UNIVERSITY OF CALIFORNIA

SANTA CRUZ

‘ALIENATING THE GROOVE’: DEFAMILIARIZATION AS COMPOSITIONAL RESOURCE IN *COUNTING* (2012), FOR LARGE ENSEMBLE AND SOLO VOCALISTS

A dissertation submitted in partial satisfaction
of the requirements for the degree of

DOCTOR OF MUSICAL ARTS

in

MUSIC COMPOSITION

by

Noah Gideon Meites

June 2012

The Dissertation of Noah Gideon Meites
is approved:

_____
Professor Amy Beal, Chair

_____
Professor Hi Kyung Kim

_____
Professor Eric Porter

_____
Tyrus Miller
Vice Provost and Dean of Graduate Studies

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

ABSTRACT

Noah Gideon Meites

'Alienating the Groove': Defamiliarization as Compositional Resource in *COUNTING* (2012), for Large Ensemble and Solo Vocalists

COUNTING (2012), for large ensemble and amplified female vocal soloists, seeks to inspire critical listening through the invocation, alienation, and recombination of varied materials and techniques from contemporary concert music, popular styles (particularly funk music), and "folk" traditions. The text in *COUNTING* comes from Jeremy Schmidt's poem "Censuspeak" (2011), a meditation on modes of enumeration and the "flatness" of the U.S. Census Bureau's promotional language.

In an essay accompanying the full score of the piece, I discuss various "alienation techniques" at work in *COUNTING*, including the deployment of metrical instability, ambiguous harmonic centricity, rhythmic asymmetry, thematic fragmentation, interruptive formal patterning, and the layering of oppositional musical materials. Drawing on a theoretical framework informed by analyses of works by Igor Stravinsky, Louis Andriessen, and Prince along with critical insights gleaned from Bertolt Brecht's theories of alienation and the "Epic Theater," I examine how these and other compositional approaches create a progression of defamiliarized musical contexts that stimulate critical engagement by "alienating the familiar." In particular, I focus on ways *COUNTING* simultaneously cultivates and defies expectations relating to a sense of "groove." Finally, I discuss in detail the "neutral" structural role Schmidt's text ("Censuspeak") plays in the piece.

ACKNOWLEDGEMENTS

I would like to thank the members of my reading committee—Amy Beal, Hi Kyung Kim, and Eric Porter—for their insightful comments and constructive criticism throughout the various stages of this dissertation. In particular, I want to thank my advisor and teacher Paul Nauert for the critical insight, musicality, encouragement, and humor he brought to our work together during my time at UCSC. Paul's strength, courage, and dedication in the face of adversity is an inspiration beyond measure.

My sincere thanks also go to Jeremy Schmidt for his strange and compelling text; Tamar Diesendruck, Robert Beaser, and Larry Polanksy for their thought-provoking feedback on draft versions of *COUNTING*; Robert Fink for overseeing an intercampus independent study at UCLA on Louis Andriessen and Prince; and the Virginia Center for Creative Arts for providing me with time, space, and inspiration for critical early work on the piece. Considerable thanks are also due to my friends and colleagues at UCSC, particularly Mark Davidson for his eagle-eyed editing and the many performers who have graciously given over their time and skill to the presentation of my music over the past five years.

Finally, I would like to thank my family for their unwavering support and especially my partner, Linnea Powell: your talent inspires me to be a better artist; *you* inspire me to be a better person.

Part I (Composition)

COUNTING (2012) for Large Ensemble and Solo Vocalists

noah gideon meites

c o u n t i n g

for large ensemble and vocal soloists

(2012)

with text from "Censuspeak" by Jeremy A. Schmidt

Censuspeak
by Jeremy A. Schmidt (2011)

Stand up, actual enumeration
stand up, every item—and all particulars required
stand up and be counted—esta es la nuestra—it counts for more than you
stand, your answers will only be used for statistical purposes and no other purpose
master address file—non-response follow-up—the whole
number of persons in each state—soon unaccountable–
print race, for example—and so—shall by law direct
a just and perfect enumeration

Seventeen nine-six—nineteen thirteen
twenty-one two-seven—nineteen twenty-eight—eight point four
four—nineteen seventy three—nine point two seven percent—nineteen eighty
fourteen point seven-three—nineteen eighty-eight—twelve point seven six percent—nineteen ninety-one
fourteen point three zero percent—nineteen ninety-two
sixteen point three seven percent in nineteen ninety-eight
and eighteen point zero zero percent of income
to the top one percent—two-thousand ten

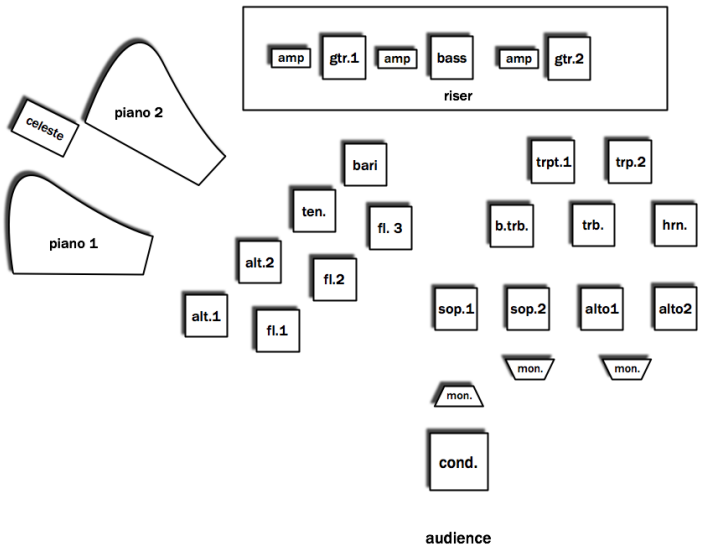
Every item of information
every family within each district, and not otherwise
every dwelling-house—actual inquiry—randomly selected sample
every subsequent term of ten years, a just a perfect enumeration, in such manner
answers will only be used, and all particulars
for statistical purposes and no other purpose
each and every item, looked up in perfect silence
according to their respective numbers

PERFORMANCE NOTES

Vocalists should be amplified either through the house P.A. system (preferred) or with on-stage amplifiers. In either case, reference monitors should be provided for the vocalists, conductor, and if possible, instrumentalists. The text should sung with little to no vibrato throughout.

The electric guitars and bass should be amplified with on-stage amplfiers and may also be mixed through the house P.A. system as needed. The tones of the two electric guitars should be slightly differentiated. Care should be taken that the electronic instruments do not overpower the rest of the ensemble.

It may also be advantageous to lightly amplify the pianos and winds depending on relevant acoustic conditions. Piano lids should be removed for balance and to allow the pianists a clear line of sight to the conductor (see stage diagram below).



INSTRUMENTATION

VOICES (amplified)

Solo Soprano, Mezzo-Soprano, Alto, and Contralto

ENSEMBLE

3 Flutes (Fl. 1 doubling Piccolo)
2 Alto Saxophones in Eb
1 Tenor Saxophone in Bb
1 Baritone Saxophone in Eb
2 Trumpets in Bb
1 French Horn in F
1 Tenor Trombone
1 Bass Trombone
2 pianos
2 electric guitars (effects: sustain)
1 electric bass (effects: sustain)

Score in C. Approximate duration: 19 minutes.

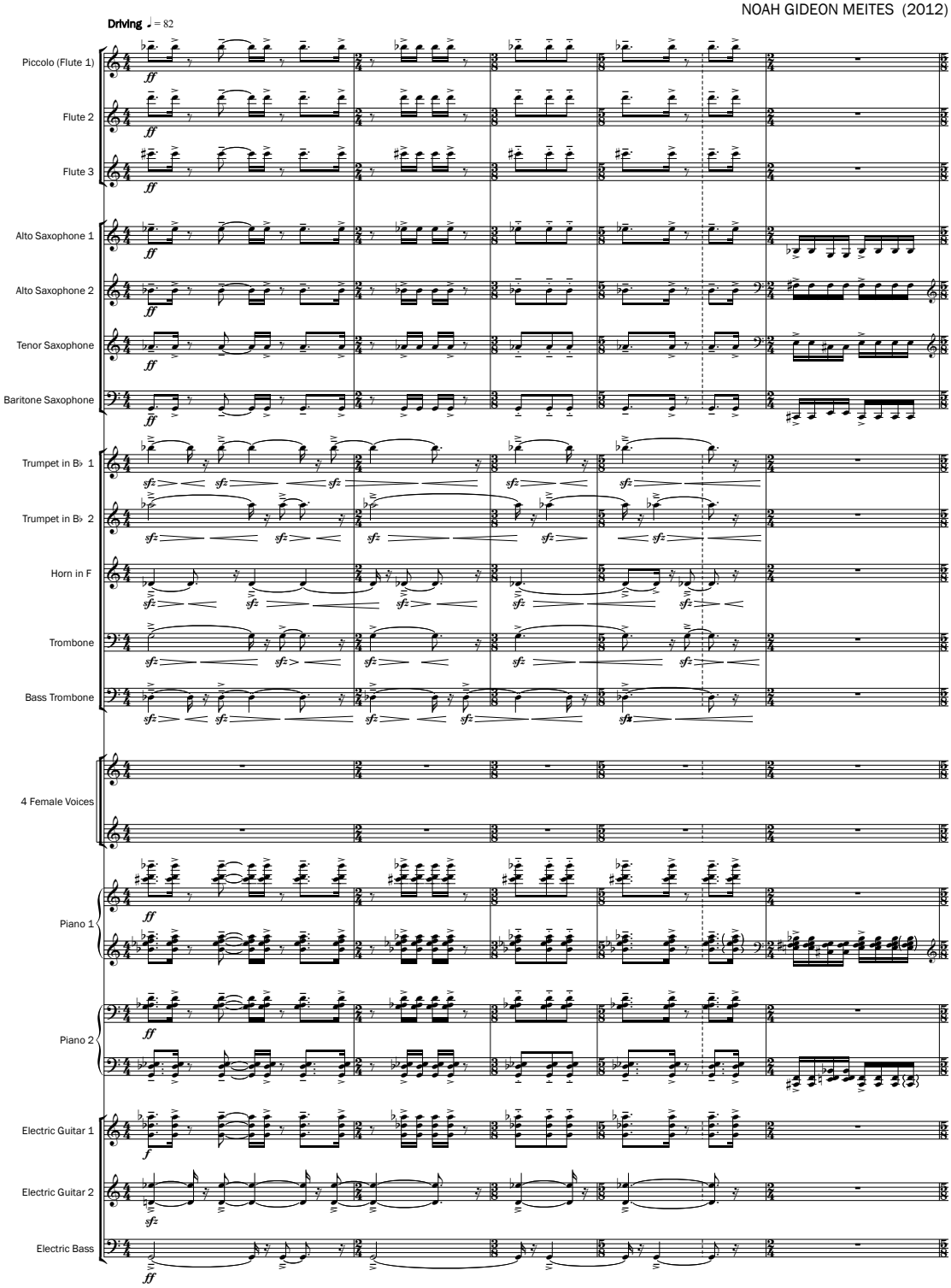
Score in C

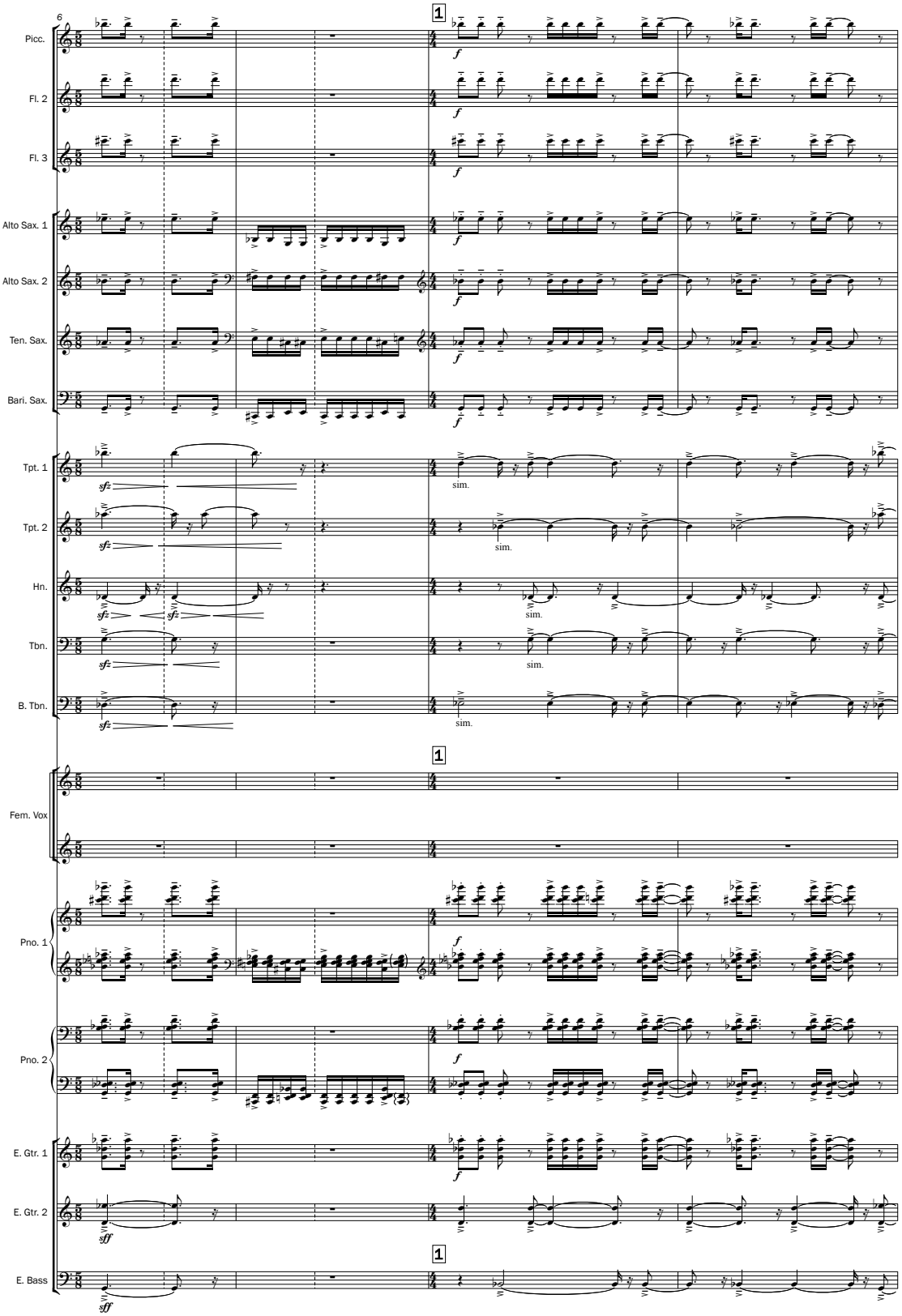
C O U N T I N G

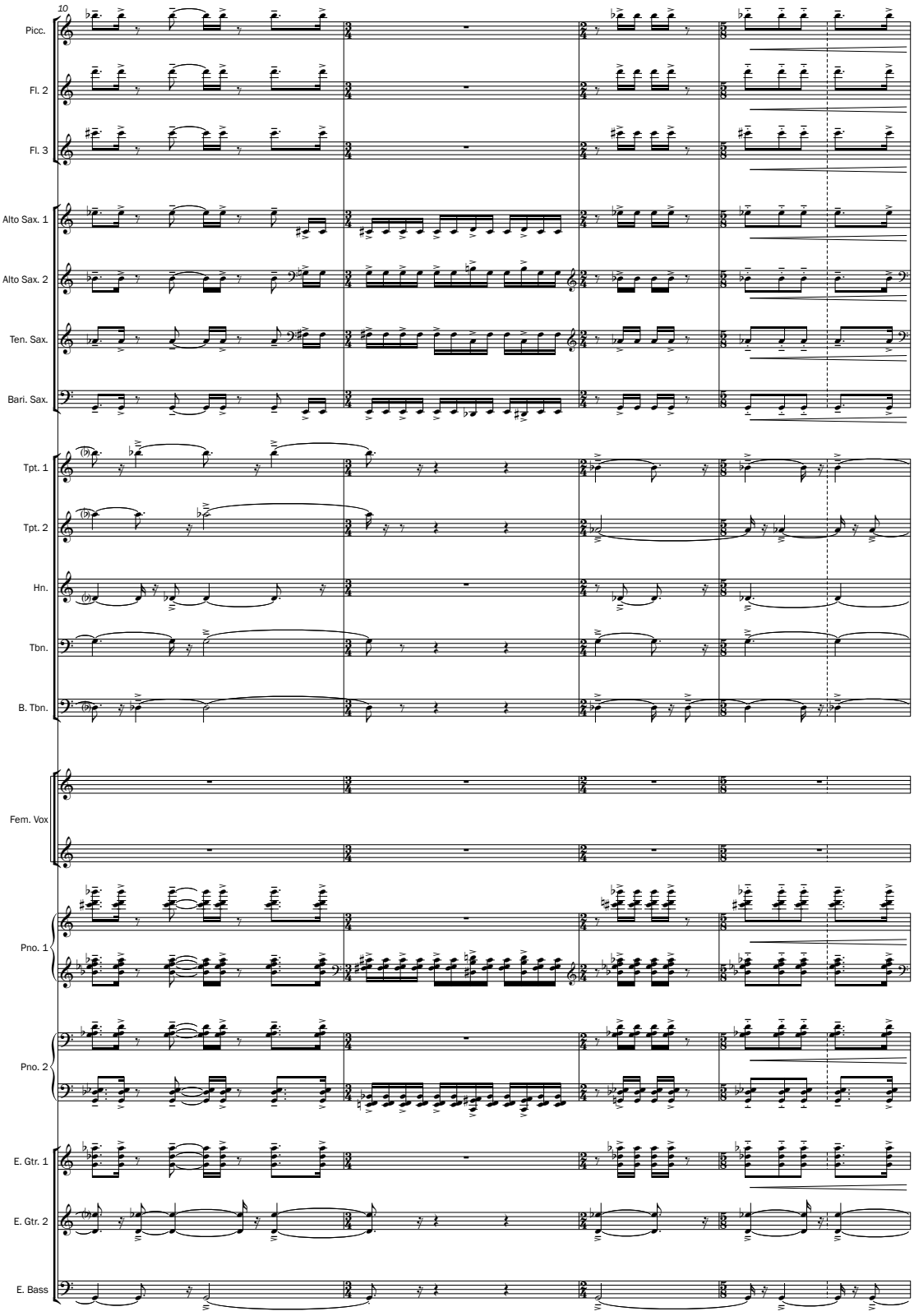
for large ensemble and vocal soloists

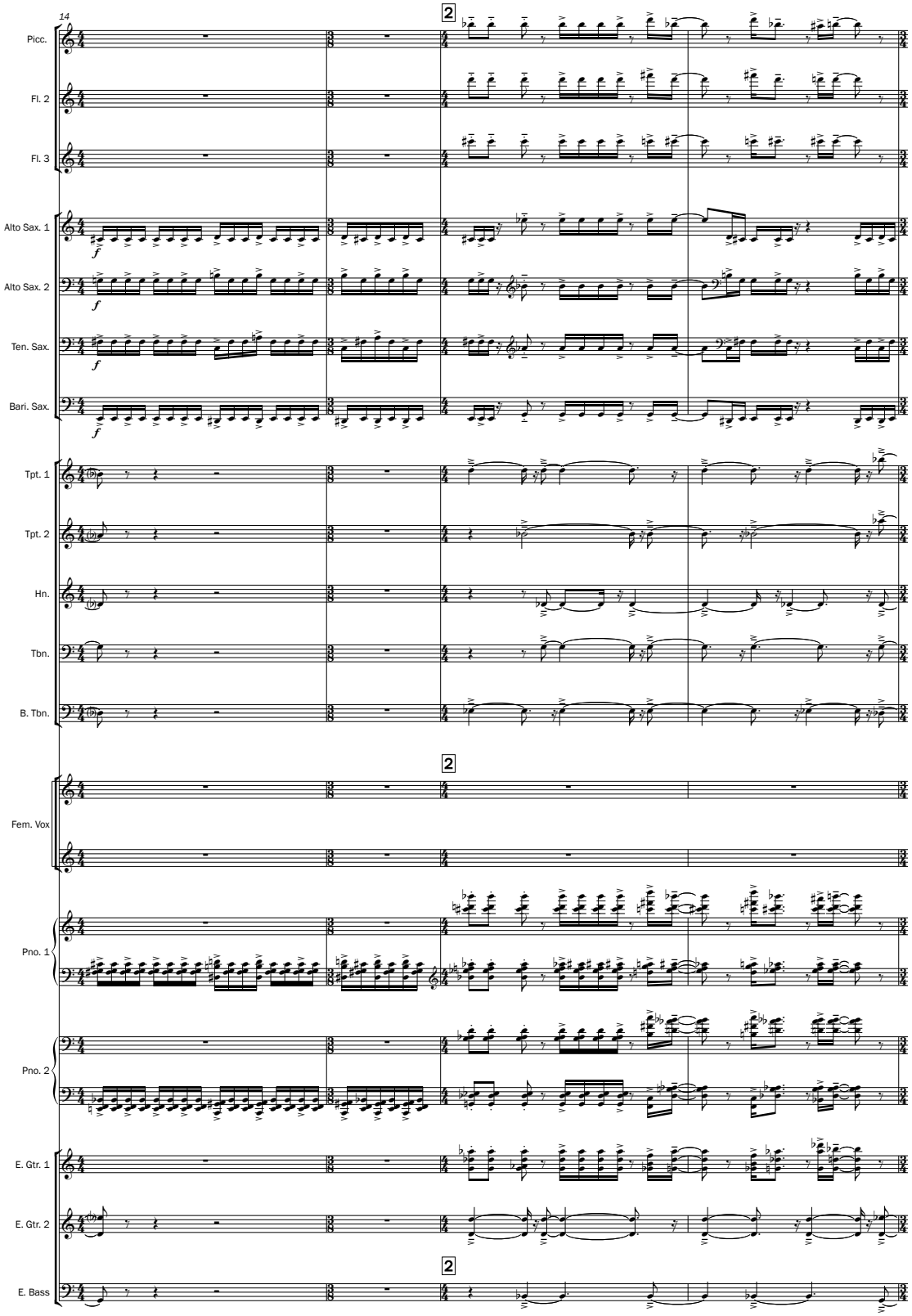
Text by Jeremy A. Schmidt

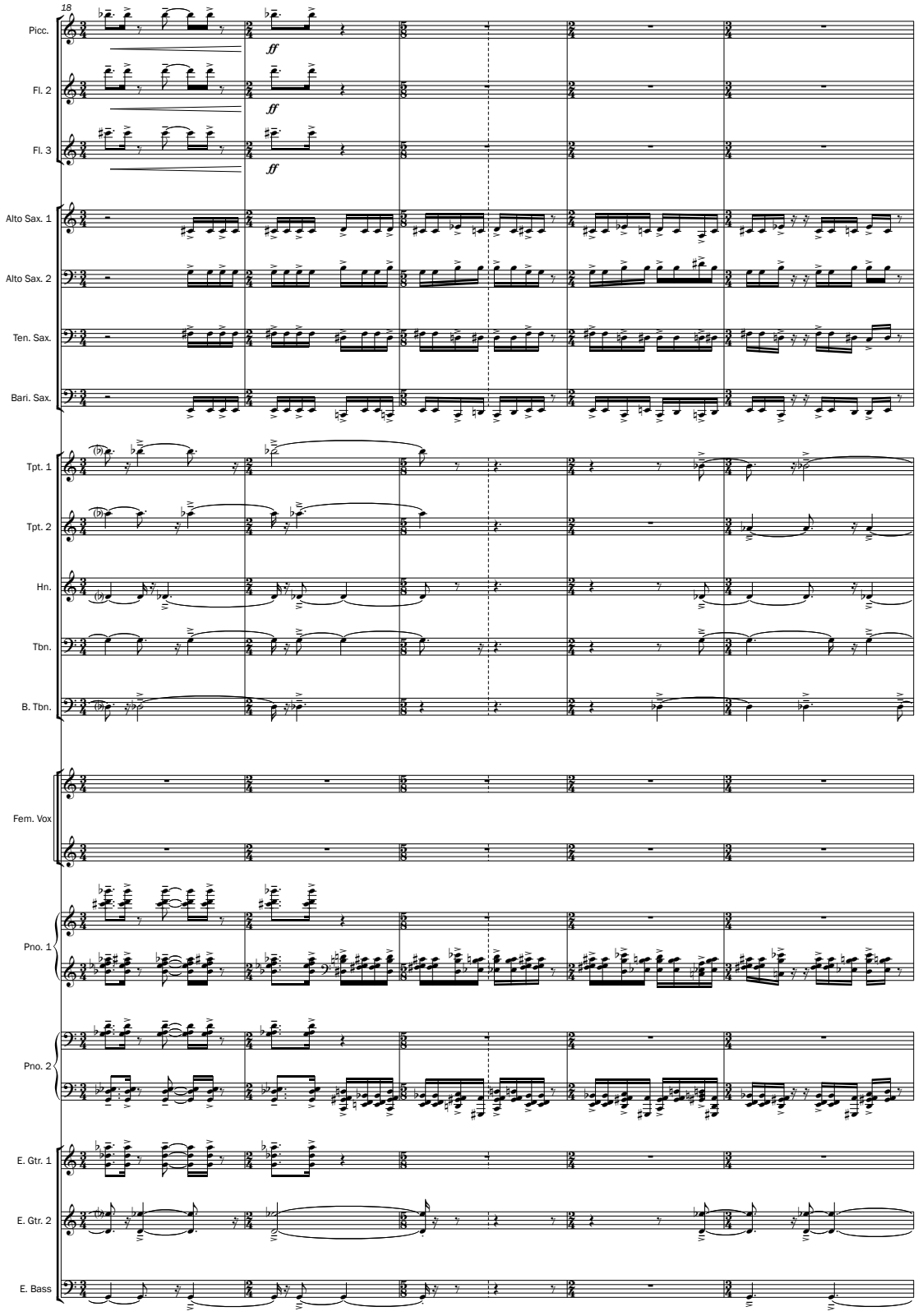
NOAH GIDEON MEITES (2012)

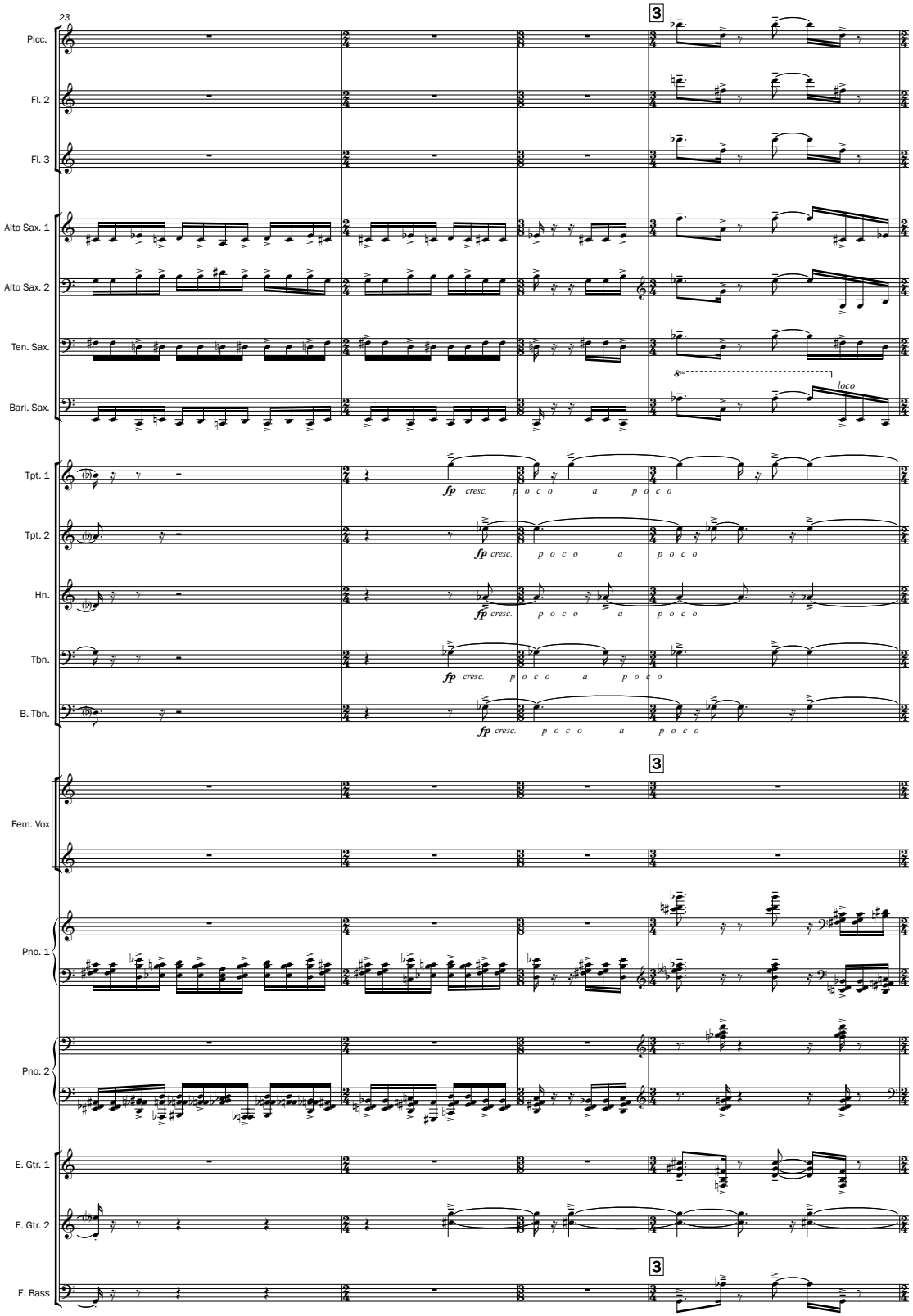


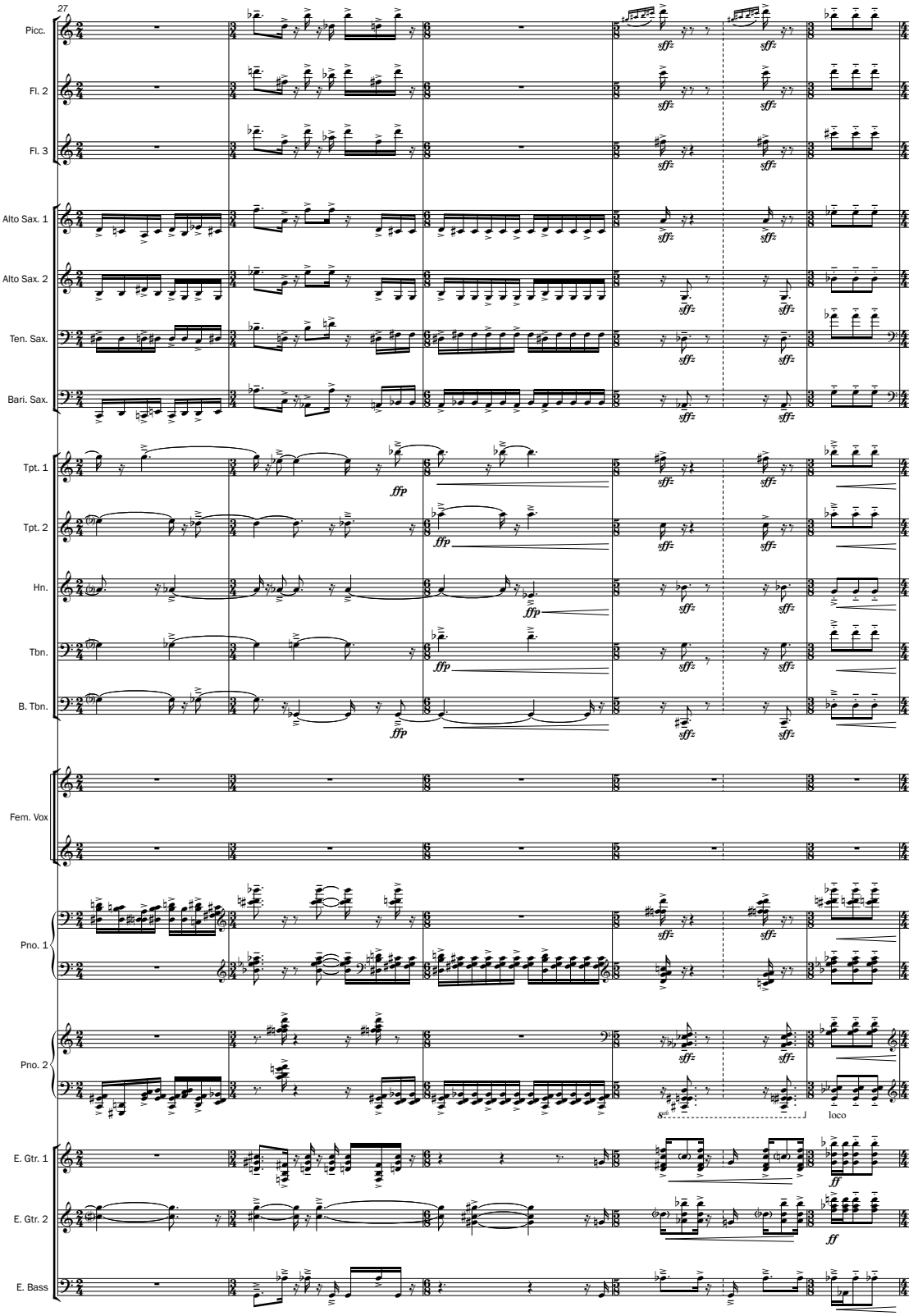

6
1
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sim.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

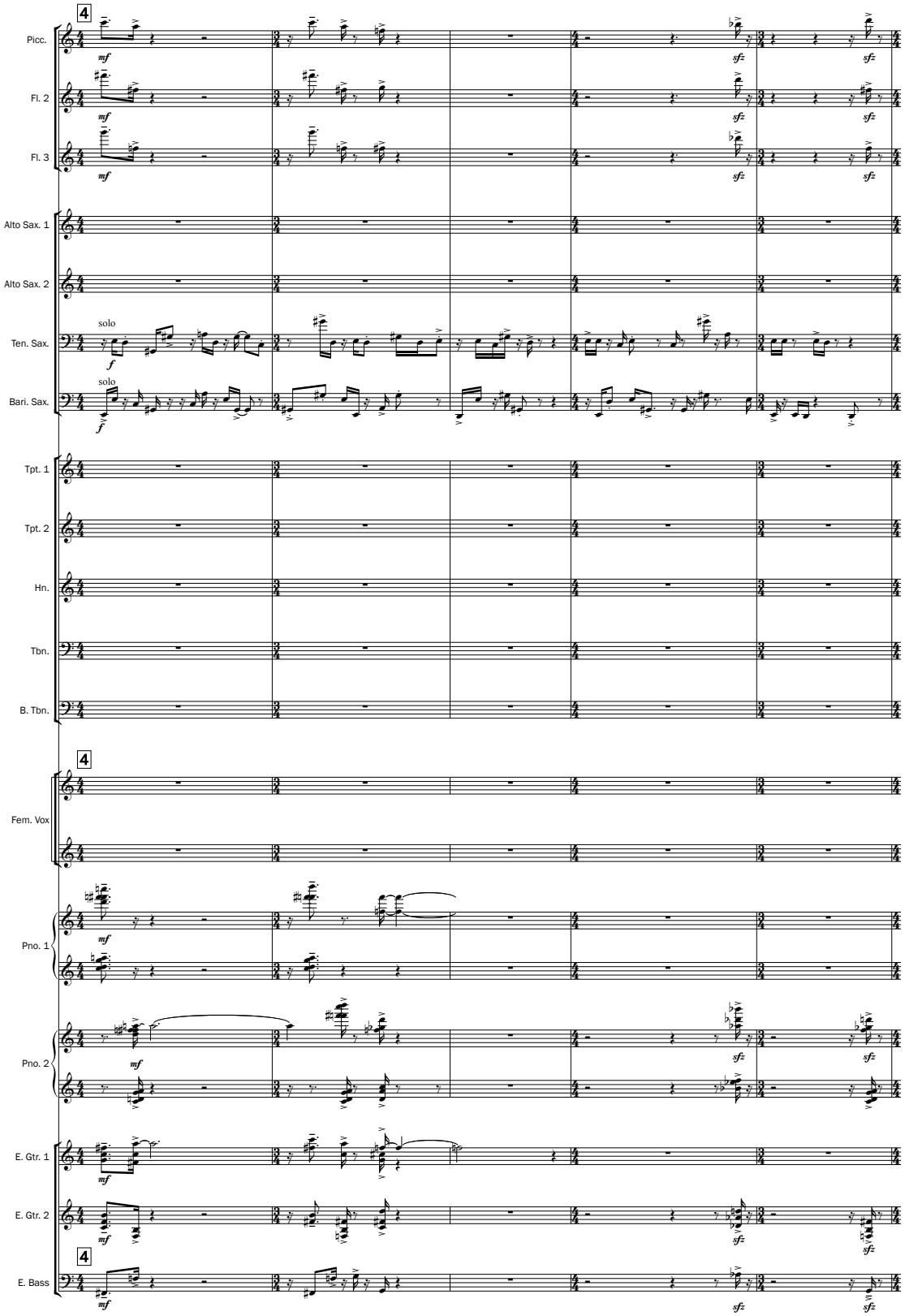

10
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

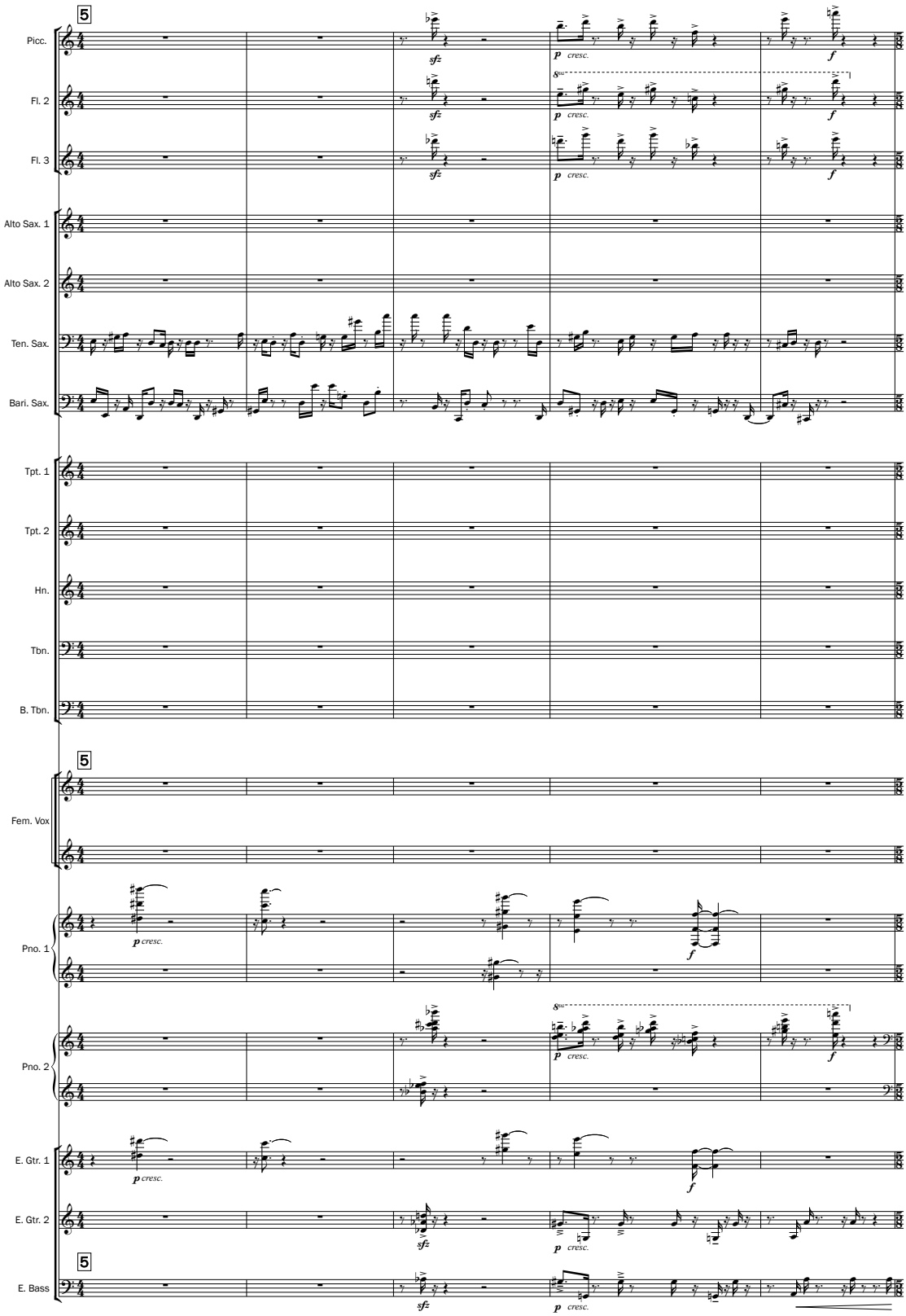

14
2
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
2
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
2
E. Bass

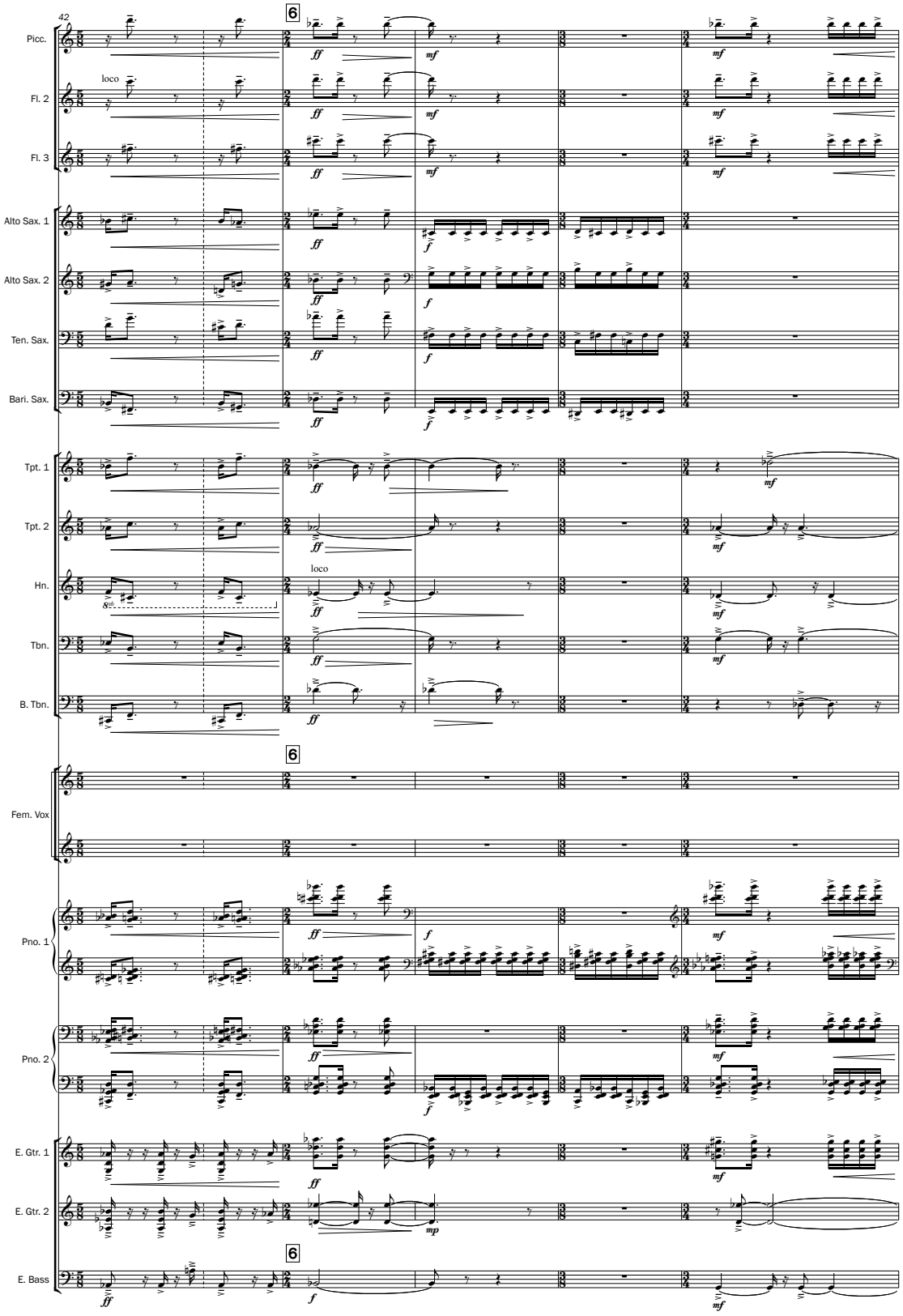

18
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
ff

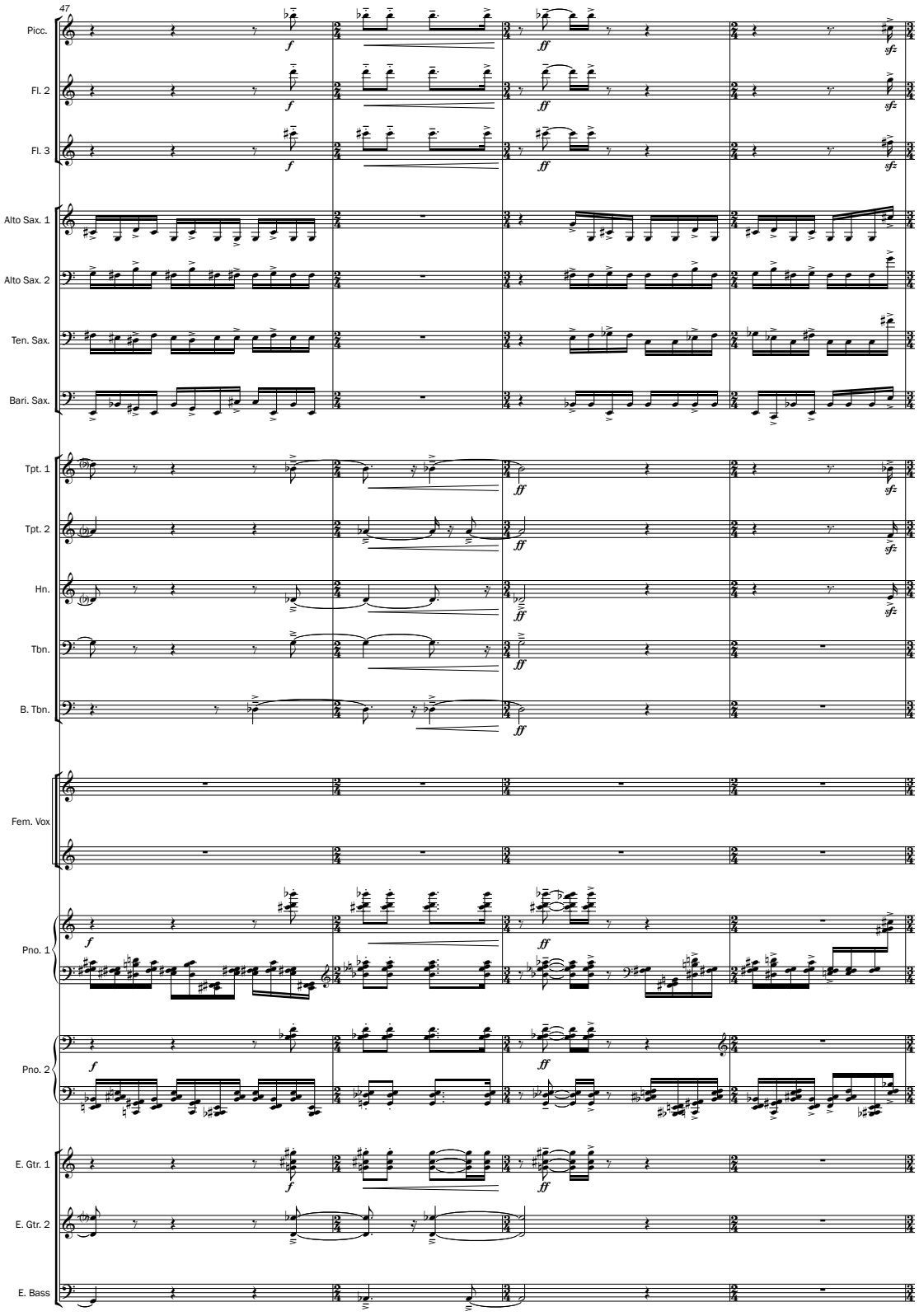

23
3
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
8va
loco
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
fp cresc. p o c o a p o c o
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

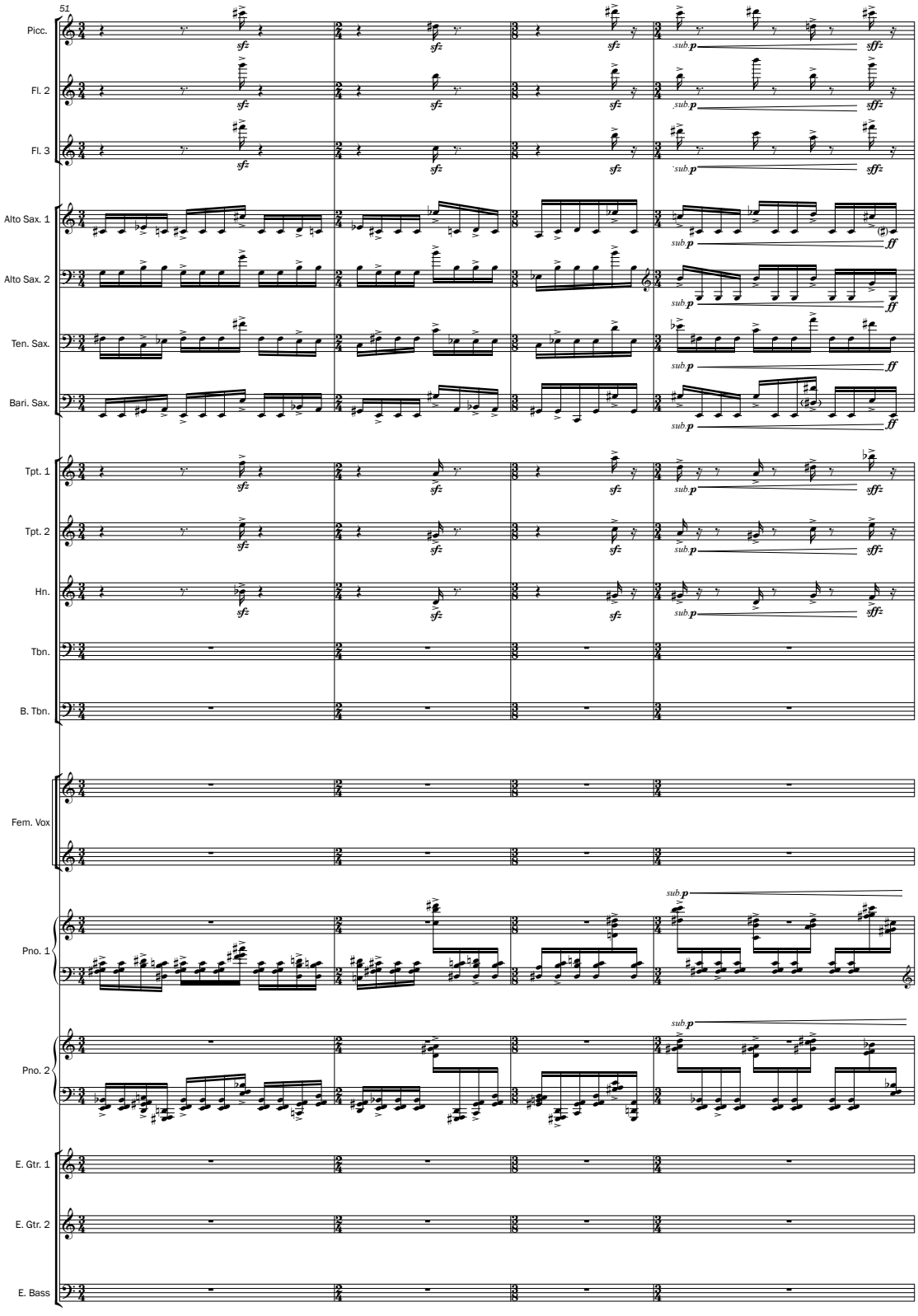

27
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
sffz
ffp
ff
8va
loco

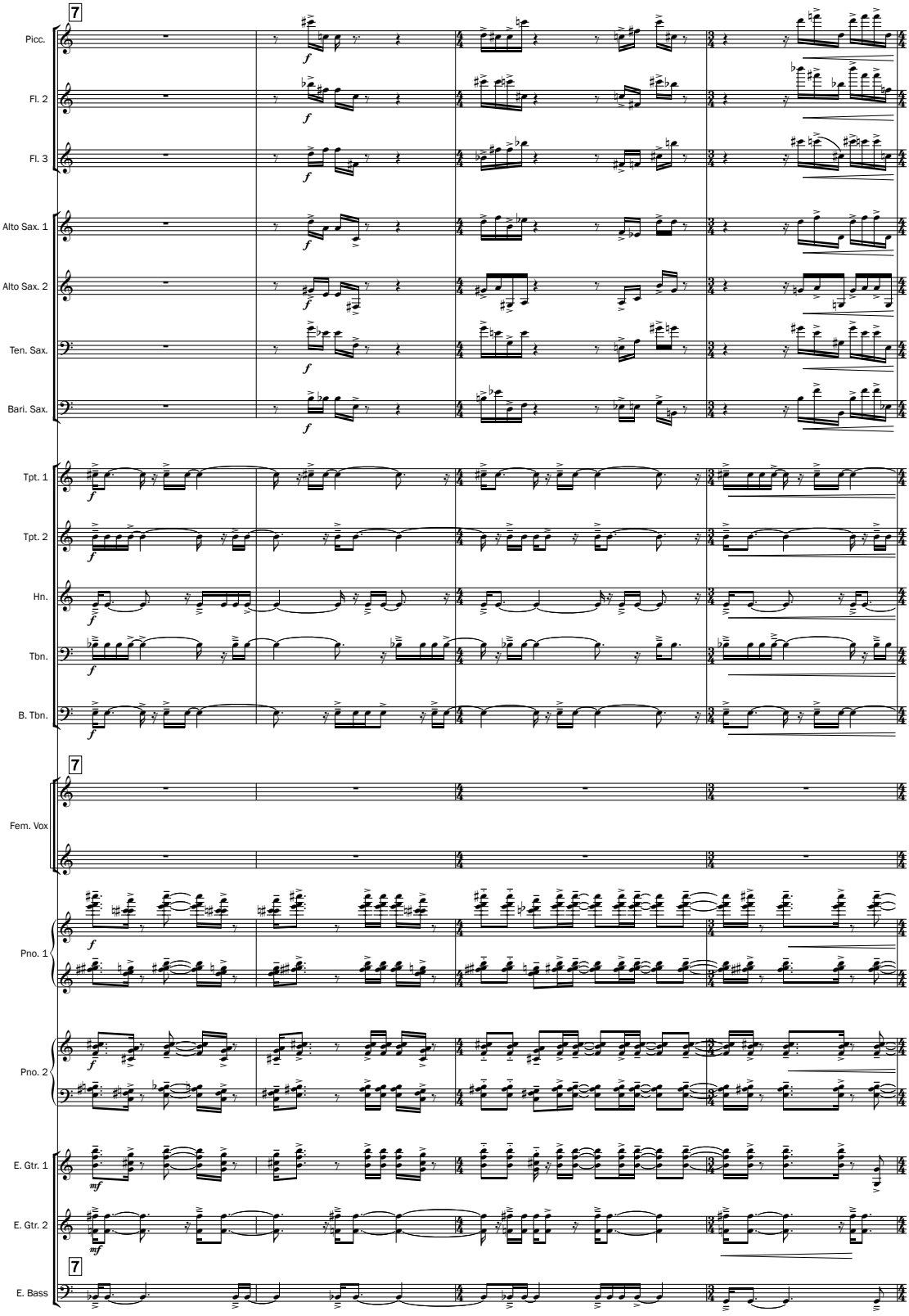

4
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
mf
sfz
f
solo

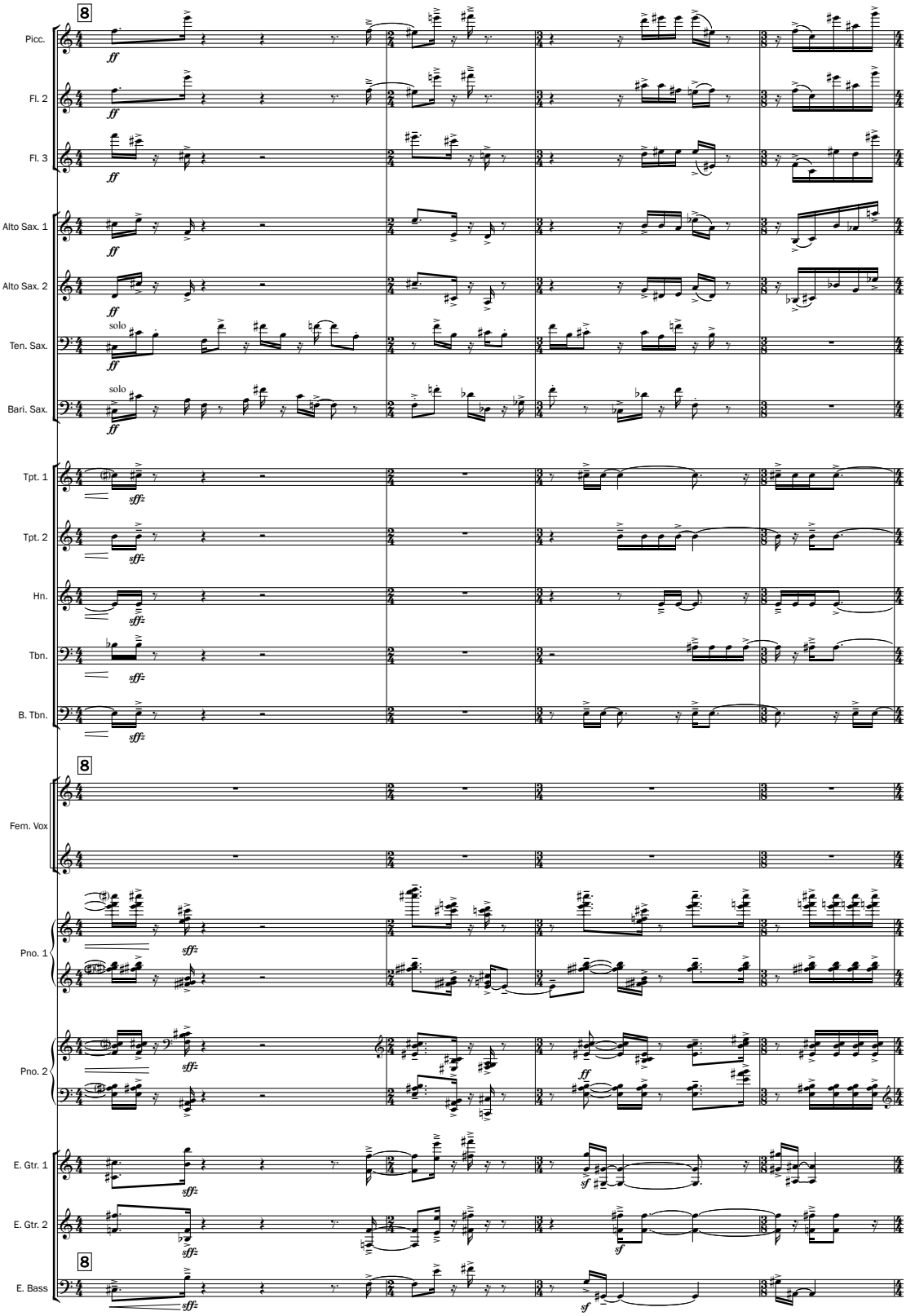

5
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
5
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
5
E. Bass
sfz
p cresc.
f

