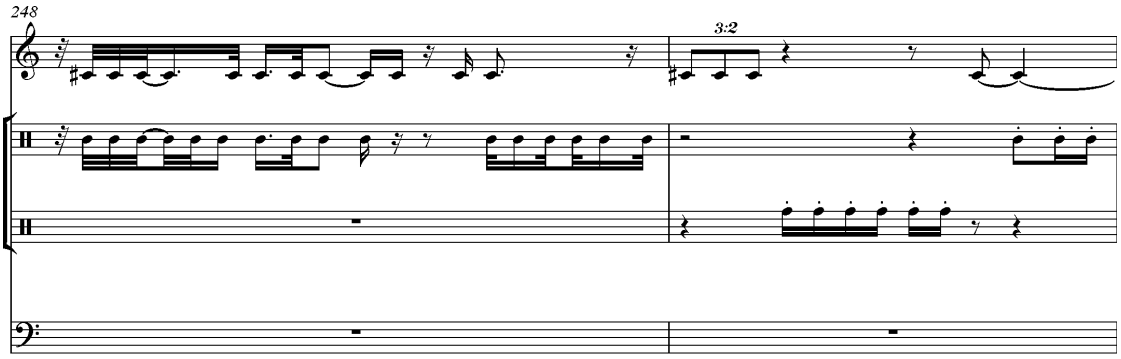
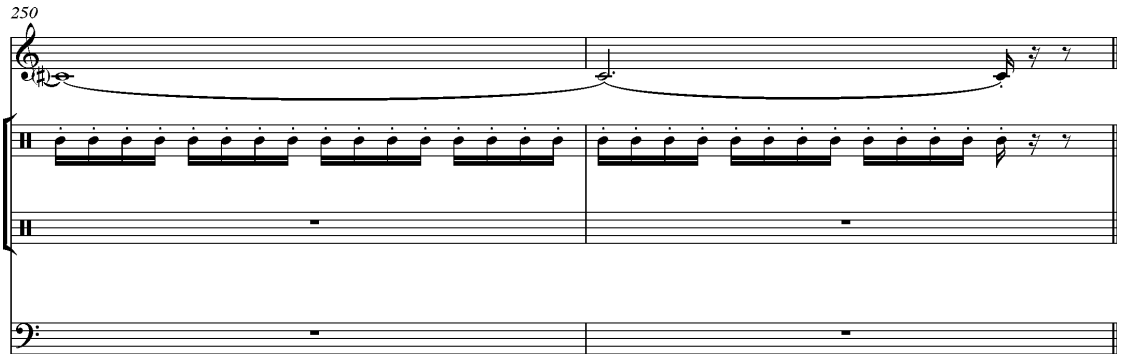

248
3:2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