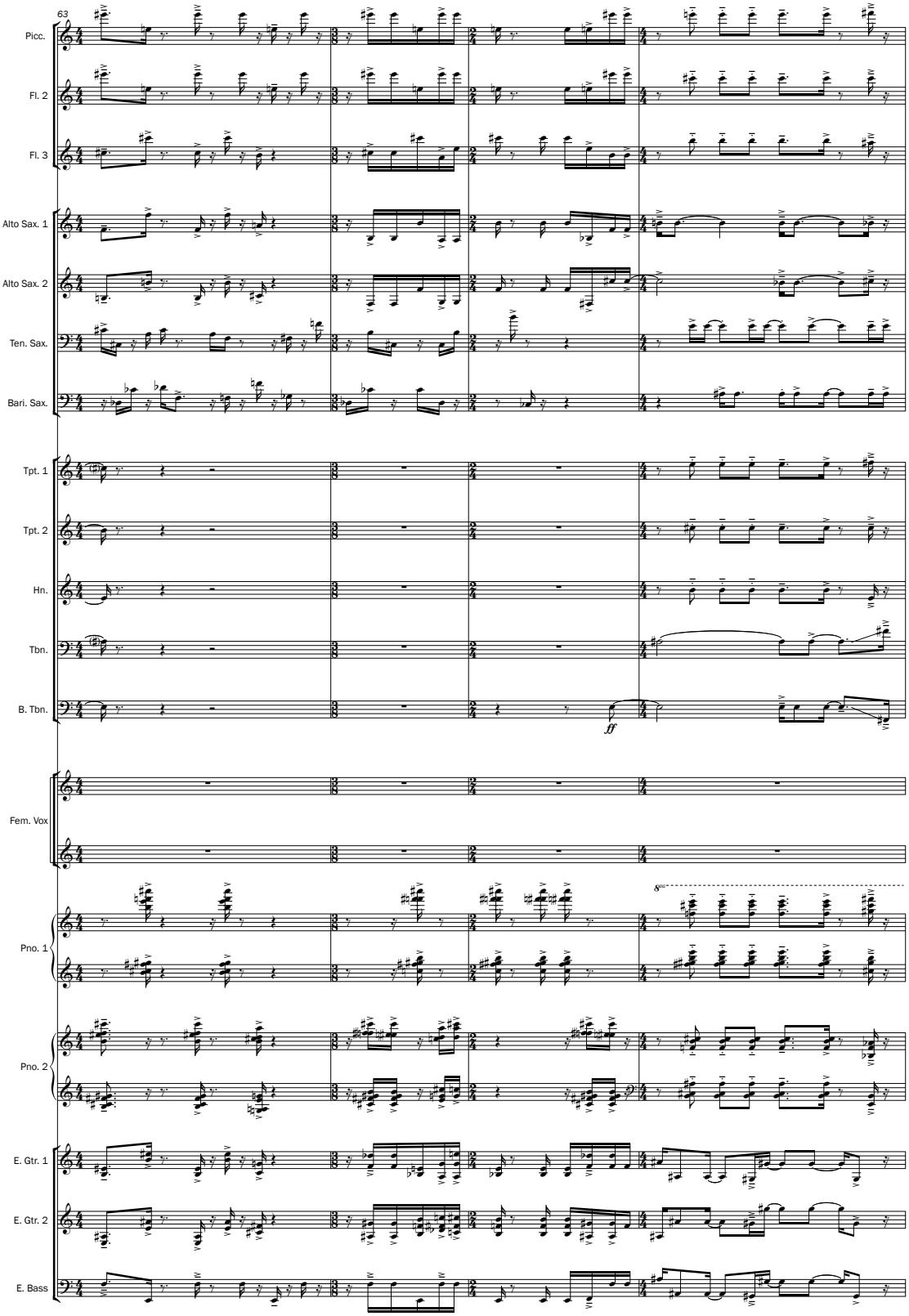

42
6
Picc.
loco
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
loco
Tbn.
B. Tbn.
6
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
6
E. Bass

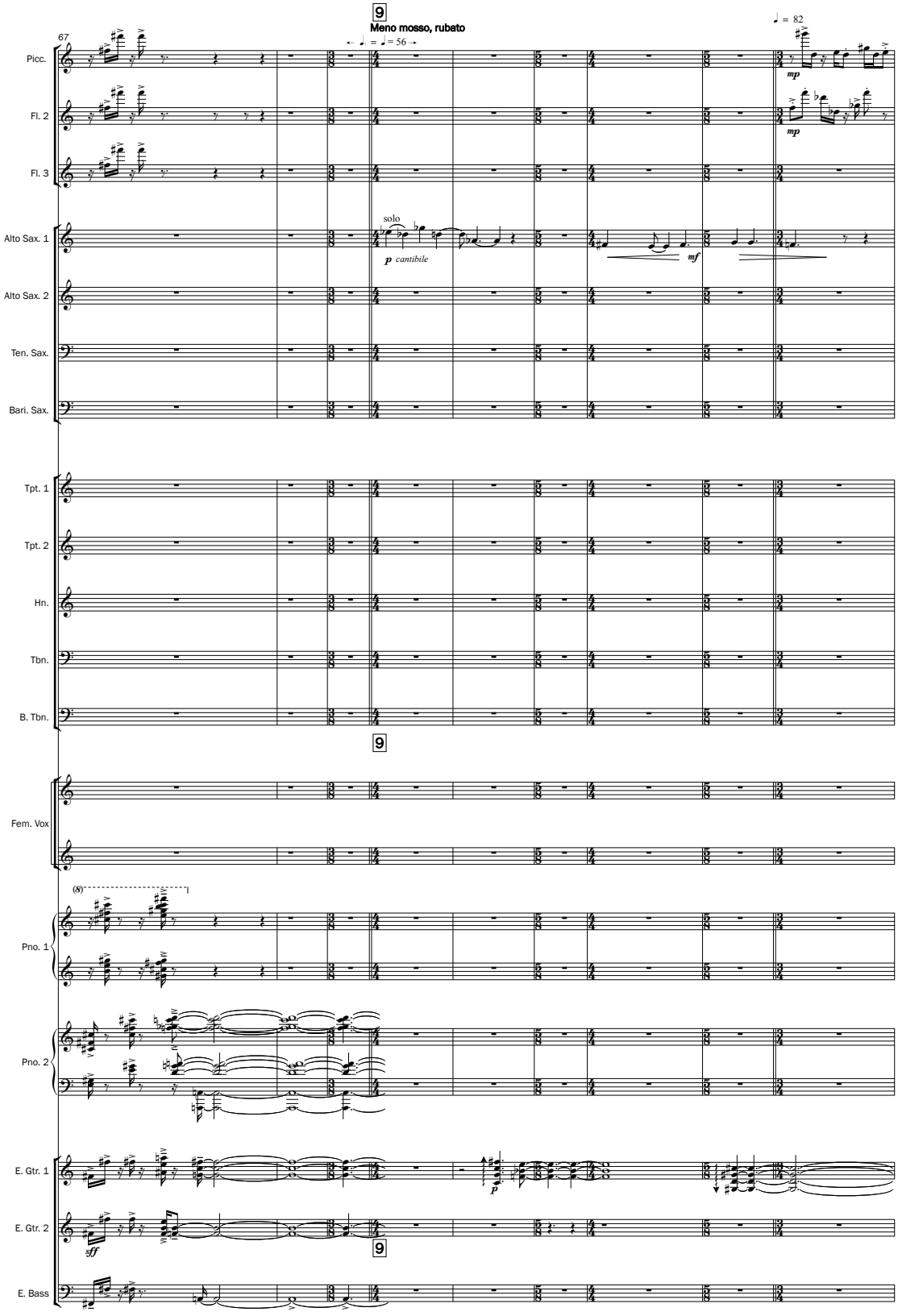

47
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

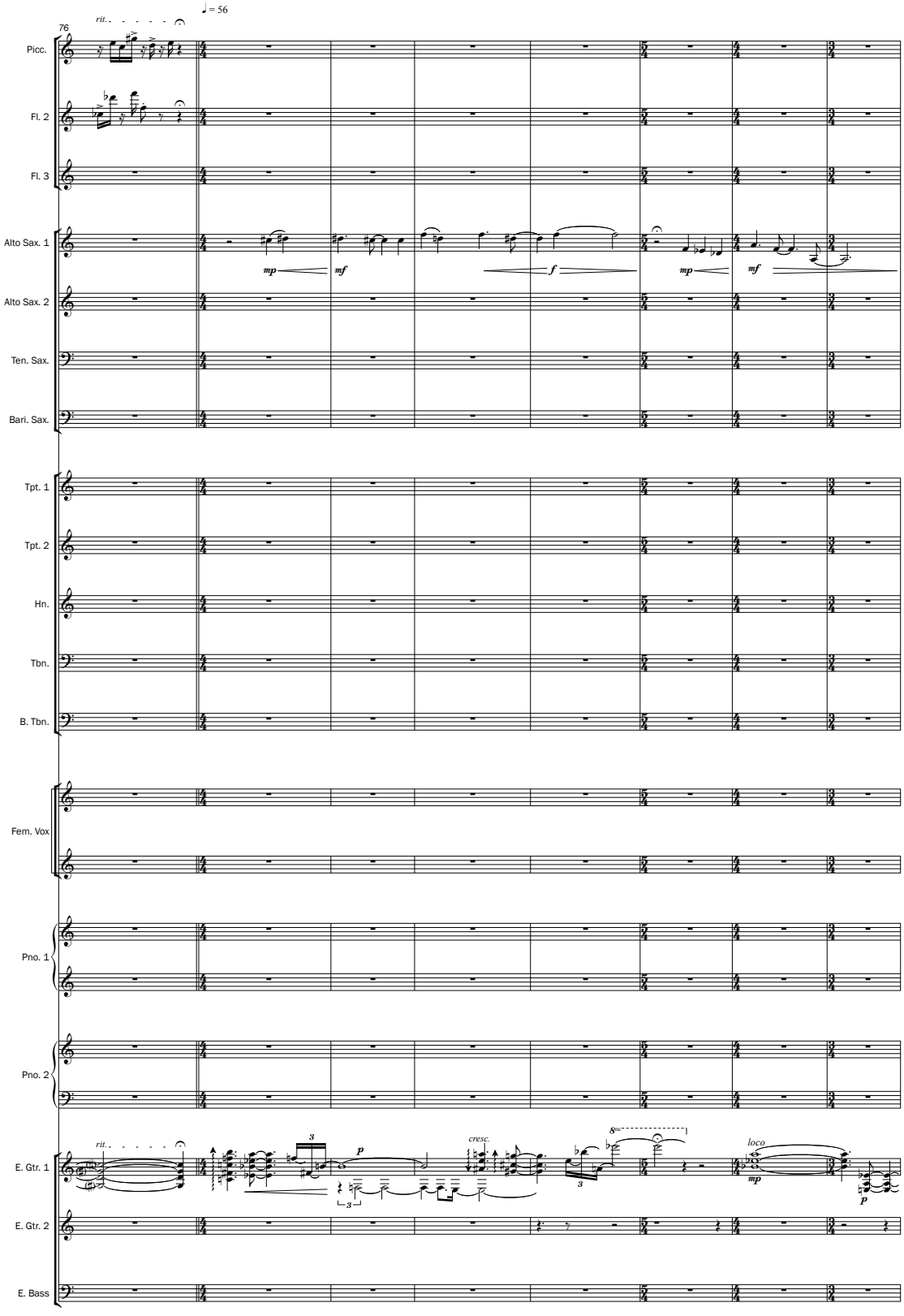

51
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
sfz
sub.p
sffz
ff

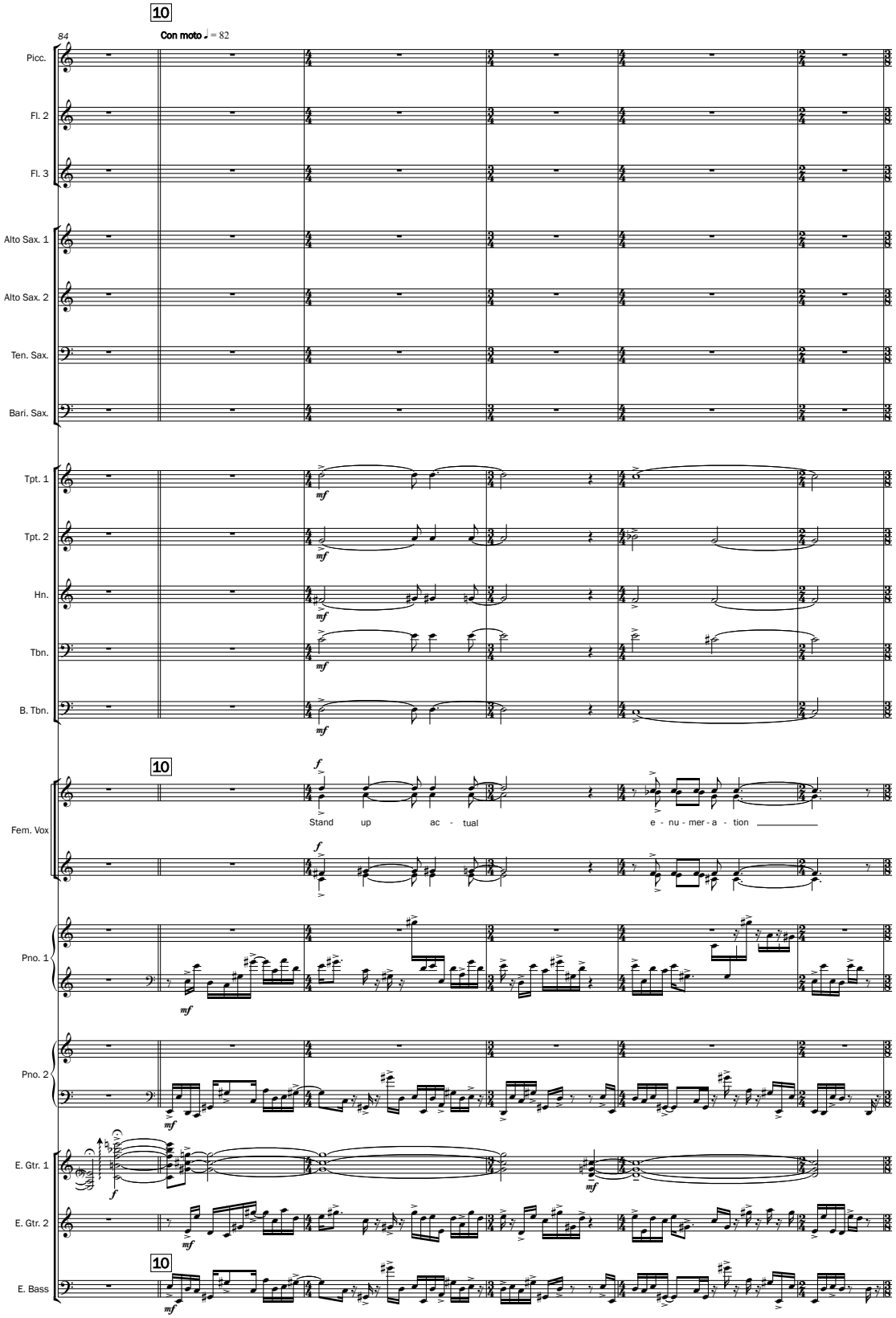

7
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
7
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
7
E. Bass

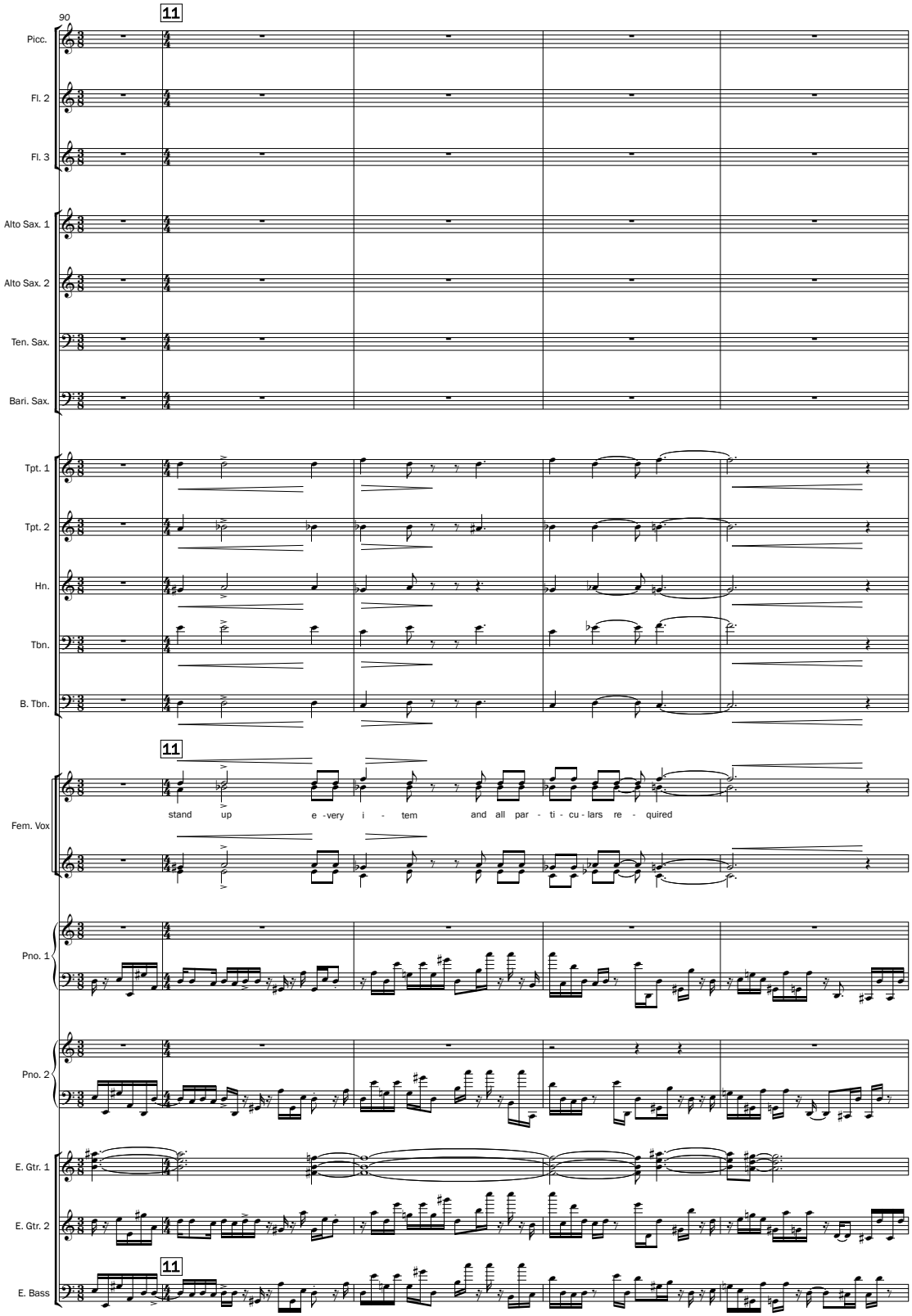

Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
solo
solo
8
8
8
ff
sffz
sf

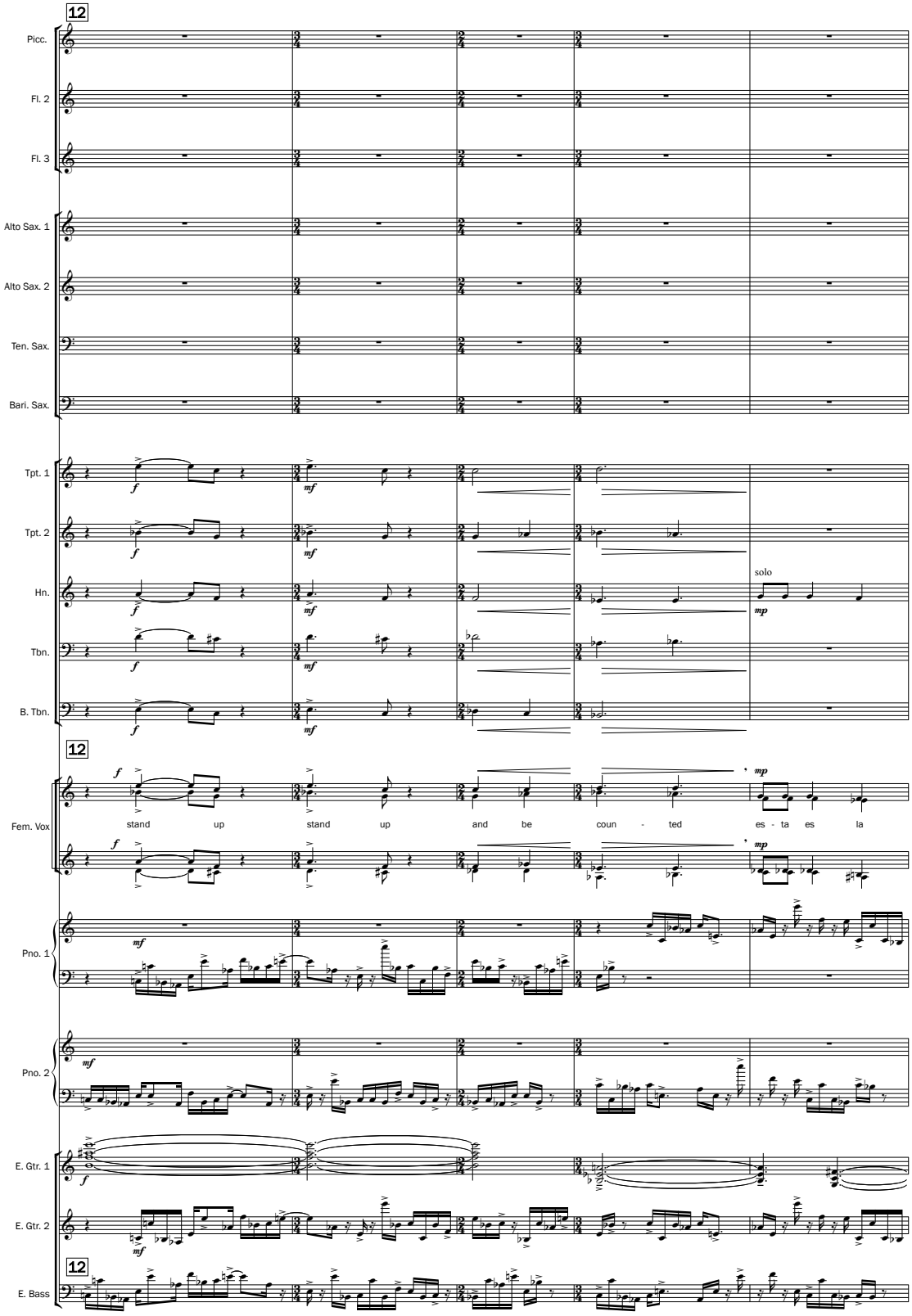

63
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
ff
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

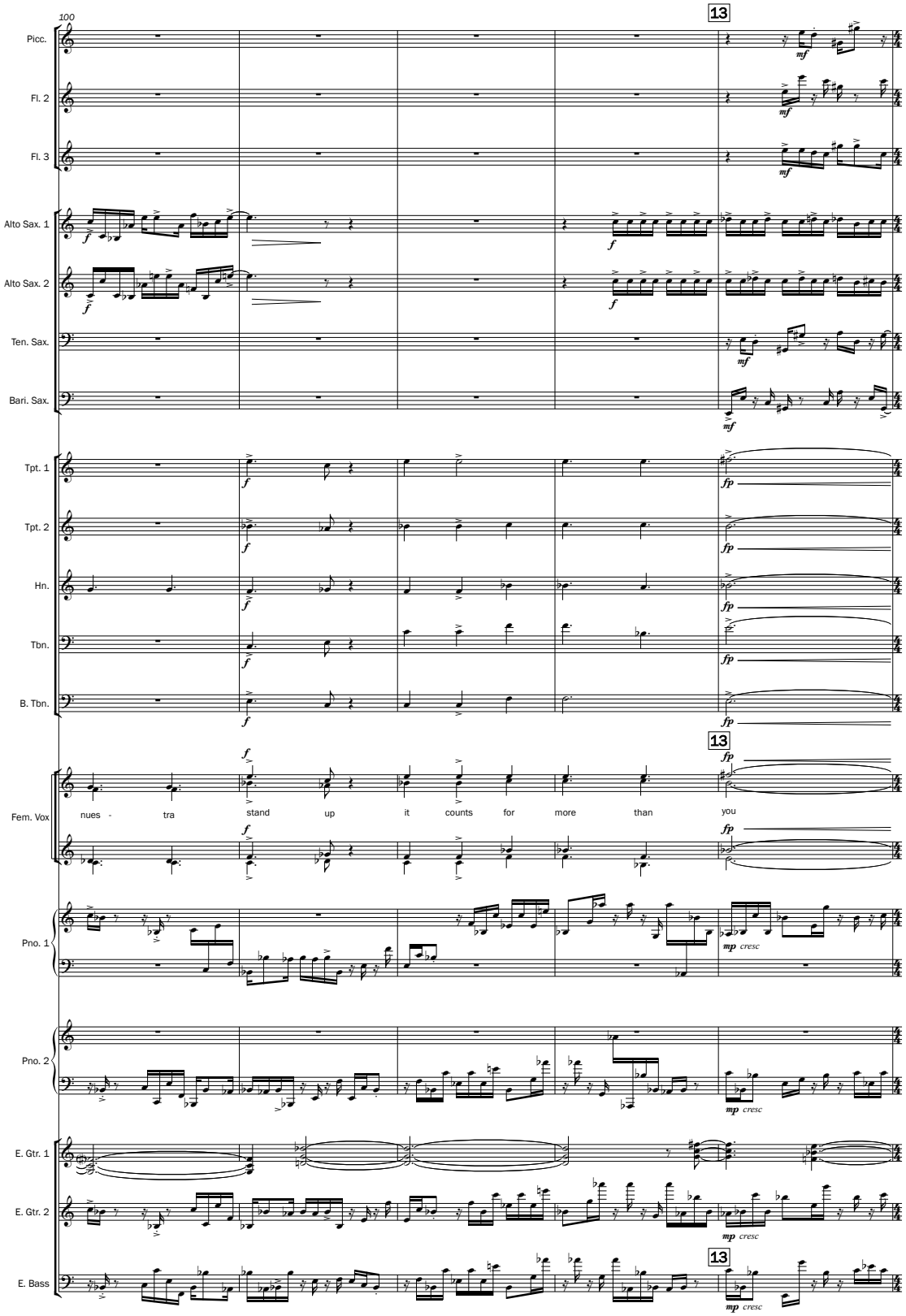

9
Meno mosso, rubato
67
♩ = ♩ = 56
♩ = 82
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
solo
p cantibile
mf
mp
mp
p
sff
9
9

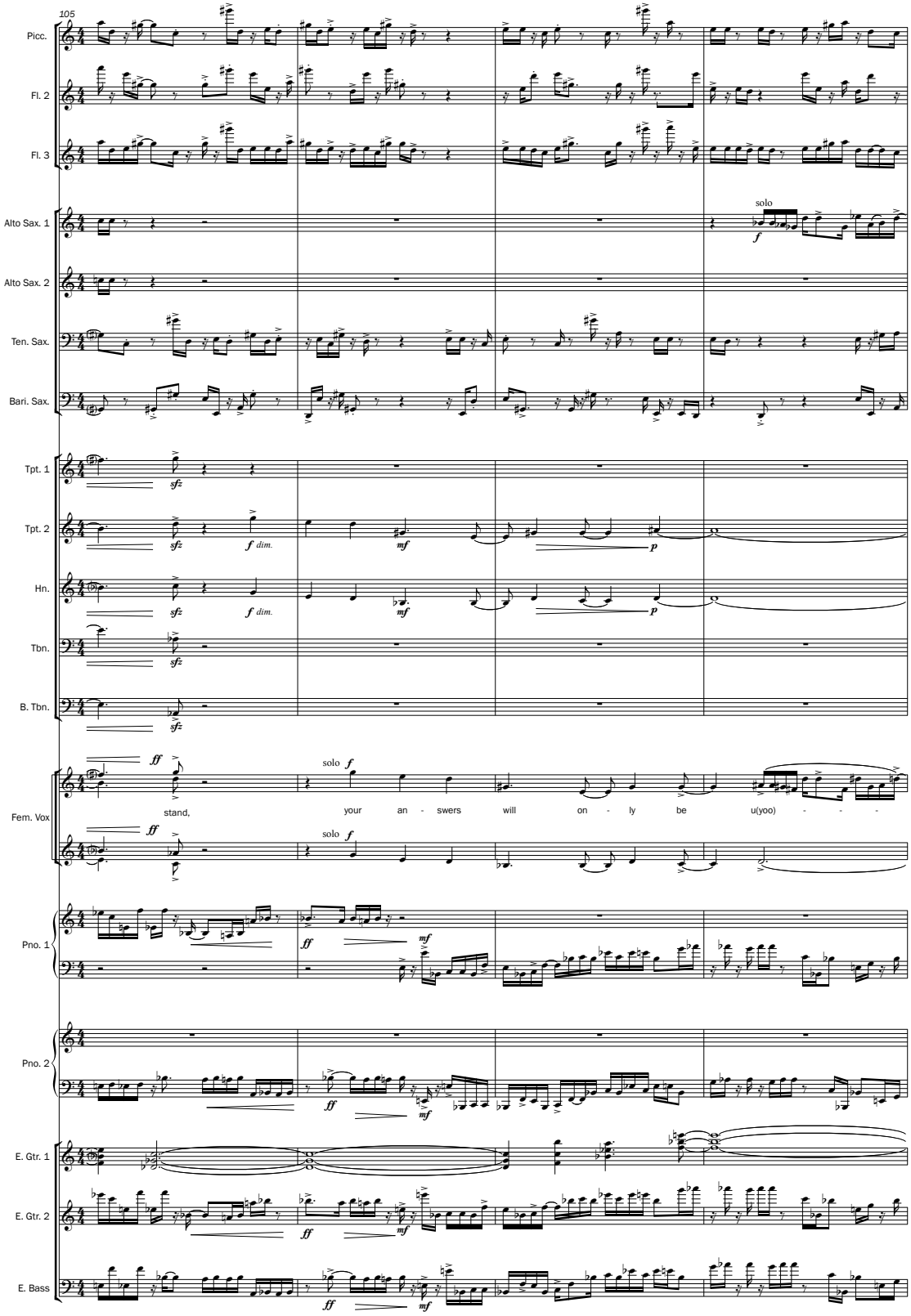

76
rit.
♩ = 56
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
mp
mf
f
mp
mf
rit.
p
cresc.
8va
loco
mp
p

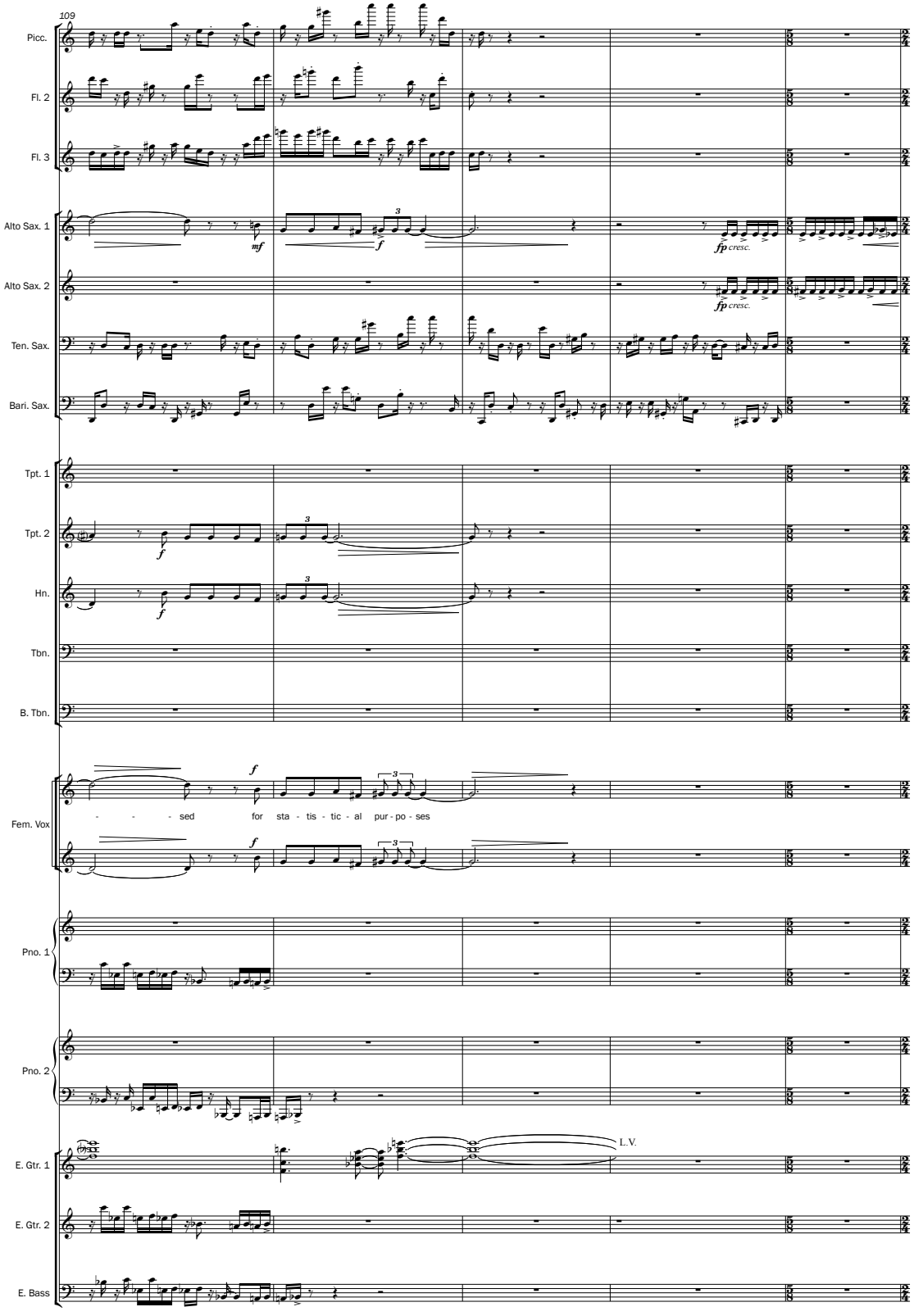

10
84
Con moto ♩ = 82
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
mf
10
f
Fem. Vox
Stand up ac - tual e - nu - mer - a - tion
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

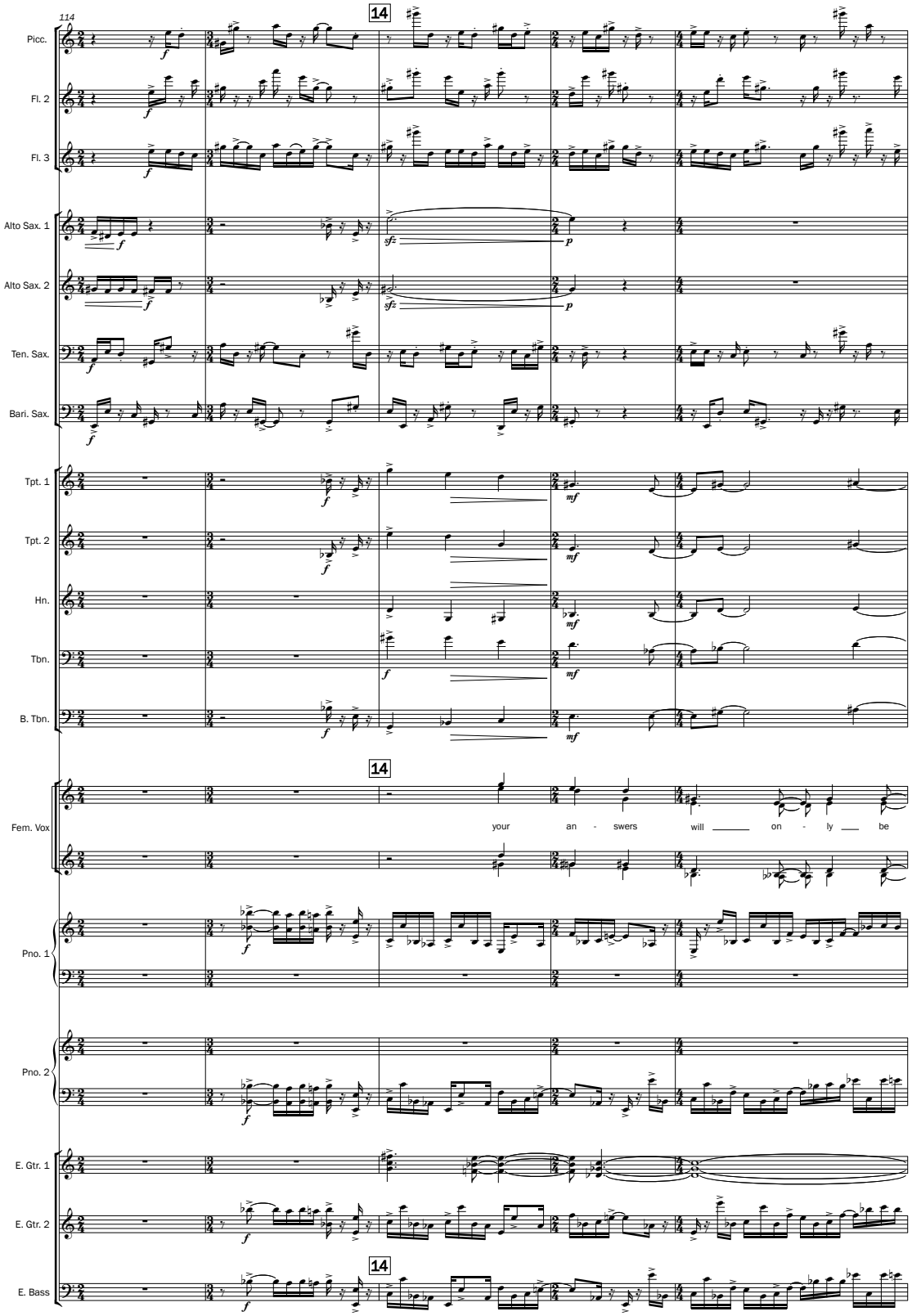

90
11
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
11
Fem. Vox
stand up e -very i - tem and all par - ti - cu - lars re - quired
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
11
E. Bass

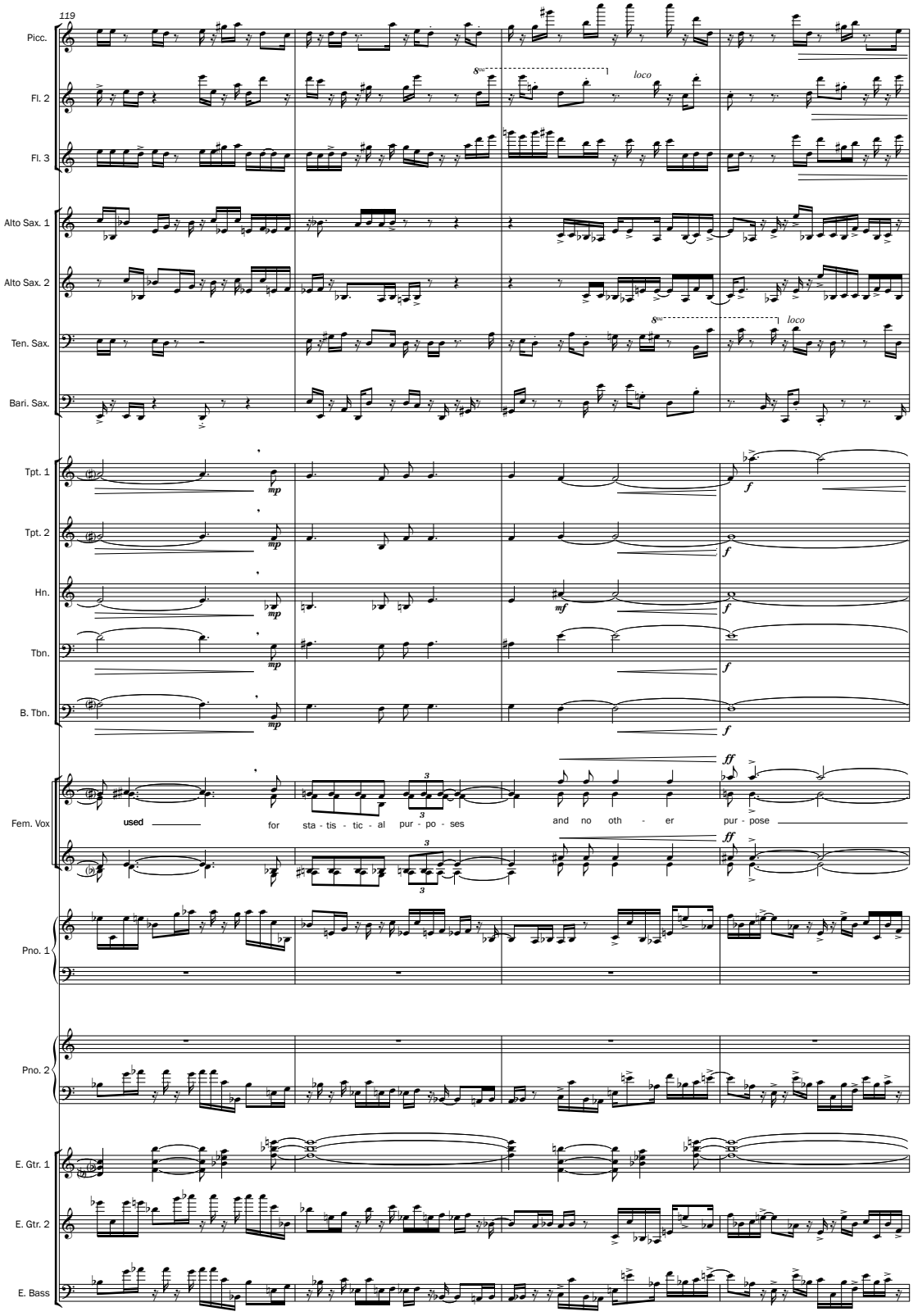

12
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
solo
12
Fem. Vox
stand up stand up and be coun - ted es - ta es la
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
12
E. Bass

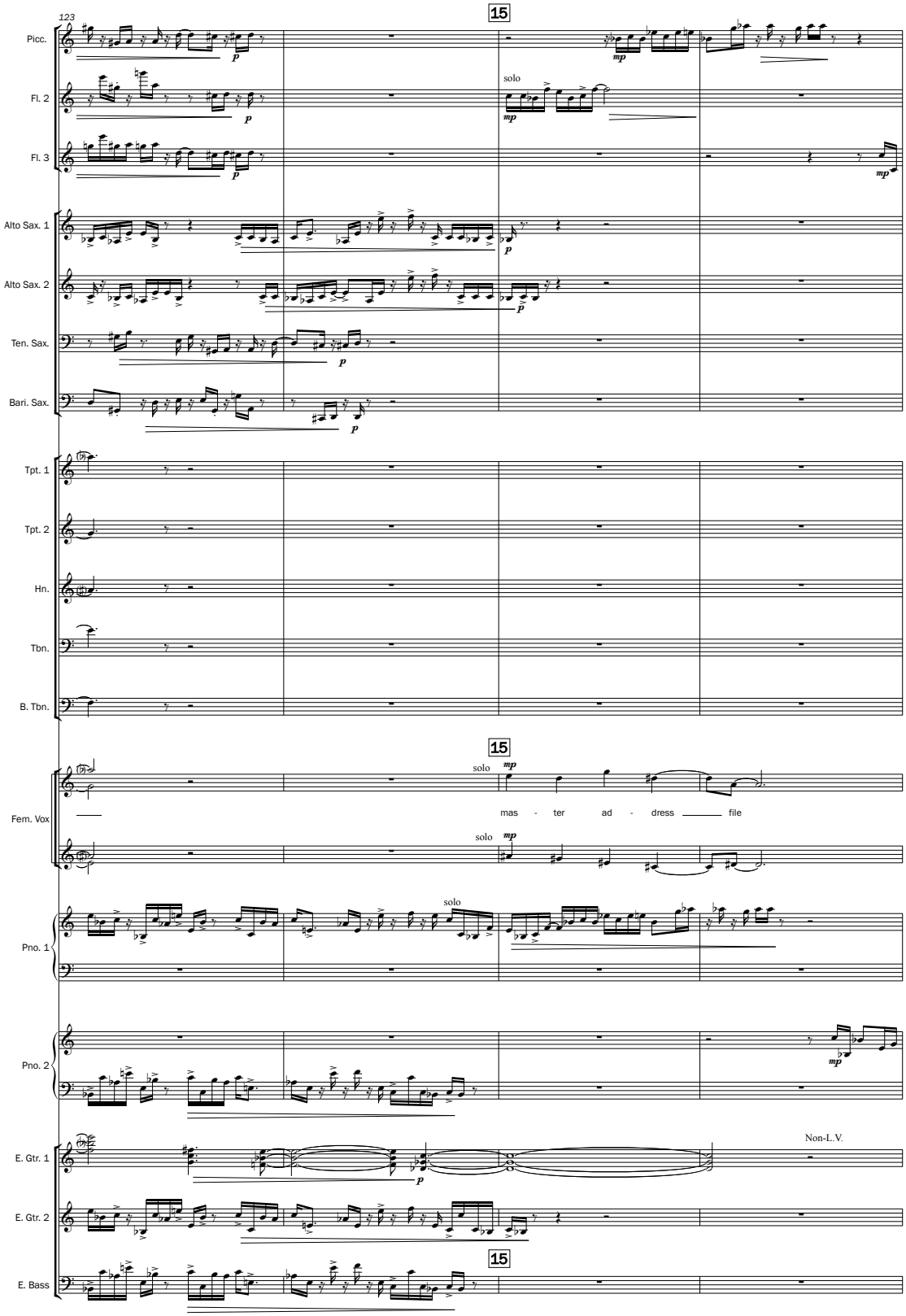

100
13
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
nues - tra stand up it counts for more than you
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
mf
f
fp
mp cresc

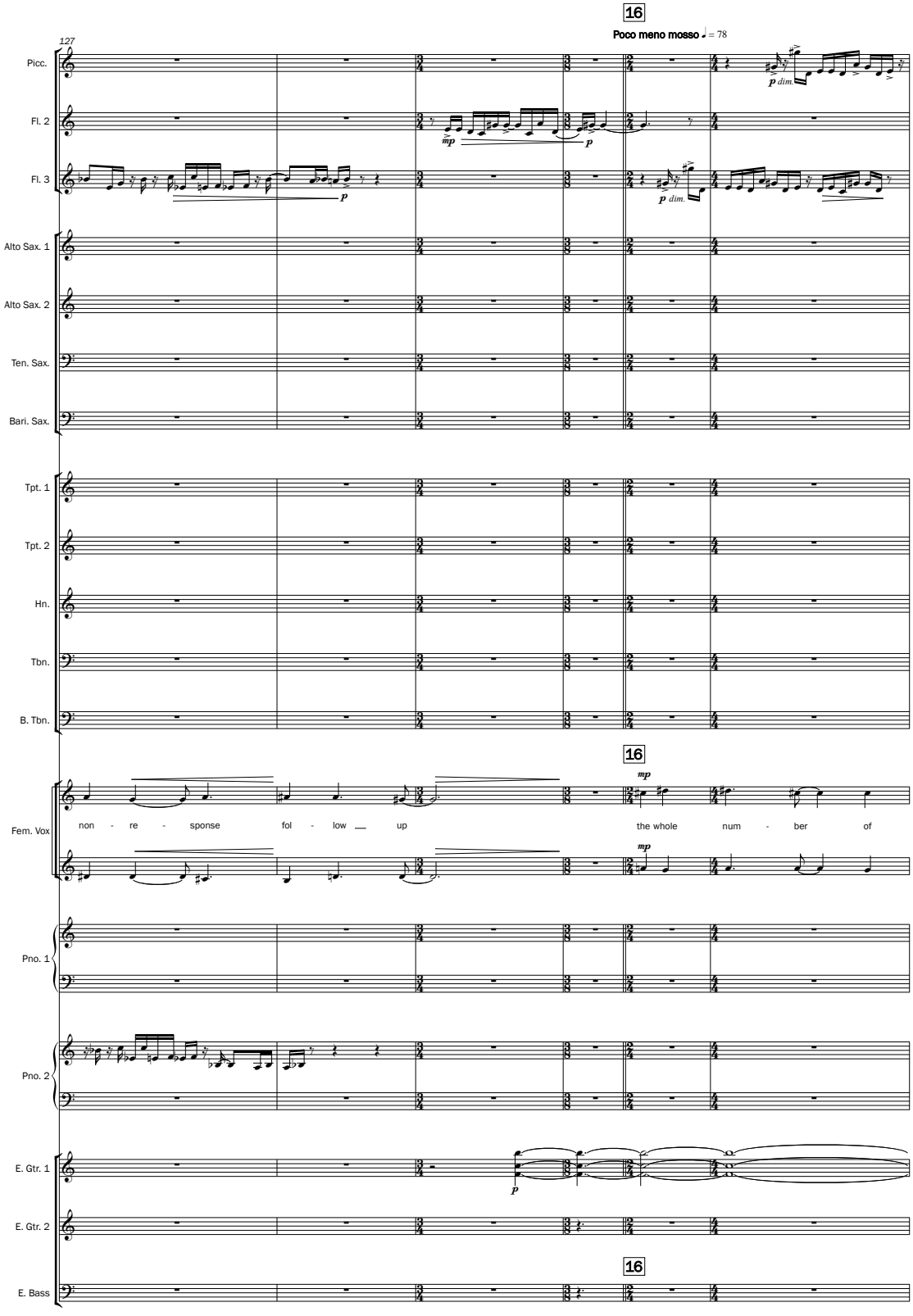

105
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
solo
stand,
your an - swers will on - ly be u(yoo) - - -

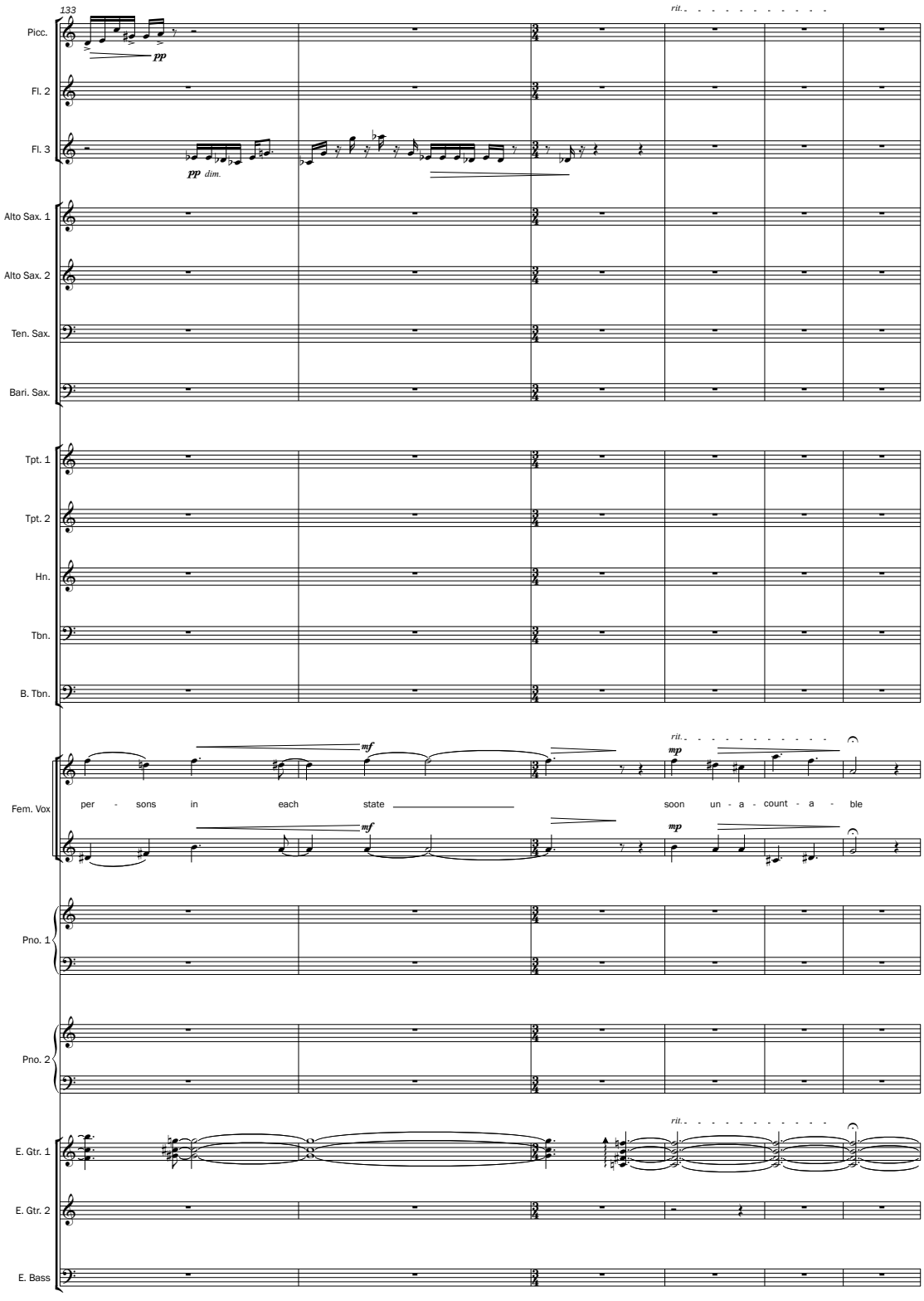

109
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
- - - sed for sta - tis - tic - al pur - po - ses
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
mf
f
fp cresc.
L.V.

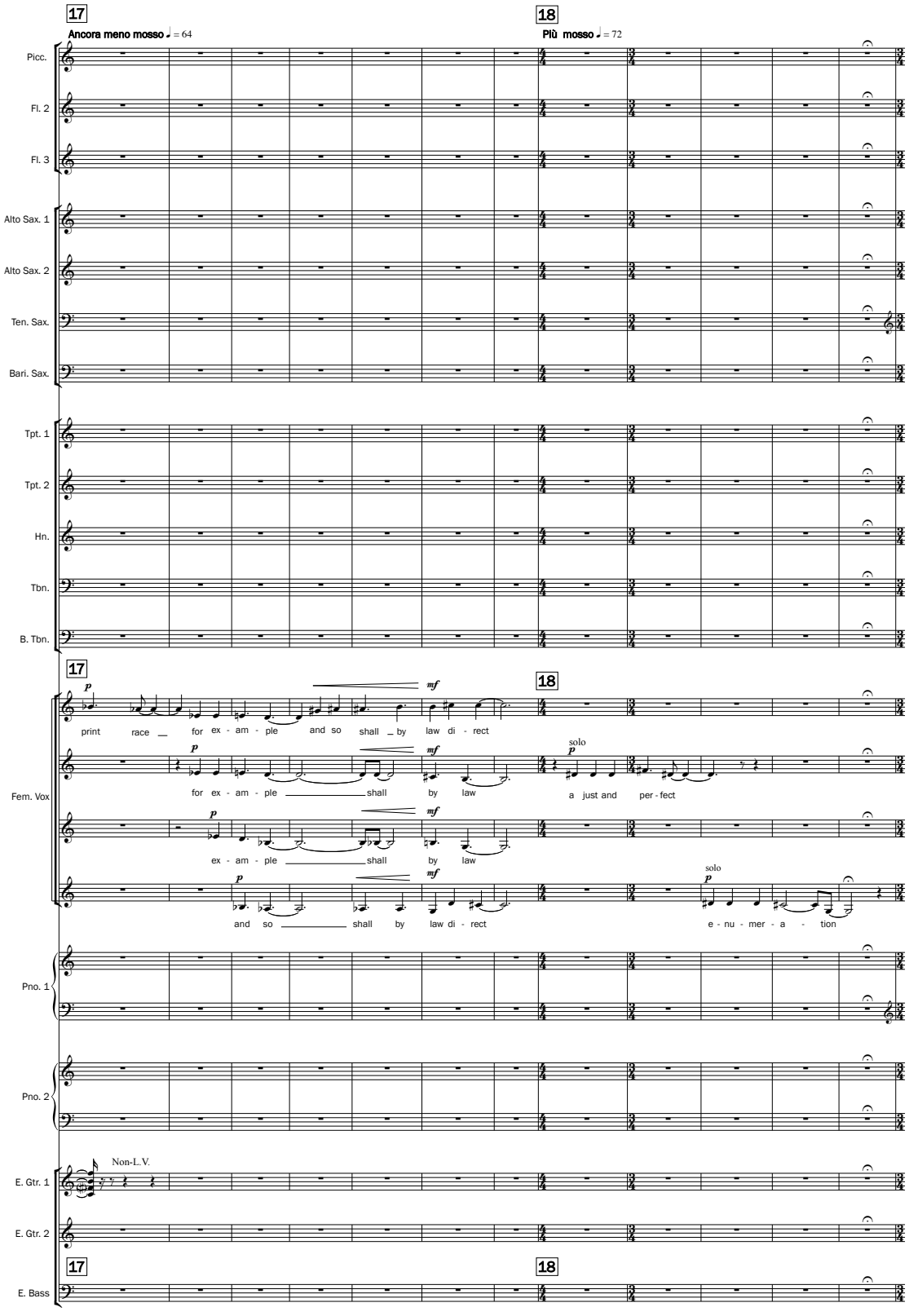

114
14
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
14
Fem. Vox
your an - swers will on - ly be
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
14
E. Bass

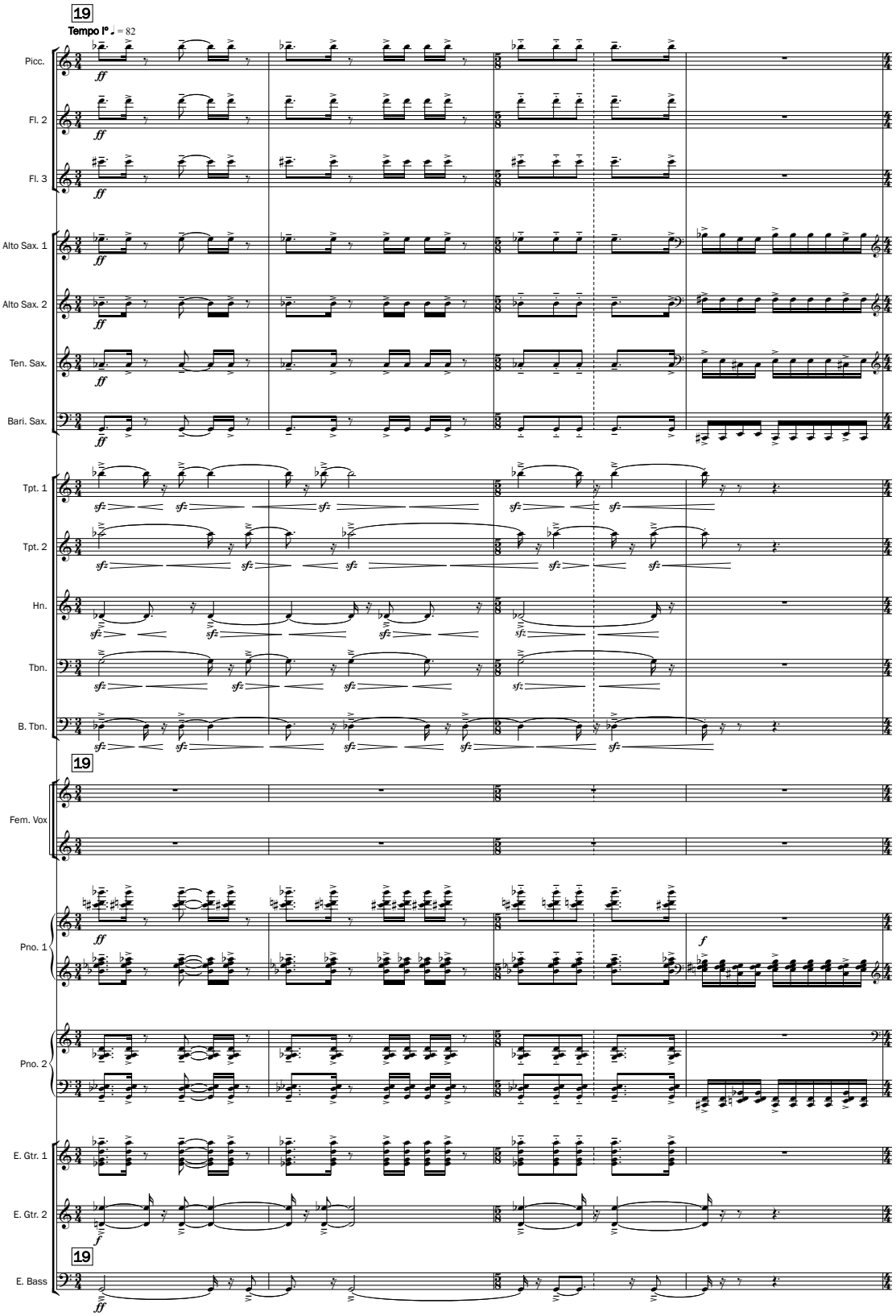

119
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
loco
loco
used for sta - tis - tic - al pur - po - ses and no oth - er pur - pose

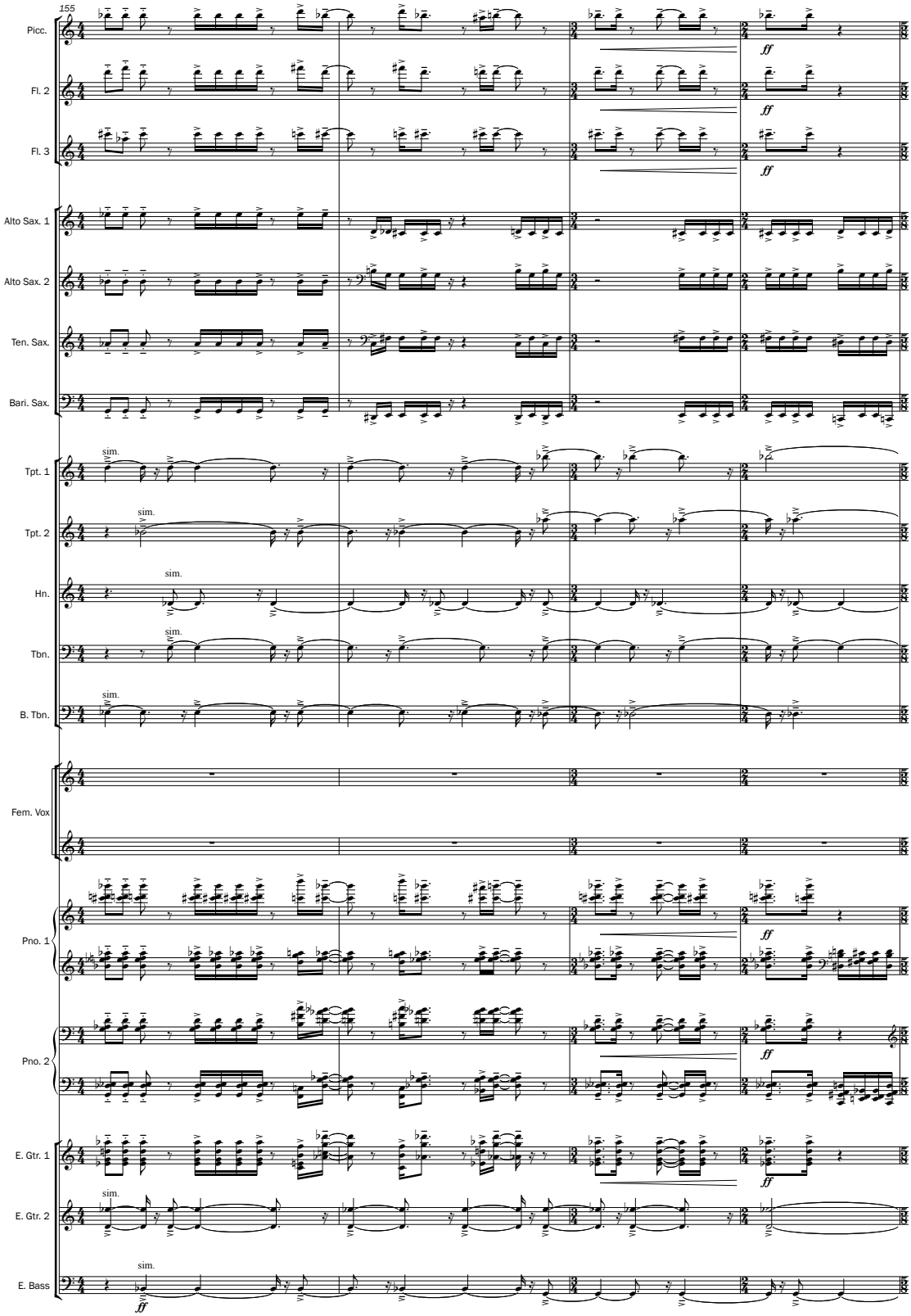

123
15
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
15
Fem. Vox
solo
mas - ter ad - dress file
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
Non-L.V.
15

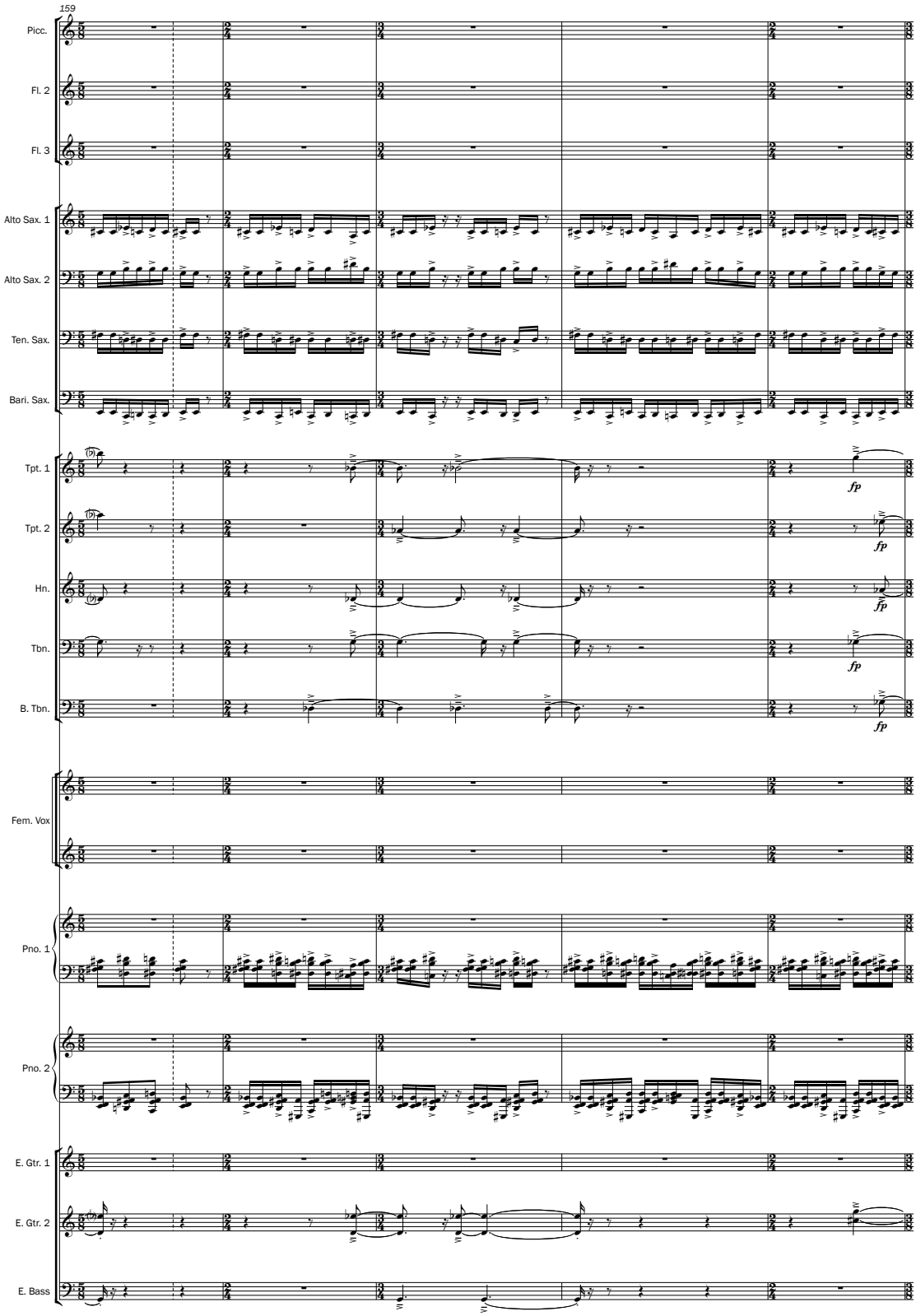

16
Poco meno mosso ♩ = 78
127
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
16
Fem. Vox
non - re - sponse fol - low up the whole num - ber of
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
16

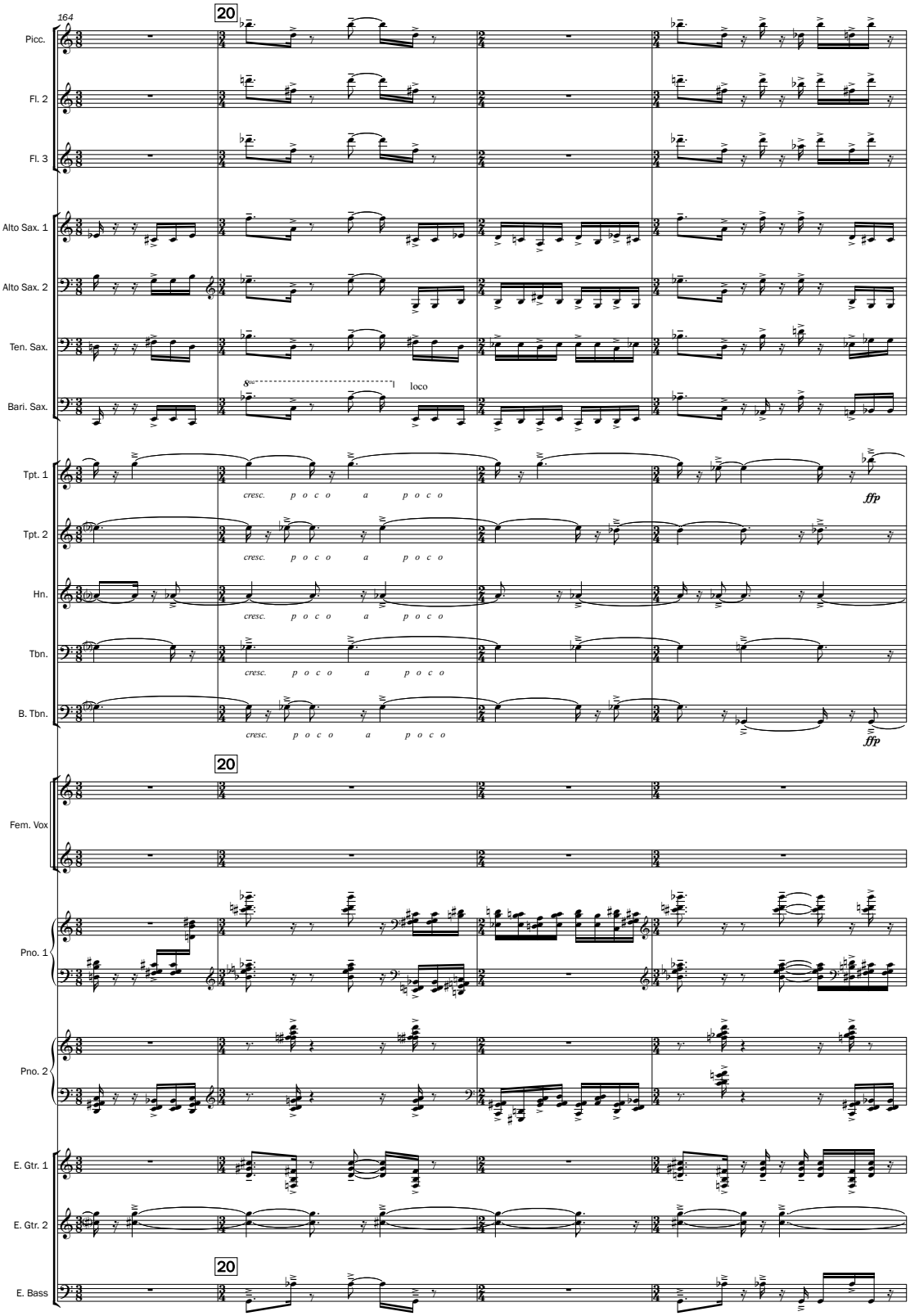

133
rit.
Picc.
pp
Fl. 2
Fl. 3
pp dim.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
rit.
mf
mp
Fem. Vox
per - sons in each state soon un - a - count - a - ble
mf
mp
Pno. 1
Pno. 2
rit.
E. Gtr. 1
E. Gtr. 2
E. Bass

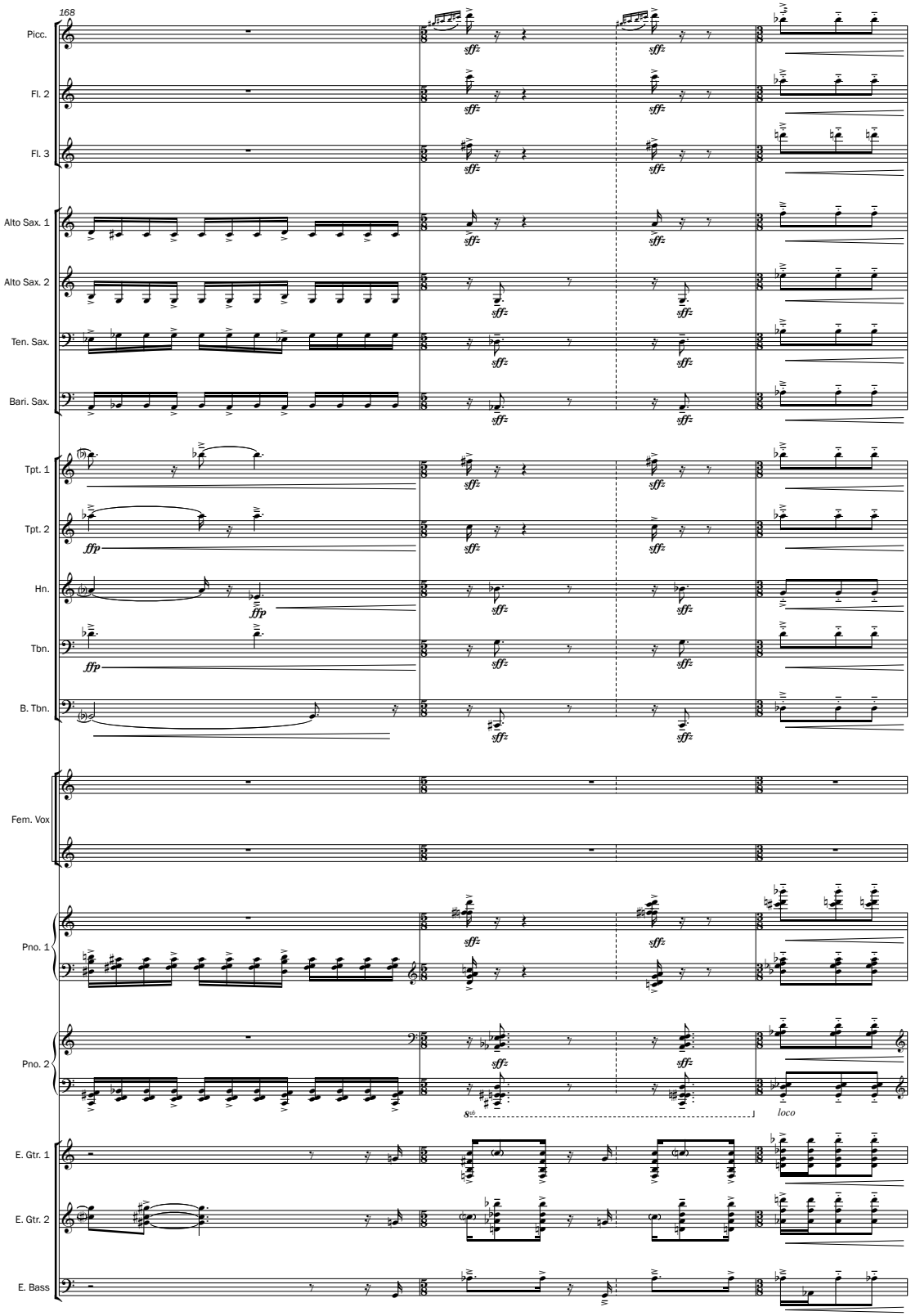

17
Ancora meno mosso ♩ = 64
18
Più mosso ♩ = 72
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
print race for ex - am - ple and so shall by law di - rect
for ex - am - ple shall by law
a just and per - fect
ex - am - ple shall by law
and so shall by law di - rect
e - nu - mer - a - tion
solo
Pno. 1
Pno. 2
Non-L. V.
E. Gtr. 1
E. Gtr. 2
E. Bass

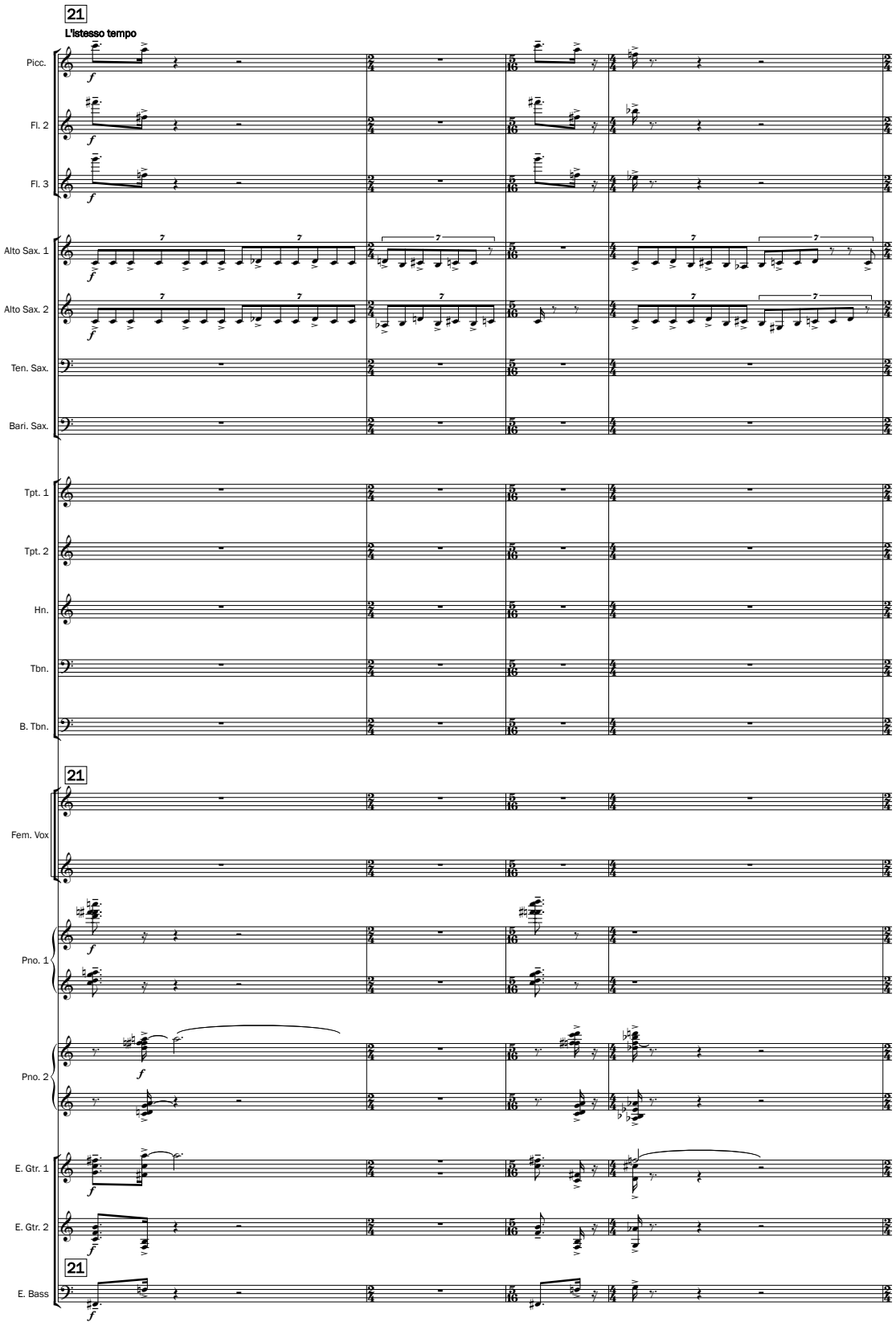

19
Tempo I° ♩ = 82
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
19
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
19
E. Bass

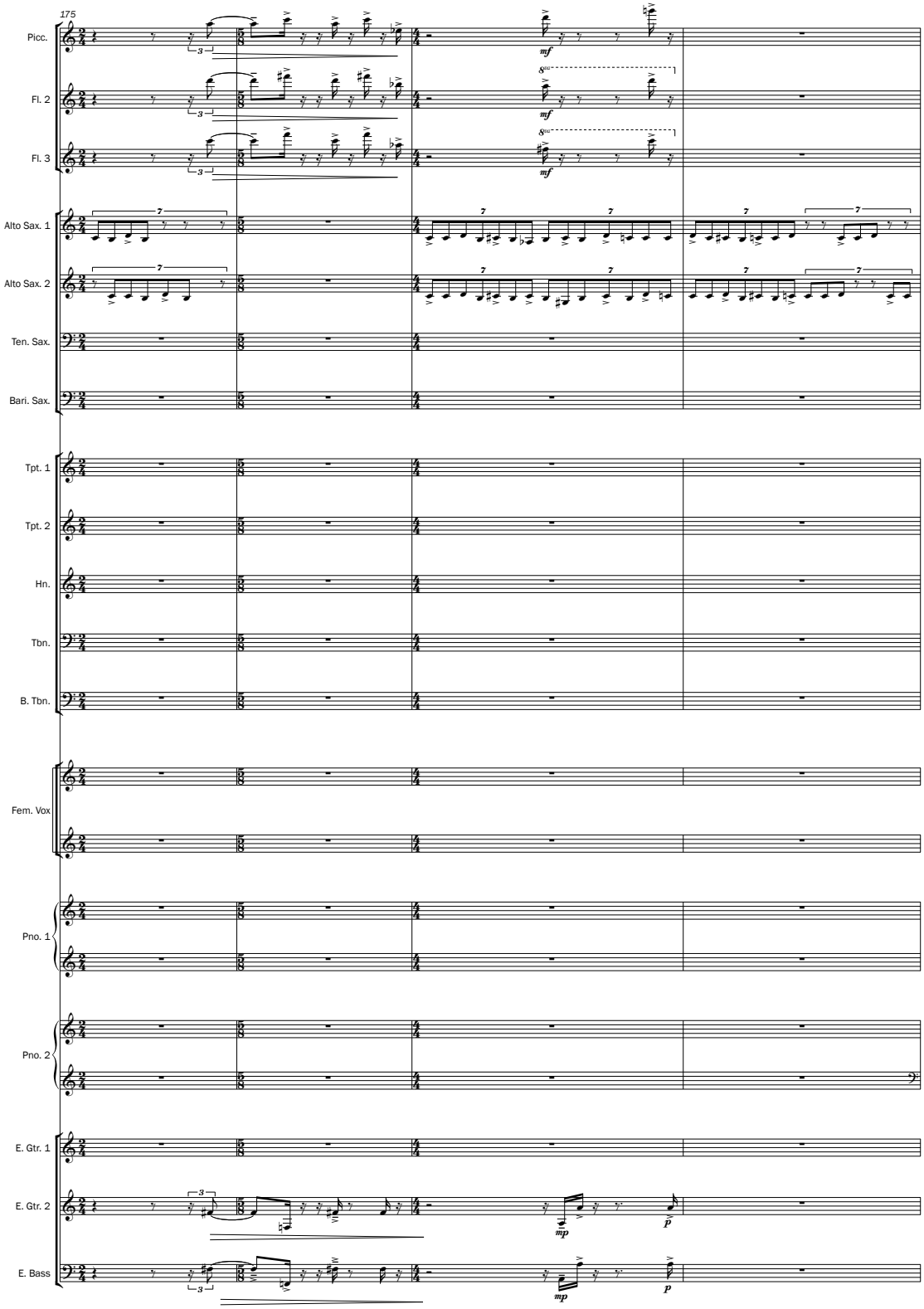

155
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
sim.
ff

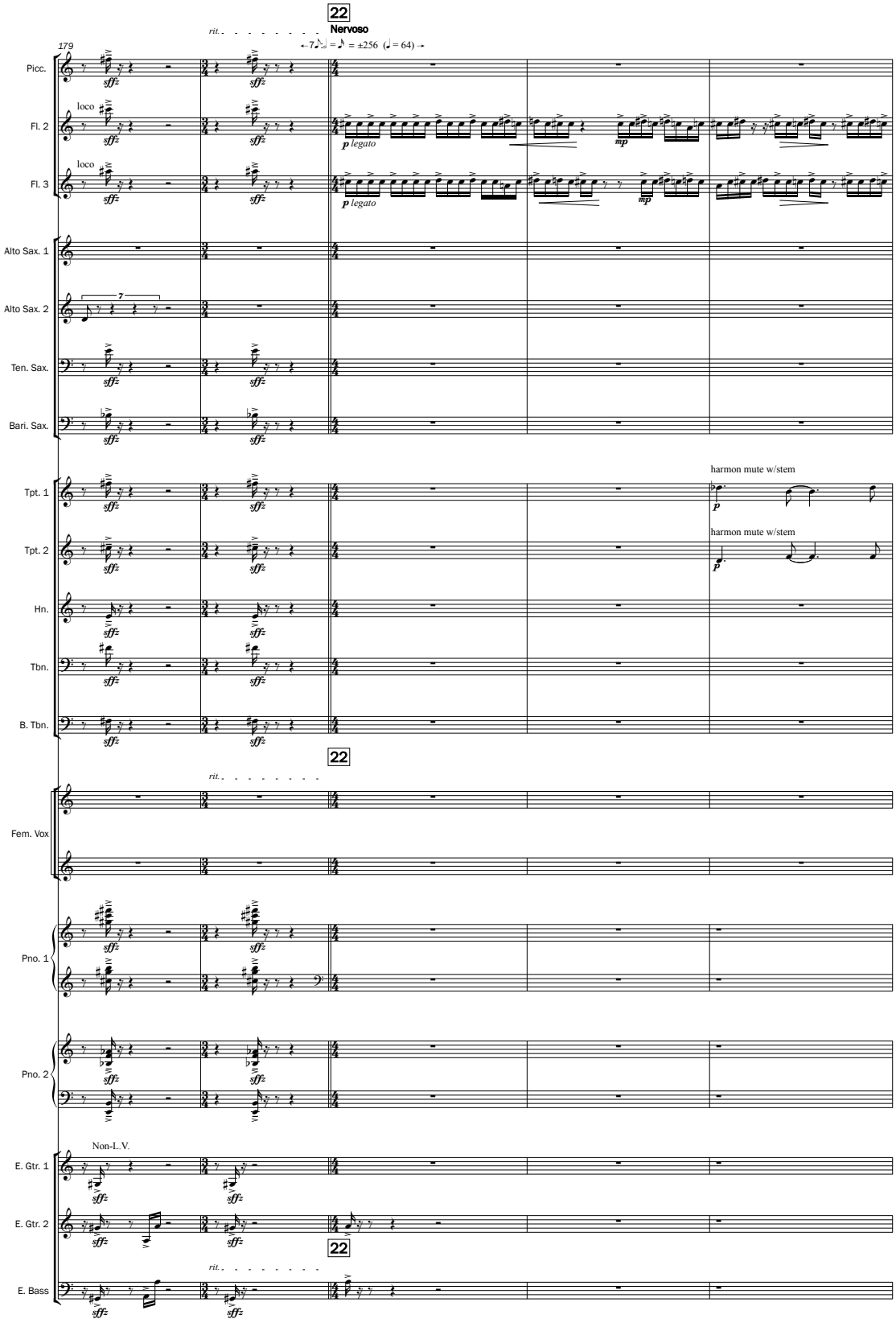

159
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
fp

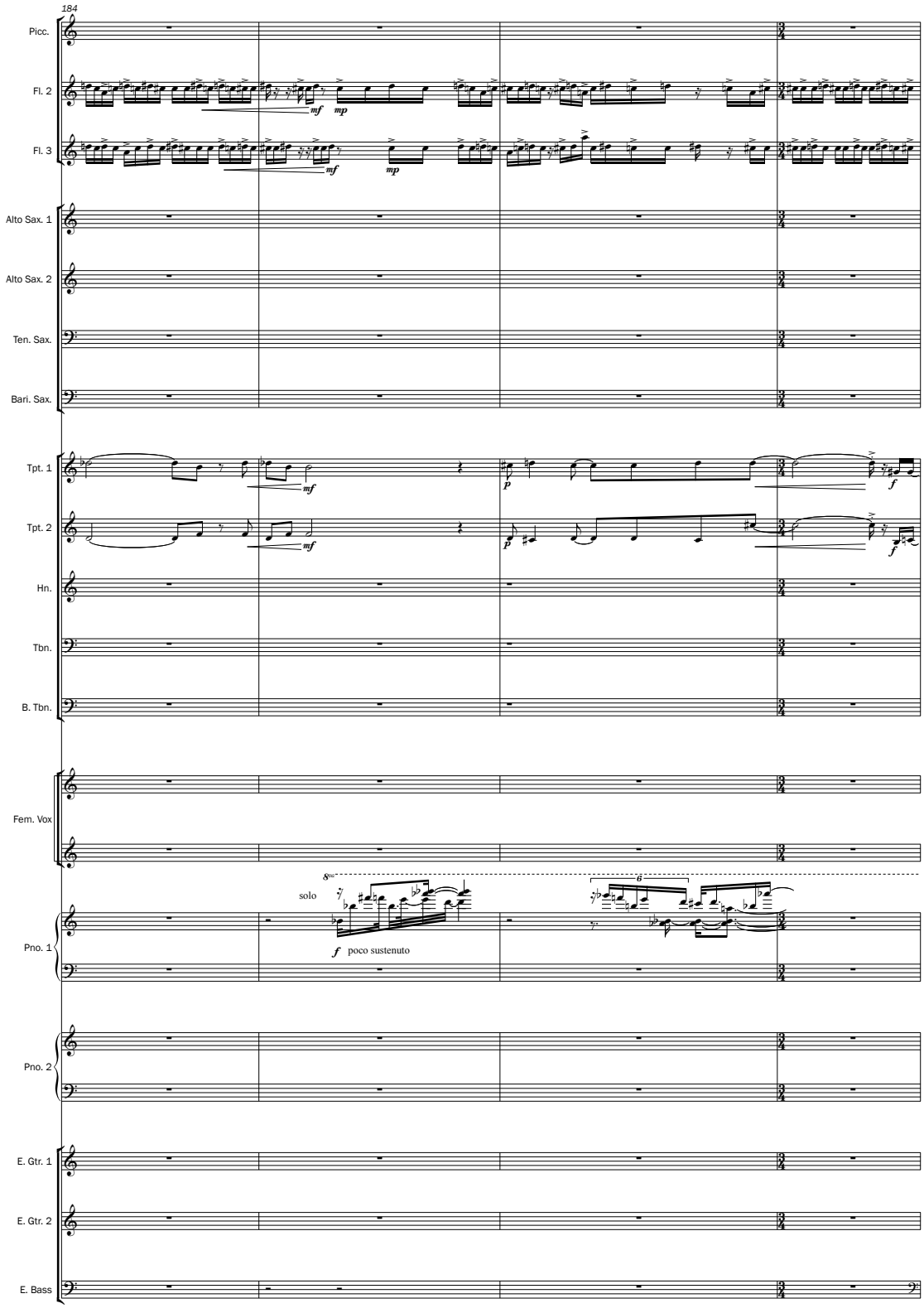

164
20
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
8va
loco
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
cresc. p o c o a p o c o
fffp
20
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
20
E. Bass

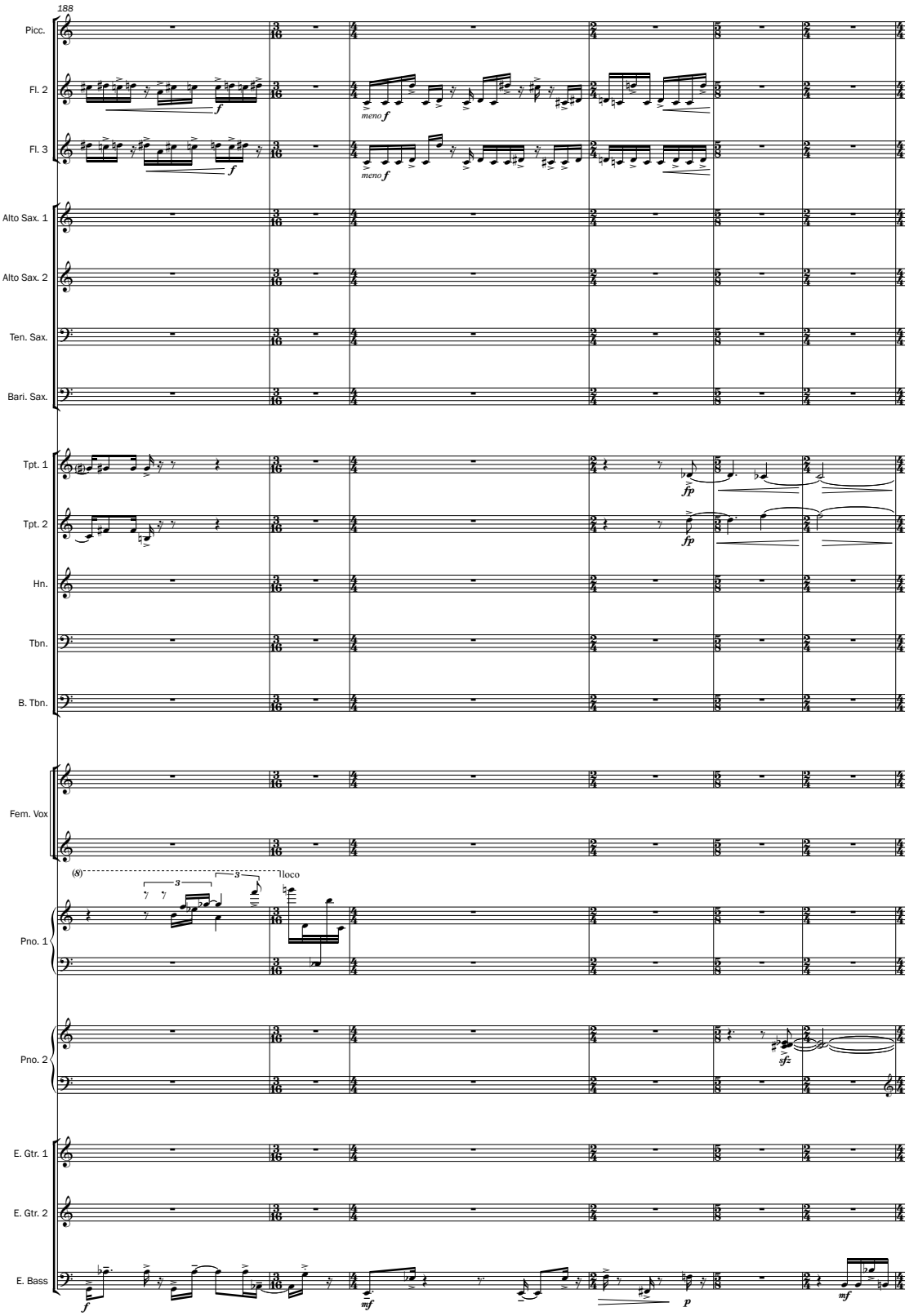

168
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
sffz
ffp
8va
loco

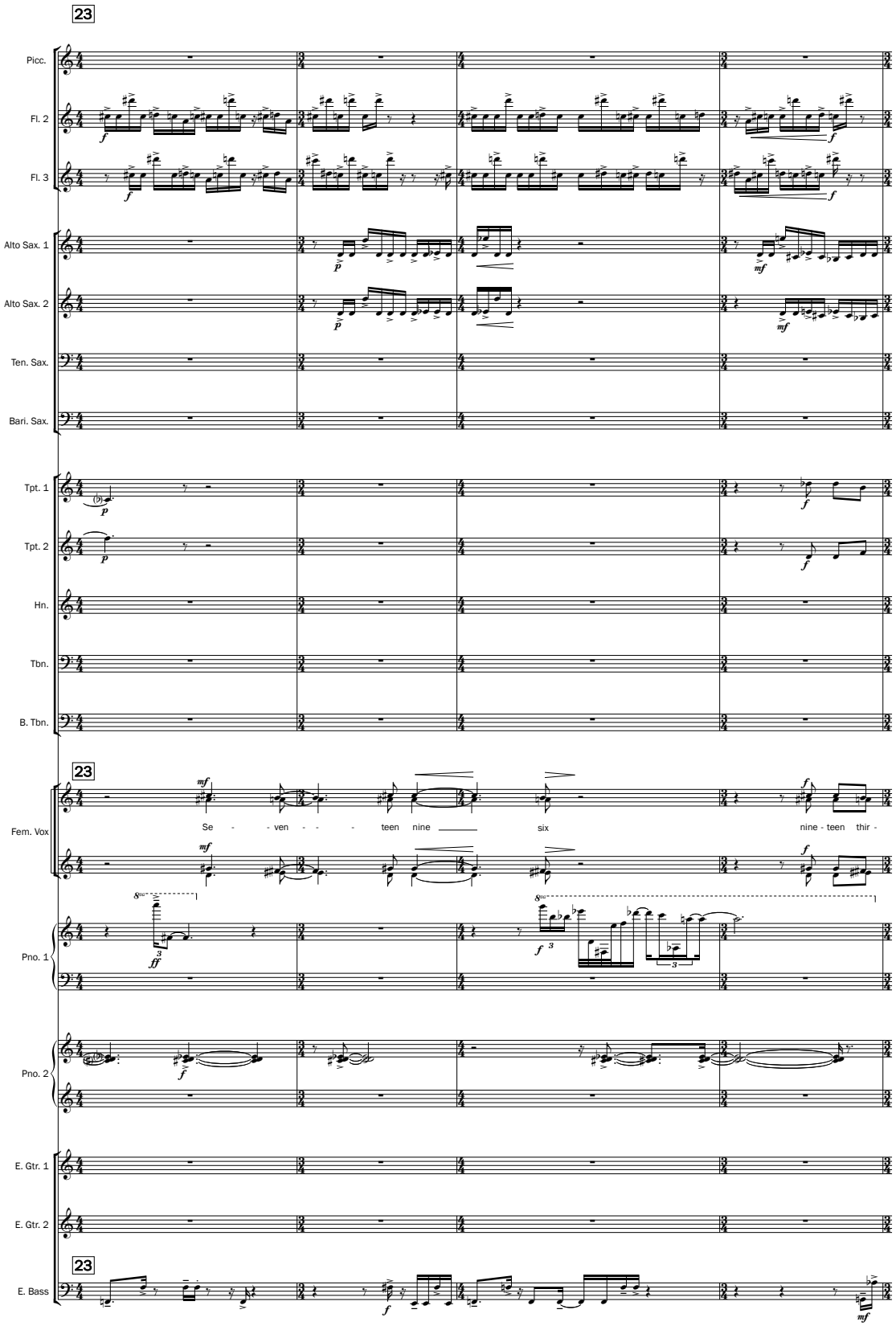

21
L'istesso tempo
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
21
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
21
E. Bass

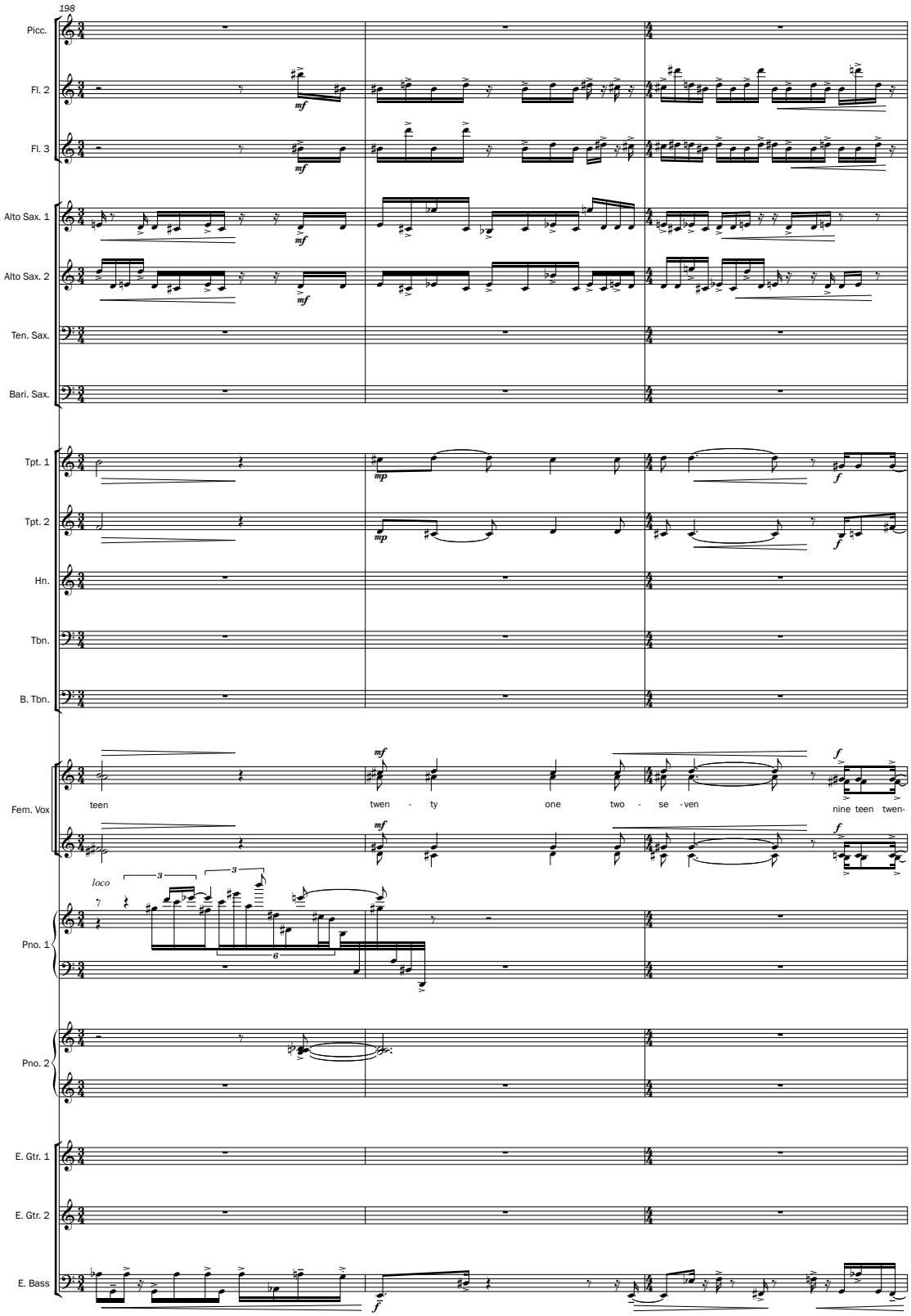

175
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
mf
mp
p

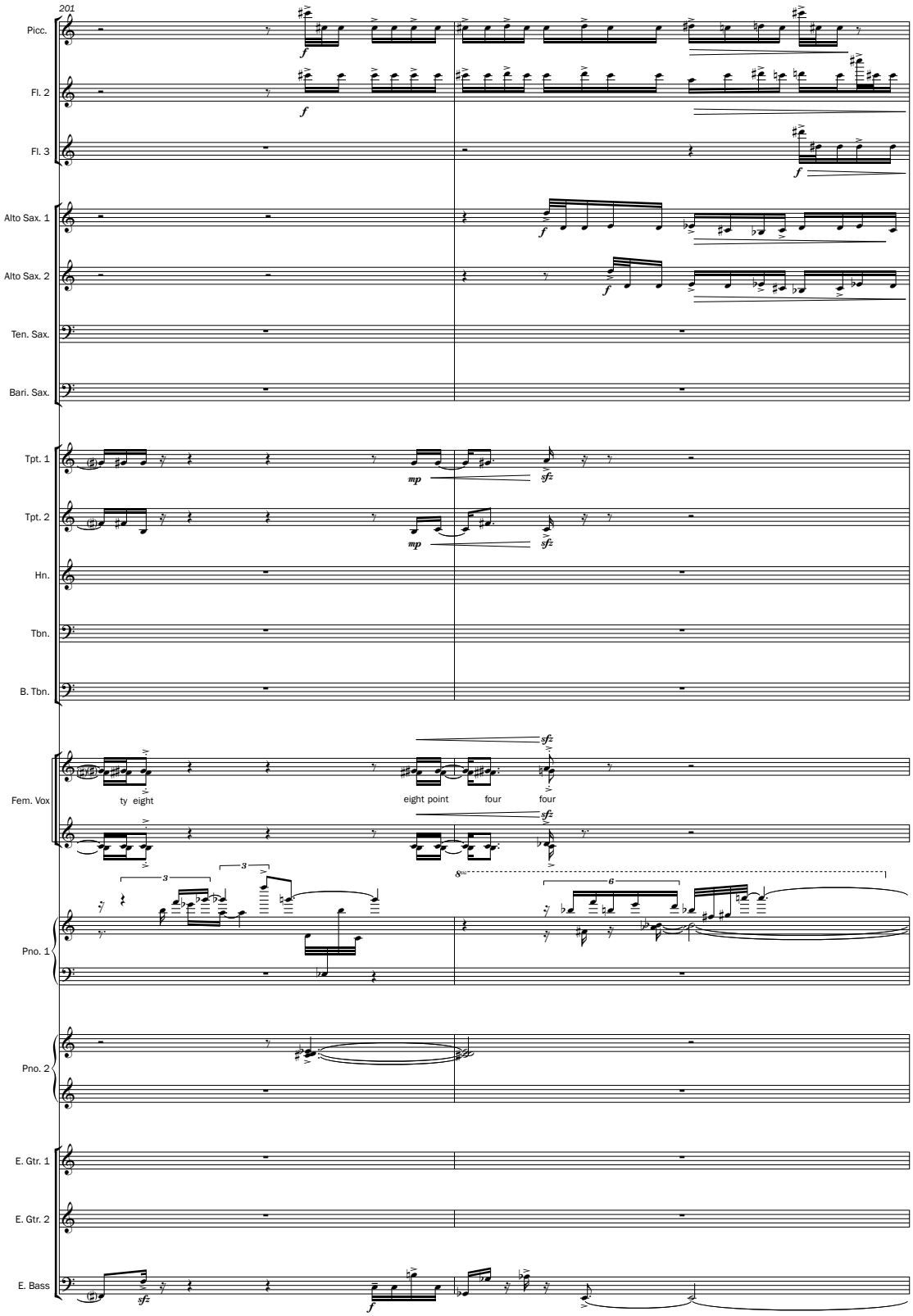

22
Nervoso
rit.
179
Picc.
Fl. 2
Fl. 3
loco
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
harmon mute w/stem
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
Non-L.V.
E. Gtr. 1
E. Gtr. 2
E. Bass
legato

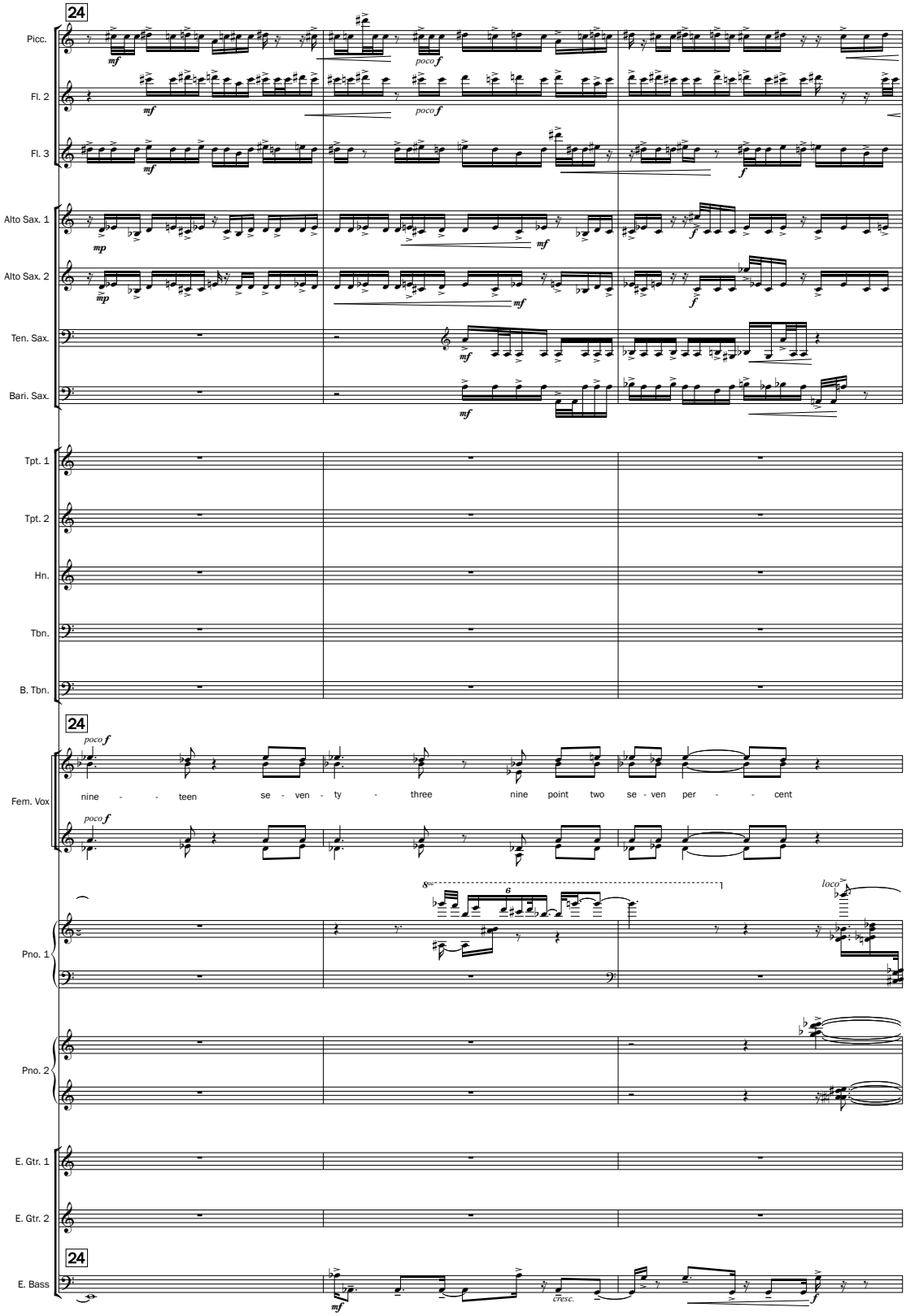

184
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
mf
mp
p
f
solo
poco sustenuto

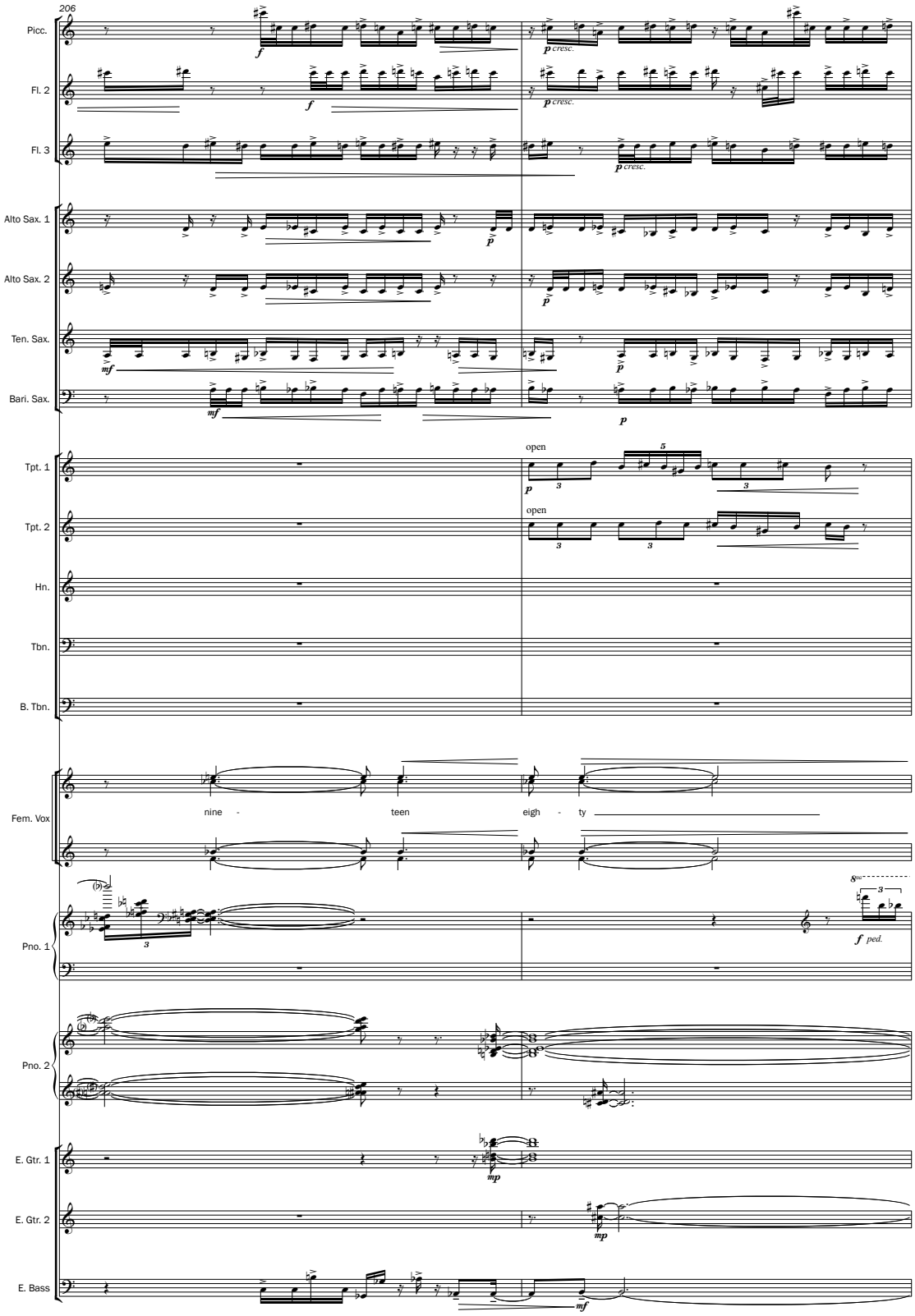

188
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
meno f
meno f
f
f
fp
fp
(8)
loco
sfz
mf
p
mf

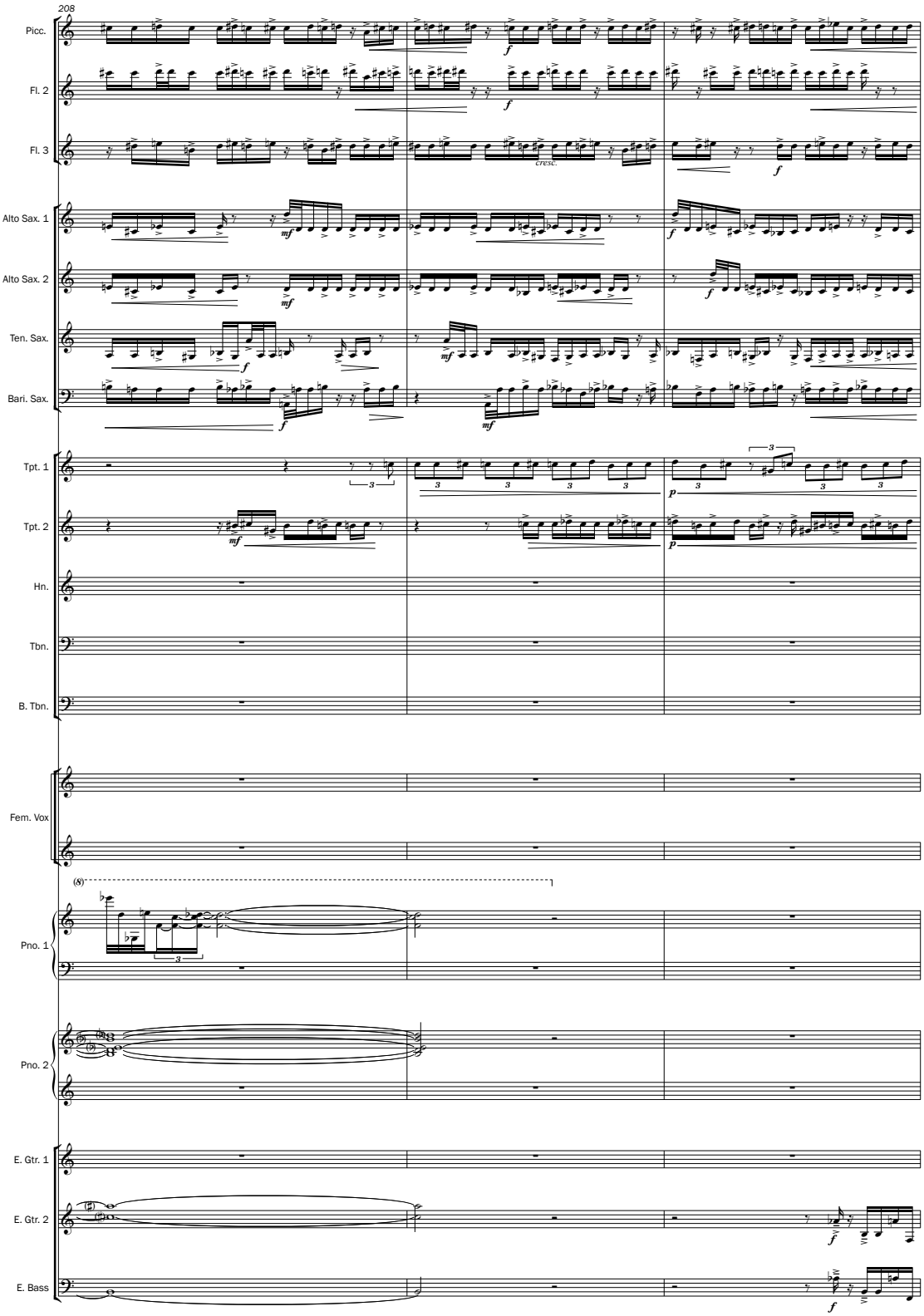

23
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
23
Fem. Vox
Se - - ven - - - teen nine six nine - teen thir -
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
23
E. Bass

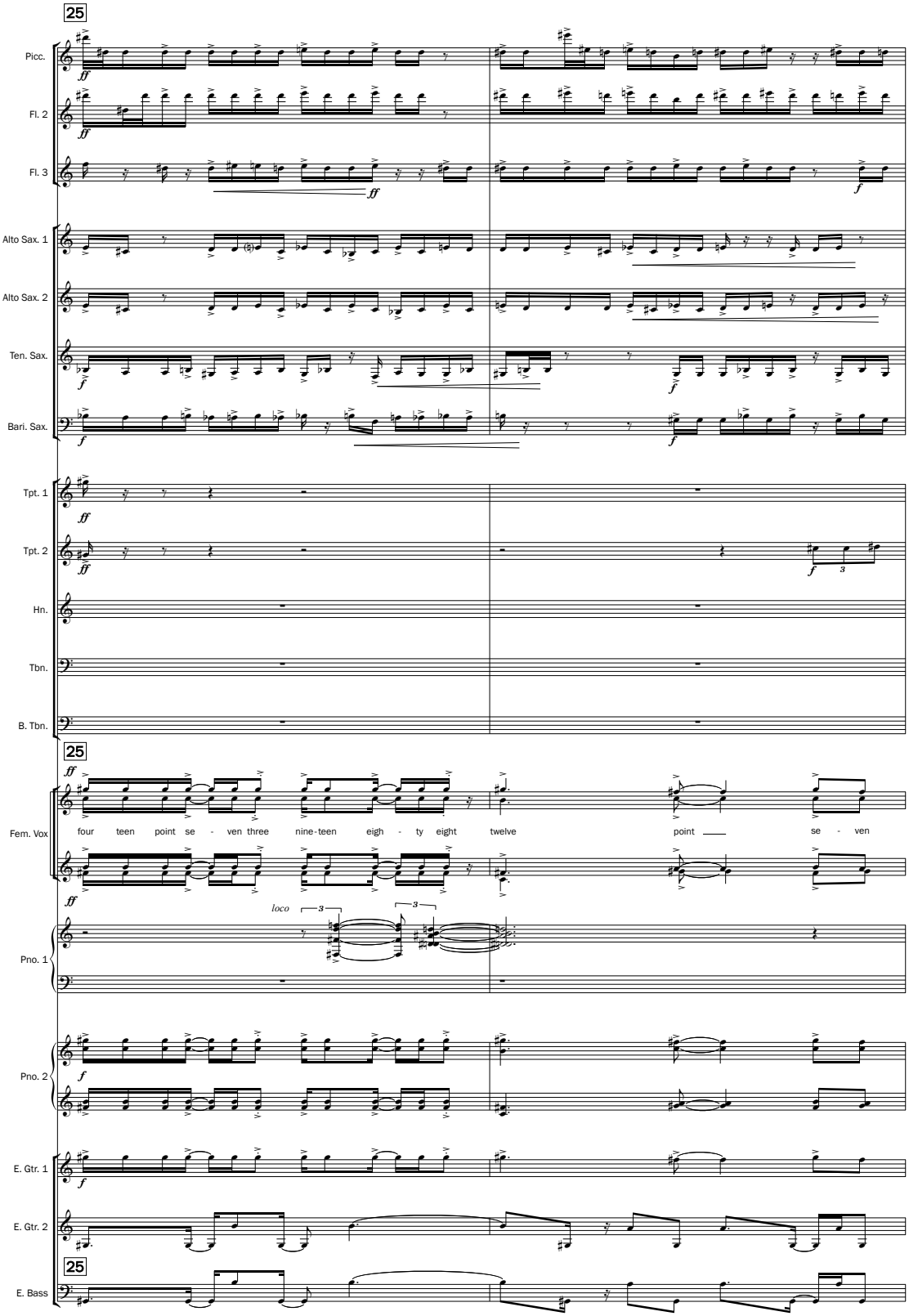

198
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
teen
twen - ty
one
two - se - ven
nine teen twen-
loco
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

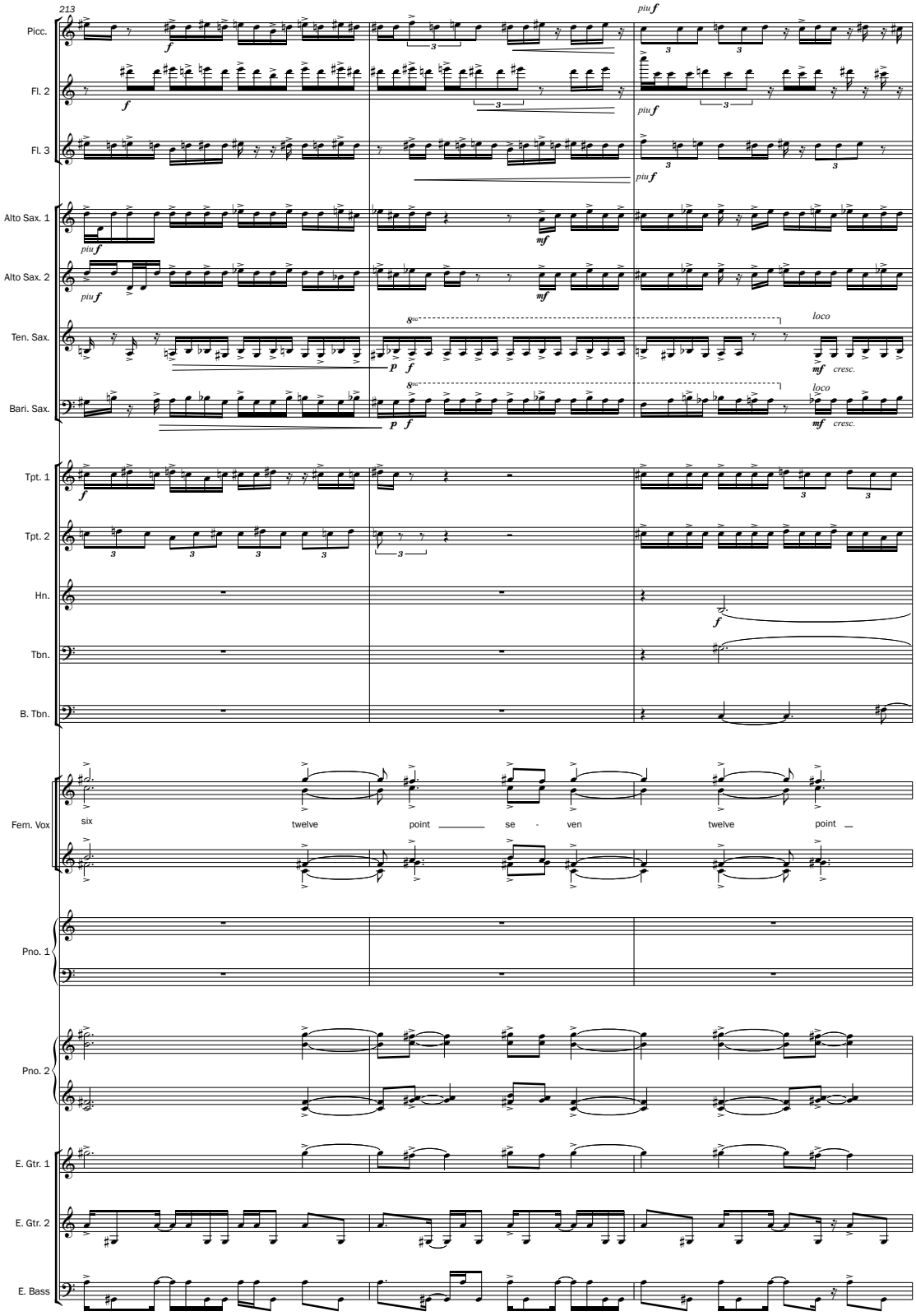

201
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
ty eight
eight point four four
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

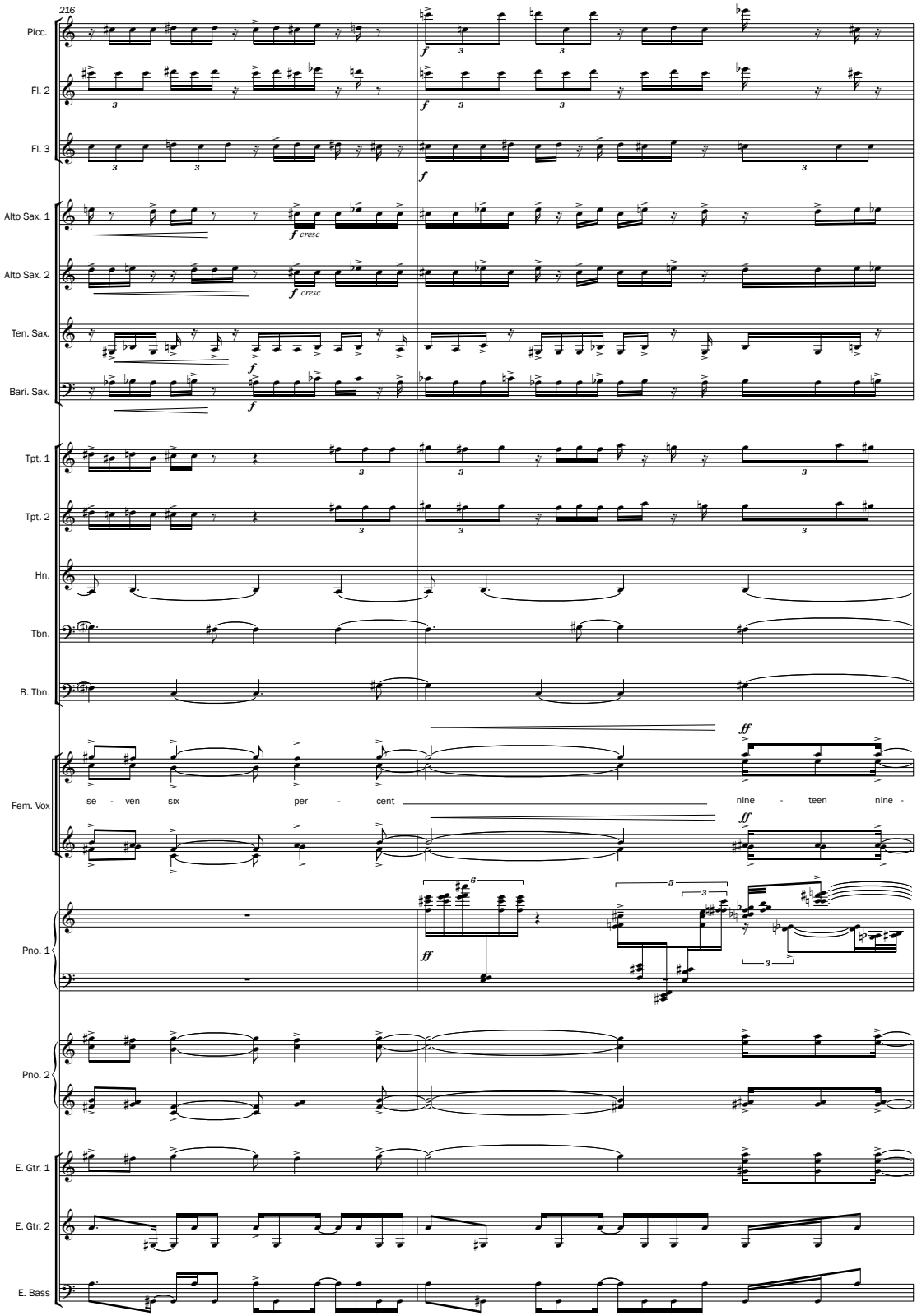

24
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
24
Fem. Vox
nine - - teen se - ven - ty - three nine point two se - ven per - - cent
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
24
E. Bass
poco f
mf
mp
f
cresc.
loco

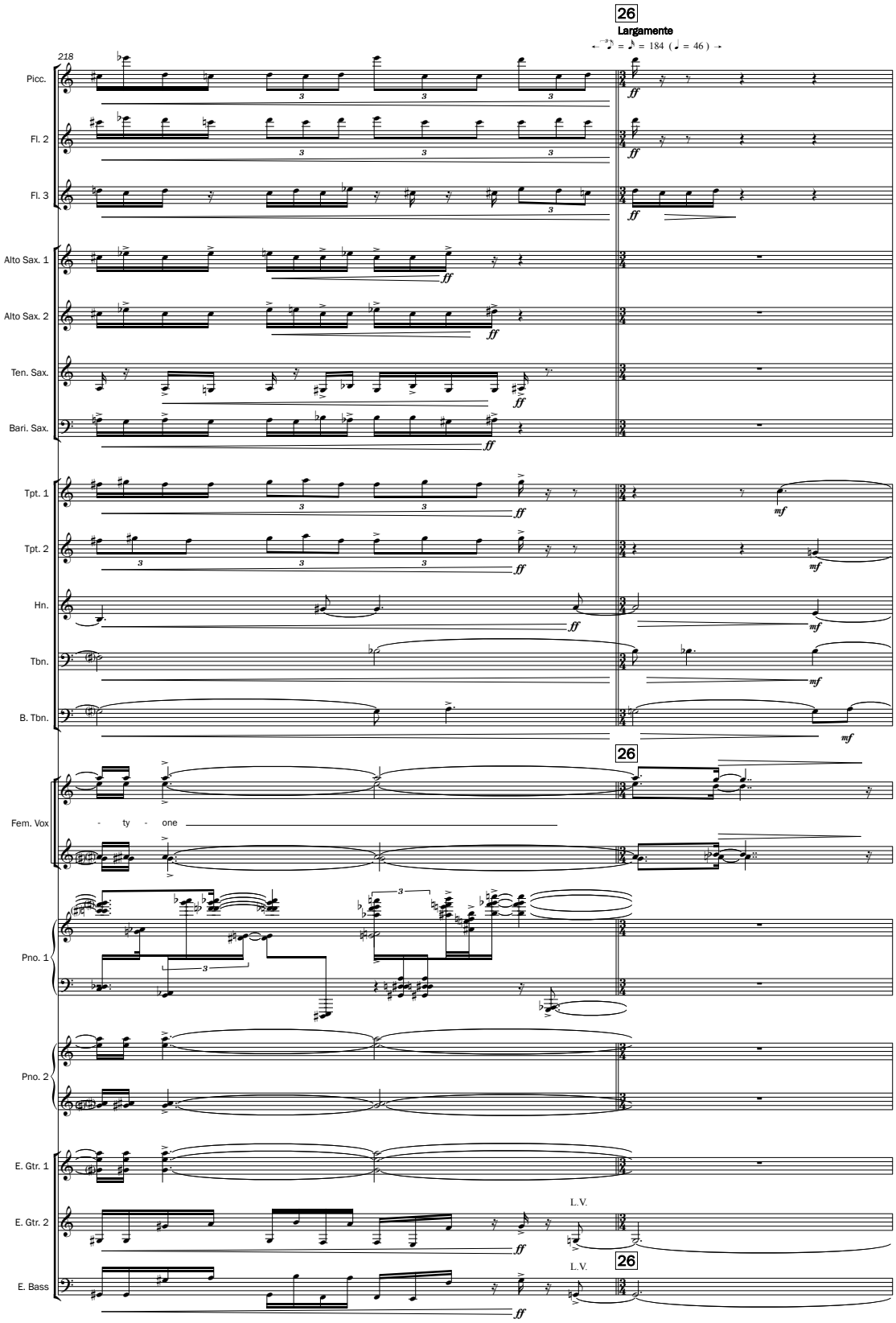

206
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
open
nine - teen eigh - ty
cresc.
ped.

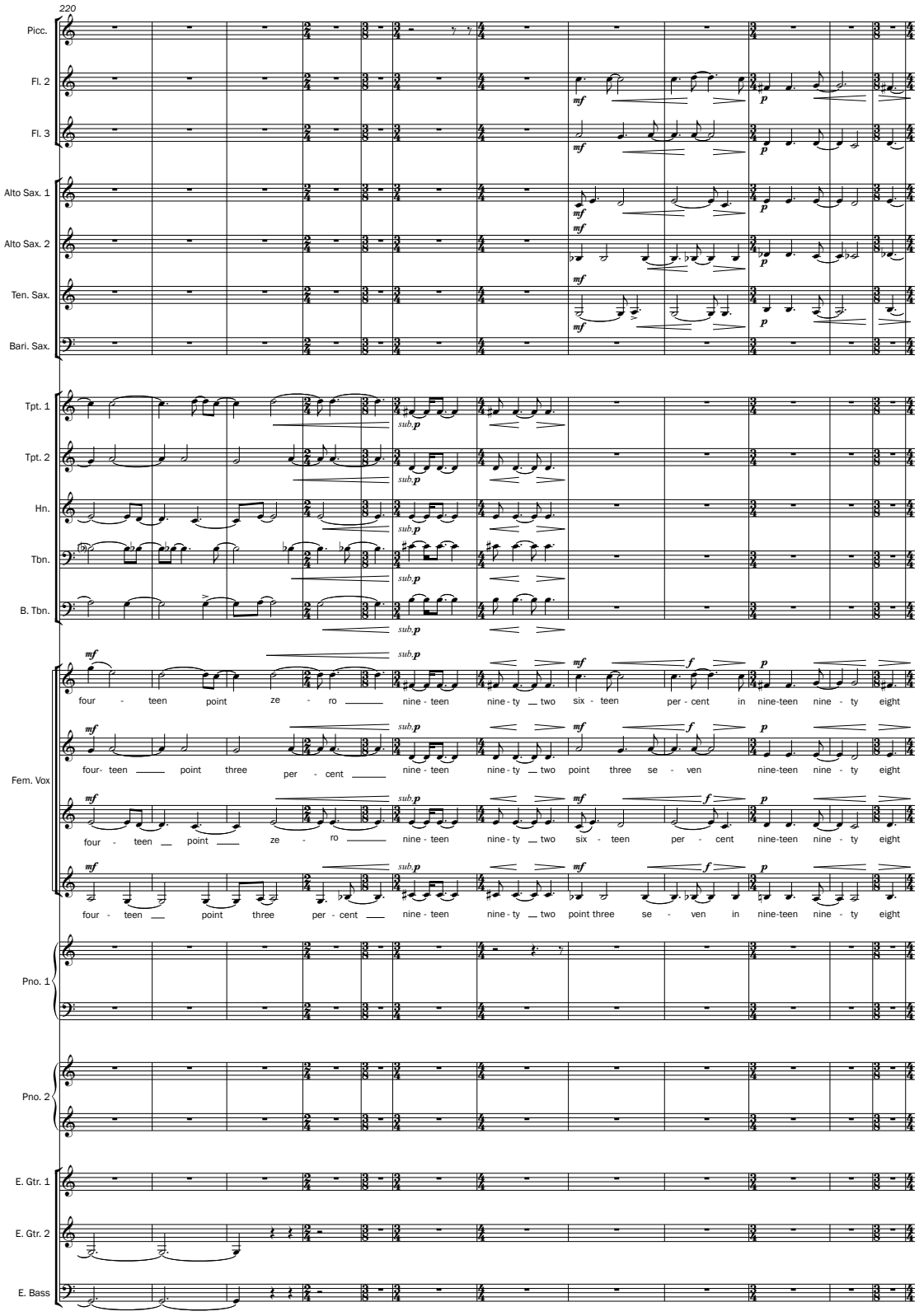

208
Picc.
Fl. 2
Fl. 3
cresc.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

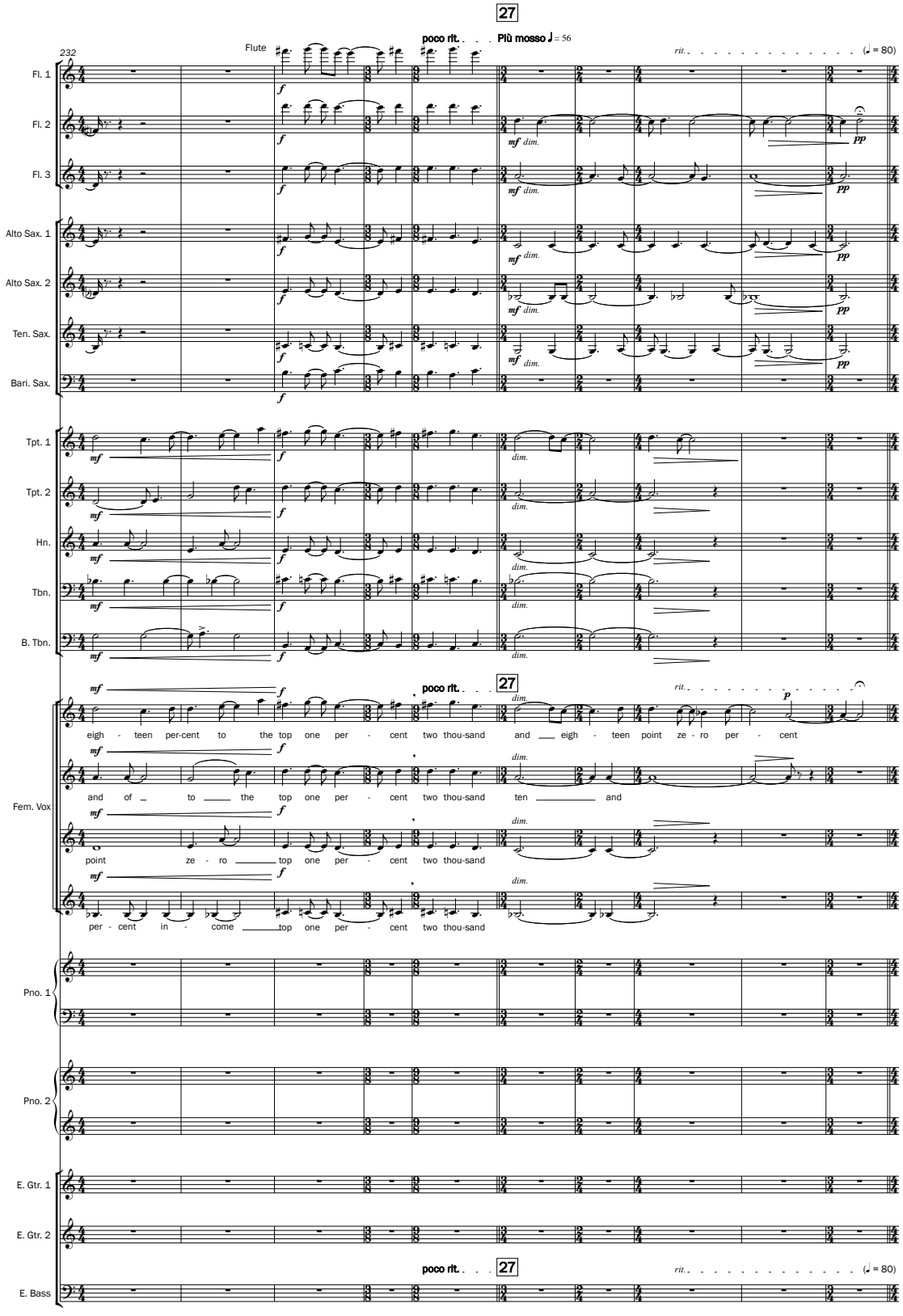

25
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
25
Fem. Vox
four teen point se - ven three nine-teen eigh - ty eight twelve point se - ven
loco
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
25
E. Bass

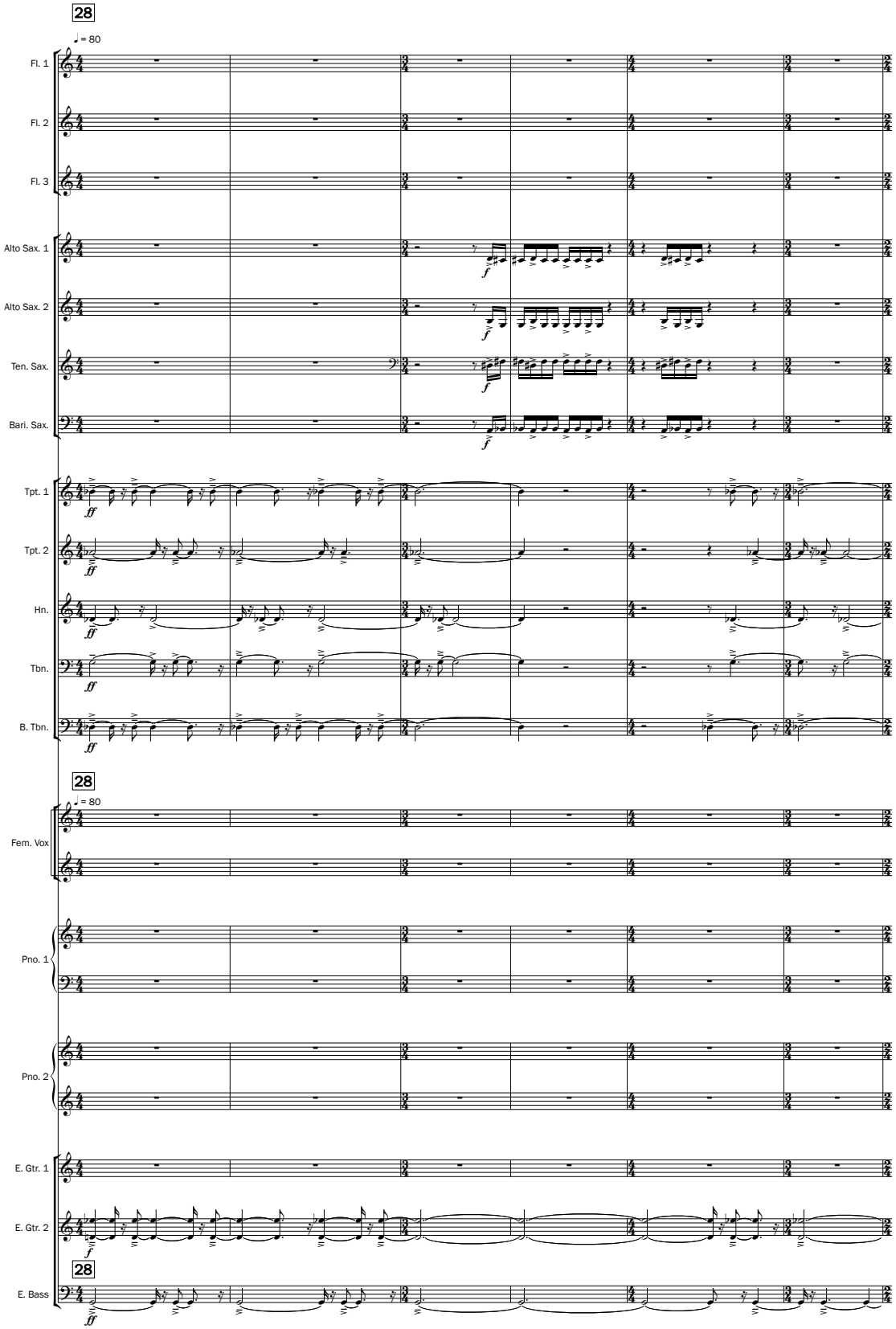

213
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
six twelve point se - ven twelve point
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
piu f
loco
cresc.

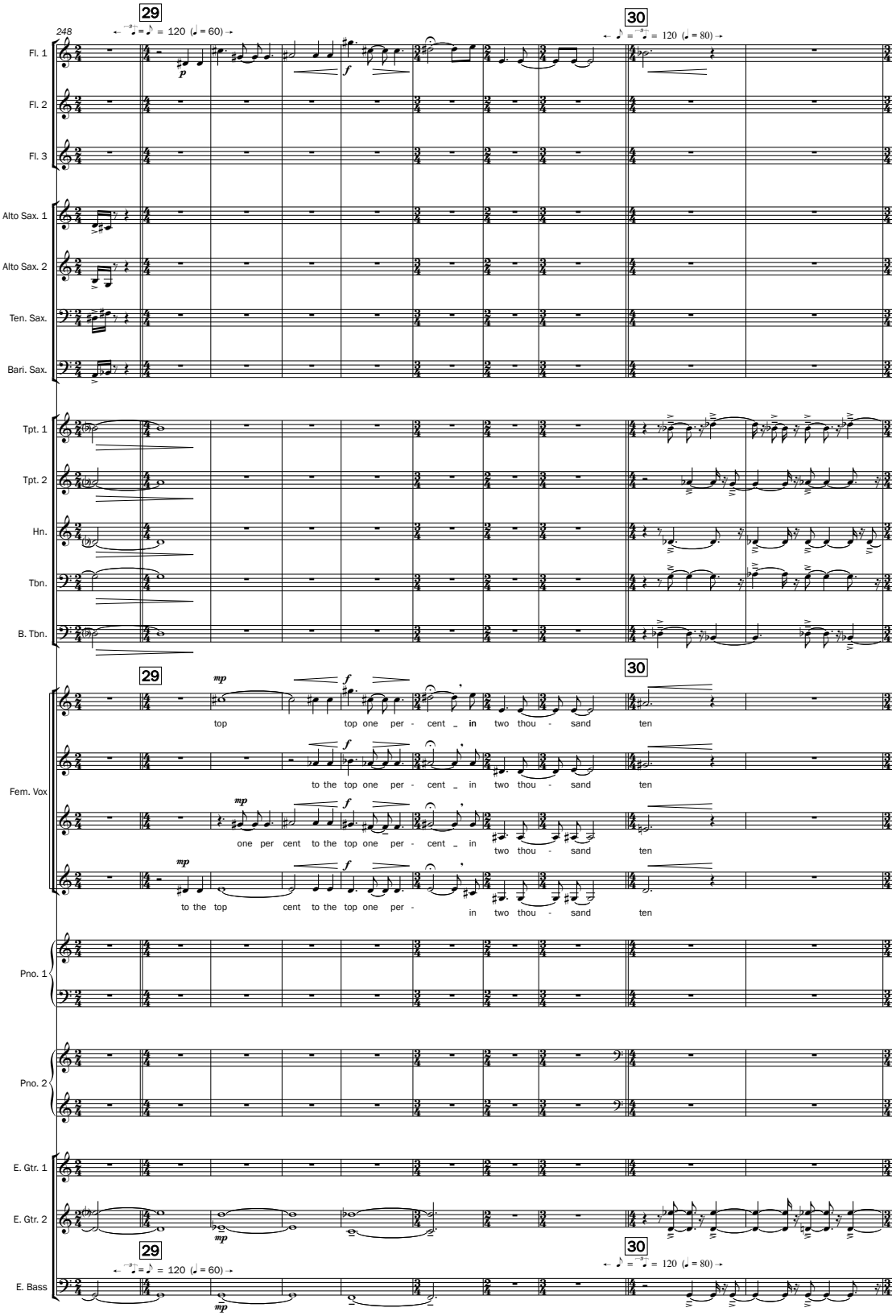

216
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
se - ven six per - cent
nine - teen nine -
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

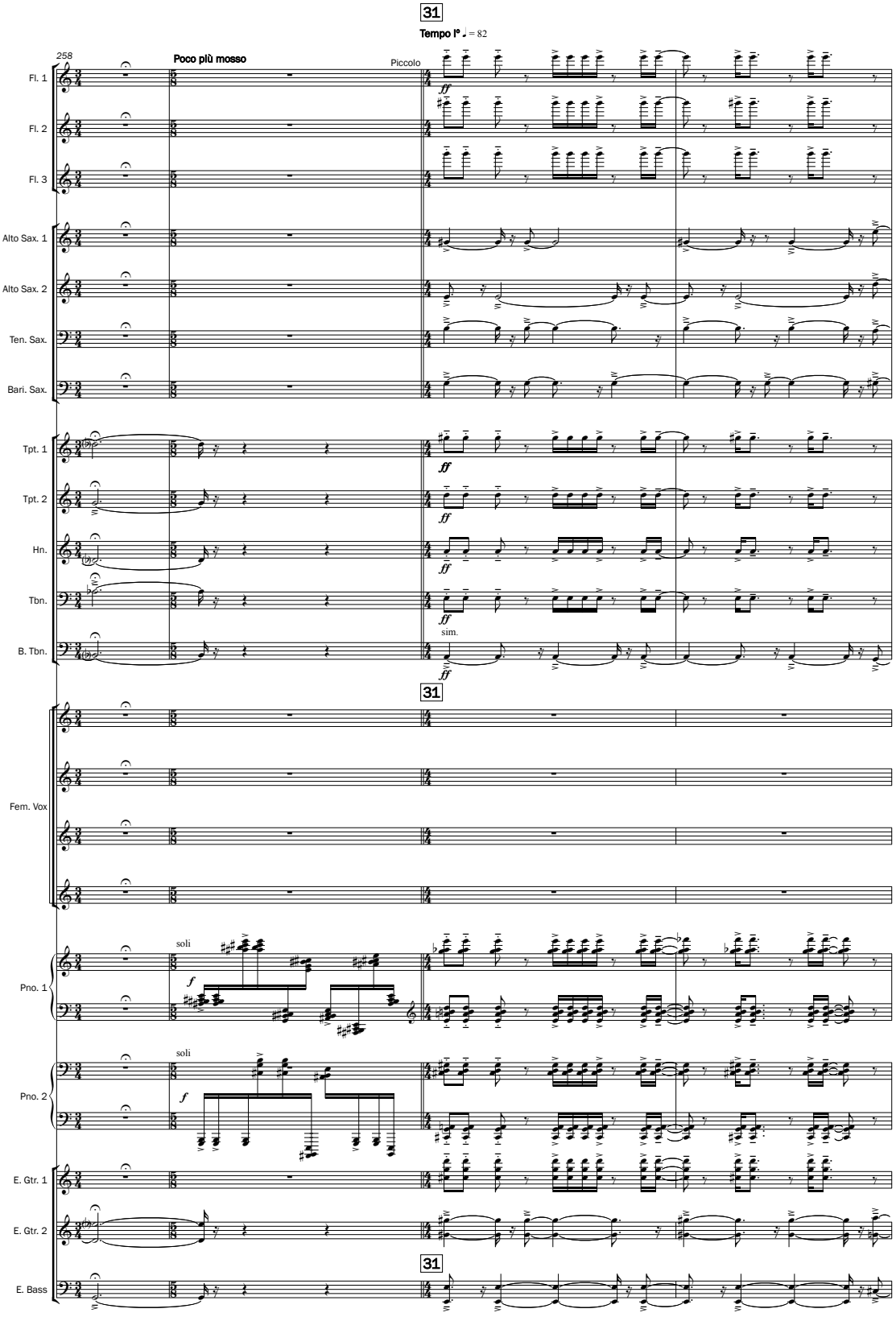

218
26
Largamente
♩. = ♪ = 184 (♩ = 46)
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
26
Fem. Vox
- ty - one
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
L. V.
E. Bass
L. V.
26

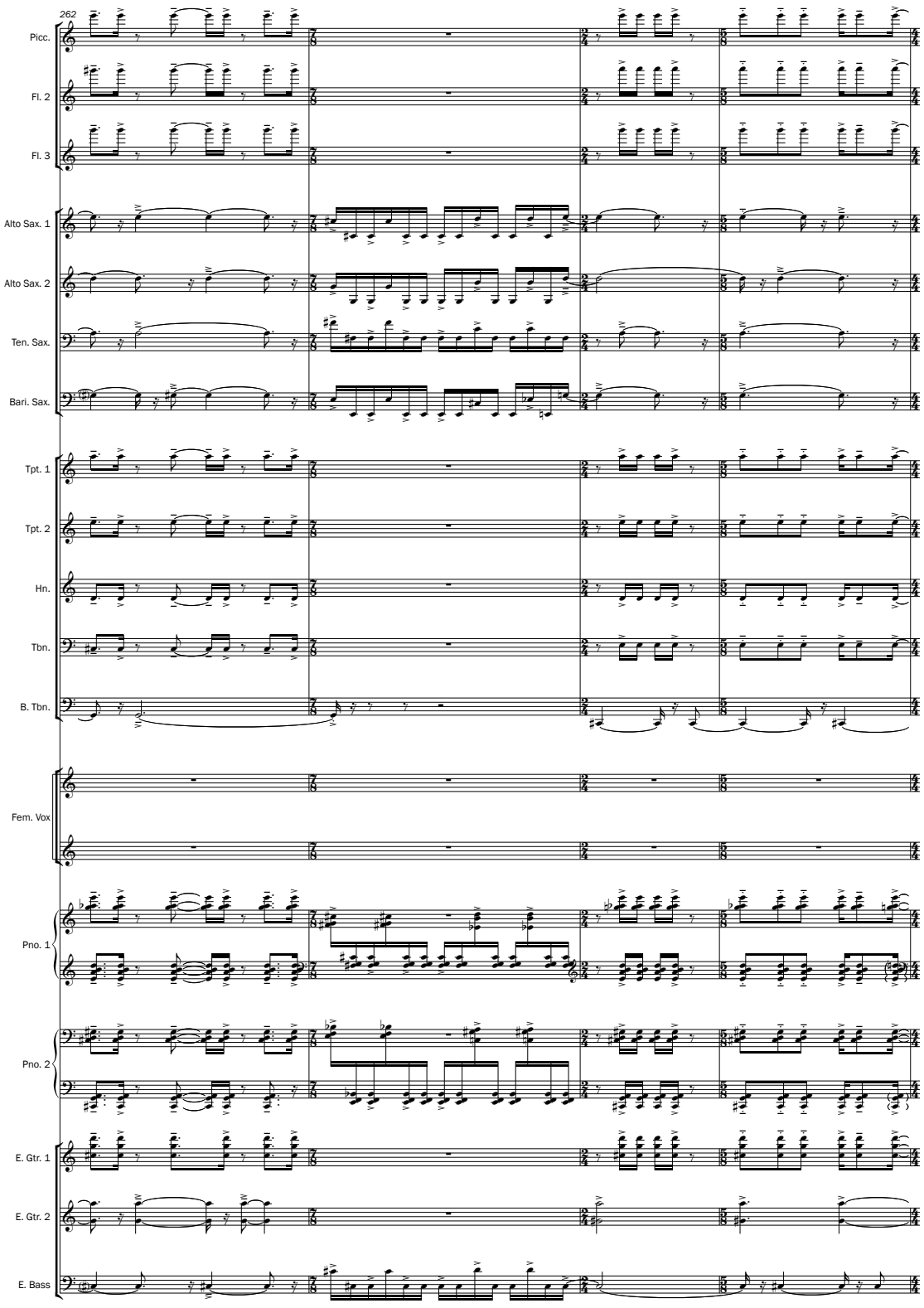

220
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
four - teen point ze - ro nine - teen nine - ty two six - teen per - cent in nine-teen nine - ty eight
four- teen point three per - cent nine - teen nine - ty two point three se - ven nine-teen nine - ty eight
four - teen point ze - ro nine - teen nine - ty two six - teen per - cent nine-teen nine - ty eight
four - teen point three per - cent nine - teen nine - ty two point three se - ven in nine-teen nine - ty eight
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

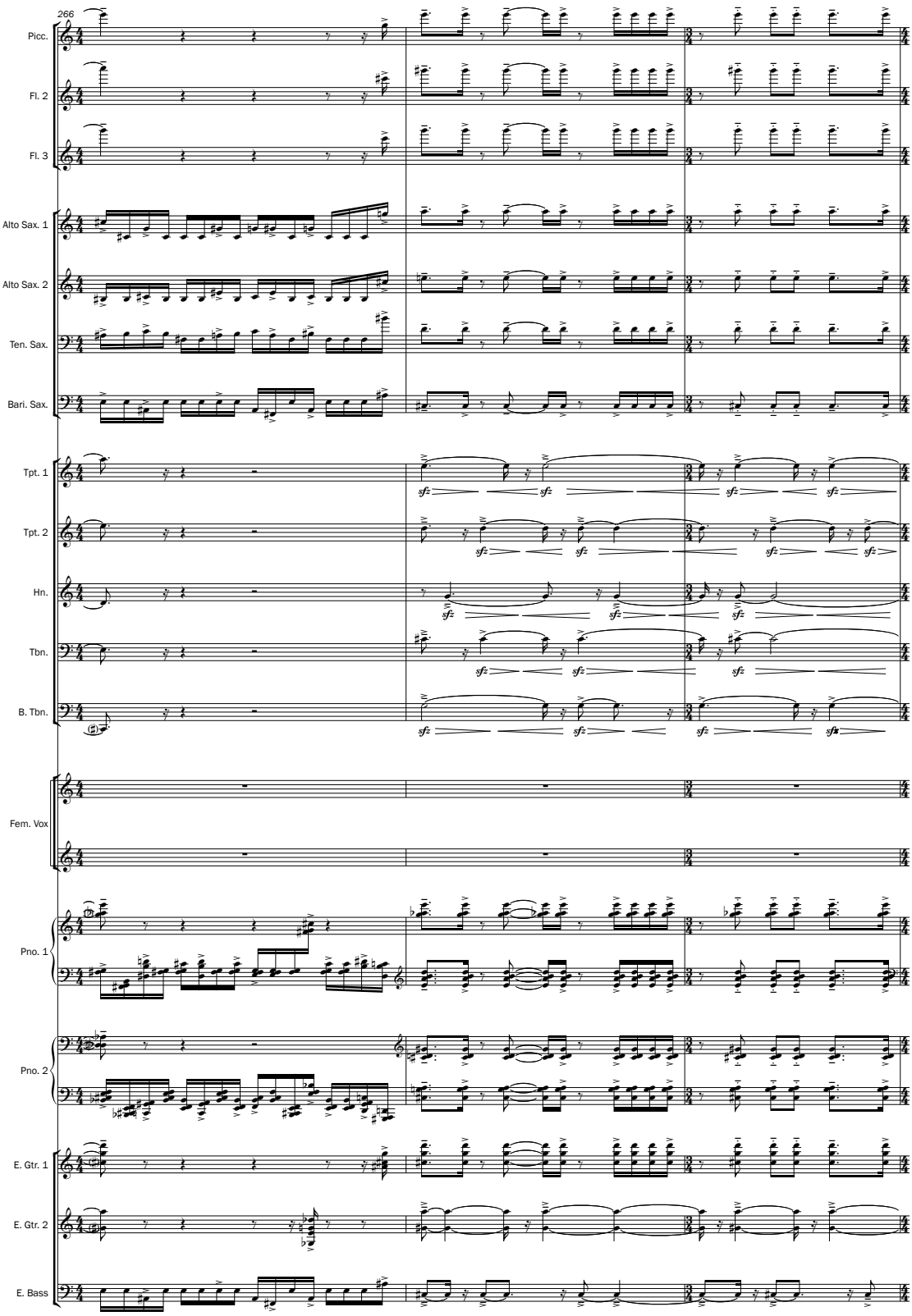

27
poco rit.
Più mosso ♩= 56
232
Flute
rit.
(♩= 80)
Fl. 1
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
eigh - teen per-cent to the top one per - cent two thou-sand and eigh - teen point ze - ro per - cent
and of to the top one per - cent two thou-sand ten and
point ze - ro top one per - cent two thou-sand
per - cent in - come top one per - cent two thou-sand
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

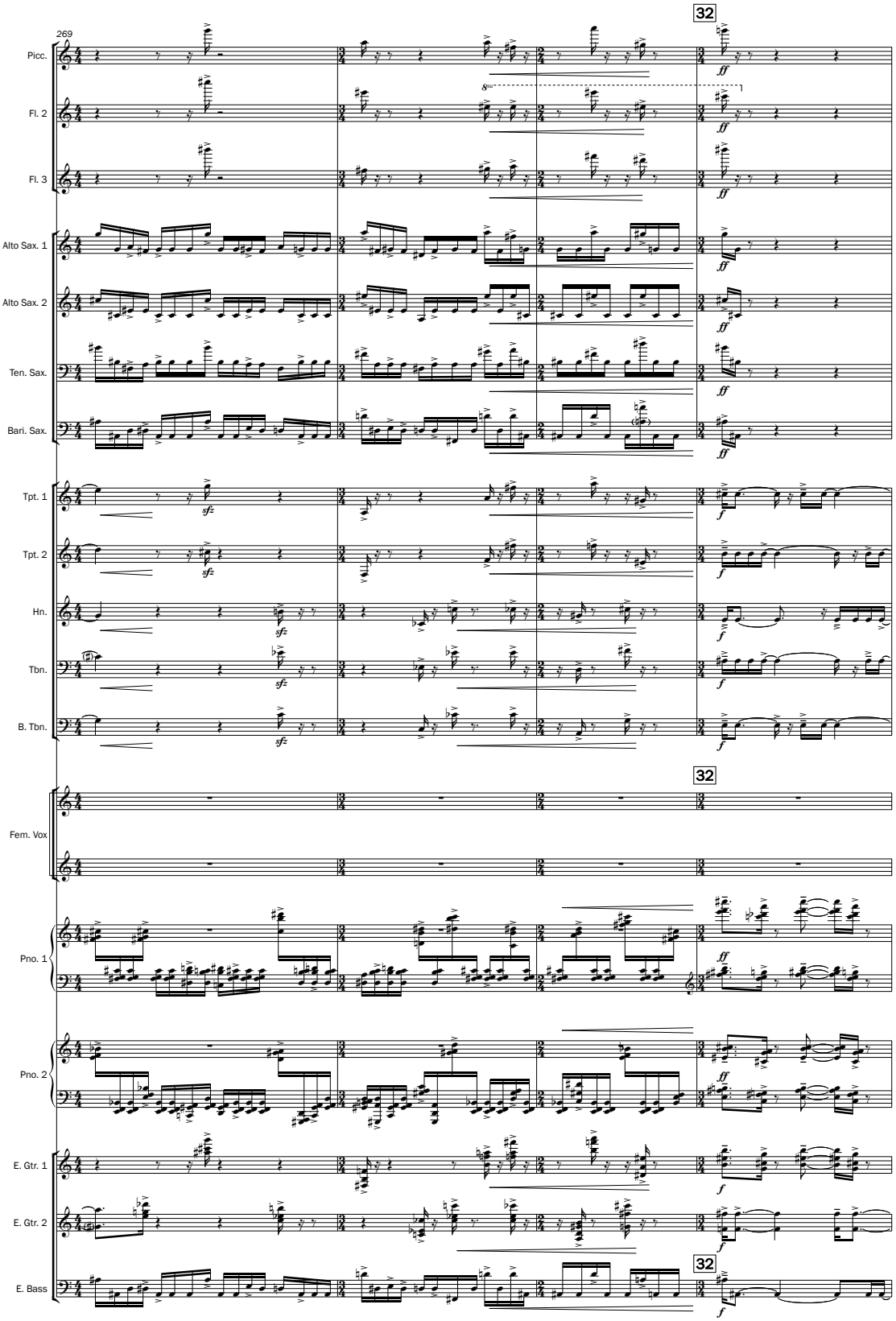

28
♩ = 80
Fl. 1
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
28
♩ = 80
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
28
E. Bass

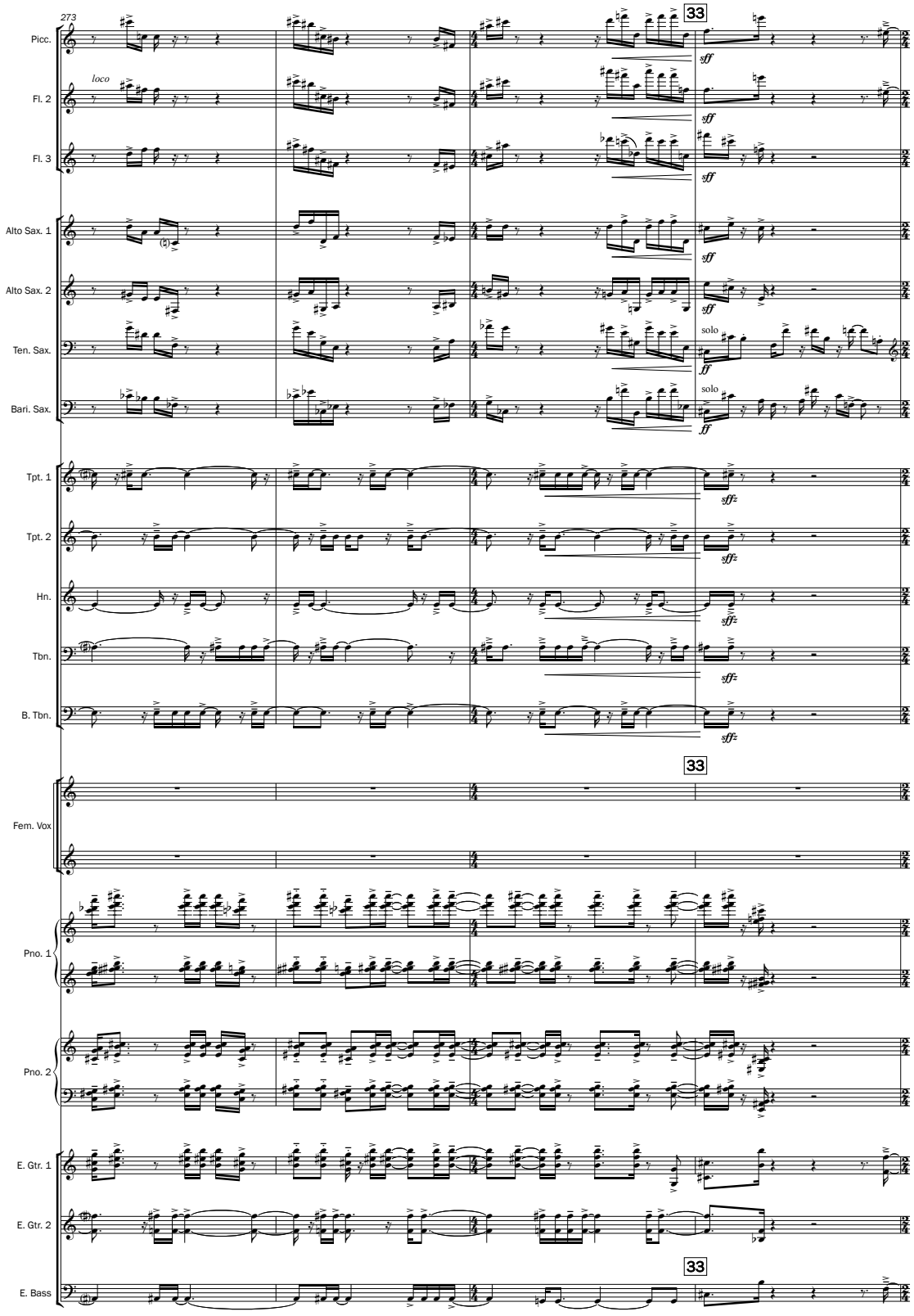

248
29
30
Fl. 1
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
top top one per - cent in two thou - sand ten
to the top one per - cent in two thou - sand ten
one per cent to the top one per - cent in two thou - sand ten
to the top cent to the top one per - in two thou - sand ten
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

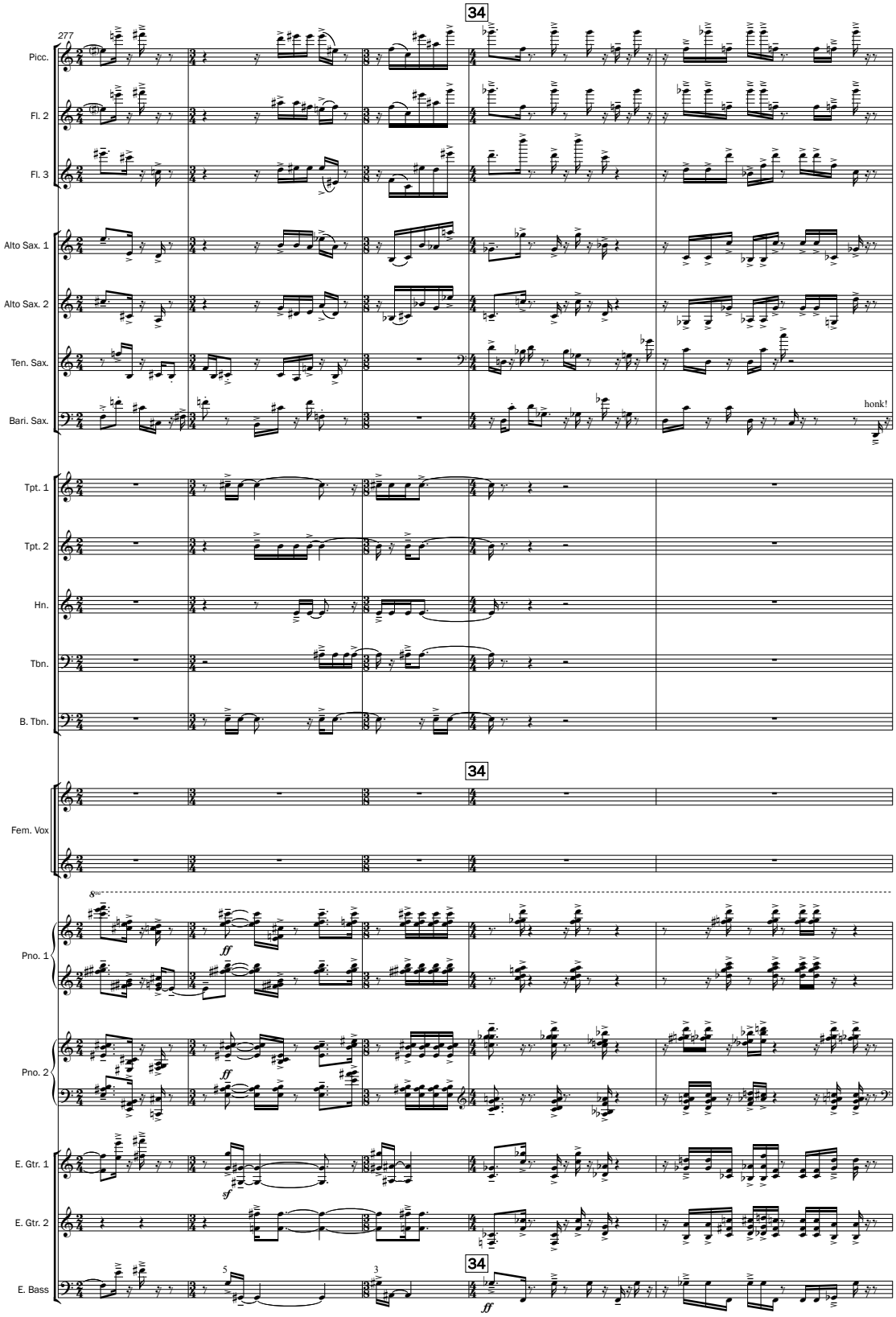

31
Tempo I° ♩ = 82
258
Poco più mosso
Piccolo
Fl. 1
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sim.
31
Fem. Vox
soli
Pno. 1
soli
Pno. 2
E. Gtr. 1
E. Gtr. 2
31
E. Bass

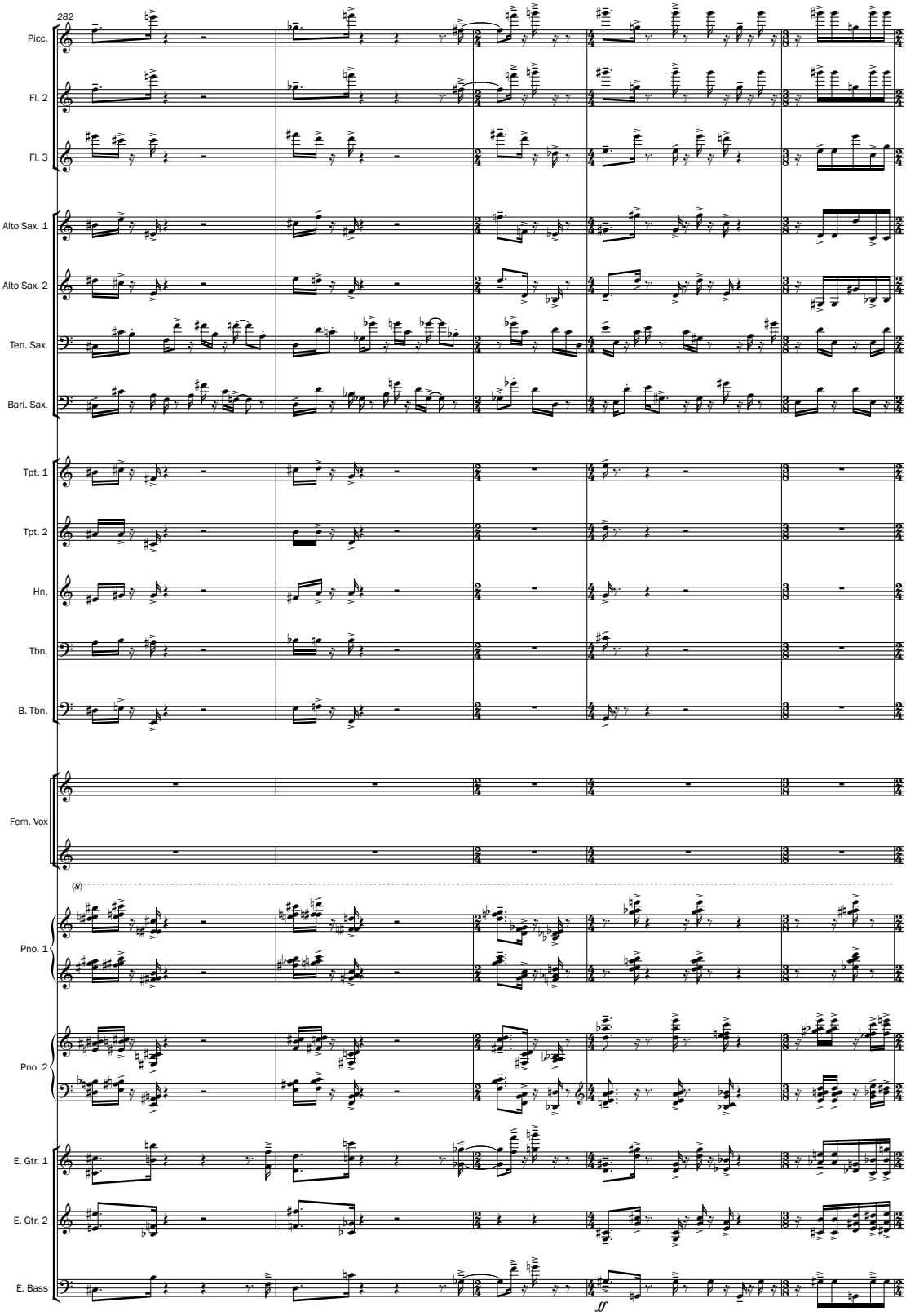

262
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

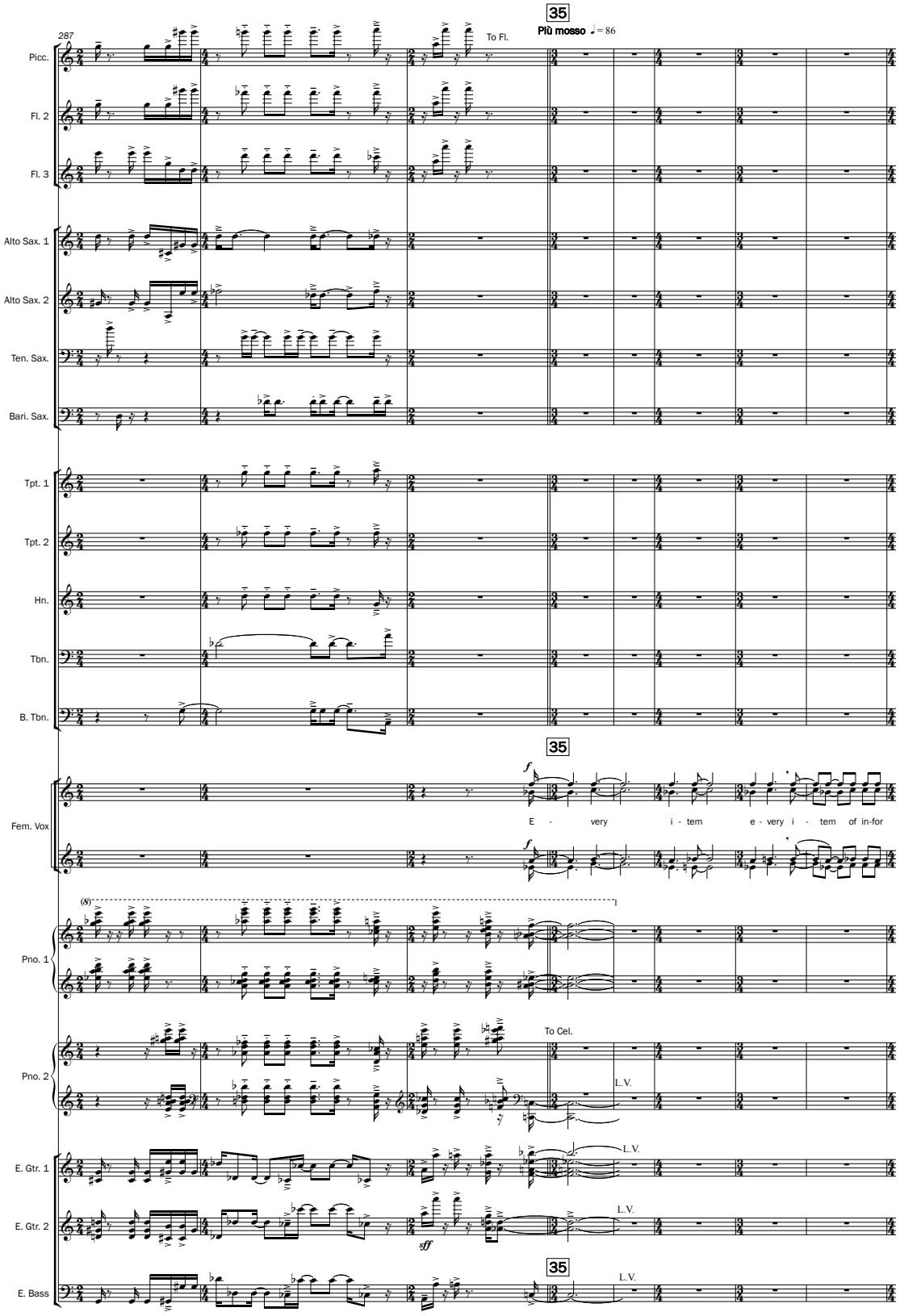

266
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

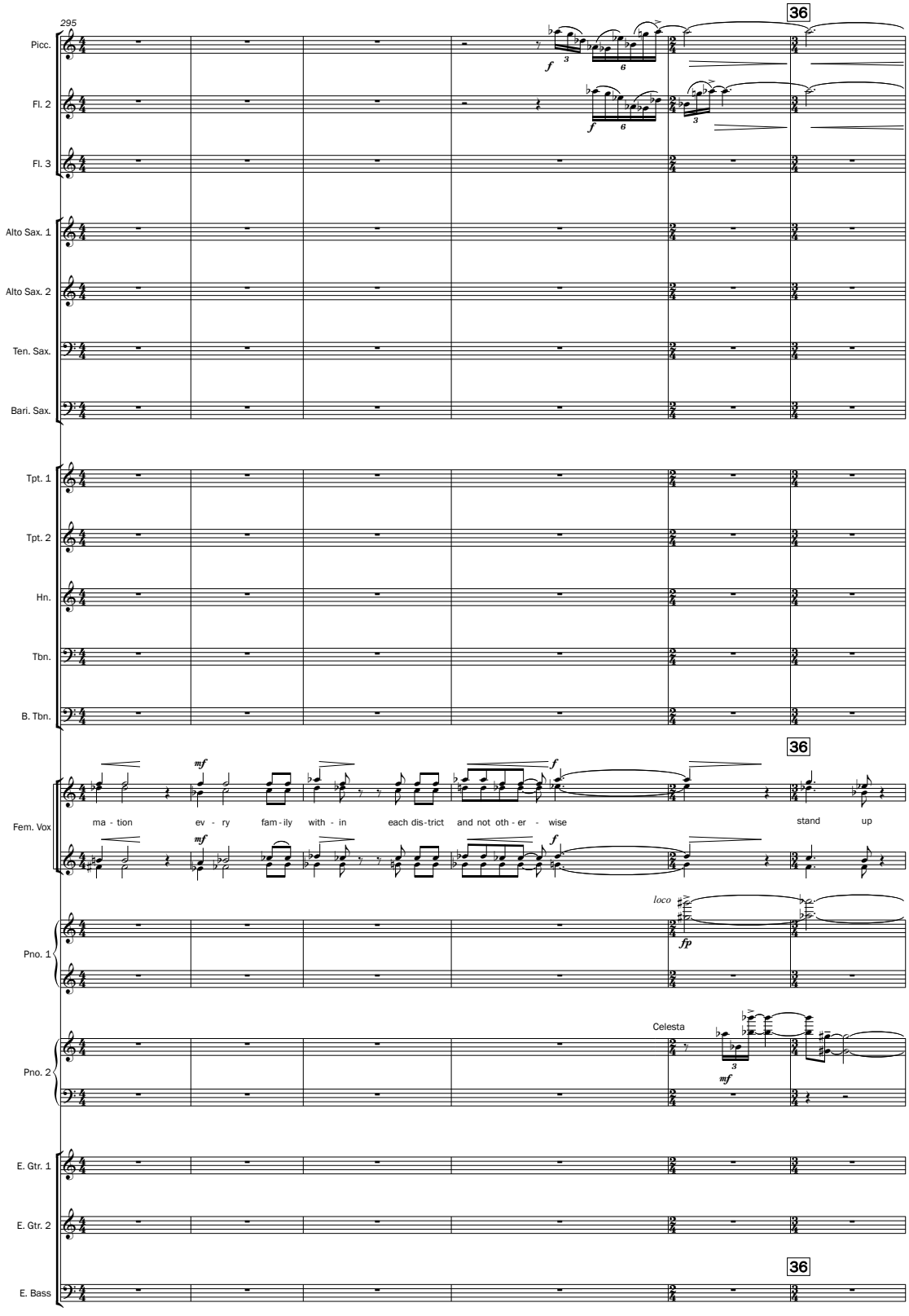

269
32
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
ff
sfz
f

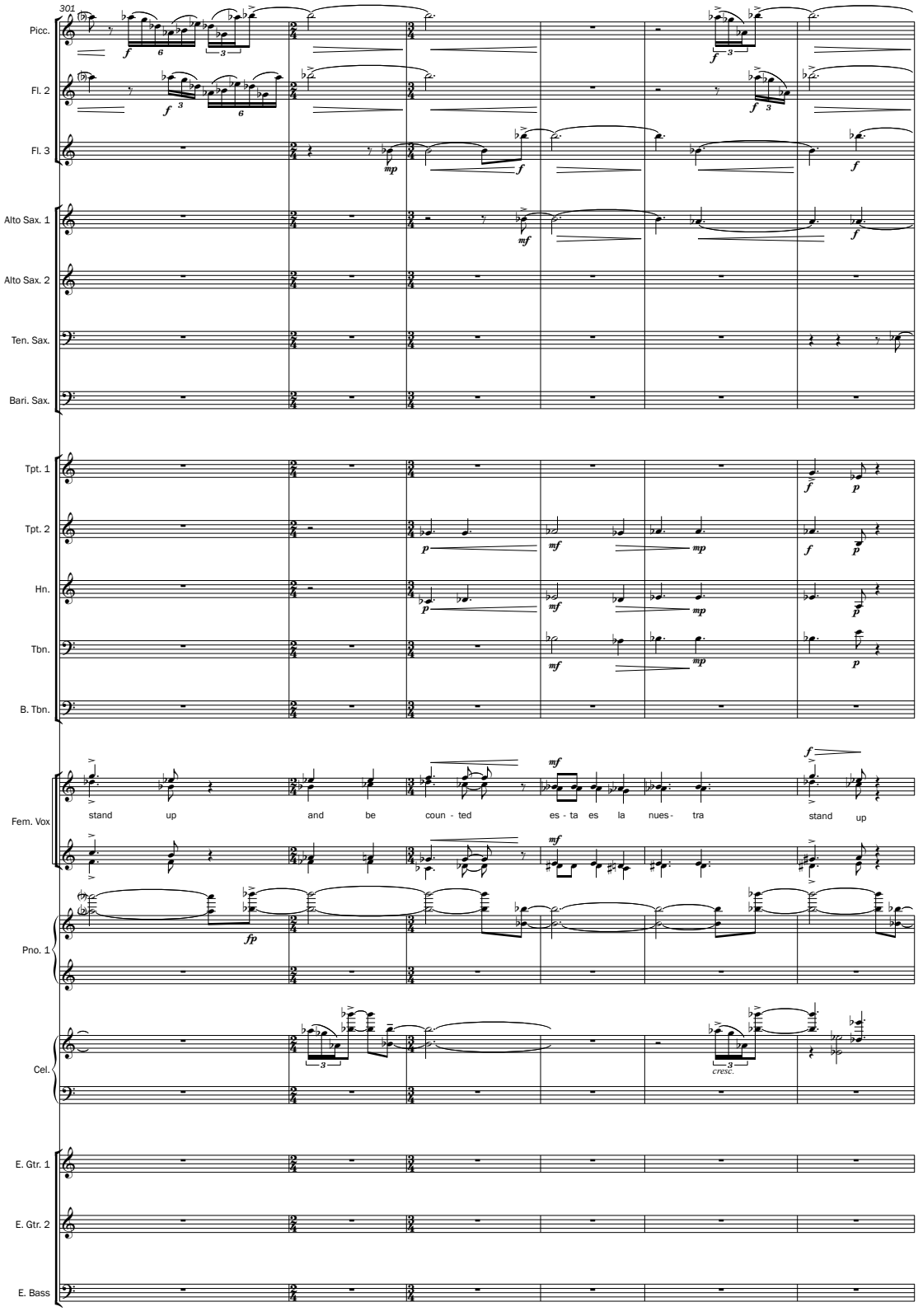

273
33
Picc.
loco
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
solo
Bari. Sax.
solo
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
33
Fem. Vox
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
33
E. Bass

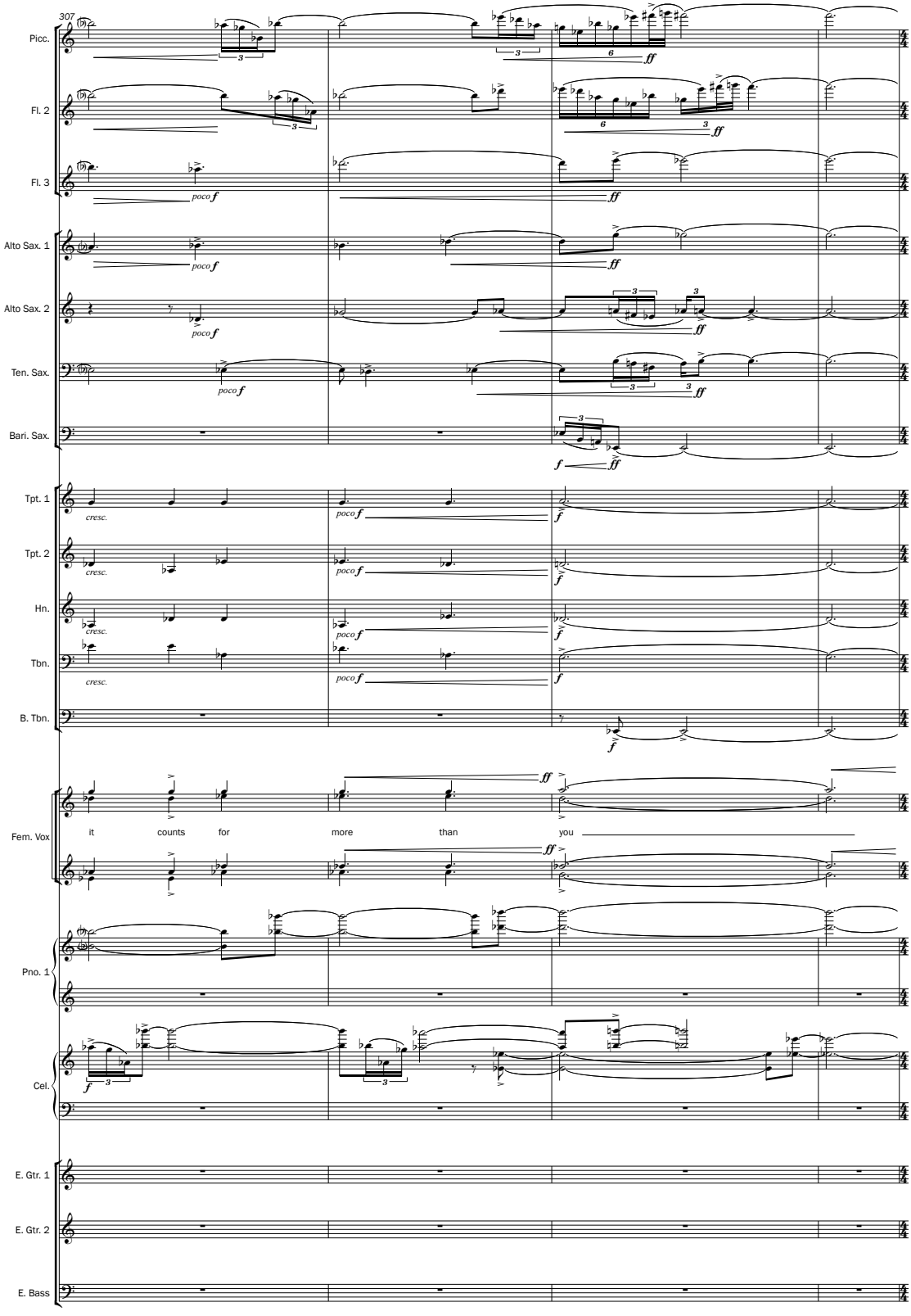

277
34
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
honk!
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
34
Fem. Vox
8va
ff
Pno. 1
ff
Pno. 2
sf
E. Gtr. 1
E. Gtr. 2
5
3
34
ff
E. Bass

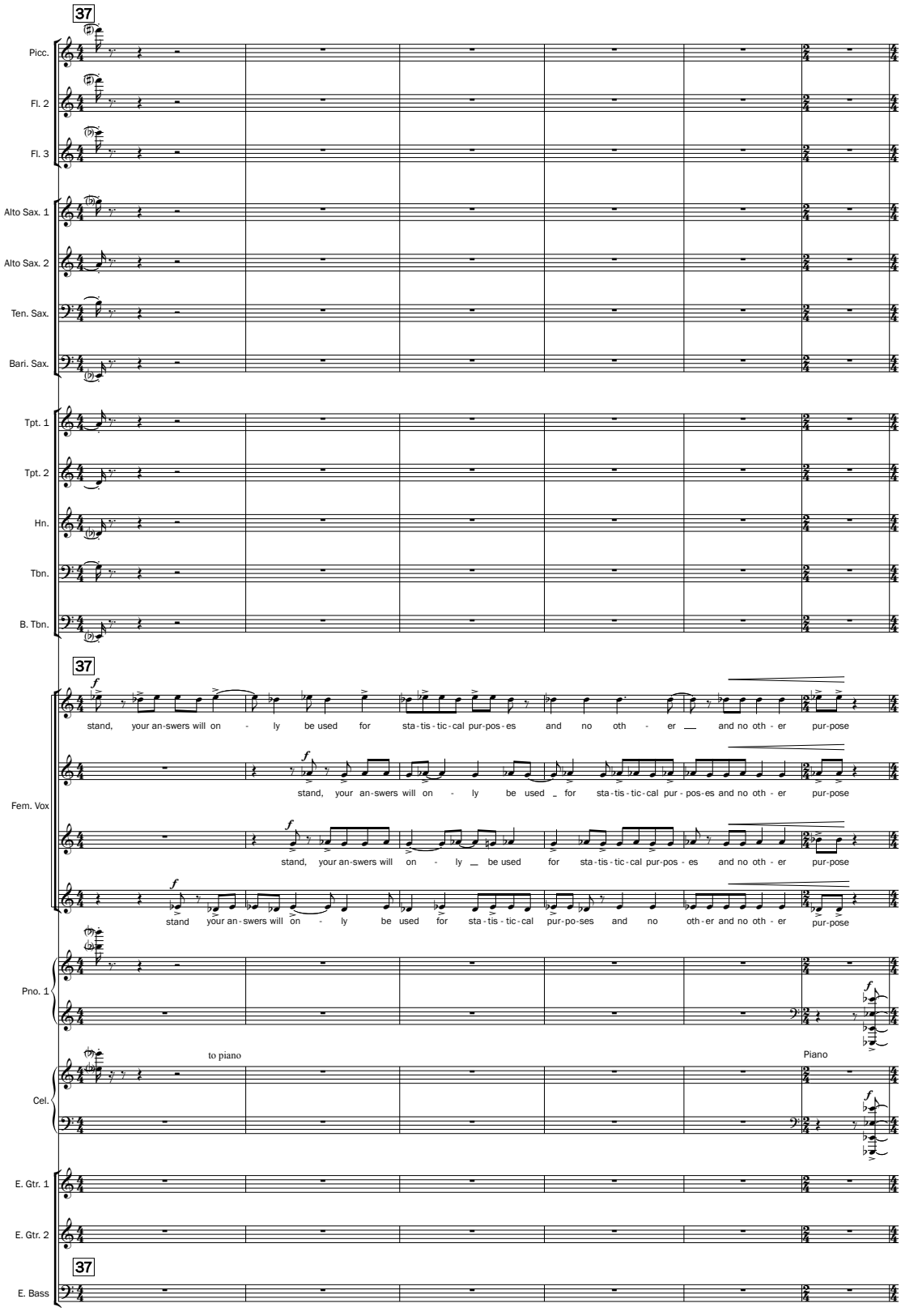

282
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
(8)
Pno. 1
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass
ff

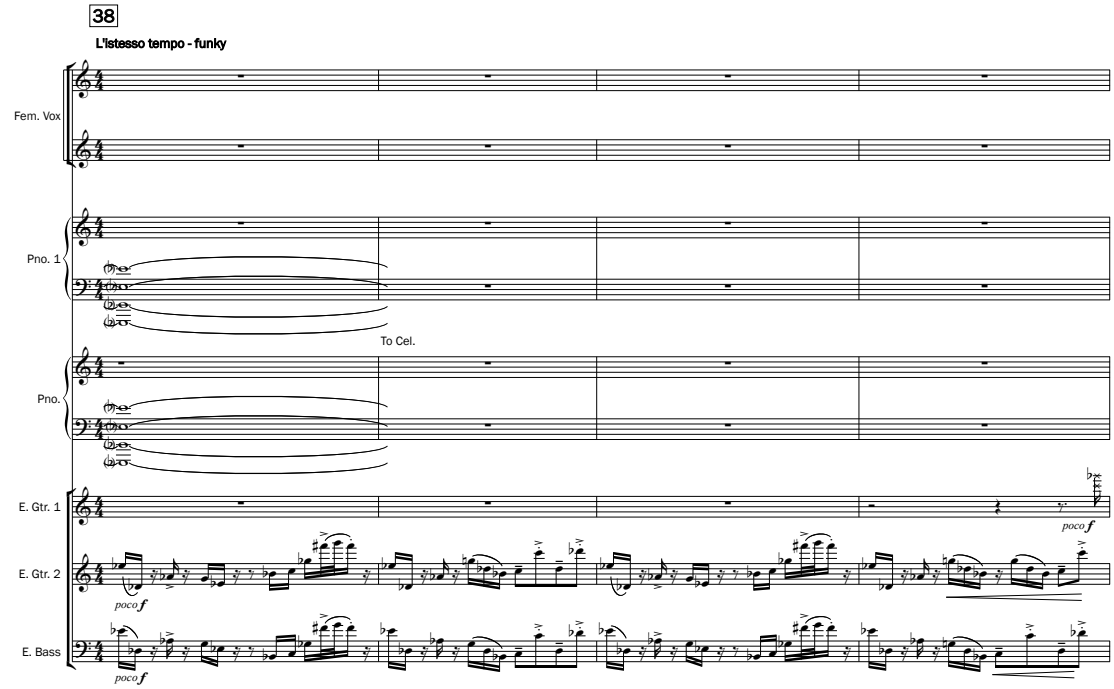

35
Più mosso ♩= 86
287
To Fl.
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
35
Fem. Vox
E - very i - tem e - very i - tem of in-for
Pno. 1
Pno. 2
To Cel.
L.V.
E. Gtr. 1
L.V.
E. Gtr. 2
sff
L.V.
35
E. Bass
L.V.

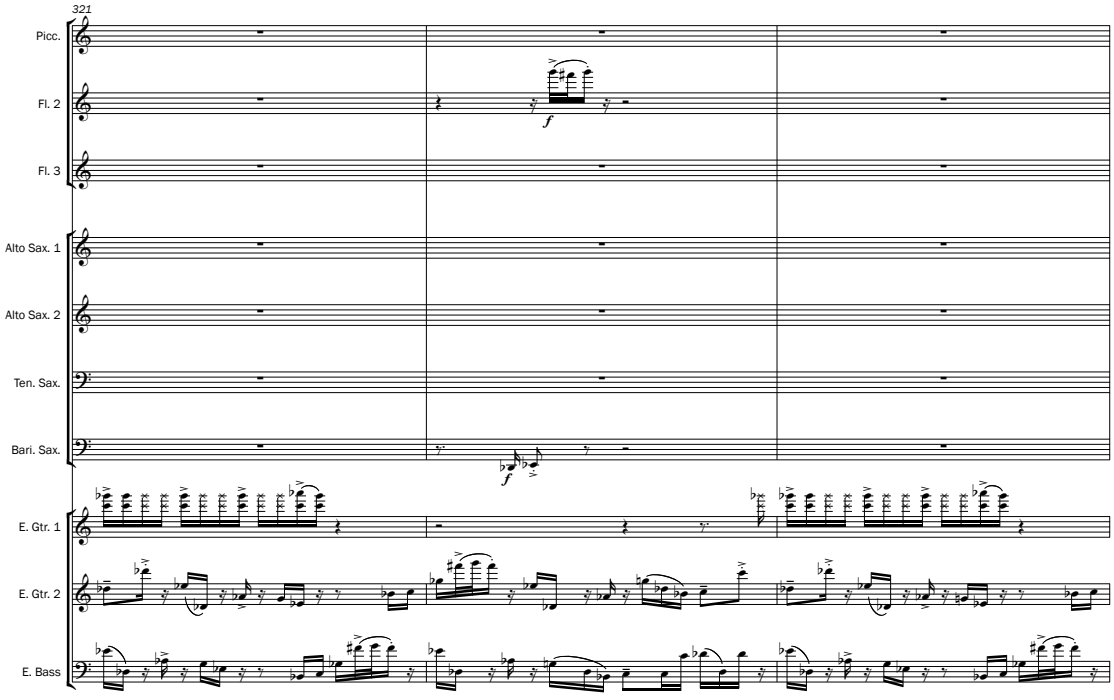

295
36
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
ma - tion ev - ry fam - ily with - in each dis - trict and not oth - er - wise stand up
loco
Pno. 1
Celesta
Pno. 2
E. Gtr. 1
E. Gtr. 2
E. Bass

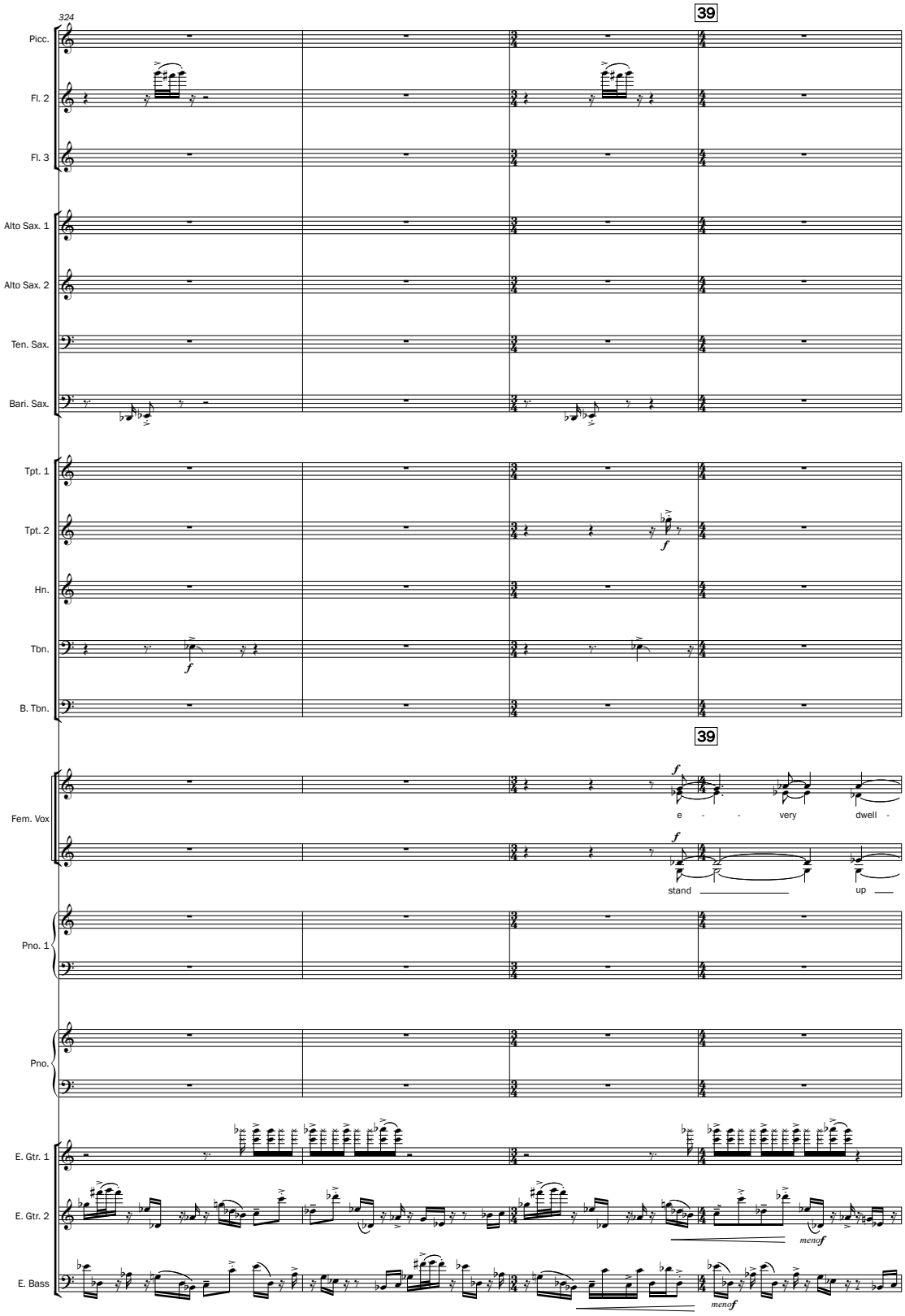

301
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
stand up and be coun - ted es - ta es la nues - tra stand up
Pno. 1
Cel.
cresc.
E. Gtr. 1
E. Gtr. 2
E. Bass

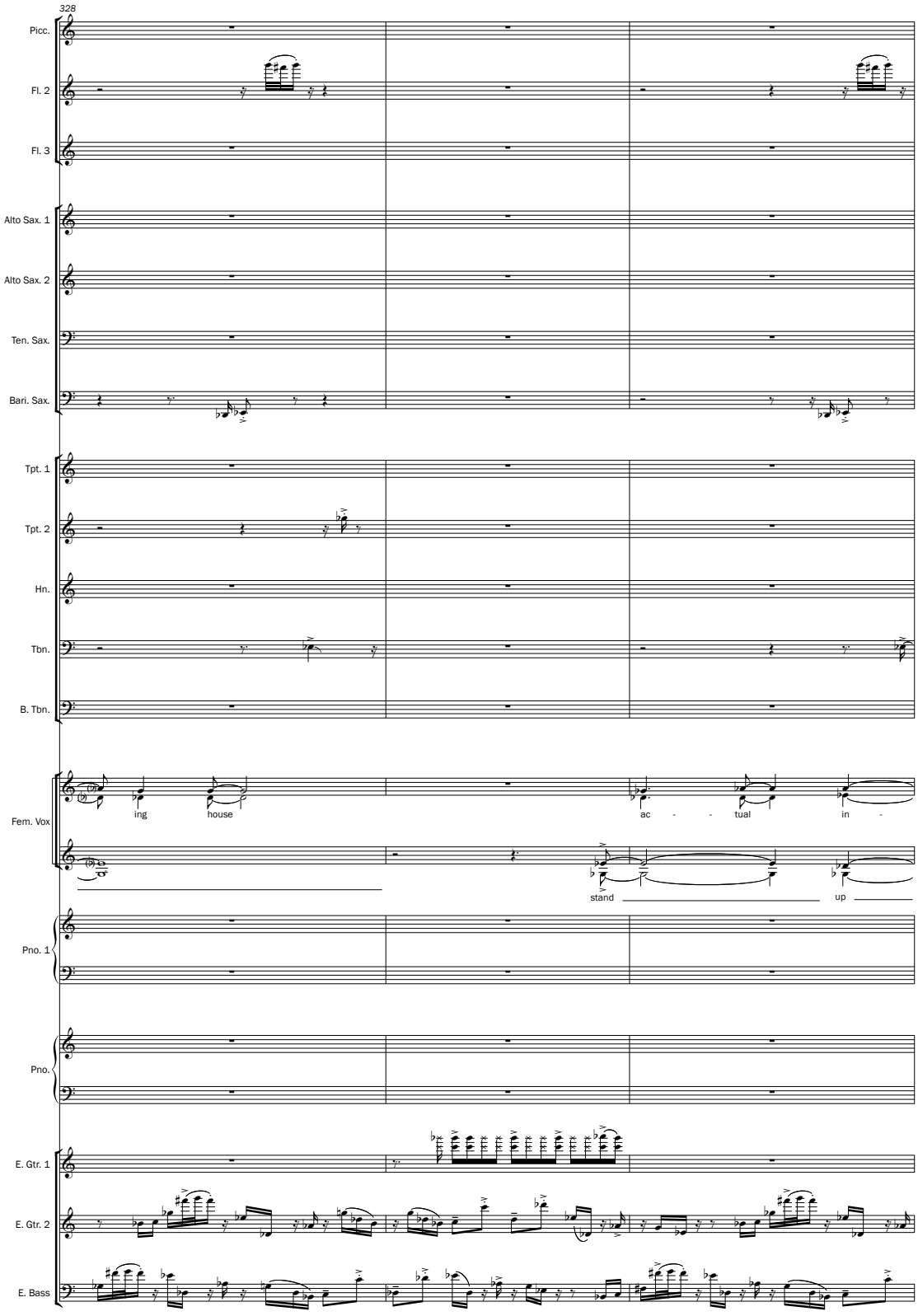

307
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
it counts for more than you
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
E. Bass

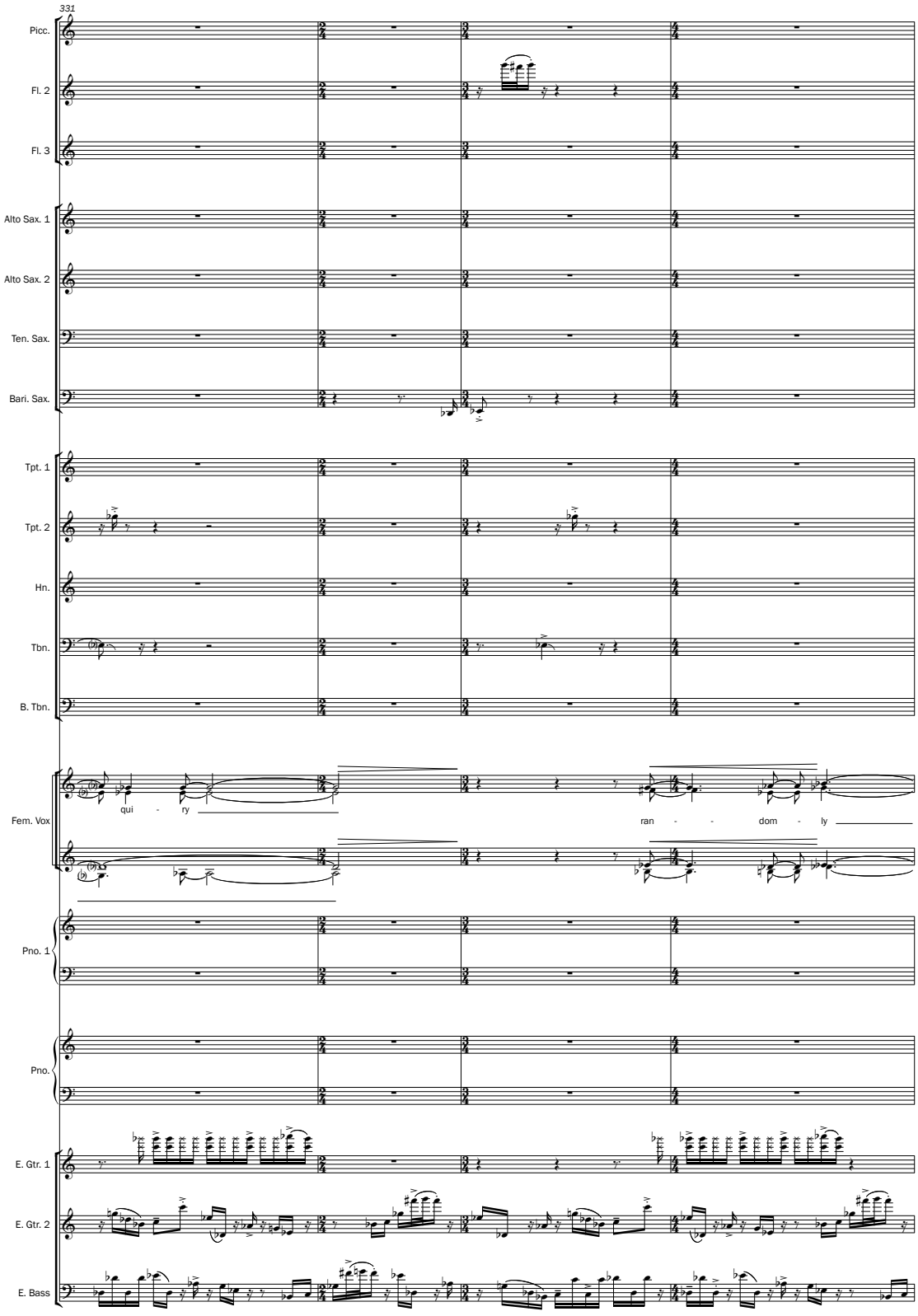

37
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
37
Fem. Vox
stand, your an-swers will on - ly be used for sta-tis-tic-cal pur-pos-es and no oth - er and no oth - er pur-pose
stand, your an-swers will on - ly be used for sta-tis-tic-cal pur - pos-es and no oth - er pur-pose
stand, your an-swers will on - ly be used for sta-tis-tic-cal pur-pos-es and no oth - er pur-pose
stand your an-swers will on - ly be used for sta-tis-tic-cal pur-po-ses and no oth-er and no oth - er pur-pose
Pno. 1
Cel.
to piano
Piano
E. Gtr. 1
E. Gtr. 2
37
E. Bass

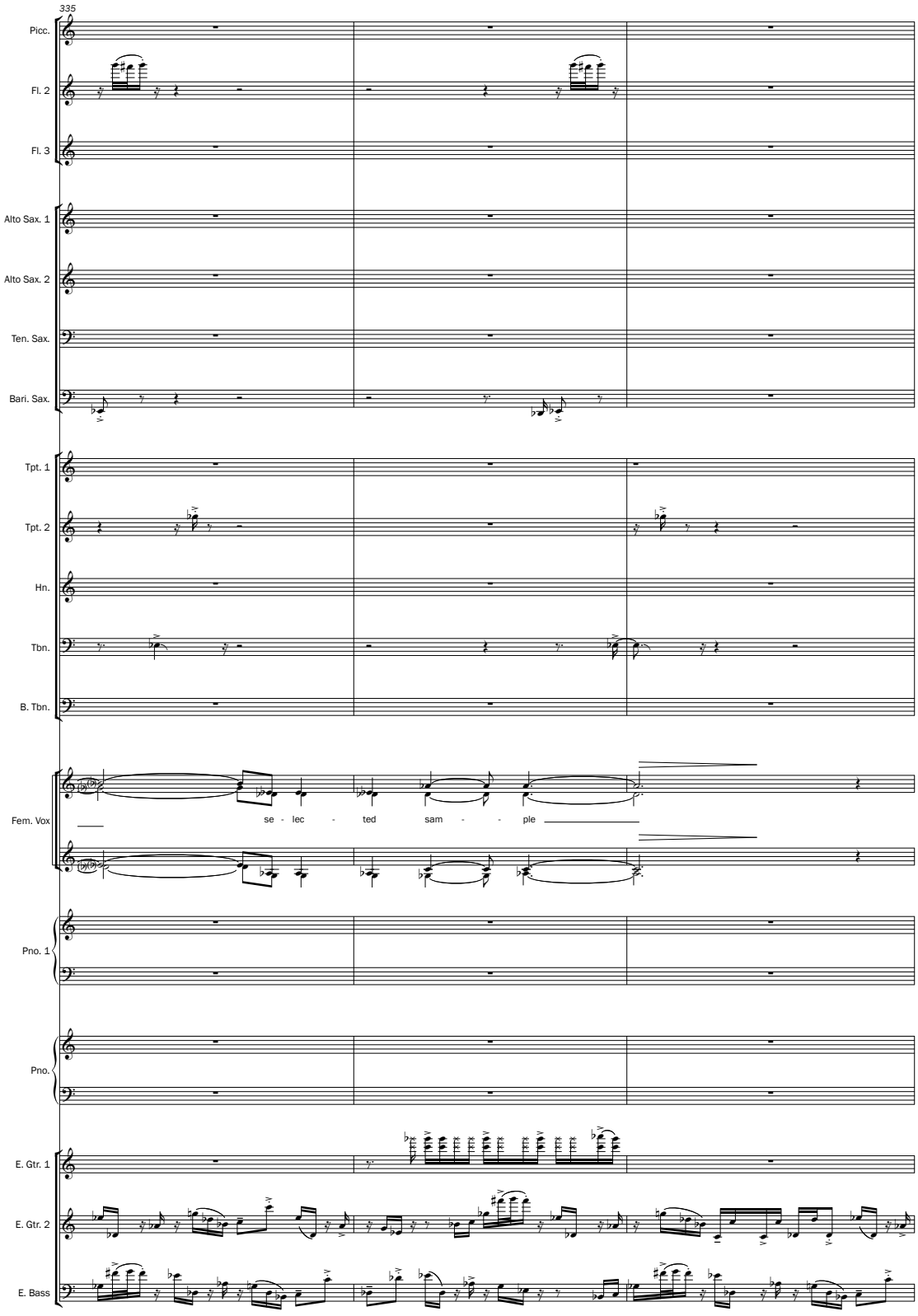

38
L'istesso tempo - funky
Fem. Vox
Pno. 1
To Cel.
Pno.
E. Gtr. 1
E. Gtr. 2
E. Bass
poco f

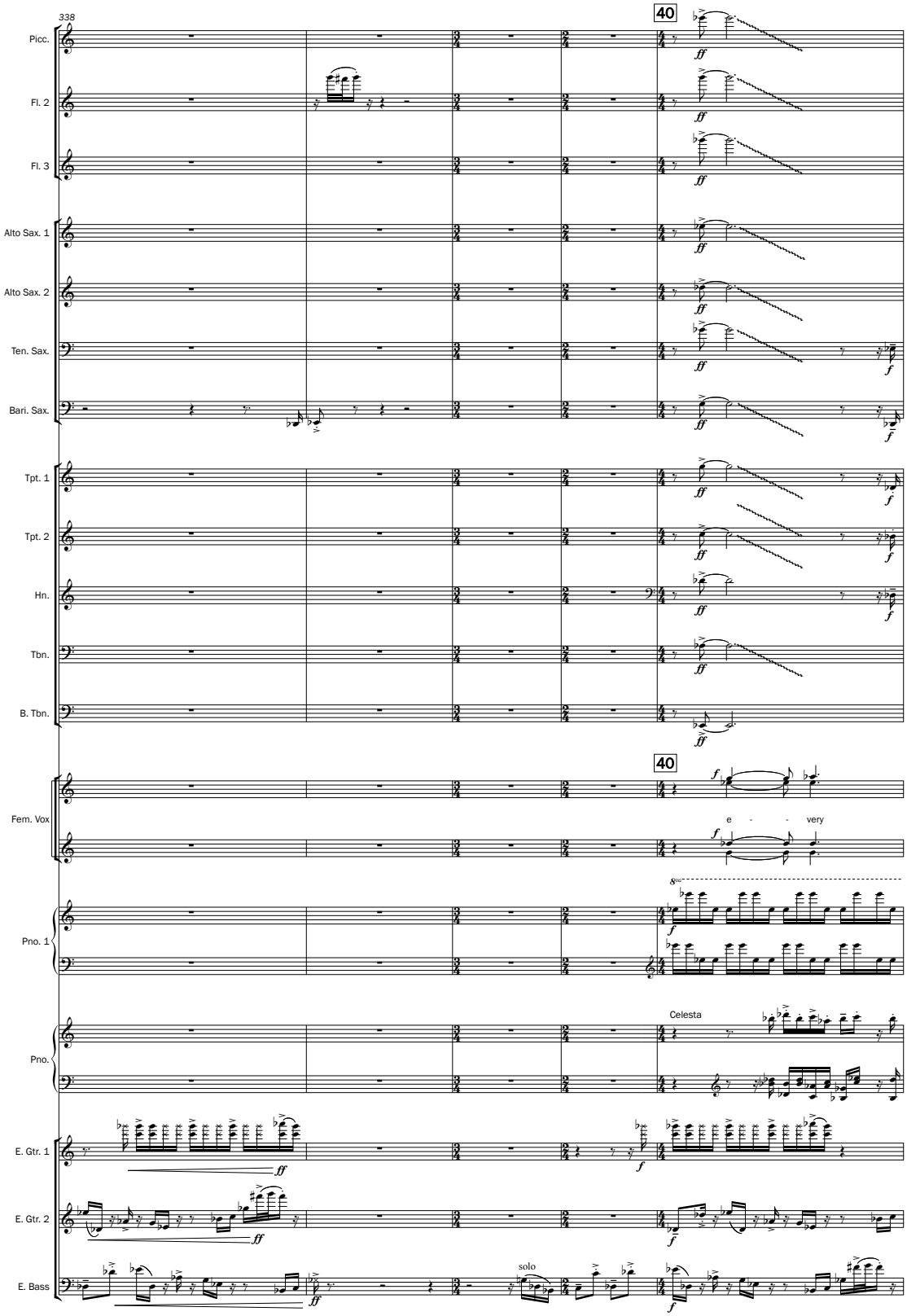

321
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
E. Gtr. 1
E. Gtr. 2
E. Bass
f

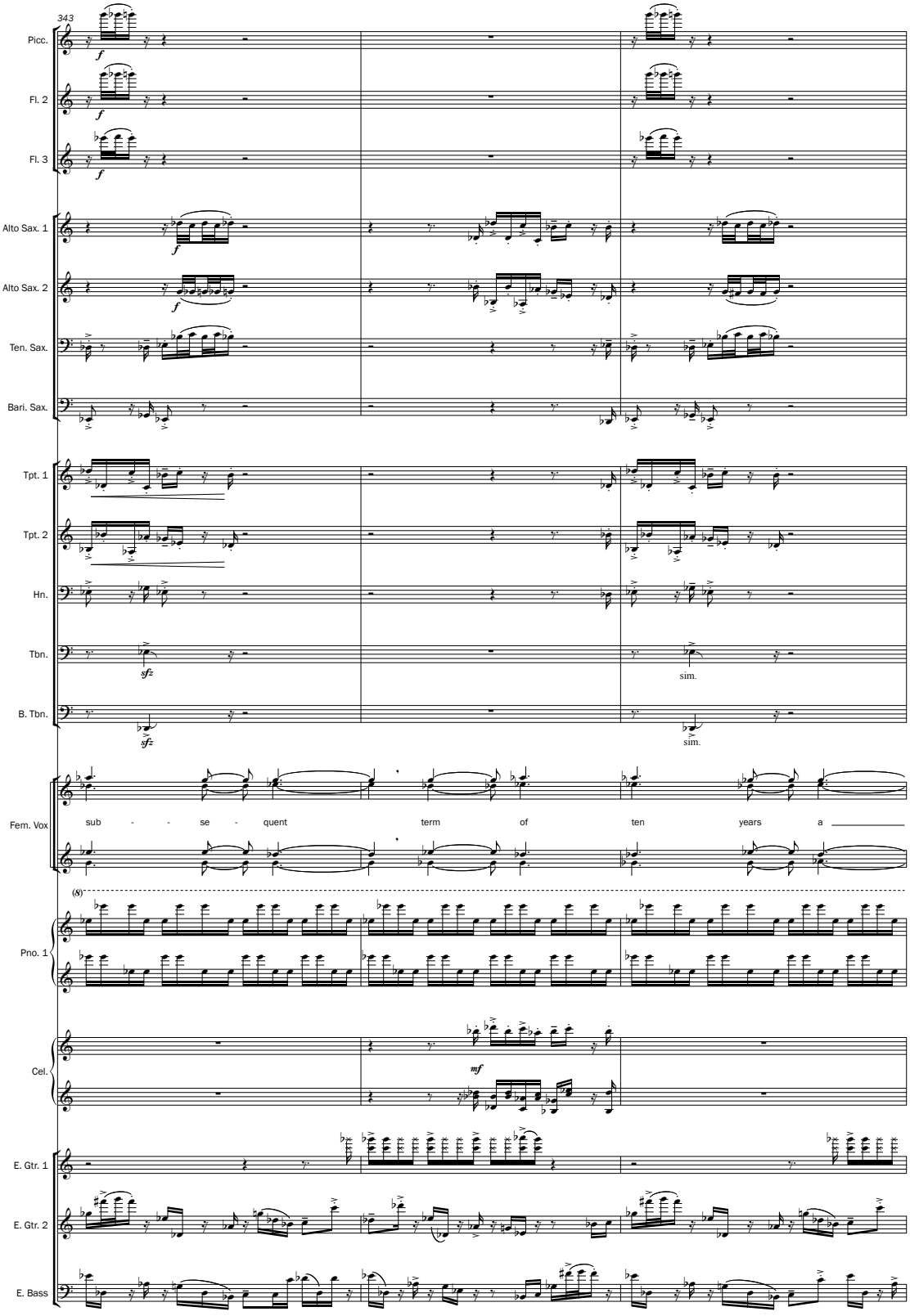

324
39
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
39
Fem. Vox
e - - very dwell -
stand up
Pno. 1
Pno.
E. Gtr. 1
E. Gtr. 2
E. Bass
f
mf

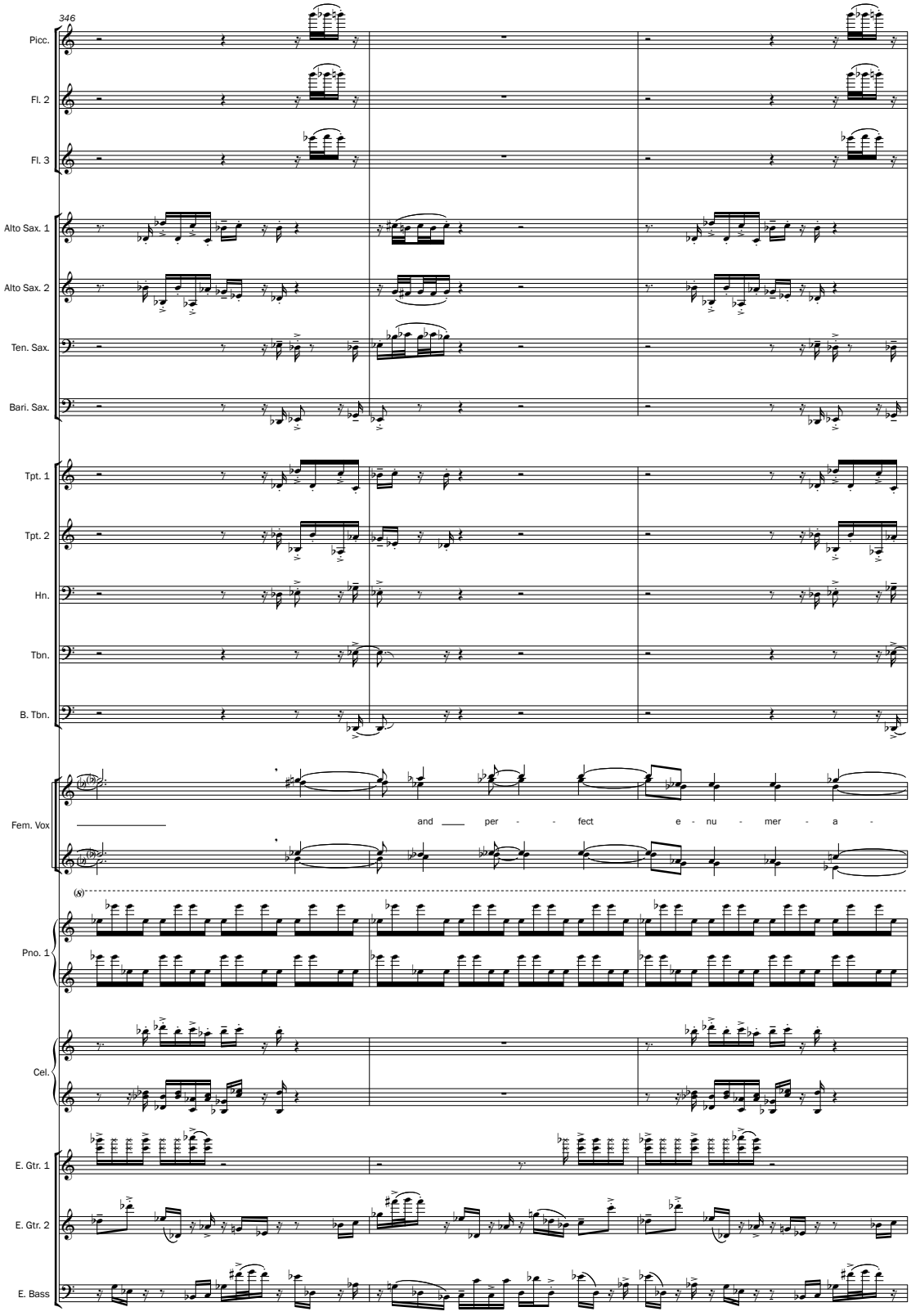

328
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
ing
house
ac - - tual
in -
stand
up
Pno. 1
Pno.
E. Gtr. 1
E. Gtr. 2
E. Bass

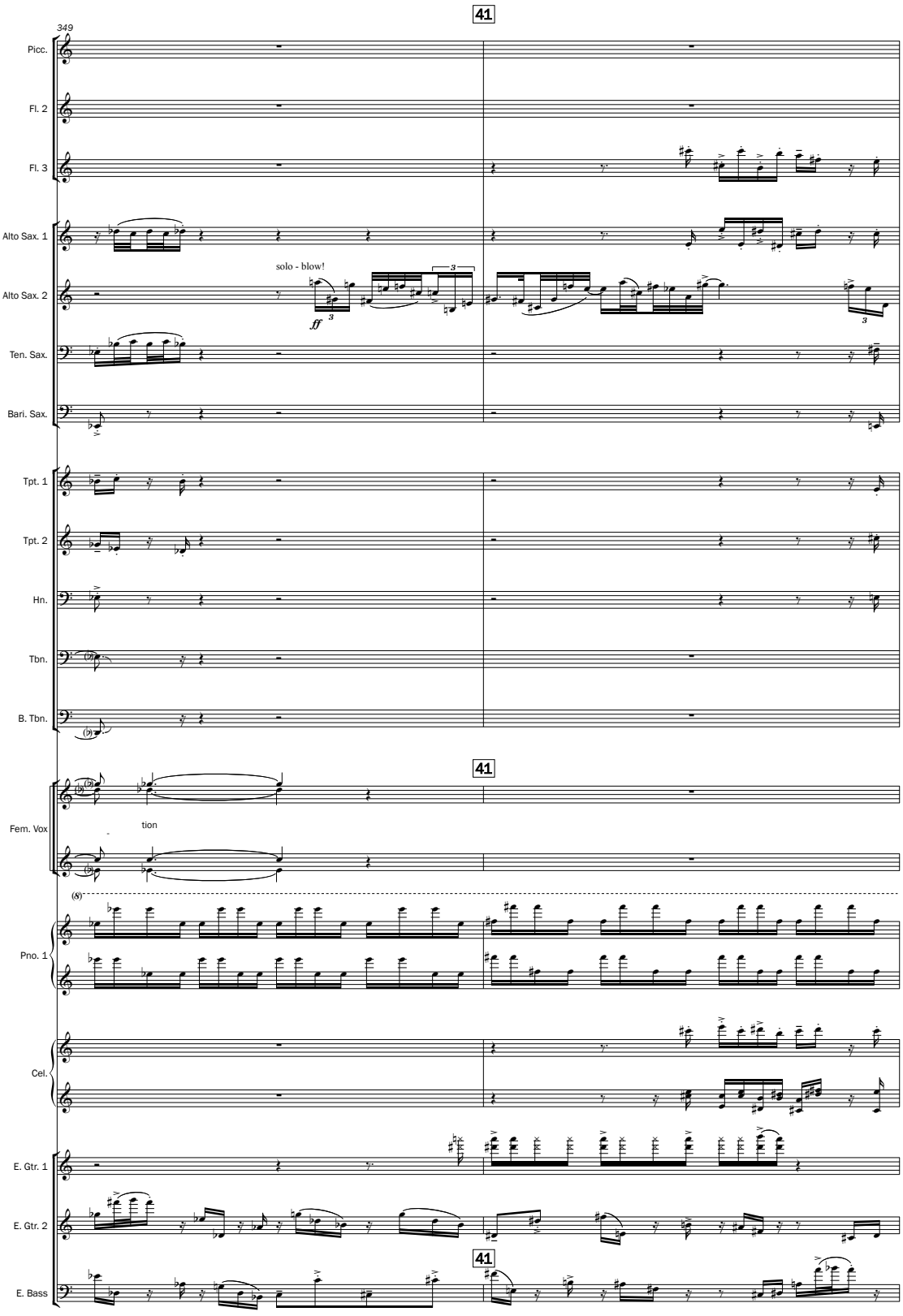

331
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
qui - ry
ran - - dom - ly
Pno. 1
Pno.
E. Gtr. 1
E. Gtr. 2
E. Bass

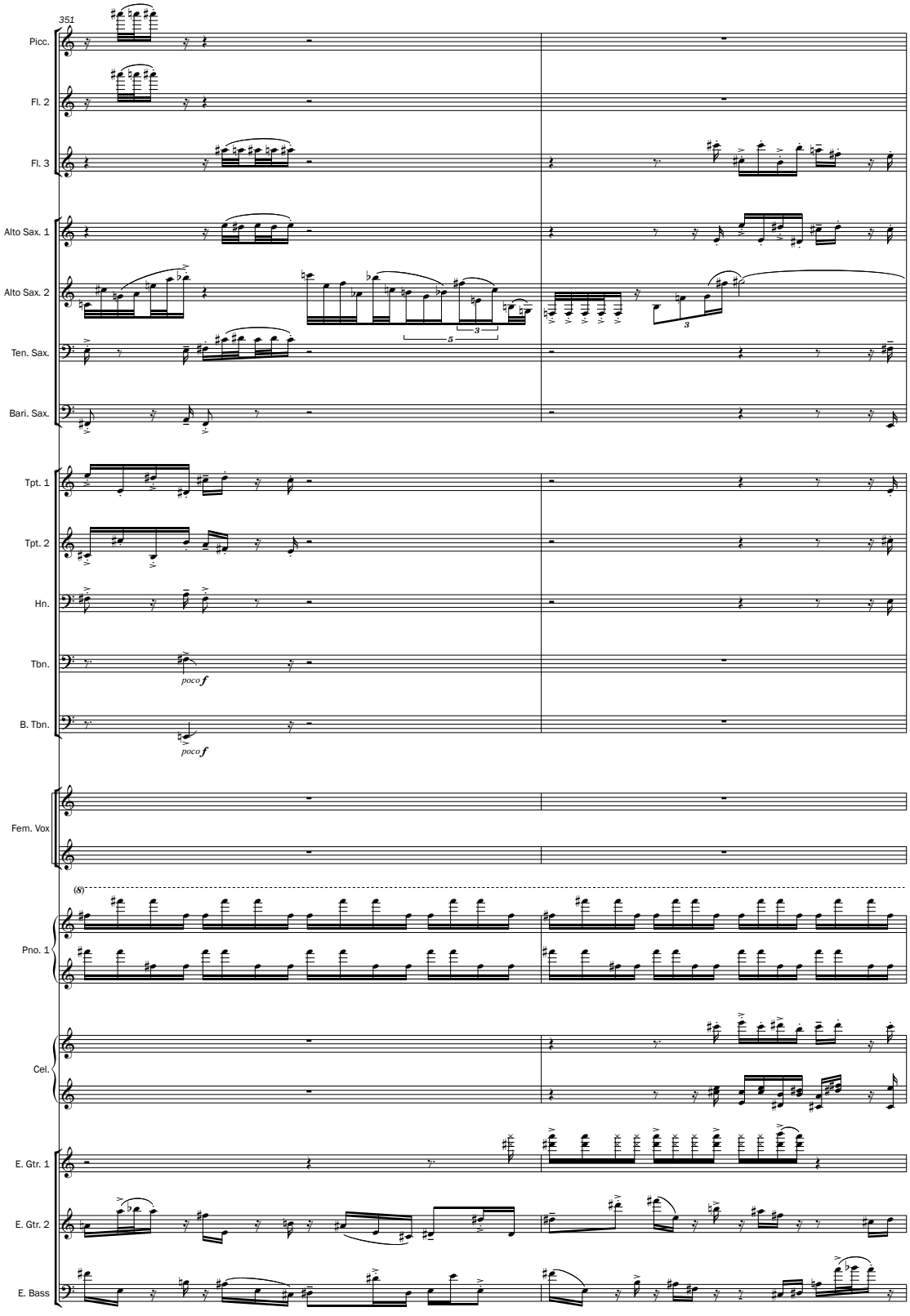

335
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
se - lec - ted sam - - ple
Pno. 1
Pno.
E. Gtr. 1
E. Gtr. 2
E. Bass

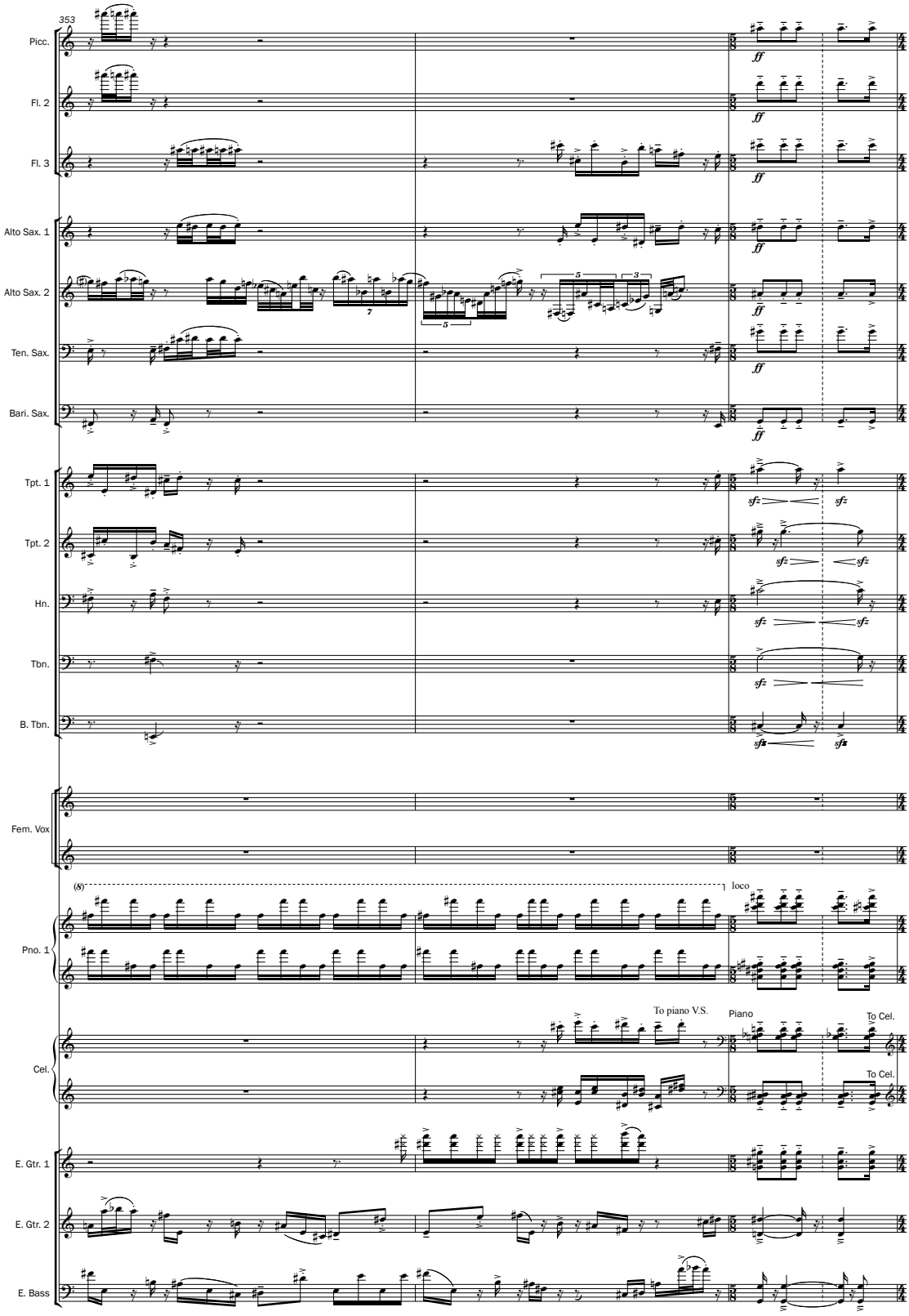

338
40
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
40
Fem. Vox
e - - very
Pno. 1
Celesta
Pno.
E. Gtr. 1
E. Gtr. 2
solo
E. Bass

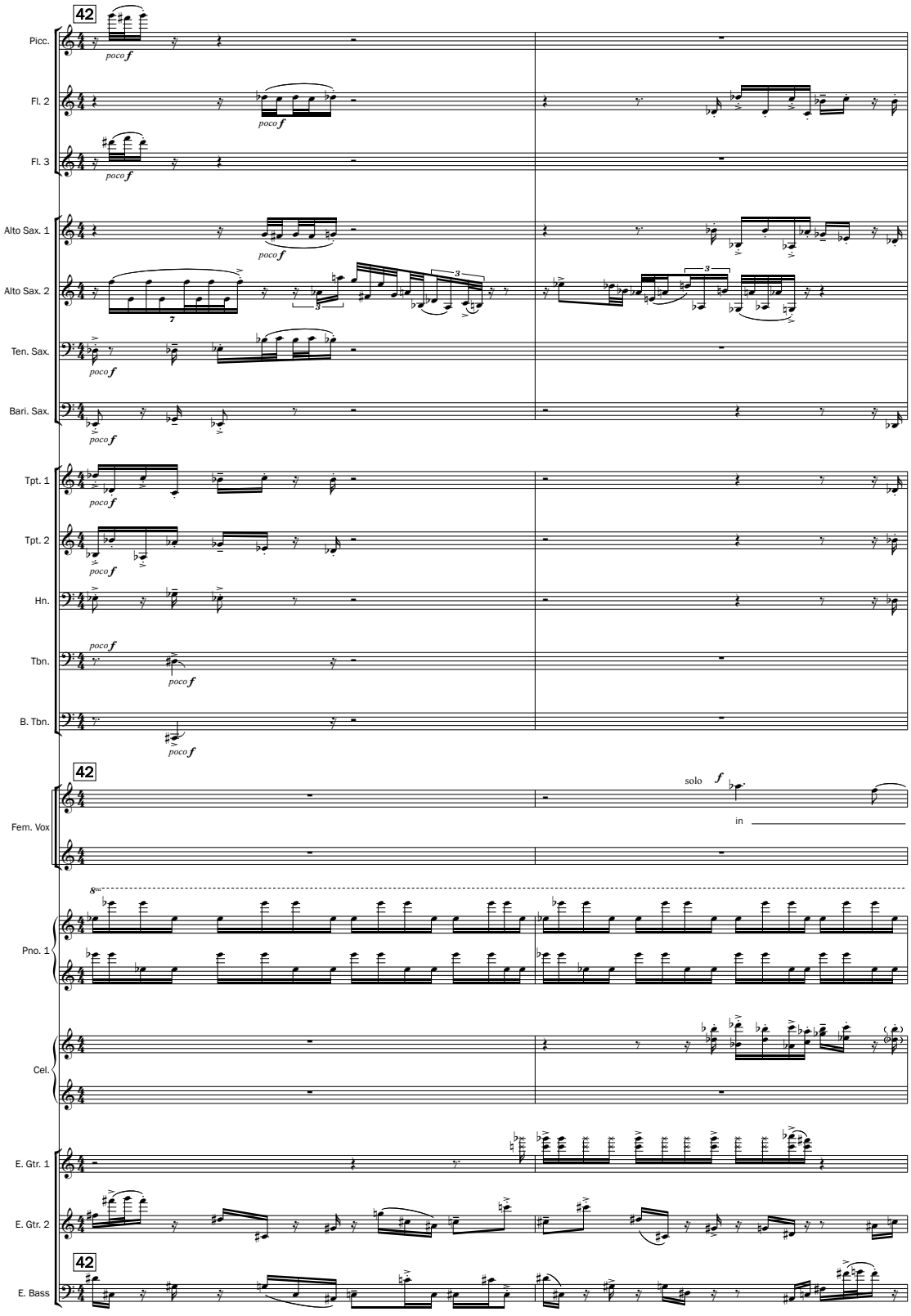

343
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sim.
sim.
Fem. Vox
sub - - se - quent term of ten years a
(8)
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
E. Bass

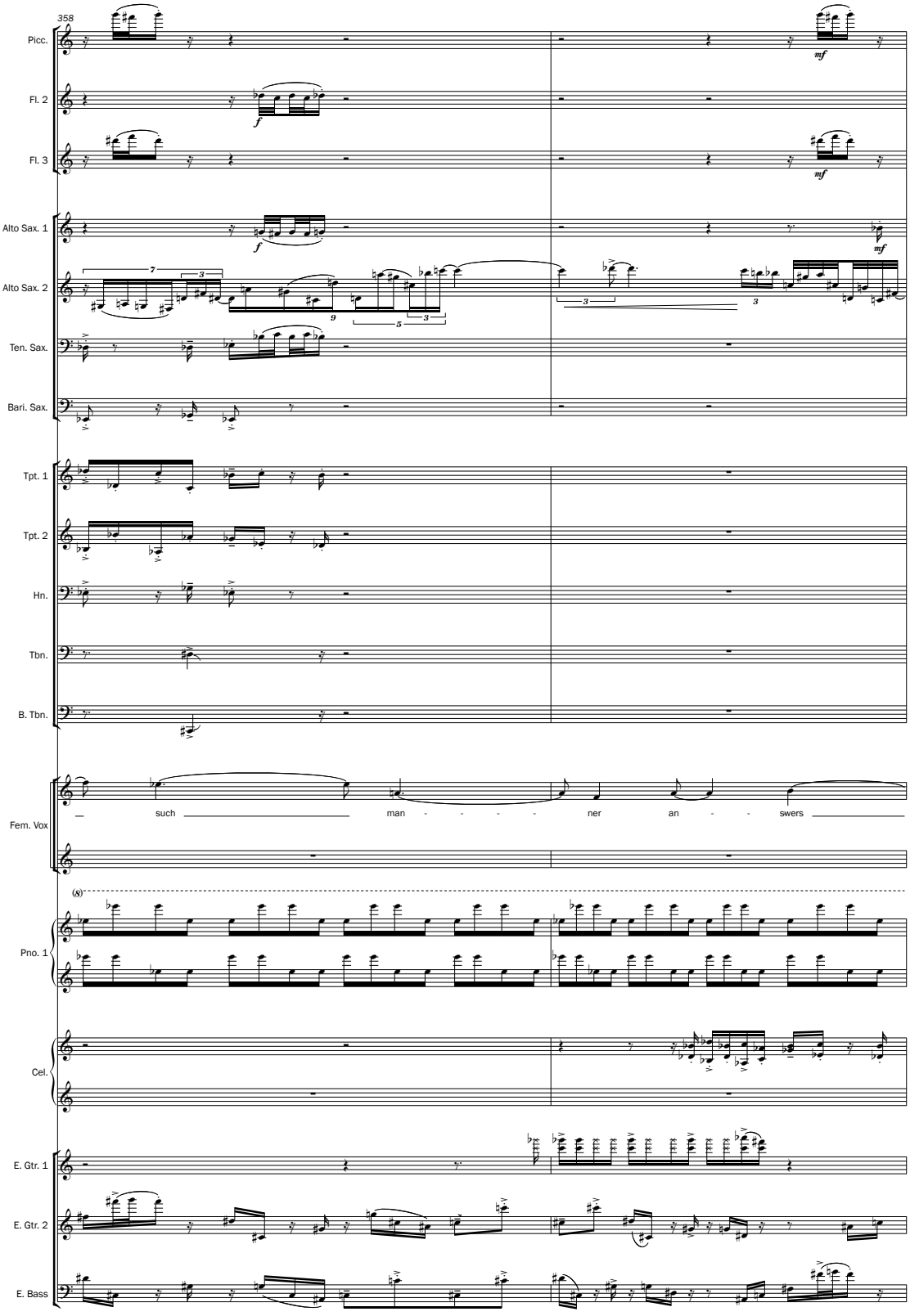

346
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
and per - - fect e - nu - mer - a -
(8)
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
E. Bass

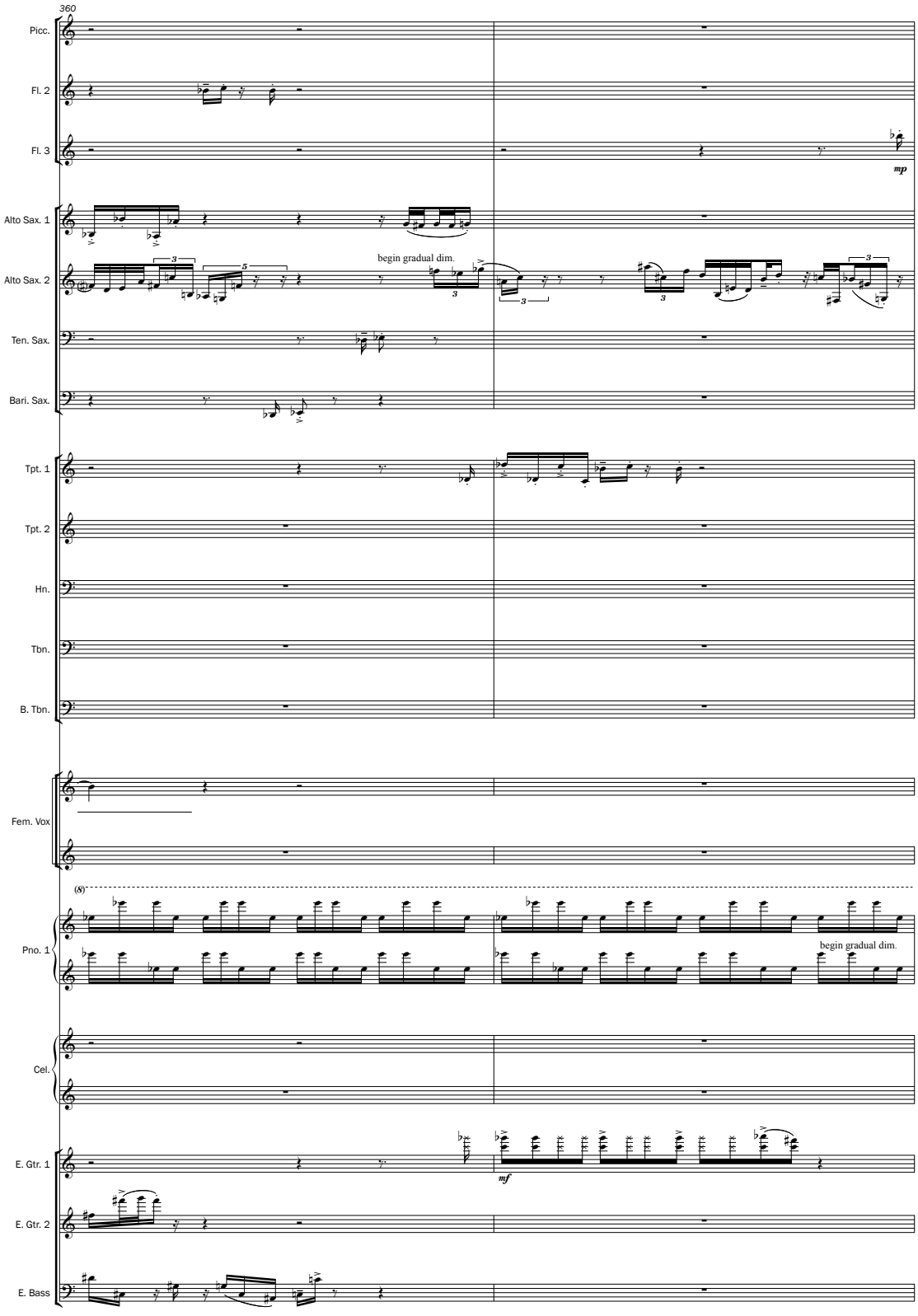

41
349
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
solo - blow!
Alto Sax. 2
ff
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
41
Fem. Vox
tion
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
41
E. Bass

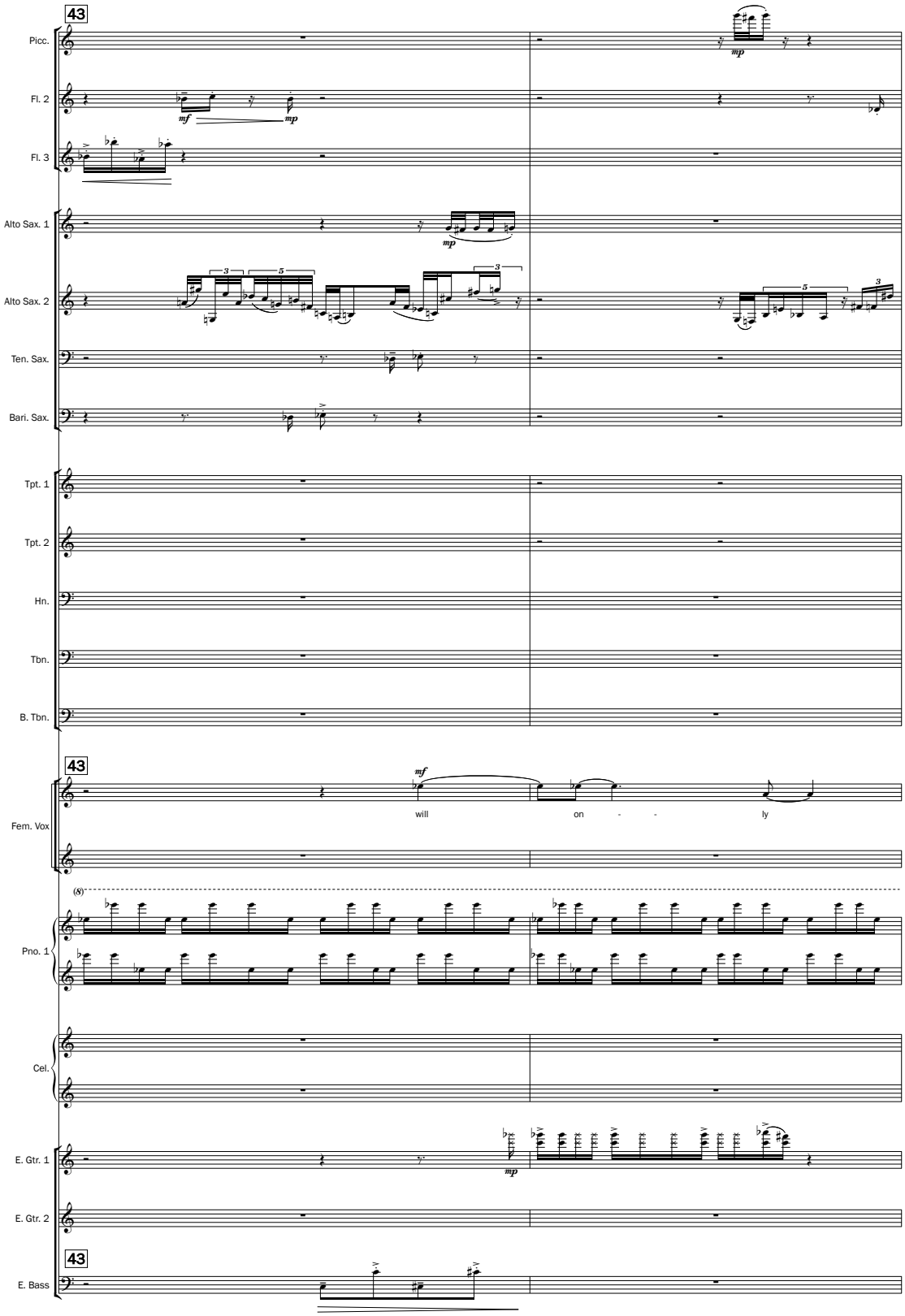

351
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
poco f
B. Tbn.
poco f
Fem. Vox
(8)
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
E. Bass

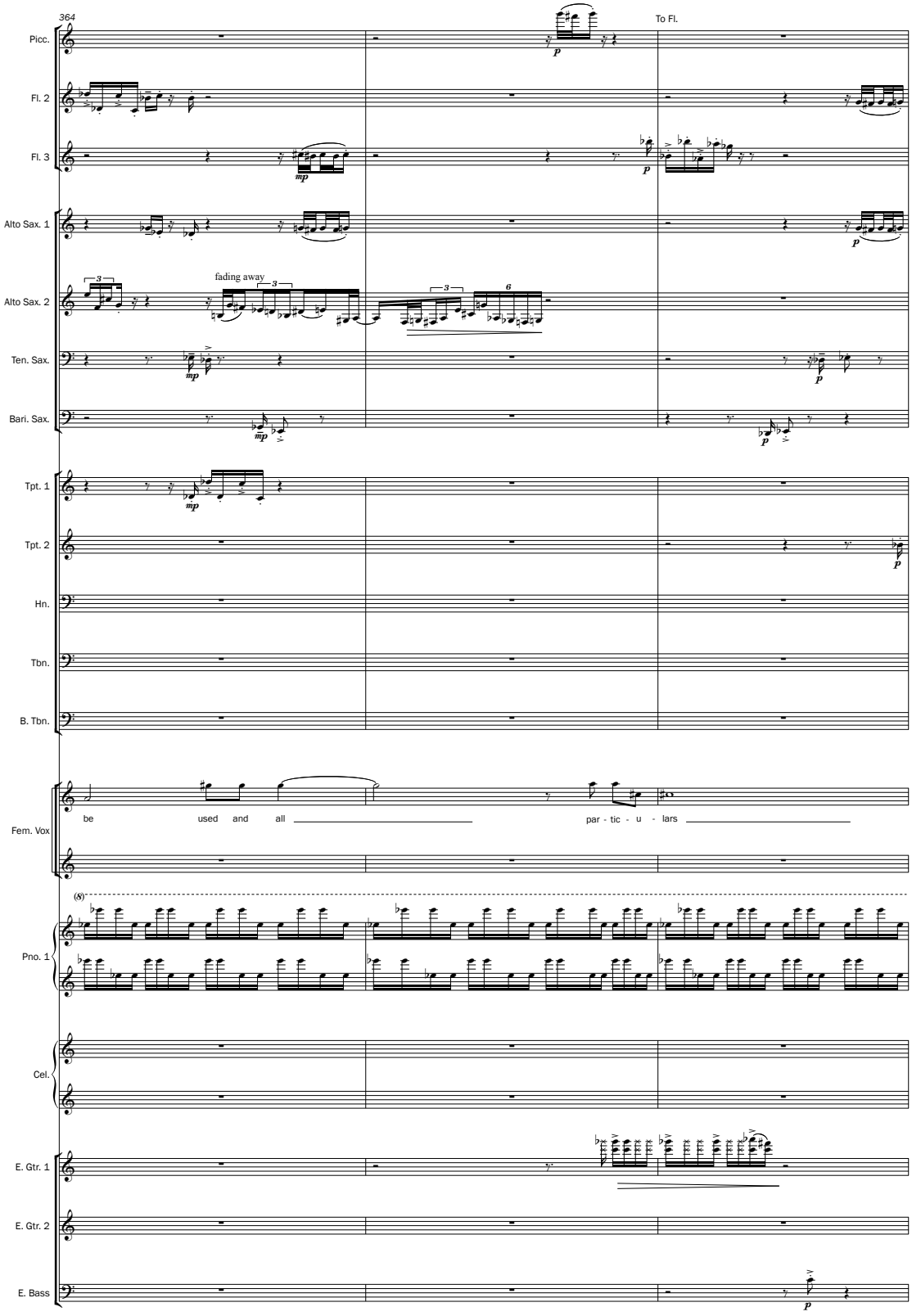

353
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
E. Bass
ff
sfz
(8)
loco
To piano V.S.
Piano
To Cel.
To Cel.

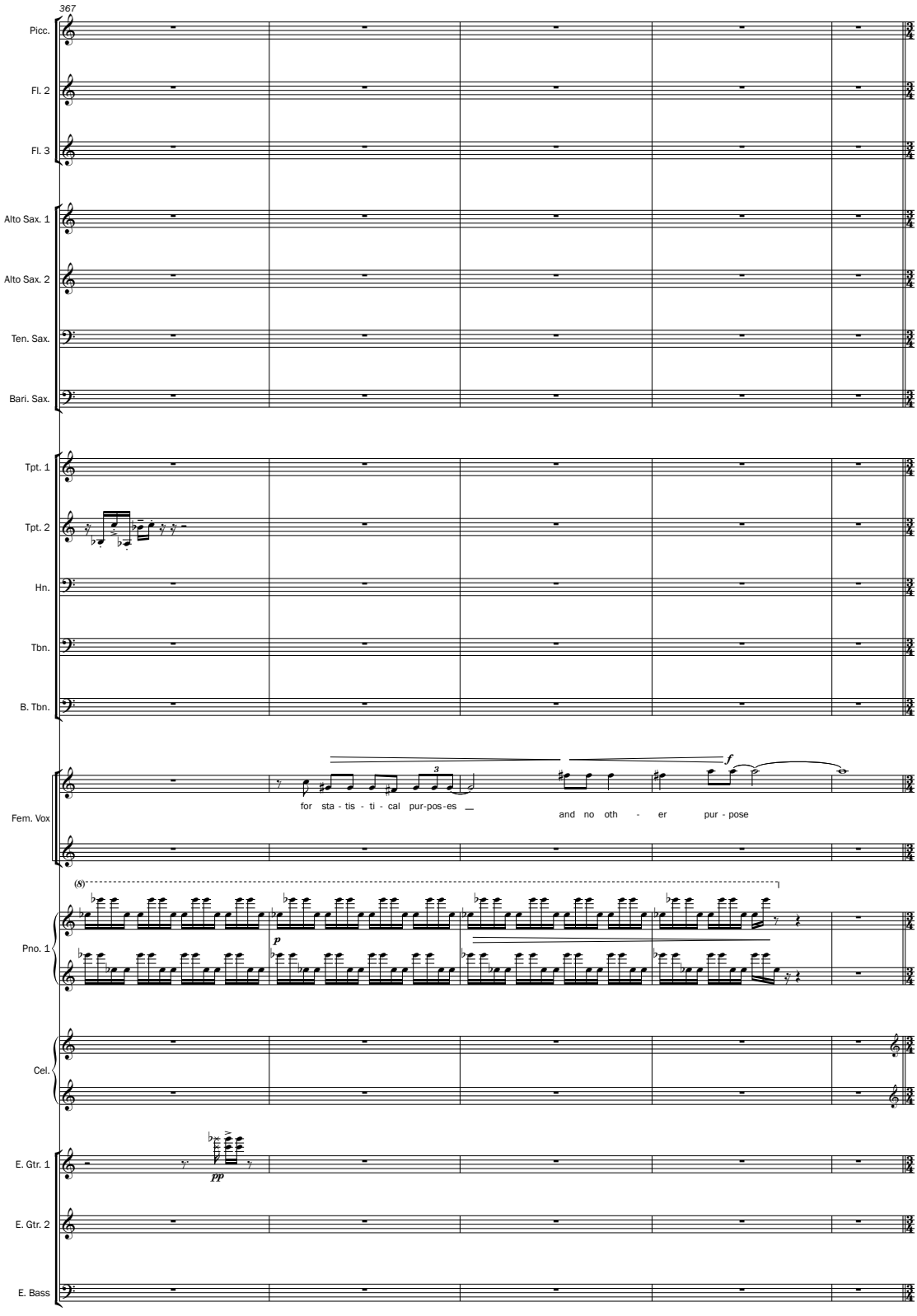

42
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
poco f
42
solo f
in
Fem. Vox
8va
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
E. Bass
42

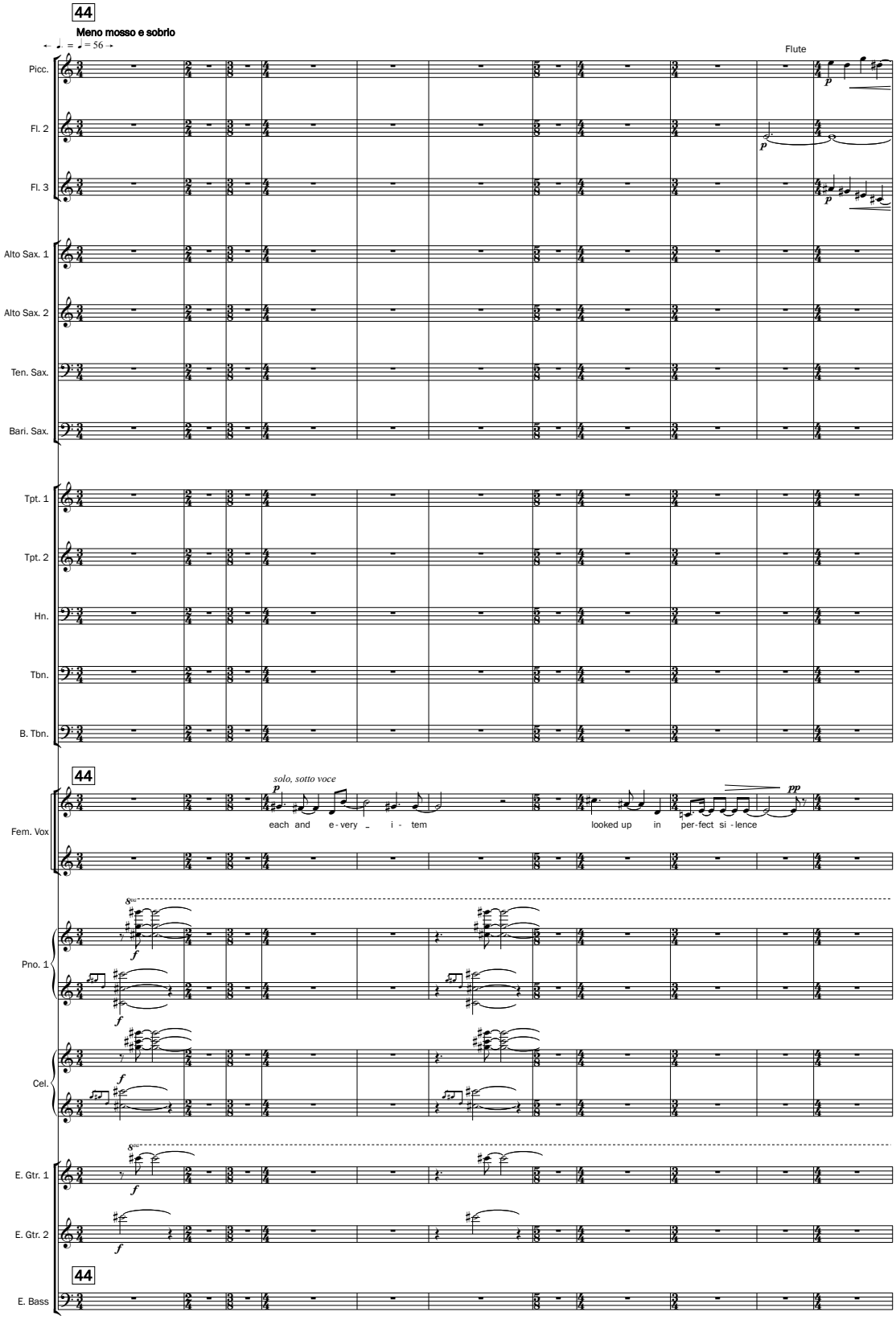

358
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
such
man - - - - ner
an - - swers
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
E. Bass

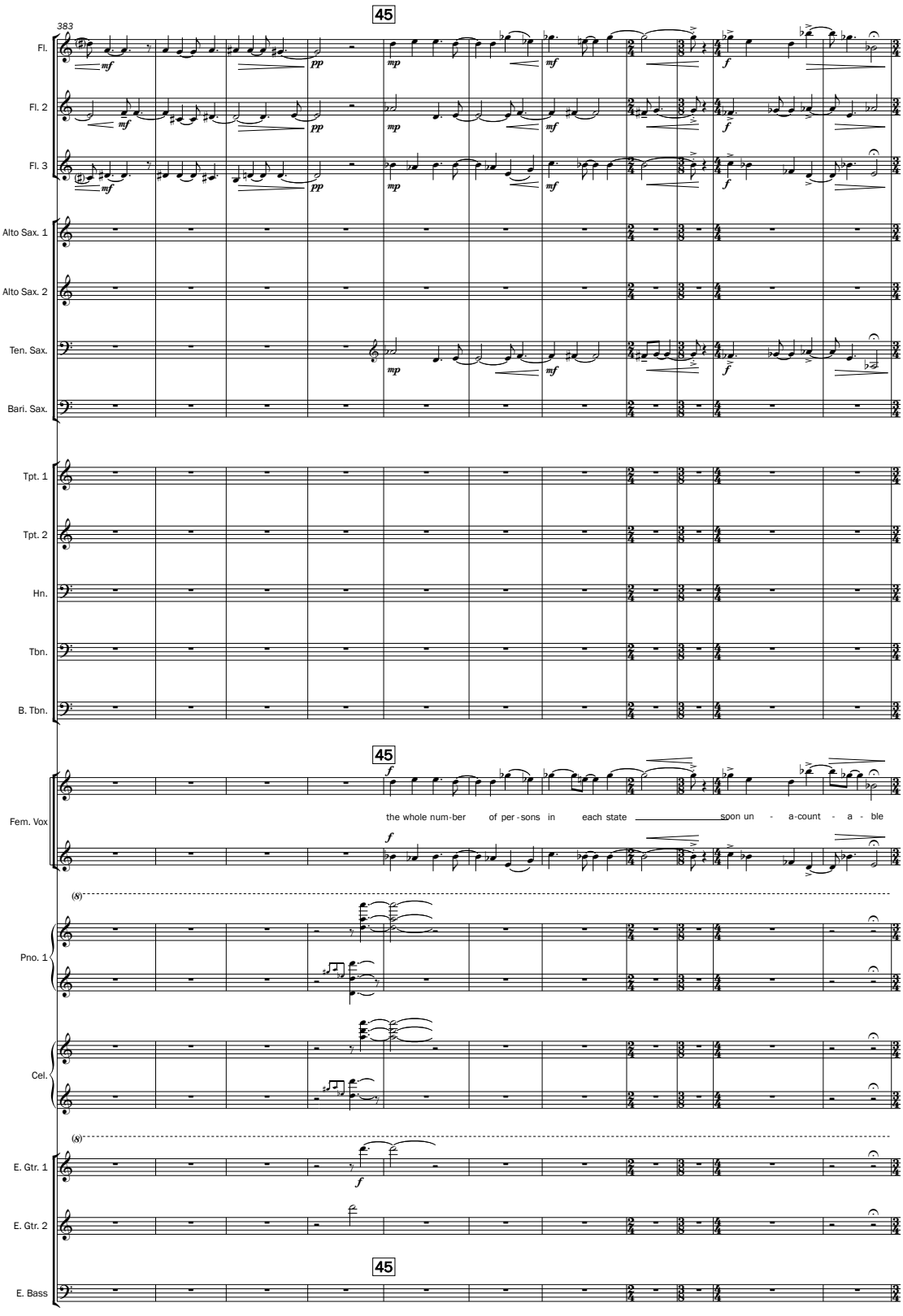

360
Picc.
Fl. 2
Fl. 3
mp
Alto Sax. 1
Alto Sax. 2
begin gradual dim.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
(8)
Pno. 1
begin gradual dim.
Cel.
E. Gtr. 1
mf
E. Gtr. 2
E. Bass

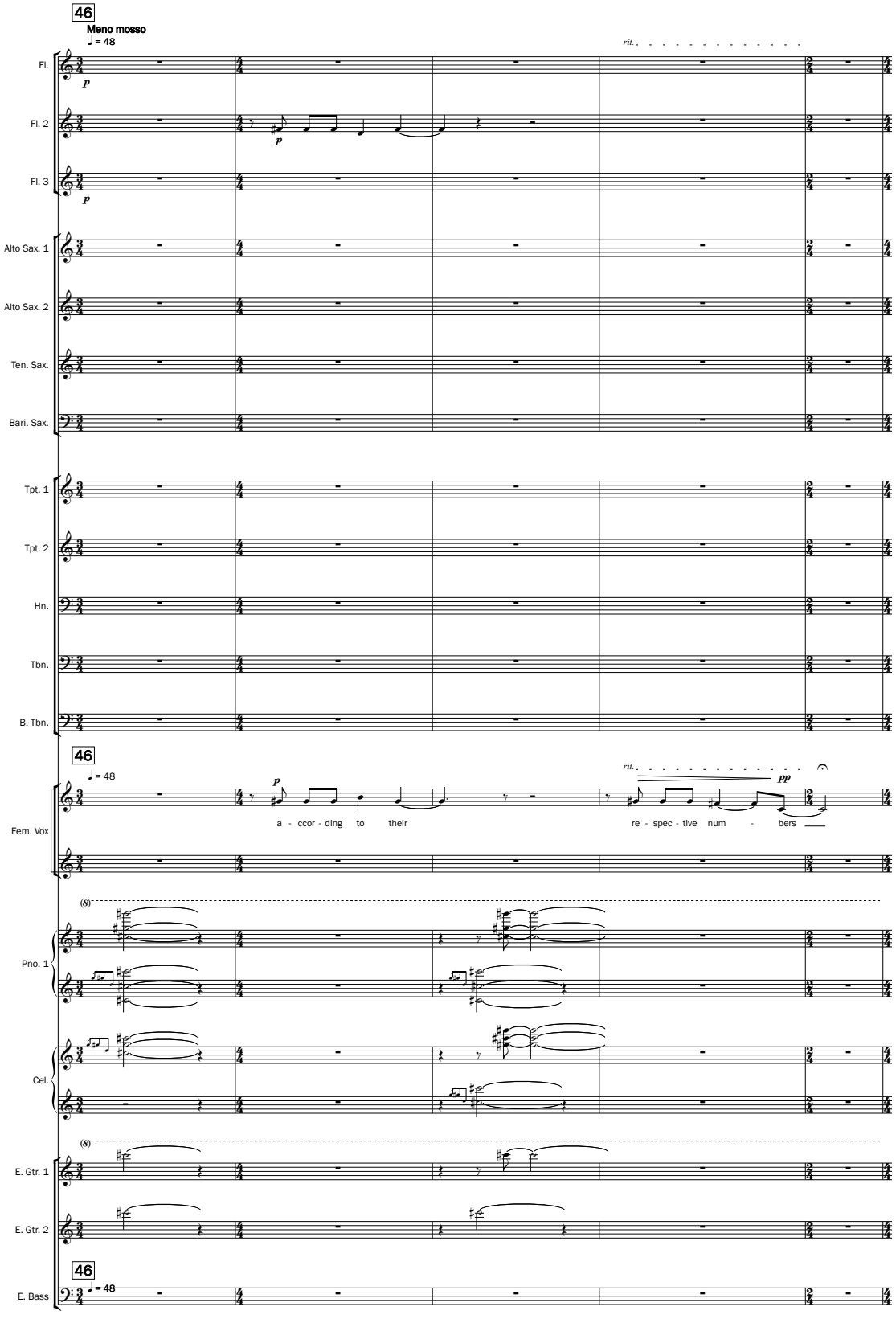

43
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
43
Fem. Vox
will
on - - ly
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
43
E. Bass

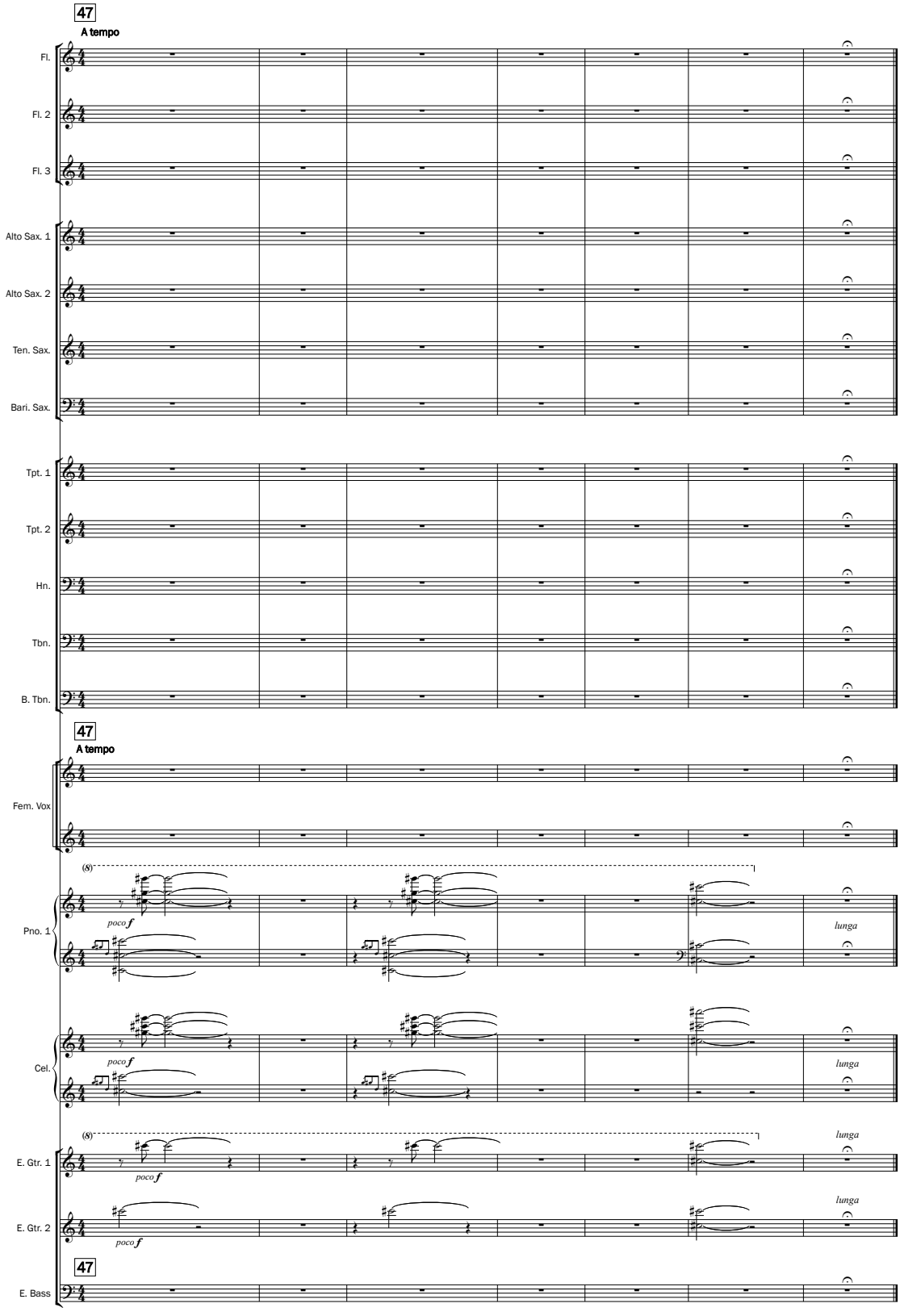

364
To Fl.
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
fading away
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
be used and all
par - tic - u - lars
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
E. Bass


367
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
Fem. Vox
for sta - tis - ti - cal pur-pos-es
and no oth - er pur - pose
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
E. Bass


44
Meno mosso e sobrio
♩. = ♩ = 56
Flute
Picc.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
44
solo, sotto voce
each and e - very _ i - tem
looked up in per - fect si - lence
Fem. Vox
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
44
E. Bass


383
45
Fl.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
45
Fem. Vox
the whole num-ber of per-sons in each state soon un - a-count - a - ble
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
45
E. Bass


46
Meno mosso
♩ = 48
rit.
Fl.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
46
♩ = 48
rit.
pp
Fem. Vox
a - ccor - ding to their
re - spec - tive num - bers
Pno. 1
Cel.
E. Gtr. 1
E. Gtr. 2
46
♩ = 48
E. Bass


47
A tempo
Fl.
Fl. 2
Fl. 3
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
47
A tempo
Fem. Vox
(8)
poco f
lunga
Pno. 1
poco f
lunga
Cel.
(8)
lunga
poco f
E. Gtr. 1
lunga
poco f
E. Gtr. 2
47
E. Bass

Part II (Essay)

‘Alienating the Groove’: Defamiliarization as Compositional Resource in *COUNTING* (2012), for Large Ensemble and Solo Vocalists

Introduction

COUNTING (2012), for large ensemble and amplified female vocal soloists, is informed by a wide range of musical traditions including resources and techniques from contemporary concert music along with gestures and grooves from varied popular music styles, particularly funk music. My primary objective in *COUNTING* is to inspire critical listening through the invocation, alienation, and recombination of these familiar and abstract musical materials.[1] To this end, I employ a host of compositional "alienation techniques such as the deployment of metrical instability, ambiguous harmonic centricity, rhythmic asymmetry, thematic fragmentation, interruptive formal patterning, and the layering of oppositional musical materials to create a layered, expectation-defying musical landscape that frustrates and fulfills listener expectations in equal measure.

Chapter 1 briefly examines the musics of Igor Stravinsky and Louis Andriessen (two key influences on my compositional approach) and presents an overview of some theoretical frameworks relating to the idea "groove." Through brief analytical discussions of Stravinsky's *Les Noces* and two Andriessen works (*On Jimmy Yancey* and *De Stijl*), I examine ways these composers negotiate diverse musical materials in the creation of critical "music about music."[2] First, drawing on

[1] I use the phrase of "critical listening" to denote a heightened attention to musical detail allowing the listener to structure the work for him or herself. This focus in turn supports the formation of active real-time connections to other music beyond the scope of the piece.
[2] Relatedly, the idea of compositional "critique" refers to an engaged artistic response that highlights unexpected connections and/or challenges assumptions to promote further inquiry and discourse.

an analytical framework adapted from Richard Taruskin along with the work of Louis Andriessen and Elmer Schönberger, I demonstrate how Stravinsky's uniquely "Russian" modernist sensibilities contribute to a critical attitude towards "folk music" in *Les Noces*. Next, I discuss Andriessen's engagement with the boogie-woogie piano tradition in *On Jimmy Yancey* and his creation of a polysemous, multi-stylistic musical texture in *De Stijl* through the deployment of dialectically opposed musical materials. The German playwright Bertolt Brecht's theories of the "Epic Theater" and the *Verfremdungseffekt*—key influences on Andriessen—frame these analyses. The chapter concludes with a brief review of theoretical literature on the subject of "groove" illuminated by a brief analysis of James Brown's "Give It Up or Turnit a Loose."

In Chapter 2, after a discussion of *COUNTING*'s instrumentation and text (Jeremy Schmidt's 2011 poem "Censuspeak"), I present a formal overview of the piece and analyze three key sections highlighting various approaches to musical defamiliarization. First, I discuss the opening instrumental "Chorus," paying particular attention to the role of block juxtaposition in the deployment of contrasting musical materials. Next, I turn to an analysis of a central "Development" section in which elements from the opening are re-contextualized in an aggregating texture that alienates any single stylistic or motivic reference point. Finally, I discuss a critical juncture roughly two-thirds of the way through *COUNTING* in which previously obscured groove-related elements are "revealed" and combined with new, more overtly stylized materials in the presentation of an idiomatically coherent funk groove

that nonetheless subtly dislocates expected stylistic elements. In the context of this discussion, I briefly examine some similar practices in the music of Prince.

In Chapter 3, I return to a fuller of "Censuspeak," and provide a summary of the vocal entries in the piece. Following an overview of some of the political issues raised by Schmidt's text and my deliberate *non*-responses to them, I discuss the structural role of "Censuspeak" in *COUNTING,* highlighting several strategies for positioning the text as a "neutral" element largely independent of the local level activity of the piece. The ensuing analysis of representative passages identifies core characteristics of the largely homophonic vocal style in use throughout *COUNTING*, focusing on various interactions and purposeful non-interactions of this activity with the instrumental textures at work in the piece.

Finally, in a brief conclusion, I reflect on the experience of composing *COUNTING* (my largest work to date) and discuss some potential future creative directions.

Chapter 1: Key Influences and Critical Frameworks

Igor Stravinsky's Modernism

In seminal "Russian period" works like *The Rite of Spring* (1913), *Symphonies of Wind Instruments* (1920), and *Les Noces* (1917/23), Igor Stravinsky (1882-1971) pioneered a modernist aesthetic of fragmentation and discontinuity that radically challenged expectations for teleologically developmental and unified art music forged during the Romantic era:

> Stravinsky's music would no longer meet the normative criteria traditionally deemed essential to coherent musical discourse. There would be no harmonic *progression*, no thematic or motivic *development*, no smoothly executed *transitions*. His would be a music not of process but of state, deriving its coherence and its momentum from the calculated interplay of "immobile" uniformities and abrupt discontinuities (Taruskin 956).

In the absence of unifying dimensions like functional harmony and thematic/motivic development, Stravinsky's music coheres from the local level interaction of musical materials. Taruskin argues that this distinctly modernist approach was inextricably linked to Stravinsky's cultural and artistic heritage, highlighting three quintessentially "Russian" qualities: *drobnost'* ("splinteredness"), *nepodvizhnost'* ("immobility"), and *uproshchniye* ("simplicity"). Taruskin defines *drobnost'* as **"**being formally disunified, a sum-of-parts" (1677), a quality encompassing fragmentation, disruption, juxtaposition, montage, and shifting meters. *Nepodvizhnost'* meanwhile refers to a sense of "stasis; as applied to form, the quality of being non-teleological, non-developmental" (1678) and manifests itself on a local level through cellular repetition, "immobile" ostinati, and invocations of machine aesthetics. Finally,

uproshchniye refers to a "radical simplification of means…a blunt straightforwardness of utterance" (1456) of which both *drobnost'* and *nepodvizhnost'* are a part. Together, these three elements form a core aesthetic that imbues the pronounced discontinuity of Stravinsky's music with a coherence all its own.

For Taruskin, Stravinsky's "Turanian Pinnacle" (that is, the apotheosis of his modernist "Russian" aesthetic) was his evocation of a traditional Russian wedding ritual in *Les Noces*. Originally conceived in 1913, from 1917 to 1923 Stravinsky went through multiple orchestrations in search of an ensemble that "would be at same time perfectly homogenous, perfectly impersonal, and perfectly mechanical" (Stravinsky and Craft 118).[3] After a prolonged period of experimentation with solo and ensemble strings, various wind combinations, pianolas, and range of folk instruments including cimbaloms and harmoniums, Stravinsky finally settled upon a paradigmatically modernist "black-and-white" ensemble of four pianos and percussion (including pitched and unpitched instruments) with mixed chorus and soprano, mezzo-soprano, tenor, and bass soloists. The stripped-down, mechanistic character of this ensemble epitomizes the piece's fundamental *uproshchniye*; the music throughout is characterized by stark, mostly stepwise modal melodies, extensive unison and octave doublings, obsessive cellular repetitions, pervasive ostinati, largely unvarying timbres, and an overarching dispassionate attitude. This coolness of presentation is

[3] The action (the term applies loosely) in *Les Noces* is presented in four scenes, and turns on the approaching nuptials of two young Russian peasants. In the first scene, the bride laments her impending loss of innocence as her retinue braids her hair, while in the second scene the setting shifts to a similar scenario in the house of the groom. The second half of the piece opens with the departure of the bride to the wedding festivities and concludes with a depiction the wedding feast itself. The four scenes are performed *attaca* with minimal stage and choreographic effects, adding to the distant, impersonal affect of the music.

fundamentally at odds with the overwrought emotions of the wedding drama Stravinsky depicts, a disconnect speaking directly to Stravinsky's defining artistic stance: "the (historical) realization that music is about other music and is not primarily suited to express personal emotions; the new music implies the existence of other music; that music is only music" (Andriessen and Schönberger 100).

As Taruskin has exhaustively demonstrated, *Les Noces* makes liberal use of material adapted from traditional Russian folk music. Far from an anthology of folk tunes, however, *Les Noces* is a piece *about* folk music and the ritualistic contexts from which it can arise. Rather than attempting to create a stylized evocation of actual practices, however, Stravinsky establishes a critical remove from his source material through his fragmented, "impersonal" approach. In a discussion of the libretto with Robert Craft equally applicable to the construction of the music, Stravinsky reflects:

> *Les Noces* is a suite of typical wedding episodes told through quotations of typical talk. The latter, whether the bride's, the groom's, the parents' or the guests', is always ritualistic. As a collection of clichés and quotations of typical wedding sayings, it might be compared to one of those scenes in *Ulysses* in which the reader seems to be overhearing scraps of conversation without connecting the thread of discourse. But *Les Noces* might also be compared to *Ulysses* in the larger sense that both works are trying to *present* rather than to *describe* (115).

Stravinsky's invocation of James Joyce is telling. As Christopher Butler notes, in *Ulysses* Joyce exhibits, "a central combination of technique (association, including the use of indirect allusion, and without explicit logical connectives) and idea … particularly as it expresses itself in pre-speech thought" (52). Similarly, Stravinsky's compositional approach in *Les Noces* is largely defined by a disavowal of "connective threads of discourse" and narrative "logic." Instead, he actively challenges the

coherence of his traditional source material through the deployment of formal disruption, static elements, and a radical simplification of materials (the priorities of *drobnost*, *nepodvizhnost'* and *uproshchniye*). In so doing, Stravinsky critically "presents" an *idea* of folk music rather than fashioning a literal representation or stylized celebration of it. Throughout the various "phases" of his career, from the early "Russian" period to his serial work in the 1960s, this critical approach remained fundamental to Stravinsky's artistic practice:

> For Stravinsky the invocation of a known and one's expectations regarding it became the starting point of the creative process … A personal style was thus coined not so much through the appropriation of ingredients from a particular historical or cultural model as through their fracture and purposeful reassemblage: criticism of received materials becomes modus operandi for the creative act (Watkins 2-3).

The second tableau in *Les Noces* opens with two contrasting musical areas—identified hereafter as Theme I and Theme II—presented in interruptive alternation. Theme I is characterized by static repetitions of fixed melodic cells, inflexible homorhythmic orchestration, shifting metrical contexts, a starkly restricted harmonic/modal palette, and a contrapuntal syntax privileging homogeneity over polyphony. Meanwhile, Theme II provides a clear contrast with the deployment of imitative counterpoint, independent rhythmic strata in the pianos, and a regular 2/4 meter.

Figure 1.1: Igor Stravinsky, *Les Noces*, 'Theme I' at rh. 27.

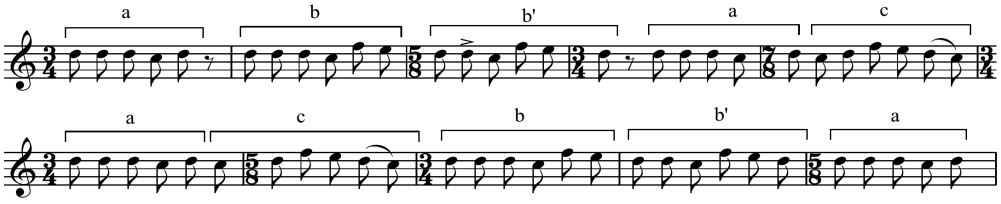


Figure 1.2: *Les Noces,* cellular patterning of 'Theme I', rh. 27-34 (interruptions of intervening 'Theme II' material indicated by dotted lines).

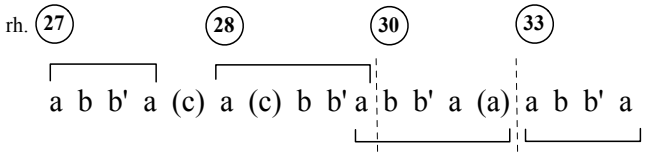
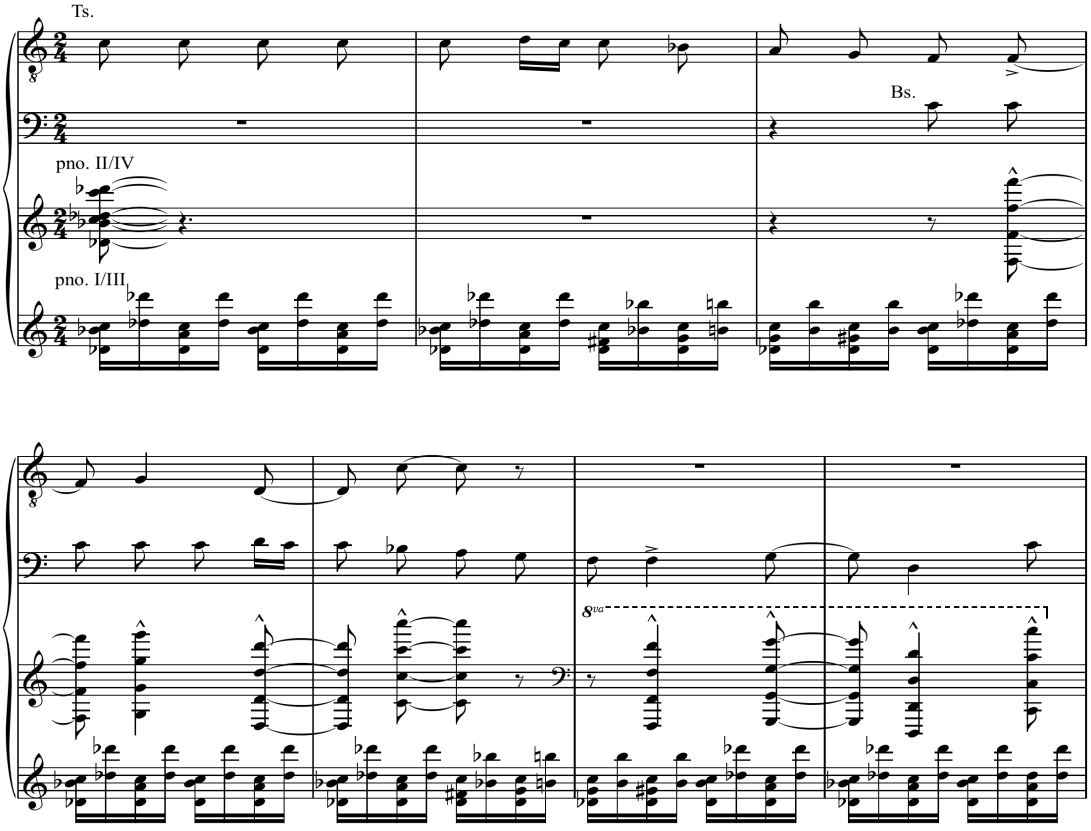


Figure 1.3: *Les Noces*, reduction of 'Theme II' showing tenor/baritone vocal imitation and syncopated instrumental accentuation, rh. 29.



The main melodic material of Theme I (see **Fig. 1.1**) consists exclusively of four closely related melodic cells (*a*, *b*, *b'*, and *c*) all significantly limited in pitch and interval content and presented in rhythmic unison with the instrumental ensemble. The melody centers on D and moves in mostly stepwise motion, adding three additional pitches (C E and F) while a parallel harmonization in major and minor thirds generates the diatonic collection A-B♭-C-D-E-F. The pianos double this minor mode vocal activity at a hushed dynamic with the addition of several chromatic pitches, introducing a limited degree of contrary motion. The opening sequence of melodic cells, (*a*)-(*b*)-(*b'*)-(*a*), establishes a repeating basic phrase structure in 3/4 with a clearly defined two-bar periodicity. Almost immediately, however, Stravinsky disrupts this periodicity by accenting the second 8th note in the third bar, a metrical disruption confirmed by an irregular 5/8 bar length bringing the (*a*) cell back on beat two of the following measure. This metrical deletion in turn brings the opening (*a*)-(*b*)-(*b'*)-(*a*) phrase to a close on the downbeat of the succeeding 7/8 bar, thus accommodating the "interruption" of the contrasting (*c*) melodic cell (an interruptive function arises from the addition of the solo tenor and bass voices, an arched melodic contour, and an abrupt upwards registral shift at an increased dynamic in Pianos I and III). After the interjection of (*c*), the basic (*a*)-(*b*)-(*b'*)-(*a*) pattern returns, only to be interrupted again by (c)—this time in a bar of 5/8—before the pattern completes. A sense of formal closure is fleeting however, as the return to 3/4 periodicity is again broken off by another bar of 5/8 and the sudden juxtaposition of the Theme II material. As Gretchen Horlacher (1995) notes, the persistent irregularity in this

passage—arising from a combination of changing meters and shifting phrase lengths—establishes a kind of regularity in and of itself: "metric irregularity may gain a certain privileged or normative status independent of a fixed point of reference in the background … we may predict or expect an 'irregularity' to occur and, in doing so, reinterpret its unusual or atypical features as normative with respect to the piece" (290).

Theme I initially appears from rh. 27-28, continues at rh. 30, and concludes with a four-bar statement at rh. 33 (see **Fig. 1.2**). Upon its initial return at rh. 30, Theme I's *a-b-b'-a* patterning picks up where it left off—the final *a* of the *a-b-b'a* pattern before rh. 29 elides with the beginning of the pattern resuming at rh. 30. After another formal break, the pattern returns for a final time at rh. 33 (the next appearance of the Theme I material at rh. 44 reprises the opening statement from rh. 27).
The intervening appearances of Theme II at rh. 29, 31-33, and 34 are clearly demarcated by sudden dramatic shifts in texture featuring imitatively arrayed solo voices, leaping figuration, rapid accompanimental figuration in 16^{th} notes, and a shift to regular 2/4 meter (see **Fig. 1.3**). Contrapuntally, the canonic imitation between the solo tenor and bass voices contrasts with the homorhythmic lockstep of the vocal material of Theme I, while the increased density referent (in both the accompaniment and vocal parts along with an uptick in unpitched percussion activity) creates a feeling of acceleration from the rhythmically inert Theme I material. A regular 2/4 meter adds to this sense of forward momentum, allowing for the emergence of an active syncopated figure ushering in the point of imitation between the two solo vocal

lines (Stravinsky highlights the importance of this figure each time it occurs by adding four octaves of doublings in the pianos). Harmonically, the melody of Theme II outlines a "major" F-G-A-B♭-C collection with chromatic "wrong notes" in the accompaniment, functioning as a kind of relative major shift from the D minor modality of Theme I. Moreover, the figuration of the C's with an upper neighbor D inverts the repeated D/lower neighbor C motive of Theme I, a connection strengthened by the major second D-C/C-D stepwise movement between the Theme I and II vocal melodies at rh. 29 and 30.

Rather than creating an incomprehensible form, however, the abrupt shifts between Themes I and II generate a fragmented kind of coherence. As Mary Kielian-Gilbert (1987) notes, the severe formal disruptions Stravinsky cultivates in fact *highlight* the connection between the contrasting textures he juxtaposes: "The more diversified formal units are in their materials, or discontinuous in their connection, the greater will be the prominence of the relationships among those units … the very diversification, juxtaposition, and stratification of musical materials in Stravinsky's designs call attention to their presentations and the relationships between those presentations" (44).[4] This borderline between fragmentation and unity is the essence of Stravinsky's *drobnost*. Despite the severe limitations he places on his materials, Stravinsky's musical surfaces retain a freshness owing to their fundamental

[4] Kielian-Gilbert highlights two general types of formal relationships in Stravinsky's music: "correspondences" between local level surface level attributes like rhythm and pitch, and "analogies" relating larger groupings of events. Correspondence "concerns a concrete similarity in rhythmic-metric, textural, timbral, and pitch components or settings," while analogy deals with "a similarity in patterning of compared groups in musical ordering, contextual position and status, and proportional distribution of events" (45-46).

irregularity—an unpredictability of syntax that keeps the listener from "tuning out" or worse, being "swept away." Instead, faced with a unified, yet fundamentally irregular musical surface the listener has to make *decisions* about what he or she is hearing. Quoting variously from Albert Roussel, Arthur Berger, and Friedrich Blume, Andriessen and Schönberger characterize this compositional imperative as specifically "Classical" in orientation:

> Classical in this instance means music in which the composer creates only the form 'but leaves the finding of some content in this form to "the listener's powers of imagination"'. ' … The listener, too, must autonomously collaborate at fulfillment.' Romanticism imputes to music 'concrete content, condemning the listener to passivity'. 'Where music makes use of such intensified means that it despotically sweeps the listener under its spell and robs him of his own power of imagination, it ceases to be music.' (100).

In discussing his own music, Andriessen (2002) similarly self-identifies a Classicist: "One thing I'm sure of, my music structurally has more to do with Classical music than Romantic music. … There's something in Romanticism which I don't like, which is that there's no space for the listener to fill in his own music; you are taken away with it" (151).

Louis Andriessen's Dialectical Critique

In a body of work dating back to the 1950s, the Dutch composer Louis Andriessen (b. 1939) has forged a highly individual compositional idiom emphasizing critical creative engagement with a wide variety of musical forms and traditions irrespective of received notions of cultural value. In the process, Andriessen has been instrumental in establishing a distinctly non-hierarchical artistic sensibility in the musical life of the Netherlands:

> Broadly speaking, new or contemporary Dutch music is *inclusive* of genres that range from pop, folk, jazz, and improvisation, to classical music. This is not to indicate that boundaries do not exist between these genres. … Yet contemporary music seems to offer a neutral ground for composers to experiment freely with different genres and stylistic idioms. … Through the 'democratic' initiative undertaken by Andriessen and his colleagues, new music has attained an air of inclusivity in this sense (Everett 242).

In negotiating these diverse materials, Andriessen often foregrounds what he terms "dialectical" conflicts arising from their combination. Andriessen's embrace of stark oppositions is born of a desire to create musical contexts that will promote a critical perspective on the part of his audience—an approach significantly influenced by the writings of the German theoretician and playwright Bertolt Brecht (1898-1956).

A chief architect of the revolutionary Weimar-era "Epic Theater," Brecht espoused a political-artistic philosophy centering on audience engagement to combat what he saw as the bourgeois social escapism promoted by conventional theater and opera. In his 1932 essay, "The Modern Theater is the Epic Theater," Brecht critiques the late-Romantic decadence of the "dramatic theater" for creating theatrical environments in which the spectator is "provided with sensations" and swept along "in the thick of it" while the action on stage "wears down his capacity for action." Instead, Brecht advocates an "epic theater" that arouses the spectator's "capacity for action" by "forc[ing] him to take decisions." Whereas the dramatic theater is defined by "growth," "linear development," "evolutionary determinism," and the conception of "man as a fixed point," the epic theater is characterized by "montage," movement "in curves [and] jumps" and operates from the generative perspective of "man as process" (Brecht 38). In his repudiation of Romantic narrative and aesthetics, Brecht emphasizes the importance of engaging the audience critically, an emphasis,

according to Andriessen and Schönberger, paralleling Igor Stravinsky's anti-Romanticism: "the audience, or the listener in the case of Stravinsky, is witness to an act, the effect of which is the opposite of the 'feeling of naturalness' that so-called great art gives us (beauty as dream). … This 'facing the situation' does not merely direct one's attention more to the nature and cause of behaviour, but especially raises the audience from will-less accomplice to what Brecht calls: co-producer" (165-166).

Rather than promoting emotional identification and passive submission to the action on stage, Brecht's epic theater compels its audience to reflect rationally and self-critically (to "co-produce" the work) through a host of techniques he groups under the umbrella concept of the *Verfremdungseffekt*. Translating variously as the effect of "alienation" or "defamiliarization," "V-effects"—such as actors breaking the figurative fourth wall by directly addressing the audience, abrupt narrative disruptions, the reading of stage directions aloud, harsh lighting, thread-bare sets, etc.—serve to remind the spectator that he or she is watching a depiction of reality rather than reality itself. The goal of this approach is a transformation of "familiarity" into "awareness":

> A representation that alienates is one which allows us to recognize its subject, but at the same time makes it seem unfamiliar. … We are always coming on things that are too obvious for us to bother to understand them. … Here is the outlook, disconcerting but fruitful, which the theatre must provoke with its representations of human social life: It must amaze its public, and this can be achieved by a technique of alienating the familiar (Brecht 192).[5]

[5] As I will discuss further, this approach has clear applications for concert music utilizing "everyday" popular source material. At a time when commercial interests have appropriated and reduced a breathtakingly broad spectrum of musical styles and traditions to so much background noise, concert music settings can provide rare opportunities for critical listening and sonic evaluation. In *COUTNING*, by situating familiar musical materials into the "estranged" context of a concert music performance (in which active listening is the primary activity), I hope to rekindle a sense of

Brecht's aesthetic philosophy squares with a Marxist conception of "dialectical materialism" in which starkly opposed elements form contradictions that in turn generate new perspectives. By emphasizing contradiction, opposition, and discontinuity, Brecht attempts to reveal the fundamental hypocrisy of bourgeois "reality" in order to galvanize his audience to change the social order. In this context, as Brecht explains, conflict and/or contradiction are situated as the new "natural" order: "In order to unearth society's laws of motion this method treats social situations as processes, and traces out all of their inconsistencies. It regards nothing as existing except in so far as it changes, in other words is in disharmony with itself" (193).

Louis Andriessen's compositional approach operates along similar lines; instead of attempting a unification of the diverse materials he engages, Andriessen embraces the contradictions arising from their combination. These aspects of Andriessen's aesthetic were developed in the early 1970s through his collaborations with the Brechtian theater group Baal and his foundational involvement with the Orkest De Volharding (ODV), a radical ensemble dedicated to upending the stodgy elitism of the Dutch concert music establishment by democratizing the "means of production" at work in the composition, performance, and presentation of contemporary music. Through their diverse programming choices, De Volharding sought to create "freely accessible supermarkets (though not as clean or well-ordered)

"amazement" (to use Brecht's term) with "obvious" elements extending beyond the confines of the piece itself.

where pop, jazz, avant-garde and Syntagma Musicum" could come together (Andriessen 130).[6] In negotiating this repertoire, ODV invested itself in developing a "critical attitude" towards a wide range of styles and traditions with the goal of generating a similarly critical reassessment of musical hierarchies on the part of its audience. As Robert Adlington notes (quoting from ODV's manifesto), Stravinsky's *Tango* and Darius Milhaud's *La Création du Monde* were, in their engagement with popular source materials, among the first important critical prototypes for Andriessen and ODV:

> What interested Andriessen about these works was not just the precedent they set in combining classical and jazz styles, but also the sense in which they provided a critique upon the musics they incorporate. It was important that new pieces for the ensemble should 'pass critical comment on prevailing musical forms and musical practices', though this should not take the form of 'abstract rejection, formulated as if from outside; rather, the critique comes from an engagement with what you criticize' (28).

On Jimmy Yancey (1973)—one of Andriessen's initial contributions to ODV's repertoire—operates in this vein, taking the boogie-woogie piano music of Jimmy Yancey (one of the chief originators of the style) as the subject of his critique. Andriessen's personal "involvement" with boogie-woogie dates back to his early childhood exposure to recordings by Yancey and other greats of the genre like Clarence "Pinetop" Smith, Meade "Lux" Lewis, and Albert Ammons. (Along with recordings by Charlie Parker and Stan Kenton, Andriessen credits this exposure with helping him to move beyond the strict classical training of his youth.) *On Jimmy Yancey* reworks several specific Yancey solo piano pieces into a two-movement composition for ODV's complement of mixed wind and brass instruments, double

[6] Syntagma Musicum was a well-known Dutch early music group in the 1970s.

bass and piano (Andriessen played piano on the debut recording). In a shrewdly critical move, Andriessen worked from transcriptions of Yancey's recordings prepared by the pianist Ronald Brautigam.[7] By using this "translation" of the original source material, rather than relying on his own transcription or personal recollections of the original recordings, Andriessen literally creates a remove from the subject of his critique. In the process, he re-enacts the (likely apocryphal) circumstances of Stravinsky's engagement with another, related African American piano tradition, ragtime. As legend (propagated by Stravinsky himself) has it, Stravinsky's initial knowledge of jazz was proudly second hand: "I derived exclusively from copies of sheet music, and as I had never actually heard any of the music performed, I borrowed its rhythmic style, not as played but as written. I *could* imagine jazz sound, however, or so I would like to think" (Stravinsky and Craft 103).[8] By recreating the circumstances of this compositional process, Andriessen subtly critiques Stravinsky's proudly disengaged compositional approach (a form of "abstract rejection") while providing himself with a degree of critical distance from his source material.[9]

The opening pages of *On Jimmy Yancey* directly quote Yancey's 1939 recording "State Street Special" (Victor 26589-A), a 12-bar blues in the key of E♭.

---

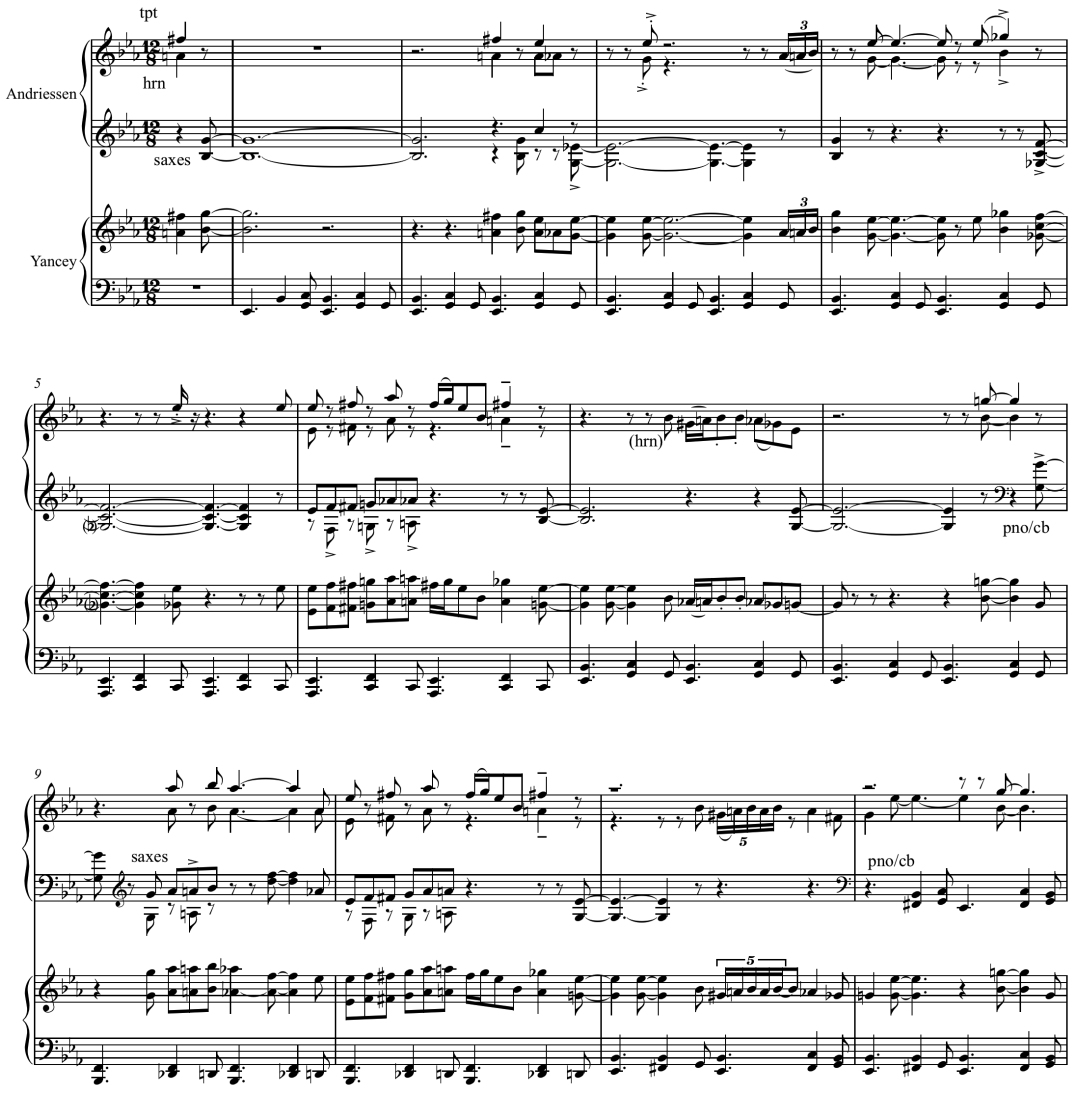
[7] Brautigam is credited in prefatory notes to the 1973 Donemus score. Today Brautigam is among the most celebrated concert pianists in the Netherlands.

[8] As Barbara Heyman (1988) notes, it seems almost impossible that a musician of Stravinsky's globetrotting, international stature would not have encountered some form of live ragtime prior to 1918 given the music's prevalence throughout Europe .

[9] In an interview with Jonathan Cross published in 2008, Andriessen sheds additional light on this "critical" approach as a means of distancing oneself from personal attachment to existing music: "an 'attitude towards material' is by far the most important thing. … It has to do with what I call alienation. You start at a distance. Distance is necessary to protect your vulnerability as a composer. Irony has to do with protecting your sentiments. And then you are freed for composing." (255)

Despite the literalness of the reference, however, Andriessen's orchestration fragments and re-characterizes the piano line while his deletion of Yancey's left hand ostinato divests the source material of its defining cross-rhythmic drive. In contrast to the timbral uniformity and melodic unity of the Yancey recording, Andriessen's pointilllistic orchestration and use of octave transpositions breaks the original right-hand piano melody into short fragmented cells distributed through the ensemble. In the opening chorus (mm. 1-11), Andriessen chops the smooth stepwise motion of the piano melody into octave-displaced, hocketed groupings of brass and woodwind attacks (see **Fig. 2.1**). While the rhythmic and pitch content of the arrangement are identical to Yancey's recording, the octave shifts, alternating timbres, and "empty" space left by the deletion of the left hand combine to create a kind of Webernesque *Klangfarbenmelodie*. In the opening gesture, for instance, octave displacement transforms Yancey's stepwise parallel-6^{th} motion into a jagged descending major 7^{th} brass-saxophone alternation. This fragmentation and the "non-dim." effect of the saxophones (in marked contrast to the natural decay of Yancey's original piano line) combine to recast Yancey's fluid introductory gesture as a static, 0134 sonority. (A subset of the octatonic scale, 0134 here registers as an invocation of Stravinskian harmonic language instead the major-minor "blue" third implied by Yancey's original gesture.) This pattern of interaction continues through the opening chorus as the smooth, mostly stepwise motion of Yancey's piano line is broken up into disjunct alternations between the woodwinds and brass (notably in the fragmentation of the chromatically ascending line in m. 6 and elsewhere).

Figure 2.1: **Comparison of Louis Andriessen, *On Jimmy Yancey*, mm. 1-12 (reduction), and Jimmy Yancey, "State Street Boogie", opening chorus (transcription).**



Meanwhile, other idiosyncratic orchestrational choices such as placing Yancey's agile turn figure in the relatively inflexible French horn (m. 7 and 11) and—critically—the periodic deletion of Yancey's left hand ostinato, serve to further distance Andriessen's "re-composition" from the original. Writing in 2009, Peter J. Silvester sums up the essential role of the left hand in the boogie-woogie tradition:

> The left hand would endlessly repeat an ostinato bass pattern, usually of eight beats to the bar in the three blues chord positions … while the right hand supported or played across the bass rhythm, and in so doing, produced complex cross rhythms … A solid rumbling tone is endemic to the music, giving it an exciting quality for both listener and player (5).

Samuel Floyd meanwhile describes the bass ostinato as "key to the style … the controlling element for all other, 'resultant' musical activity" against which a "Signifyin(g) right hand" produces "contrasting" and "complementary" figures (121-122).[10] By removing the "controlling element" of the left hand, Andriessen radically strips "State Street Special" of this oppositional identity. Without the motoric, regulating metrical activity of the ostinato, the cross-rhythmic tendencies of the right hand melody disappear—the animating tension between right hand melody and left hand ostinato is replaced by a new a dialectic of fragmentation and silence. It is only when Andriessen finally adds the left hand riff in m. 12 (the pickup bar to the next chorus) that he reveals the subject of his "subtractive" critique.[11]

Slightly later on in the piece, this fragmented figuration and "absent" ostinato give way to a more stylistically reverent arrangement of Yancey's material restoring the left hand riffs and the contour of the original melodic line. Just as a more stylistically accurate facsimile is coming into focus, however, Andriessen introduces

---

[10] Floyd's influential *The Power of Black Music* (1995) adapts the conceptual approaches of literary theorist Henry Louis Gates Jr. (1988) and historian Sterling Stuckey (1987) to posit a vision of African American music emanating from the "cultural memory" of a shared African past. Summarizing Gates, Floyd offers the following definition of Signifyin(g): "In the black vernacular, Signifyin(g) is figurative, implicative speech. It makes use of vernacular tropings such as 'marking, loud-talking, testifying, calling out, sounding, rapping, playing the dozens' (Gates 52), and other rhetorical devices. Signifyin(g) is a way of saying one thing and meaning another; it is a reinterpretation, a metaphor for the revision of previous texts and figures; it is tropological thought, repetition with difference, the obscuring of meaning (53, 88)—all to achieve or reverse power, and to achieve pleasing results for the signifier. For in Signifyin(g), the emphasis is on the signifier not the signified" (95).

[11] Andriessen's/Brautigam's decision to notate Yancey's swing feel in a 12/8 meter adds another layer of abstraction to the original "eight to the bar" conception of the music.

a dramatic trombone articulation of the left hand bass rhythm (m. 29), and two bars later, abruptly breaks off Yancey's turn figure with a staccato articulation followed by a suspended A♭ (see **Fig. 2.2**). This sudden break in momentum gives way to a repeating "tag" based on the aforementioned chromatic ascending line. Repetitions of this line are in turn broken up by statements of the opening 0134 sonority with the addition of chromatic cluster chord punctuations. The interruptive composite sonority Andriessen articulates in mm. 38-39 gives full voice to the octatonic set (E♭-E-F♯-G A-B♭-C-D♭) suggested by the opening 0134 harmony. The full statement of this collection completes the transformation of Yancey's major/minor blues gesture into a fully Stravinskyian/modernist abstraction.[12] By interrupting the flow of the music just as an idiomatically recognizable image of boogie-woogie is coming into focus Andriessen prevents *On Jimmy Yancey* from lapsing into a vacuous imitation or uncritical pastiche.

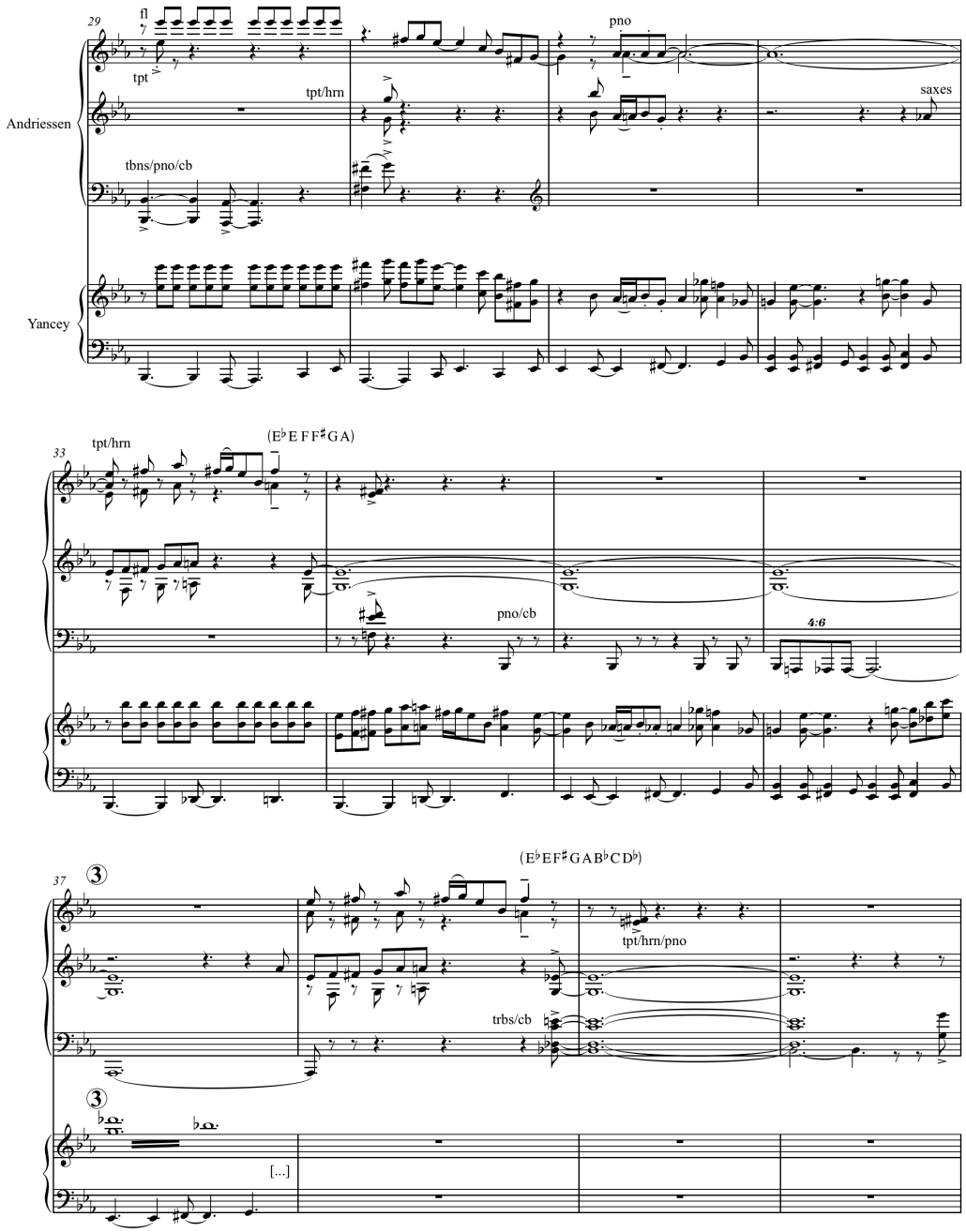
On Jimmy Yancey is, as Kevin Whitehead puts it, a "mistakes piece." Through his clear invocation of the boogie-woogie model, and subsequent "failure" to convey that model's core characteristics, Andriessen enacts a deliberate misreading of the genre. Andriessen indicates as much in his comments on the piece: "I start quoting, it does not go well, it doesn't work, let's say. Then I start my first homage in a more or less fast tempo. That stops also. Then I do it again, more slow and serious, in another time…" (Whitehead 242). On one level, these "mistakes" register as a critique of

[12] See Van Den Toorn as well as Taruskin for a comprehensive take on Stravinsky's thoroughgoing use of octatonic collections. While a standard resource in modern jazz improvisation, the octatonic (in jazz parlance, "diminished") scale was not a regular feature of the jazz lexicon during the boogie-woogie era.

boogie-woogie and its conventions. Rather than offering his critique from a position of "abstract rejection," however, Andriessen's failed "homage" passes critical commentary through direct engagement with the tradition. In spite of Andriessen's broad distancing strategies (working from Brautigam's transcription, radically re-orchestrating the original instrumentation), Andriessen's intimate knowledge of boogie-woogie—born of a lifetime playing and listening to the music—allows him to "deface" Yancey's source text knowledgeably and purposefully. Moreover, his forthright willingness not to "pull his punches" signals the validity of Andriessen's/ODV's non-hierarchical pronouncements.

That said, it bears noting that Andriessen's lack of transparency regarding his source material partially re-inscribes the kinds of exploitation that have all too often attended European/European-American composers' engagement with black sources. In the original 1973 score published by Donemus, aside from the piece's clearly stated general subject, Andriessen does not specify the Yancey compositions he reworks (in addition to "State Street Boogie," two other unidentified Yancey tunes appear in the piece's first movement). By treating Yancey's oeuvre, as Stravinsky might, as "an undifferentiated stockpile to be drawn from at will" (Hyde 102), there is an extent to which Andriessen ignores the labor, intent, and social context underlying Yancey's work. In a new program note recently added to the Boosey & Hawkes website Andriessen shows more sensitivity on this point:

Figure 2.2: ***On Jimmy Yancey*, mm. 29-40, divergence from "State Street Boogie."**



> ... [T]he piece is in two movements. In the first, three Yancey themes are quoted; the second is a kind of In Memoriam. Both movements end with a typical boogie-woogie lick, with which Yancey unexpectedly ends all his recordings. He probably did this at a sign from the producer, when the three minutes which a 78 side could hold were up, because boogie-woogie pianists habitually played for hours on end in the bars to entertain the white bourgeoisie.

While this introductory note provides considerably more context, particularly on the external factors influencing the specifics of Yancey's music, Andriessen still fails to designate the specific compositions he quotes. In so doing, he betrays what George Lewis terms a "Eurological" viewpoint willfully ignoring social context.[13]

In "Improvised Music After 1950: Afrological and Eurological Perspectives" (1996), George Lewis makes the case that post-1950 European and American avant-garde composers owe a largely unacknowledged debt to experimental African American traditions (particularly bebop) that preceded their earliest experiments with improvised music by nearly a decade. Through contrasting profiles of Charlie Parker and John Cage, Lewis argues that African American innovations posed a direct challenge to the Western art music tradition and that composers like Cage responded by consciously asserting ownership of "real-time" expression while disavowing any connection to African American music. Quoting the work of the media critic John Fiske, Lewis terms this willful erasure a form of "Exnomination":

> Exnomination is a means by which whiteness avoids being named and thus keeps itself out of the field of interrogation and therefore off the agenda for change … One

[13] Roughly translated from the Dutch, the original 1973 program note reads:

> 'On Jimmy Yancey' was written for the Orkest de Volharding often under difficult circumstances, such as flying fighter jets, communications over the loudspeakers, etc., played by Dil Englehard (flute), Willem Breuker and Bob Driessen (alto saxophones), Herman White (tenor saxophone), John Woolf (horn), Cee Clubs (trumpet), Willem van Manen, Bernard Their Kink and Jim van der Valk Bouman (trombones), the composer (piano) and Maarten Altena (bass). Ronald Brautigam noted for the record the boogie-woogie of Jimmy Yancey."

> practice of exnomination is the avoidance of self-recognition and self-definition. Defining, for whites, is a process that is always directed outward upon multiple 'others' but never inward upon the definer (224).[14]

From his privileged position in the "elite" European cultural sphere (even as he works to complicate the politics of therein), Andriessen is able to freely abstract Yancey's source texts absent the possibility of a reciprocal interrogation of his own artistic practice. In this respect, Andriessen's abstractions can be said to "exnominate" Yancey's specific contributions (that is, assert an *a priori* domain over Yancey's music from a position of power without considering social context). At the same time, however, Andriessen's "mistakes"—his purposeful elisions and mischaracterizations of boogie-woogie conventions—also serve to critique the ham-handedness (or worse) with which contemporary white composers have dealt not only with African-American traditions, but also with popular musics in general. In particular, by trying, and failing, to mimic boogie-woogie, Andriessen critiques uninformed assumptions about the "simplicity" and "naturalness" of black music. For instance, by scoring Yancey's elegant turn figures in the comically inflexible French

[14] To frame his argument, Lewis sets up the opposing poles of "Afrological" and "Eurological" musical thinking to, "historicize the particularity of perspectives developed in culturally divergent environments" (217). In this formulation, the Afrological is invested in history, communication and protest, whereas Eurological musical systems actively disavow historical and social considerations. (Lewis specifically cautions that these categories "refer to social and cultural location, rather than phenotype".) Bebop, a paradigmatic Afrological musical "logic," provided an opportunity for African American improvisers to transcend their white-designated roles as entertainers and become actively engaged experimental artists. Bebop's challenge to the expectations of the dominant culture provided "models of both individual and collective creativity" responsive to the contexts of modern African American life. Meanwhile, Lewis argues that Cage (standing in for the larger Eurological musical culture) employed "indeterminate" improvisational practice (focusing on "the sounds themselves") purposefully disregarding narrative, context, or social meaning. Supporting this view, Lewis points to several key components of Afrological music-making consciously avoided in Eurological improvisation: spontaneity (uniqueness of expression), freedom (possible only through discipline), and personality (developing one's own sound; "telling a story").

horn (here symbolizing European "high" culture), Andriessen accentuates the high degree of difficulty and skill underlying Yancey's seemingly piano "effortless" playing. Andriessen emphasizes this point further still by utilizing Stravinsky's modernist harmonic language to signal his definitive break from "State Street Boogie;" once the full Stravinskyian octatonic set is articulated, the generative "blue note" tension Yancey's major/minor third is irrevocably transformed into a dissonant clash that stops the music dead in its tracks. Whereas (in Lewis's view) Cage and his followers deliberately obscured their debt to the legacy of bebop, Andriessen's homage quite specifically (and radically for 1973) foregrounds the centrality of boogie-woogie to his musical language.

In *On Jimmy Yancey* and other early works like the satirical *The Nine Symphonies of Beethoven* and the collage pieces *Anachronie I* and *Anachronie II*, Andriessen develops his critical approach through direct engagement with specific musical models. As Yayoi Uno Everett observes, in later conceptual works like *De Staat* and *Hoketus*, Andriessen eschews "obvious points of reference (literal quotations)" instead choosing to explore his themes through "iconic and symbolic portrayals of strife" (92). Rather than explicitly critiquing existing models, Andriessen's mature work forges "new contradictions" through dialectical oppositions of musical materials and traditions. Some of these include:

- Clashes of diatonic and chromatic harmony
- Marked disassociations between music and text
- Oppositional groupings of instrumental forces
- Alternations and/or juxtapositions of fast and slow tempi

- Alternations and/or juxtapositions of "familiar" and "abstract" musical materials
- Alternations and/or juxtapositions of regular phrasing and rhythmic asymmetry

In *De Stijl* (1985), Andriessen juxtaposes a wide range of stylistic elements including "funk" bass lines, medieval European counterpoint, Bach-style chorale figuration, boogie-woogie piano riffs, big band saxophone "block" voicings, minimalist patterning, and densely chromatic modernist harmonies. Yet the resulting "labyrinth at the compositional surface" (Everett 131) does not devolve into an undifferentiated morass of unrelated materials. Instead, Andriessen distributes these distinctive stylistic elements among clearly delineated instrumental groupings inspired by the block stratification of color in Piet Mondrian's *Composition with Red Yellow and Blue* (1927). Andriessen describes his approach:

> Most striking of course [in Mondrian's painting], are the five elements of colour: red, yellow, blue, the black lines, and the various shades of grey. … Trumpets and voices are red; saxophones yellow, blue trombones. The black lines form the bass … I allocated sounds to colours quite arbitrarily … these five groups play together throughout the whole piece with a few hybrids (mixed colours in the instrumentation) (226).

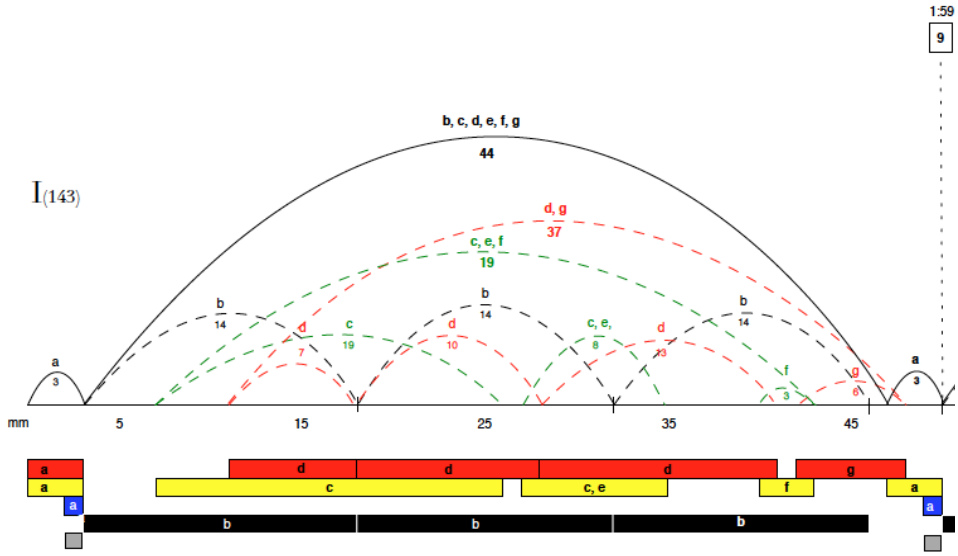
In the opening section of the piece, three distinct instrumental groupings—rapid "yellow" big band saxophone figuration in a narrow intervallic range, slow moving stepwise "red" chorale music in the vocals/trumpets/flutes, and a syncopated, "black" disco bass—create a multifaceted musical surface turning on the dialectical superimposition of fast and slow tempi. Meanwhile the syncopated bass line (a passacaglia theme underlying virtually the entire piece) acts as a kind of mediator between the saxophone and vocal layers while connoting three seemingly

incompatible stylistic traditions: the rhythmic jauntiness of 80s bubblegum funk-pop (the "Axel F" theme from the 1985 film *Beverly Hills Cop* suggests itself as a potential model), the formal severity of a baroque passacaglia, and the dominant 7th mixolydian harmony and 12-bar form typical of a boogie-woogie blues.[15]

The analytical diagram below (**Fig. 2.3**) depicts the interaction of these groupings in the opening section of *De Stijl* according the instrumental/coloristic designations Andriessen specifies (colored bars indicate activity in the texture, arcs show phrase groupings, letters denote distinctive thematic elements). Above the repeating 14-bar form of the passacaglia theme in the bass, the saxophone and vocal/brass layers overlap independently resulting in a composite texture that resists hierarchical organization or segmentation. For instance, the saxophones enter in m. 7, the 4th bar of the bass theme, and continue with a group of linked motives through the 8th bar of the next bass repetition. Meanwhile, the vocal chorale enters in m. 11 (the 8th bar of the initial bass repetition) and begins a new phrase coinciding with the beginning of the next bass repetition before diverging on its own. Through the juxtaposition of these distinctive, contradictory elements, Andriessen places the listener in the position of having to actively make decisions about which aspect of the dense, polystylistic texture to prioritize.

[15] Andriessen maintains that the passacaglia theme's metrical scheme (eight bars of 3/4 time plus six bars of 4/4) constitutes "a reference to the left hand of the boogie woogie players or the blues musicians" (226) insofar as the result of (8 x 3) + (6 x 4), 48, is evenly divisible by 12 (the number of bars found in most blues progressions). This kind of abstracted numerology is a regular feature of Andriessen's music, particularly in his extensive pre-compositional plans. More overtly, the pitch collection of bass theme is comprised of two 4th-related mixolydian collections (G and C) in a clear reference to the I-IV dominant 7th polarity of the blues.

Figure 2.3: Louis Andriessen, *De Stijl*, textural/thematic diagram of opening section, mm. 1-50.



In keeping with his Brechtian/Stravinskyian roots, a key element of Andriessen's approach is his invocation and defamiliarization of "known" elements. Often, as in the case of the boogie-woogie and "disco bass" examples discussed above, the familiar materials Andriessen alienates have a "groove-based" rhythmic profile. The cultivation and—critically—frustration of a sense of "groove" is similarly a key element throughout *COUNTING.* As such, a brief exploration of several theoretical formulations of groove follows in the next section.

Theorizing "Groove"

For Steven Feld (1994), groove refers to "an intuitive sense of style as process … instantly perceived, and often attended by pleasurable sensations ranging from arousal to relaxation" in which "a socialized listener anticipates a pattern in a style,

and feelingfully participates by momentarily tracking and appreciating subtleties vis-à-vis overt regularities" (109-111). Writing in 2002, Vijay Iyer similarly describes groove as a phenomenon "structured by the body situated in its environment" (389) crucially involving "regular, rhythmic bodily movement as a kind of sympathetic reaction to regular rhythmic sound." This musical regularity is characterized by a "steady, virtually isochronous pulse" that in turn "engages the 'walk' (locomotor) channel of the listener's sensorimotor system, giving rise to entrainment" (397-398). For Iyer (as for Feld), a degree of regularity and repetitiveness are prerequisites for generating the type of kinesthetic response necessary for listener participation (that is, dancing, head-bobbing, or otherwise "getting in the groove"). Within the context of this basic regularity, however, Iyer points out "individual players have their own feel, that is, their own ways of relating to an isochronous pulse … pop[ping] out of a polyphonic, rhythmically regular texture by a 'deviation' from strict metricality, or a set of such deviations" (398). Rather than disrupting the regularity of a groove, these deviations help animate and generate interest from within.[16]

Charles Keil, in a memorable formulation, characterizes these deviations as "participatory discrepancies"—the infinite range of subtle performance variations that animate a groove in performance:

> Music, to be personally involving and socially valuable, must be 'out of time' and 'out of tune.' For *participatory discrepancy* one could substitute 'inflection,'

[16] Iyer gives the example of "in-the pocket" backbeat drumming to as a case study in micro-deviation: "If we consider the downbeat to be exactly when the bass drum is struck, then the snare drum is very often played ever so slightly later than the midpoint between two consecutive pulses. … Although perhaps unaware of the exact temporal details of this effect, a skilled musician or listener in this genre hears this kind of expressive microdelay as 'relaxed' or 'laid back' as opposed to "stiff" or 'on top'" (406).

> 'articulation,' 'creative tension,' 'relaxed dynamism,' or semiconscious or unconscious slightly out of syncness. … It is the little discrepancies between hands and feet within a jazz drummer's beat, between bass and drums, between rhythm section and soloist, that create the groove and invite us to participate (96-98).

In an earlier essay, "Motion and Feeling Through Music," Keil critiques Leonard Meyer's *Emotion and Feeling in Music* for its focus on the "embodied meaning" of a musical text (the way its formal, harmonic, and thematic relationships form a comprehensible syntax), and develops the concept of "engendered feeling" to explicate what happens in performance to create a dynamic sense of groove (what Keil terms "vital drive"). Focusing specifically on jazz repertoires, Keil points to rhythmic tension as a key site of generative performance discrepancies: "To the extent that the rhythms conflict with or exhibit the groove without destroying it altogether, we have engendered feeling, and for a solo to grow the feeling must accumulate" (67).[17]

In their respective discussions of electronic dance music (EDM) and funk, Mark Butler (2007) and Anne Danielsen (2006) point to rhythmic/metrical tension as a foundational element of groove. In the context of EDM, Butler argues that groove arises from the interaction of an evenly spaced metrical grid and a "dissonant" rhythmic layer generated by, for instance, syncopation and/or the superimposition of

[17] For instance, by examining the different types of ride cymbal "taps" found in jazz drumming, Keil provides a framework for thinking about the ways that varying types of attack can animate a swing groove. He draws a broad distinction between "on top" drummers who "attack the cymbal so close to the pulse as to be almost ahead of it or "above" it" and "lay back" drummers who "seem to attack horizontally, so to speak, placing each beat on a different part of they cymbal as the arm moves back and forth slightly" (61-62). Keil extends this dichotomy to "stringy" (light and sustained) vs. "chunky" (heavy and percussive) bass playing. In combination, these different variables can generate a wide variety of grooves: "A chunky/lay-back team sometimes generates a sluggish vital drive…a stringy/on-top team usually doesn't lack for drive but may rush at fast tempos….and when a stringy bassist and a layback drummer get together, anything can happen" (64-66).

asymmetrical *clave* rhythmic patterns; the interaction of these elements creates a "stable irregularity" that simultaneously confirming and challenging the predominance of the basic "4 to the floor" metrical framework. Similarly, Danielsen describes this situation (as it occurs in funk music) as a "stable unstable" in which "the aim of destabilization is not to loosen the groove's grip but to make it even more powerful by bringing the tensions of the groove to the limit, but not beyond." (135). Danielsen locates the source of funk's rhythmic dynamism in the push and pull of triple-based counter rhythms against a duple-based metrical grid. This persistent tension creates the effect of counter-rhythms with a "tendency toward cross-rhythm" that "animate from *within* the main rhythm, both fortifying it and keeping it together, like an element of tension keeping things in place" (63, 65). A subordination of counter-rhythmic figures, typically achieved by their limited duration relative to the main beat, prevents a true polyrhythmic relationship from emerging: "The groove *is* to sound like a 'single rhythm': there is no equality between rhythm and counter-rhythm, and the latter is to be clearly subordinated to the former" (67).

More generally, Danielsen argues that the multilinear rhythmic organization of funk music resembles the structure of various West African musical traditions in which "the interrelationship of rhythmic patterns or phrases in strict time is controlled by relating them to a fixed *time span* … broken up into an equal number of segments or pulses of different densities" (Nketia 26).[18] In the context of these repeating cycles,

[18] Relying largely on the work of ethnomusicologists (chiefly John Chernoff, Richard Waterman, Simha Arom, and N.K. Nketia) writers like Danielsen, Olly Wilson, Samuel Floyd and others have posited theories of African American music emphasizing "retentions" of West African music highlighting epistemological differences from Western European music. Often, these narratives hold

individual lines combine to create composite rhythmic and melodic patterns characterized by the "interweaving, overlapping, and interlocking of several rhythmic figures *located on different pitch levels* in a specific scalar system" (Arom 307). In contrast to much West African music, however, in which the duration of a given time span is determined by the repetitions of specific rhythmic materials, in funk music time spans are generally grouped into repeating patterns of one or two bars of 4/4 time. In this context, Danielsen highlights the central importance of "the One," a recurring downbeat emphasis marking the beginning of each new time span: "The One is on top of the basic unit; it is the first beat of the pattern and as such a focal point of the groove…the One should be played on top, or in other words, as a *downbeat in anticipation*" (73). To articulate the One in anticipation, a funk groove often features some combination of a syncopated downbeat along with an intensification of rhythmic activity on beat four, or, conversely, an empty anacrusis creating a "vacuum" to the downbeat.[19]

These types of rhythmic organization combine to create the groove on James Brown's 1969 track "Give It Up or Turnit a Loose." Featuring a stripped down instrumental ensemble of drum set, bass, guitar, and two horns, the main groove of "Give It Up" is formed by an interlocking texture of 1- to 2-bar instrumental riffs

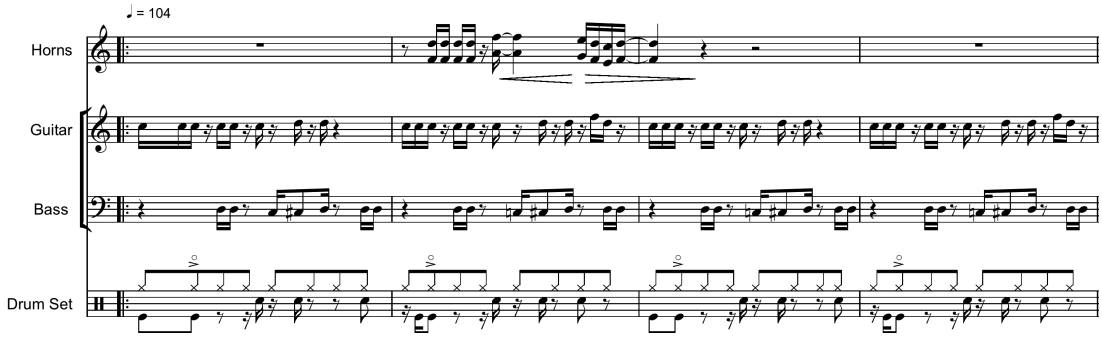
---

out the goal of combating the kinds of "primitive" characterizations of African and African American music pervasive in Western musical discourse. Other scholars, notably Kofi Agawu and Ronald Radano, have cautioned against the essentializing aspects of this retention based model: Agawu (2003) has critiqued "Us-them" characterizations of African musical difference, particularly descriptions of African music as "circular" and non-teleological, while Radano (2003) has critiqued discourses of African American musical difference for their reliance on stereotypes relating "hot rhythm" and the black body.

[19] Danielsen further attributes broader, quasi-metaphysical powers to "the One" extending well beyond the metrical limitations of actual downbeats.

animated by the cross-rhythmic "tendencies" between them (see **Fig. 3**). While the individual bars of the 2-bar guitar and drum patterns are largely identical, an offset bass drum downbeat accent along with an added offbeat minor third figure in the guitar differentiate the second bar of the patterns and delineate the end of the 2-bar period. Meanwhile, the bass riff establishes a contrasting 1-bar pattern beginning on beat two with a repeated 16^{th}-note figure periodically emphasizing the second beat in subsequent repetitions. This metrical stress creates a deviation from the regular 4/4 phrasing of the guitar and drums while repeated 16ths (falling on the "and" of beat four) have the effect of anticipating the drum/guitar downbeat. The bass's agogic accent on the second 16^{th} note of beat three as part of a syncopated walk-up figure further challenges the predominance of a 4/4 periodicity; this accent, doubled by the guitar and snare drum, creates a kind of negative emphasis on beat three that brings the predominance of the prevailing quadruple meter and downbeat further into question. Moreover, this accent aligns with what would be the fourth and final three 16^{th}-note grouping of a 3+3+3+3+4 cross-rhythmic pattern, contributing to the suggestion of a potential dotted 8^{th} pulse emphasized by the guitar riff's simultaneous stepwise ascent.

Figure 3.1: James Brown, "Give It Up or Turnit a Loose" (transcription), main instrumental groove.



Another key aspect of funk grooves is a temporality characterized by long uninterrupted passages of repeating material. Danielsen considers the resulting "feeling that the music could go on forever" the essential "funk experience";

> Instead of waiting for events to come, we are submerged in what is before us. Our focus turns inwards, as if our sensibility for details, for timing inflections and tiny timbral nuances, is inversely proportional to musical variation on a larger scale. When funk is experienced in his way, music ceases to be an object that exists apart from us (144).

Through extended exposure to a compelling groove, the listener internalizes the essential features of the musical texture and "participates" by finding his or her own individual path through the music. An immersion in repeating figures (and an increased sensitivity to the participatory discrepancies between them) leads to a feeling of "oneness" with the musical texture that Danielsen terms the "Groove Mode" of listening. According to Danielsen, in a prototypical funk groove, "the basic unit of the song is repeated so many times that our inclination as listeners to organize the musical material into an overall form gradually fades away" (144.). Absent from this experiential description, however, is an acknowledgement of the structural role harmonic change plays in a typical funk track.

As Brackett (1991) notes in an analysis of James Brown's "Super Bad," funk grooves typically divide into clear sections demarcated by changes in harmony and texture hewing to an extended I-IV-V blues-related harmonic progression. In Brackett's view, the durational proportions of these sections (typically featuring a roughly equivalent relationship between I and IV and a brief, though emphatic "turn-around" role for V) constitute a critique of European harmonic common practice: "[Brown's] use of the I-IV-V progression amounts to a Signifyin(g) commentary upon the use of this progression in Euro-American music, an instance of a 'double-voiced utterance' in yet another parameter … it belongs to, while it simultaneously comments upon, the mainstream Euro-American discourse" (319-320). These shifts in harmony and texture structure our hearing of the groove while strongly influencing our embodied responses to it (for evidence of this, one needs only to observe the abrupt changes that take place on a dance floor when a funk groove shifts sections). Moreover, Brown's active verbal dialogues with his band in anticipation of these shifts (e.g. "Can I take it to the bridge?" "Hit me!" etc.) explicitly prepare the listener for these sectional changes and highlights their structural importance. At the same time, however, Danielsen is correct in asserting that the long, flexible time spans between each section of a cyclical funk groove do indeed give rise to a sense of temporal weightlessness—the state Prince aptly terms "joy in the repetition."

Throughout *COUNTING*, groove-related elements are subjected to varying degrees of abstraction and defamiliarization: rhythmically precise "hits" are juxtaposed with "blurred" sustained figuration; asymmetrical rhythms and syncopated

figures lose their effect in the absence of regular periodicity and/or meter; sectional durations are compressed to deny entry into "groove modes" of listening; the centricity of dominant 7^{th}-related harmonies are obscured through superimposition; stylistically idiomatic materials are isolated, fragmented, and/or disguised by the juxtaposition of incompatible elements; and animating "participatory discrepancies" are limited on a fundamental level by nature of the music's fixed notational representation. Nevertheless, taken together, the invocation of these elements comprises an alienated sound world that remains familiar *enough* to invite active critical listening.

Chapter 2: The Music of *COUNTING*

Instrumentation and Text

COUNTING is scored for three flutes (one doubling piccolo), saxophone quartet (two altos, tenor, baritone), brass quintet (two trumpets, French horn, tenor trombone, bass trombone), two pianos (one doubling on celesta), two electric guitars, electric bass, and four amplified female vocalists. A key unifying feature among these varied instrumental forces is their respective ability to execute precisely coordinated articulations emphasizing the "front" of the beat. This clarity of initial attack is critical for the sense of rhythmic drive underlying the piece as a whole. (It is worth noting that my initial sketches for five pianos with electric bass. The uniquely melodic-percussive capabilities of these instruments inform the musical language of *COUNTING* on a fundamental level.)

The modular configuration of this ensemble recalls a jazz big band's distinct brass, woodwind, and rhythm sections, with some significant modifications. First, instead of the five saxophones found in a big band (typically two altos, two tenors, and a baritone), the woodwind section in *COUNTING* is comprised of a saxophone quartet (two altos, tenor, baritone) with the addition of three flutes. Second, a brass quintet (including French horn) stands in for the big band's complement of 4 trumpets and 4-5 trombones. Third, while the winds are condensed down from the big band model, the rhythm section is expanded to include an additional piano and electric guitar while the absence of a drum set signals another departure from the big band tradition. Finally, instead of the solo vocalist one might expect to find "fronting" a big

band, *COUNTING* calls for four female vocalists comprising a layer of activity commensurate in importance with the instrumental scoring. These modifications invoke other distinct areas of performance practice: the quartet/quintet arrangement of the winds suggest various "classical" repertoires while the multiple pianos, guitars, and amplified female vocalists highlight a connection to postwar minimalism. Nevertheless, the ensemble maintains core features in common with a big band (rhythmic drive, sharp articulation, bright timbres, the ability to generate dynamic call-and-response relationships between instrumental sections) while a marked absence of string instruments and percussion (especially mallet instruments), complicates any direct connotation of classical and minimalist repertoires.

There is also, clearly, a strong connection between this instrumentation and the types of ensembles Louis Andriessen employs in pieces like *De Staat* and *De Stijl*, both of which feature large groups of winds and brass along with electric guitars, multiple keyboards, electric bass, and a chorus of amplified female vocalists. The "hard-edged" sound of this instrumentation has proven attractive to hosts of "alternative" new music ensembles like Icebreaker (UK) and the Bang On a Can All-Stars (US) and was a key reference point for me as well. That said, *COUNTING* establishes a degree of differentiation from this model through a reduction in the size of instrumental forces as well as the removal of percussion—typically a key aspect in Andriessen's work as well as in other ensembles inspired by his example.

The text in *COUNTING* comes from Jeremy Schmidt's "Censuspeak" (2011). A meditation on modes of enumeration and the "flatness" of bureaucratic language,

"Censuspeak" maps promotional slogans and statistical data from the U.S. Census bureau onto a metrical scheme adapted from Walt Whitman's "When I Hear the Learn'd Astronomer" (1855). In its embrace of banal, purposefully inoffensive language, Schmidt's work provided an ideally "neutral" text helping me to structure *COUNTING* without unduly influencing its form and content on a local level. I will return to a more extensive discussion of the text in the following chapter.

Formal Overview and Opening "Chorus"

COUNTING is structured around an opening instrumental section (A) serving as a "chorus" between the "verses" of Schmidt's text. (This formal structure is summarized in **Table 1**.) As such, the formal arch of *COUNTING* may be understood as a kind of inverted "verse-chorus" form, or perhaps more simply, as a ritornello form in which the (A) material functions as a recurring "theme" " offsetting the vocal episodes. Within the confines of this form, a high degree of thematic overlap creates a sense of "flow" between the large, clearly delineated sectional divisions. For instance, a hocket melody introduced in the middle of the opening section (A1) is suspended during the succeeding Interlude (rh. 9-10), but returns as the core structuring element of B1 (rh. 15-19).

Table 1. Formal/Thematic Overview of *COUNTING* (timings approximate).

Formal Section	Thematic Material
A1, mm. 1-70 (rh. 1-9), 0:00-2:30	Ensemble "hits" (*a*), shifting brass chords (*b*), asymmetrical motor rhythms (*c*); saxophone hocket (*d*); guitar/piano bell tones (proto-*e*)
Interlude, mm. 70-85 (rh. 9-10), 2:30-3:30	Guitar (*e*) /saxophone (*f*) duet, foreshadowing of vocal theme at rh. 15
B1 [vocal entry 1.1], mm. 85-125 (rh. 10-15), 3:30-5:00	Ensemble development of hocket texture (*d*), extended "bell" motive (*e*), new vocal/brass material (*g*)
B2 [vocal entry 1.2]**,** mm. 125-151 (rh. 15-19), 5:00-6:15	Winding down of hocket texture (*d*) and bell motive (*e*) to *a cappella* vocal cadence (*f*)
A2, mm.151-181 (rh. 19-22), 6:15-7:20	Compressed reprise of opening (*a*, *b*, *c*, *d*); transition via motor rhythm motive (*c*') metric modulation
C1 [vocal entry 2.1], mm. 181-219 (rh. 22-26), 7:20-9:30n	Chromatic layering of motor rhythm cells (*c*'); "atonal" solo piano filigree (*g*); fragmented "funk" bass motives (*a*'), "folk"-inflected vocal entries (*h*)
C2 [vocal entry 2.2], mm. 219-261 (rh. 26-31), 9:30-11:45	Chorale based on opening brass figuration (*b*'); interpolation of opening motives (*b*, *c*)
A3, mm. 261-290 (rh. 31-35), 11:45-13:00	Varied reprise of opening, intensification via "pop" stepwise modulations (*a*, *b*, *c*, *d*)
D1 [vocal entry 3.1], mm. 290-317 (rh. 35-38), 13:00-14:00	Soli vocal material recalling rh. 10 (*i*); layered ensemble bell tones (*e*')
D2 [vocal entry 3.2], mm. 317-372 (rh. 38-44), 14:00-16:30	Bass/guitar funk groove (*j*); horn riffs (*k*); new vocal theme (*l*); frenetic alto sax solo (*m*)
Coda [vocal entry 3.3]**,** mm. 372-end (rh. 44-48), 16:30-18:45 (end)	Bell tones (*e*''), vocal soli + flute trio, partially reprising vocal material from rh. 15 (*f*)

The piece as a whole is comprised of large, disjunct formal blocks clearly demarcated by cadence, orchestrational shifts, harmonic changes, and/or tempo modulation. Layers of musical activity within these blocks are further stratified by local level contrasts in orchestration, harmony, and/or rhythm. These layers (often comprised of repetitive, "immobile" cells) in turn alternate successively and/or are superimposed vertically. This "block" interaction can be productively viewed through the lens of Edward Cone's theory of "stratification," "interlock" and "synthesis," articulated in his 1962 analysis of Stravinsky's *Symphonies of Wind Instruments*. In Cone's model, musical "areas" differentiated by "glaring contrast" (in instrumentation, rhythm, harmony, etc.) but generally with "at least one element of connection" are juxtaposed to "interrupt" each other either abruptly or through more subtle overlappings. The effect is one of projection as the listener continues to "hear" suspended elements in their absence:

> When the action in one area is suspended, the listener looks forward to its eventual resumption and completion; meanwhile action in another has begun, which in turn will demand fulfillment after its own suspension. … Although heard in alternation, each line continues to exert its influence even when silent. As a result, the effect is analogous to that of polyphonic strands of melody: the successive time-segments are as it were counterpointed one against the other. (19-20)

This polyphony of interruption, alternation, and overlapping creates an "interlock" that in turn leads to a sense of unification or "synthesis" as "diverse elements are brought into closer and closer relation with one another.

Cone's contrapuntal metaphor is useful in describing the interaction of materials in the opening "chorus" section of *COUNTING* in which four distinctly "immobile" musical layers are deployed in various states of interruption and overlap:

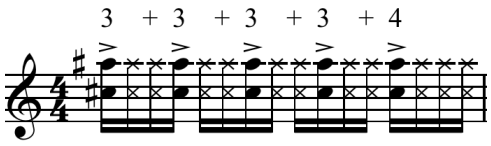
(*a*) percussive cellular "hits"; (*b*) sustained undulating brass chords; (*c*) driving 16th-note "motor" rhythms; and (*d*) a "funky" baritone/tenor saxophone hocket melody.[20] These layers all have distinct, individual characters that clearly articulate the construction of the musical surface while comprising enough similarity to suggest the possibility of a synthesis between them.

Although layers (*a*) and (*b*) are generally superimposed and share a common pitch collection, they are highly differentiated in terms of instrumentation, texture, and rhythm. The "hits" in layer (*a*)—scored in the woodwinds, pianos, and guitar 1—are comprised of three smaller cells (*a1*, *a2*, and *a3*) each with unique rhythmic and accentual profiles. Of the (*a*) layer's three constituent cells, *a1* is the most variable, shifting between on-beat and syncopated attacks (often within the same phrase) and subject to various melodic transformations deviating from the original repeated note patterning, notably in a minor 9th-saturated bass guitar figure at rh. 4 (this activity will in turn become the basis for a series of fragmented "funk bass" motives, appearing for the first time in rh. 22-26). The *a2* cell isolates a "1231" grouping from the 3+3+3+3+4 cross-rhythmic 16th-note pattern of a characteristic James Brown funk guitar riff (depicted in **Fig. 3.2**). (The rhythmic feel of this isolated cell is ambiguous insofar as its final accented 16th note stroke can be interpreted as a strong beat in alignment with 3/16 grid or as a syncopated anticipation of a strong beat relative to a quarter note pulse.) Finally, the three 8th-note grouping of *a3* is differentiated by a slower density referent (*a1* and *a2* or *a3* both articulate a 16th-note sub-pulse level)

[20] A fifth layer, ringing "bell tones" (*e*) in the piano and electric guitar, make a brief appearance at rh. 5, foreshadowing their central role in succeeding sections, particularly the piece's conclusion.

and a distinctive marcato/staccato hybrid attack. In entries throughout the opening, these cells are reordered in a variety of ways preventing any single iteration of the cellular pattern from becoming normative. For instance, in mm. 1-4, the cells are arranged in the pattern *a1* (3x), *a2*, *a3*, *a1*, *a1* while the next entry (mm. 8-11) reverses the ordering and retrogrades the rhythm of *a1* to form the new configuration *a3*, *a2*, *a1'* (3x), *a1* (3x).

Figure 3.2: James Brown, "Hot Pants", cross-rhythmic guitar riff.



In contrast to the percussive, precisely coordinated attacks of the (*a*) layer, the undulating chords in the brass, 2nd guitar, and bass comprising layer (*b*) create a blurred, non-metrical matrix of shifting attacks and sustained swells. Each line in the texture is a rotation of the eighth-note durational pattern 5-3-5-4-3 (the bass and 2nd trumpet play the prime iteration), resulting in a minimum of accentual synchronization between parts and the denial of any clear meter. The brass-dominated timbre of the orchestration, sustained pitch durations, and dynamic swells combine to further stratify this layer and make it a compelling foil to the tightly calibrated, "mechanical" insistence of the (*a*) cells.

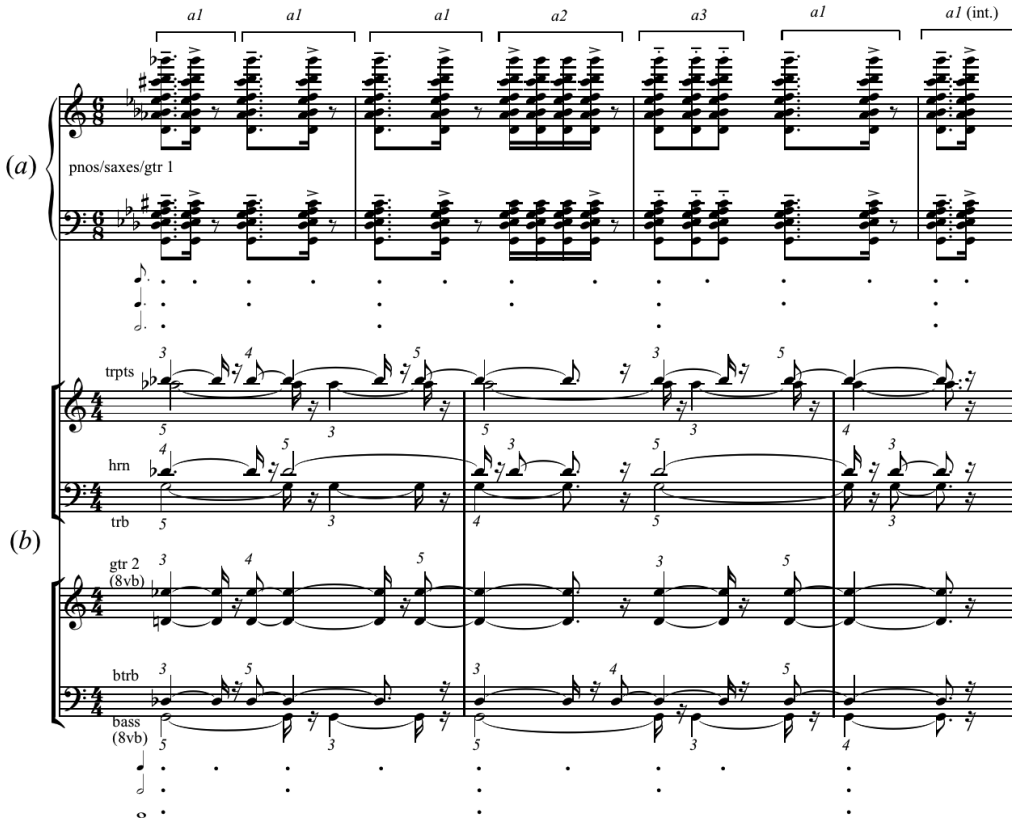
In isolation, the initial iteration of the (*a*) hits can interpreted as following a dotted-8th-note pulse grouping into a 3/8 or 6/8 meter.[21] However, the articulations of the electric bass anchoring the shifting brass figuration of the superimposed *(b)* layer

[21] In subsequent cellular re-orderings this compound pulse is less evident.

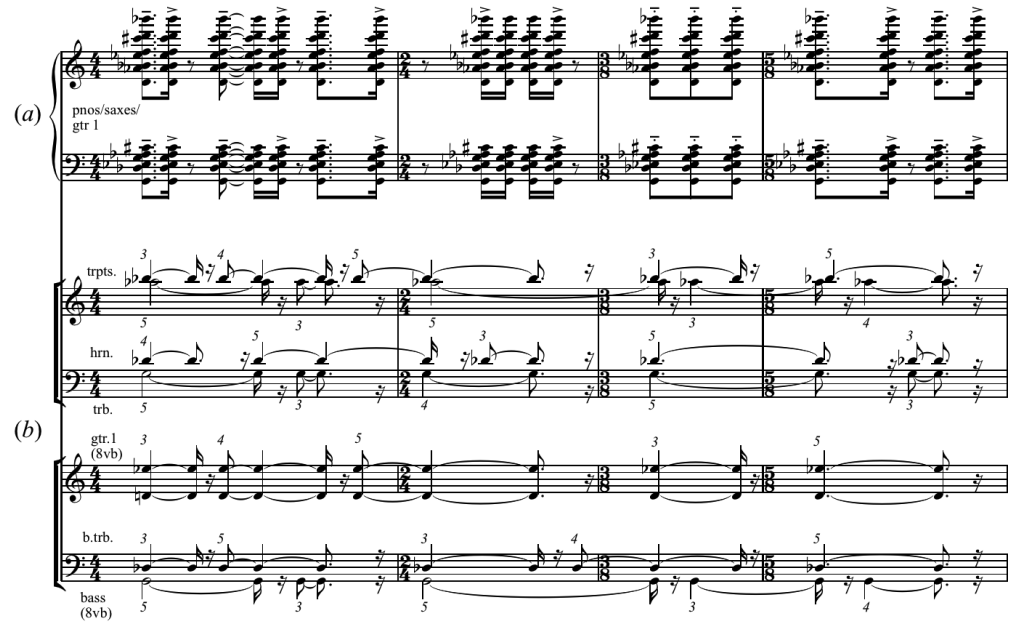
suggest a contradictory 4/4 metrical framework (this polymetrical framework is depicted in a re-barred version of the opening in **Fig. 4.1a**). The question for the listener is whether to interpret the hits as syncopations against a (relatively weak) quarter note grid or whether to instead accede to the priority of the dotted eighth pulse of the (*a*) layer. Adding to this tension are freely shifting attacks in the brass that variously align with both metrical options. For instance, the downbeat of the 2nd bar of 4/4 is articulated by the trombones and 2nd trumpet while the third bar of 6/8 is marked by the high B♭ in the 1st trumpet as well as three additional brass voices. The barring of this opening passage in the performance version of *COUNTING* (**Fig. 4.1b)** reflects a negotiation between these competing meters: mm. 1-2 establishes a duple organization of the quarter note pulse with the *a* cells depicted as syncopations, while in mm. 3-4 the barring shifts to a compound meter in line with the rhythmic contours of the *a* cells (this orientation is immediately interrupted by the 2/4 interjection of the *c* layer in the following bar). Irrespective of the notated meter, however, the layering of (*a*) and (*b*) prevents the listener from inferring any sense of regular metrical or phrase level periodicity despite the invitingly dynamic musical surface—in other words, the collision of textures creates a situation in which foot-tapping is an inviting, yet ultimately frustrating experience.

Figure 4.1a-b: *COUNTING*, opening *(a)* and *(b)* thematic layers; a) re-barred to show polymetrical implications, and b) "compromise" performance version.

a)



b)

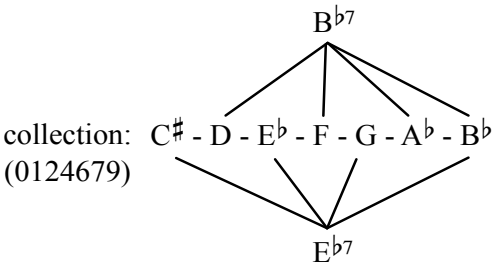


Despite this rhythmic instability, harmony forms an important site of agreement between (*a*) and (*b*): the two layers share a pitch collection derived from two superimposed dominant 7th chords a perfect 4th apart. This composite collection is an elaboration of a B♭-D-E♭-A♭ (0157) tetrachord, a chord that can be conceptualized as a B♭7 with the 5th (F) replaced by replaced by the tonic of its resolution (E♭).[22] The full sonority of (*a*) and (*b*) results from the expansion of the two fully voiced 7th chords suggested by these B♭ and E♭ "roots" (see **Fig. 4.2**). Rather than behaving in a "functional" harmonic context, however, these 7th chords do not resolve, instead remaining locked "in state" as independent entities. In this, they invoke the static, non-functional 7th chords characteristic of various African American musical traditions ranging from blues to funk music. This connection is strengthened by the orchestrational emphasis on a major/minor third "blue note"-inflected trichord (B♭-D-C♯) atop the texture in the flutes (doubled by Piano 1). Complicating this bluesy B♭/E♭ centricity, however, is a low G anchoring the sonority in the bass guitar/baritone saxophone. This prominent G (scale degree $\hat{3}$ in E♭ or $\hat{6}$ in B♭) does little to clarify the tonality of the passage, but instead posits G as another potential pitch center, a possibility emphasized by the "G minor" character of the (*b*) layer's composite melody (established by the prominent G-B♭ dyad in the bass guitar/1st

[22] This "dialectical" tetrachord is frequently encountered in Andriessen's music, particularly in his multi-work opus *De Materie* (of which *De Stijl* is the third "movement"). In *COUNTING*, 0157 also emerges as a key feature of vocal entries throughout the piece.

trumpet).[23] The result is an ambiguous harmonic field in which no pitch center asserts a clear priority.

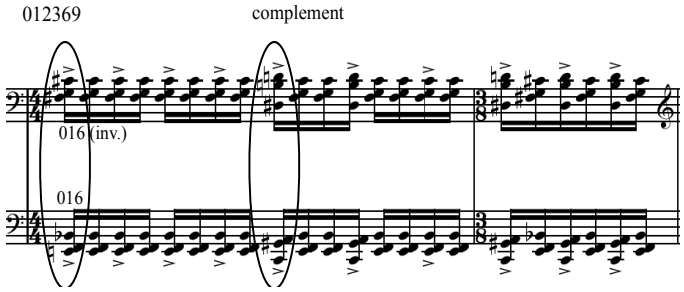
Figure 4.2: ***COUNTING,* composite sonority formed by (*a*) and (*b*).**



In contrast to the "tonally" derived harmonies of (*a*) and (*b*), the chromaticism of the "motor rhythm" (*c*) layer in the saxophones/low pianos emerges from a decidedly non-triadic, pc-set based approach as two 016 trichords are stacked on top of each other to form the composite sonority E-F-B♭-F♯-G-C♯ (012369). Although this pitch collection has four pitches in common (F, G, B♭, and C♯) with the opening sonority, the E in the bass clashes with the preceding E♭/B♭ dominant 7th collection, while accented interpolations of the set complement (C-G♯-A-E♭-B-D) heighten the degree of harmonic contrast (see **Fig. 4.3**). In addition to this harmonic shift, the 16th-note attacks of (*c*) are grouped into pulses of 2, 3, and 4 notes, creating an acutely asymmetrical, rhythmically charged surface further differentiating the (*c*) layer from the activity in (*a*) and (*b*). Despite this surface level rhythmic differentiation, however, the three 16th-note groupings encountered in (*c*) continue the suggestion of a dotted-8th-note pulse implied by the *(a)* layer, thus comprising an important "common element" by continuing the polyrhythmic tension introduced between (*a*) and (*b*).

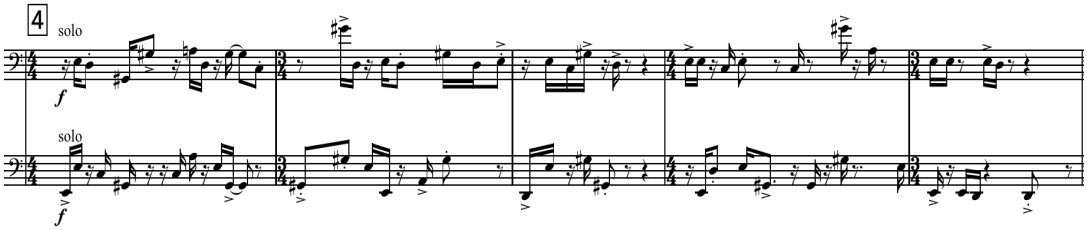
[23] This scoring strategy recalls Stravinsky's ambiguous use of E as a recurring bass note in the *Symphony in C* as a means of sowing instability between C major and E minor tonal centers.

Figure 4.3: Layer (*c*), saxophone/piano "motor rhythms," mm. 14-15.



A hocketed baritone-tenor saxophone melody (*d*) constitutes the final significant thematic "layer" of the opening section, developing the low E-C alternations of the baritone saxophone line from the (*c*) layer in mm. 18-25 into an extended, relatively stable ostinato employing the superimposed dominant 7th harmonic vocabulary of the (a)/(b) layers (see **Fig. 4.4**). In contrast to the clipped phrasing and tight interval range of the instrumental lines in (*a*) and (*c*), the hocket melody is characterized by long phrases spanning several octaves over a relatively stable metrical grid allowing for the projection of a more consistent sense of syncopation. Meanwhile, although the E7/A7 pitch collection of (*d*) theoretically continues the "non-resolving" tension of (*a*)/(*b*), the presentation of this collection as a single line melody results in a relatively unambiguous centricity around E. This harmonic transparency is enhanced by the thinned-out texture —a dramatic shift in orchestration underscoring the (*d*) layer's formal function as a "bridge" between two larger former blocks comprised primarily of (*a*), (*b*), and (*c*).

Figure 4.4: Layer (*d*), tenor/baritone saxophone hocket, mm. 32-37.



Returning to Cone's stratification-interlock-synthesis model, the "block" interactions of these materials in the opening section (rh. 1-9) group into three large sections (see **Fig. 4.5**).[24] Within these larger sections, the individual layers begin starkly juxtaposed and move towards a greater sense of interlock and unification. In the first half of the opening section (up to rh. 2), a repeating (*a*)+(*b*) / (*c*) alternation is clearly established, creating the expectation that this interruptive patterning will continue. At rh. 2, however, the pattern shifts and (*c*), after briefly overlapping with (*a*) + (*b*), takes precedence with (*b*) in a new accompanimental role decoupled from (*a*). This activity leads to the formation of a new interlocking pattern at rh. 3 as (*a*) and (*c*) engage in a call and response dialogue while (*b*) charges ahead independently. Rather than culminating in a sense of unification, however, this interlocking activity cedes to a dramatic orchestrational and textural shift with the introduction of the tenor/baritone saxophone hocket melody (*d*) at rh. 2.

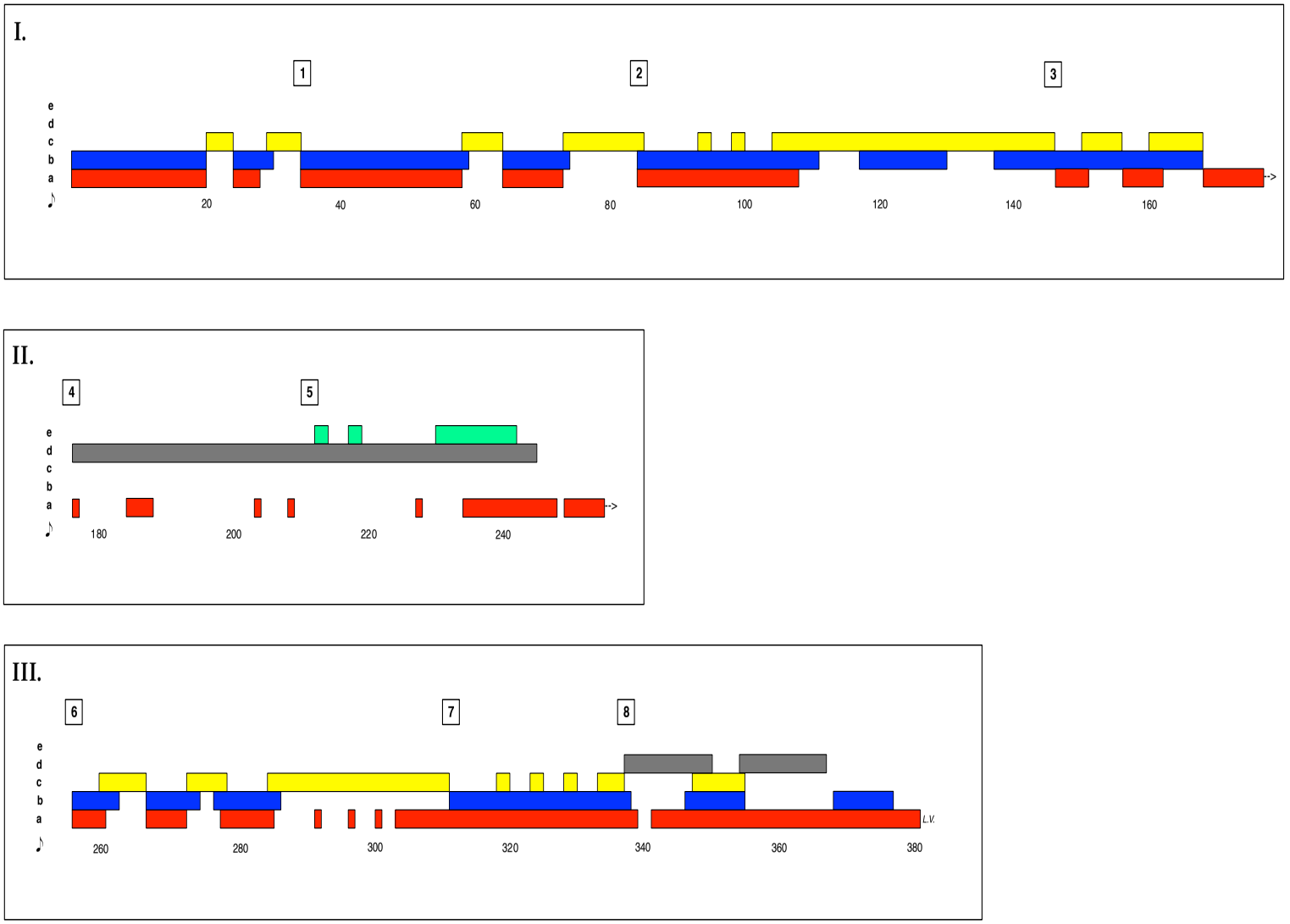
In contrast to the dense, interlocking activity of rh. 3, the overall texture of the second large block of the opening (rh. 4-6) reduces dramatically, ceding priority to

[24] It is not a coincidence that the analytical graph below resembles the project window of digital audio sequencer with multiple "tracks" progressing across a time span. In a sense, this is how I imagined the texture compositionally—as clearly delineated layers of activity punching "in and out" of the musical surface.

the two-voice hocket texture (*d*). In this new context, (*a*) is fragmented into short, single-note percussive hits superimposed onto the perpetual motion of the saxophone activity. At rh. 5, piano 1 and guitar 1 introduce a new high-pitched ringing "bell" motive (*e*) introducing a novel sustained melodic contour that will continue beyond the opening section into the succeeding guitar/saxophone interlude at rh. 9. This new material is quickly abandoned, however, with the termination of the (*d*) melody and the subsequent re-ignition of the (*a*) material in m. 42.

In the third and final section of the opening (rh. 6-9), interlock between the four layers intensifies, briefly leading to kind of "synthesis." At the outset, the passage from rh. 6-7 serves as miniature recapitulation of the opening (*a*) + (*b*) / (*c*) patterning, with (*c*) again gaining prominence (more quickly this time) in mm. 49-55. At rh. 7, another shift occurs as layers (*a*), (b), and (*c*) are fully superimposed for the first time. In addition to the chromatic simultaneities generated by these overlappings, the harmonic tension ratchets up further following a "failed" modulation of the (*a*) and (*b*) materials: as (*a*) moves to a D7/G7 pitch center, group (*b*) fragments into various transpositions with the bass guitar and tenor trombone remaining "stuck" on B♭. Meanwhile, repeated 16th-note attacks are added to the figuration of the sustained brass attacks (*b*) in a reference to the fleshed out 3/16 pulse of the *a2* cell. The

Figure 4.5: 'Stratification', 'interlock', and 'synthesis' of thematic layers (*a*) - (*e*), mm. 1-70.



mounting tension of these overlapping materials gives way to the release of all four layers in conjunction for the first time with the reintroduction of (*d*) at rh. 8.

This opening chorus/ritornello material returns twice more in the piece to offset the vocal entries corresponding to the 2nd and 3rd stanzas of the text. The first reiteration is an abbreviated, but otherwise literal repetition of the opening. The chorus undergoes a more extensive development in its next appearance, notably through the addition of the electric bass to the motor rhythm texture in mm. 263-272 and by a series of stepwise ensemble "pop" modulations of the full texture (mm. 276-290).

"Development"

In the middle section of the piece (rh. 22-26, corresponding to C1 in Table 2 above), elements from the opening combine and layer with new material to create a heightened sense of alienation from any single stylistic or motivic reference point. Insofar as earlier themes are invoked and transformed, this music can be productively viewed as a kind of "Development" section within the larger ritornello scheme of the piece. Whereas disparate musical layers were previously stratified in "blocks," here stylistically diverse materials gradually accumulate while productively "ignoring" each other to create a textural landscape characterized by a mounting sense of claustrophobia.

The key organizing element in this Development section is a melodic line adapted from the opening section's motor rhythm layer (*c*). Initially appearing in the

1st alto saxophone (mm. 18-26) as the top voice of an aggressively driving, multipart ensemble texture, the melodic line is recast in the Development as an insular, circularly repetitive gesture far removed from its hard-driving origins. In its original presentation, this material was distinctly "machine-like" in character: hard-edged, precisely calibrated, aggressive, and in rhythmic lockstep with the other voices of the texture. In this new iteration beginning at rh. 21 and continuing through rh. 26, however, the material is recast in introverted, meandering melodic cells layered in semi-coordinated pairs of wind instruments. At rh. 22, two flutes begin the motive in unison, but an interpolation of two 16th-notes in the 2nd flute on the fourth beat of the first bar causes the individual lines to splinter (see **Fig. 5.1c**). Seemingly disoriented by the 2nd flute's digression (signaled by an accented tritone interval), flute 1 proceeds to jump in early with the next phrase, causing flute 2 to scramble through the rests to catch up. The result of these types of momentary digressions is a series of fleeting, irregular canons phasing in and out of unison. The distinctly modernist affect of the earlier music is thus recast as a kind of heterophonic "folk" music in which the two voices attempt to play in unison, but largely fail to do so.

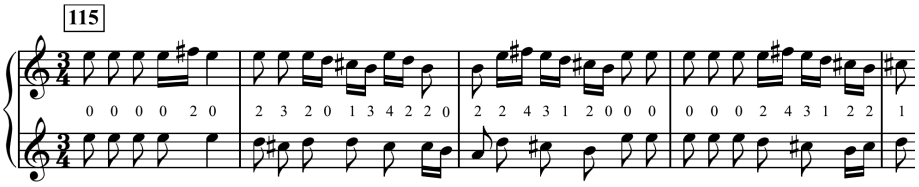
Conceptually, this approach is informed by Andriessen and Schönberger's description of Igor Stravinsky's "contrapuntal" approach to unison part writing:

> The unisons and octaves in Stravinsky's music increasingly sound like a musical utopia—much coveted, rarely achieved … with shattered octaves, unisons slipping and sliding, and doublings unraveling. … *When* the perfect consonant is actually achieved, it sounds more unison than unison—it sounds not-not-unison. This not-not-unison can be considered the culmination, in the opposite direction of the emancipation of the "wrong" note, where it all began—with women who sing together and not together, and with musicians who let their fancy have free reign (78-79).

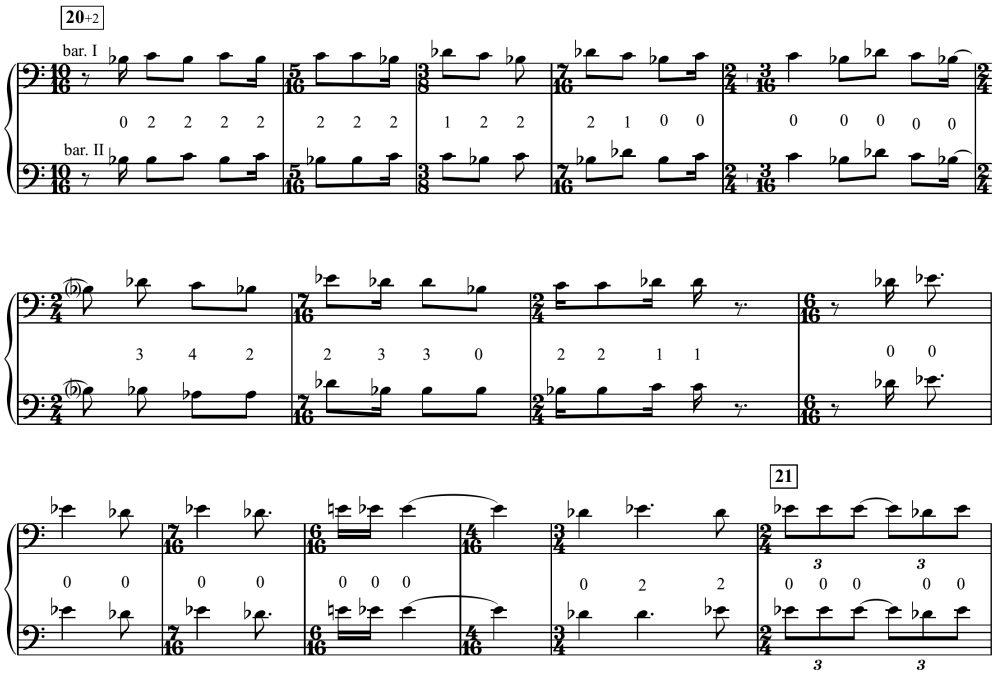
The sense of "utopian unison" in Stravinsky's music derives from his avoidance of exact correspondences between closely aligned parts in favor of melodic irregularities and/or digressions. For Andriessen and Schönberger this "singing together and not together" constitutes a kind of oxymoronic "parallel counterpoint," on display, for instance, in the soprano duo occurring at rh. 115 in the 4th tableau of *Les Noces* (see **Fig. 5.1a**). While the unison E in this example is clearly the centripetal force adhering the two lines, each part freely diverges from this central pitch to create an unpredictable sequence of intervallic relationships—an "out-of-tune unison" animating the otherwise melodically restricted music. Andriessen takes a similar approach in *Mausoleum* (1979), as a central pitch acts as an "anchor point" for each voice in a 2-part baritone soli (see **Fig. 5.1b**). Unlike the Stravinsky example, however, in which the two voices shared a common central pitch, in *Mausoleum* the individual lines' respective anchor points (B♭ and C) are located a major 2nd apart establishing this dissonance as a locally normative "not-unison." As a result, when a prolonged "actual" unison arrives in the second phrase, it has the added significance of a "not-not-unison" (this arrival is highlighted by an ascending stepwise transposition of the opening 023 pitch collection).

Figure 5.1a-c: 'Utopian unison' duos in a) *Les Noces,* rh. 115; b) Louis Andriessen, *Mausoleum*, rh. 20+2; and c) *COUNTING,* rh. 22

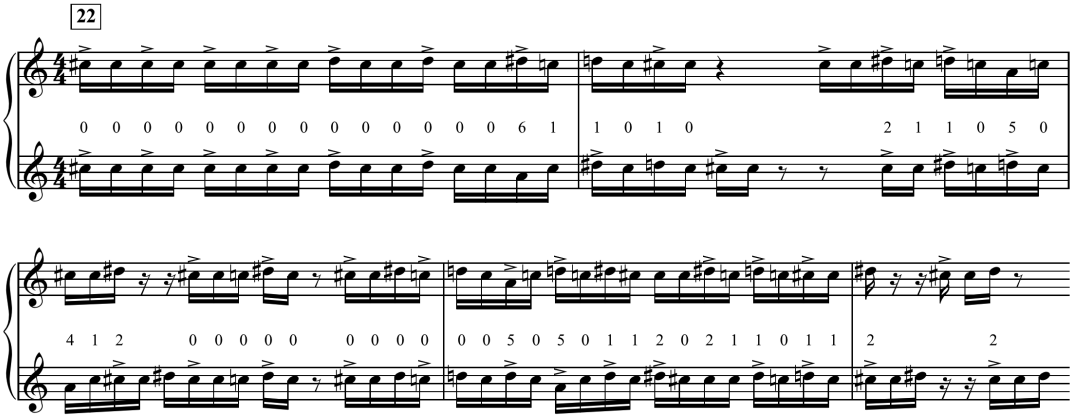
a) *Les Noces*



b) *Mausoleum*



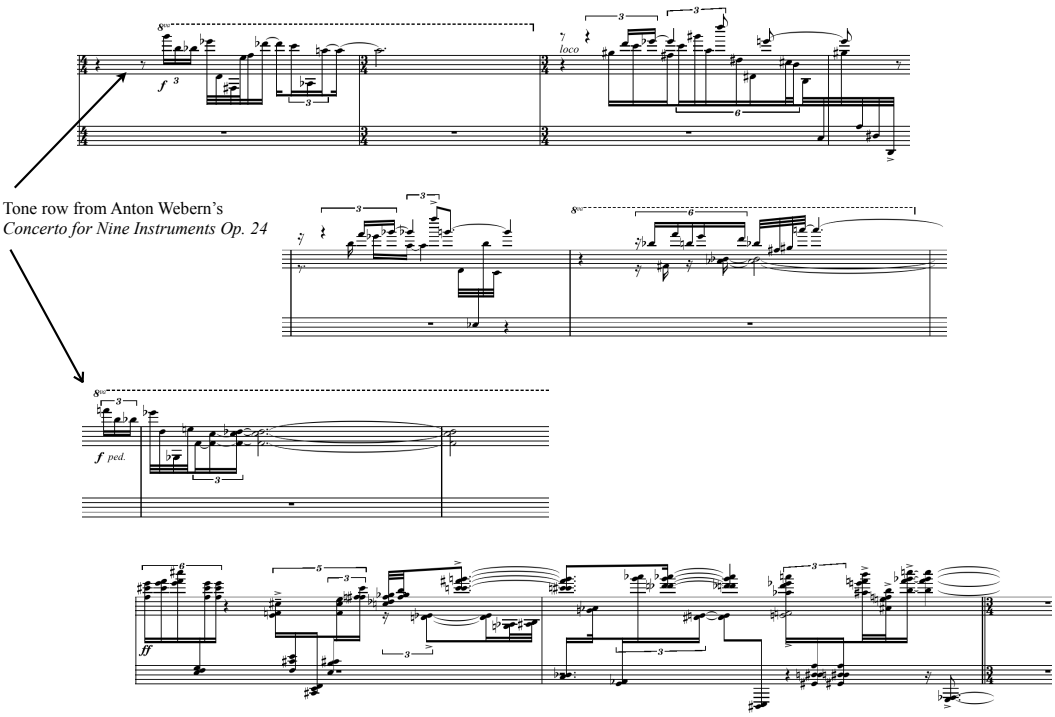
c) *COUNTING*



While "actual" unisons are more prevalent in the *COUNTING* flute duo than in these examples, the unpredictable push and pull of the lines (circulating around C♯) similarly generates an irregular progression of intervals, while the obsessively repetitive, cellular melodic construction contributes to a ritualistic evocation of folk music.[25] These lines accumulate as additional pairs of wind instruments enter at transposed pitch levels tied to the ordering of the initial flute collection (C♯- D-D♯-A-C): the alto saxophones enter on D in m. 195, flute 3 joins independently on D♯ in m. 202, the tenor and baritones enter on A in m. 204, and the trumpets enter on C natural m. 207. This layering creates an increasingly dense harmonic field that quickly gives way to complete chromatic saturation, while the terraced ascent of the entries' pitch levels escalates the tension. Meanwhile, the accumulation of the lines' uncoordinated asymmetrical accents creates a polyrhythmic maze obscuring the attack patterns of individual instruments and briefly overwhelming the other elements in the texture (mm. 207-211). Borrowed triplet divisions in the trumpet (picked up by the flutes m. 214), and octave-displaced 32nd-note "stutters" in various lines further complicate the composite rhythmic landscape.

25 As discussed earlier, the action in *Les Noces* centers on a traditional Russian wedding ritual. Meanwhile *Mausoleum* specifically invokes Baltic folk music through the inclusion of traditional instruments like the cimbalom and compositional techniques adapted from Georgian traditional music: irregular rhythms, frequent voice-crossings, and a limitation intervallic range to mostly seconds and thirds (Everett 90). According to Cross (2003) this "fetishization" of ritual is another uniquely Stravinskian modernism. In *COUNTING*, a sense of ritual emerges in part from the incantatory repetitions of statistical data and "flat" promotional verbiage found in the text.

Figure 5.2: *COUNTING,* sampling of solo piano gestures, mm. 196-219.



Adding to the growing stockpile of activity, freely atonal solo piano gestures characterized by irrational rhythms, through-composed melodicism, and "expressive" a-metrical timing float in and around the texture generated by the layered wind instrument pairs (see Fig. **5.2**). In particular, the varied rhythmic language of theses gestures—featuring shifting pulse levels, irrational rhythms, nested tuplets, and rapid 32nd-note figuration—emancipates this activity from the largely static 16th-note matrix established by the motor rhythm duos. Meanwhile, a freely atonal harmonic palette and wide ranging intervallic compass (variously recalling Anton Webern and Karlheinz Stockhausen) serve to invoke a musical tradition far afield from the "folk" inflected motor rhythms and funk-related bass gestures simultaneously set in motion

(varied rhythmic figuration, pitch content, and sweeping melodicism of the lines add to this contrast).[26] However, while the piano music is stylistically distinct from other elements in the texture, it is not stratified as a contrasting "block" as might have been the case in the opening section. Instead, the effect is one of accumulation as the piano gestures layer over and around the churnings of the wind instruments and the other elements in the texture.

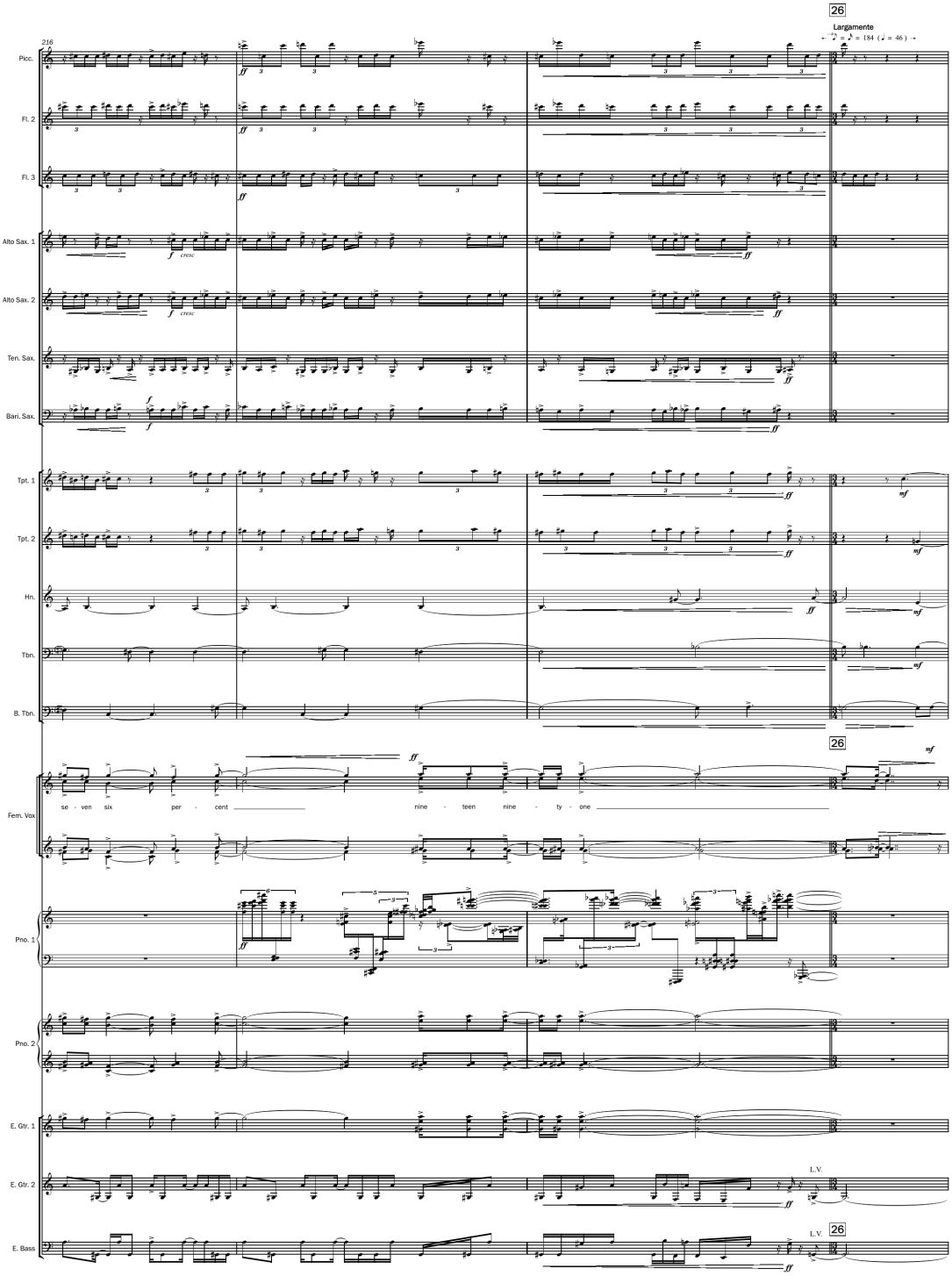
Fragmented bass riffs adapted from the opening section are another stylistically distinct element contributing to this amassing of materials. In their original context, these riffs were part of the percussive "hits" (*a*) layer of the opening and as such were characterized by driving intensity and forward momentum. In these initial appearances, the funk affinities of these gestures were largely obscured by "interruptive" blocks of contrasting material. In this new iteration, however, the riffs are fragmented into short solo bass lines decoupled from the original ensemble texture and are (at the outset) relatively isolated. In this solo context the dotted rhythms and wide interval figuration of the bass lines register more directly as "funky," however, the metrical and accentual instability of the entries resists any regulating sense of "groove" as in the irregular 3/4, 3/16, 4/4, 2/4, 5/8, 2/4 metrical progression from mm. 188-95. The result is an unstable musical layer that, like the motor rhythm pairings, is essentially non-directional, contributing to a general suspension of forward momentum. This static condition shifts decisively at rh. 25 as

[26] A connection to the 20th century European "high modernist" compositional composition is made explicitly through a quotation of the tone row from Webern's *Concerto For Nine Instruments* occurring in mm. 196-197 and again in mm. 207-298.

the bass line (accompanied by the 2nd guitar) coalesces around a repeating minor 9th interval against a normalized 4/4 metrical grid. This transformation of the fragmented bass riffs into a driving ostinato coincides with the chromatic/rhythmic saturation of the motor rhythm motives, a flurry of activity in the solo piano part, and the entrance of low brass intoning an updated version of the shifting (*b*) figuration from the opening. Combined with a structural high point in the vocal entries (discussed in Chapter 3), this accumulation of materials constitutes the thickest texture in the piece generating a powerful form of "additive" alienation as the stylistic and motivic identifies the of individual elements active in the texture are overwhelmed by the sheer density of events (see **Fig. 5.3**)**.** Meanwhile, a clear sense of formal closure is articulated by outer voice contrary motion between the leaping bass and the upward stepwise "completion" of the motor rhythm patterning in flutes 2 and 3. The cadence concludes with a metric modulation to a broad *Largamente* tempo (formal section C2) via the triplet eighth note pulse introduced in the motor rhythm duos.

The opening ritornello/chorus and Development sections are examples of "additive" compositional approaches in which diverse musical elements are defamiliarized through their accumulation, stratification, and/or interruption. Combining disparate materials in this way creates an environment in which the listener is continually faced with decisions about which aspect of the multifaceted texture to prioritize. In the next section, I will discuss a major arrival point in the piece when, for the first time, the entire ensemble coheres in the presentation of a stylistically unified "funk" groove. In this case, however, a new form of "subtractive"

Figure 5.3: "Development," textural saturation and formal closure, mm. 216-220.



alienation emerges as crucial elements of the groove are withheld or otherwise abstracted, in a sense requiring the listener to "fill in the blanks." As a result, the listener "recognizes the subject" of critique, but is made aware that s/he is hearing a "presentation" of a funk groove.

Funk "Apotheosis"

Previous discussions of the opening ritornello and "Development" sections demonstrated how a host of alienation techniques created roadblocks between the listener and a "groove mode" of listening. In the penultimate large section of *COUNTING* (D2, mm. 317-372), these roadblocks are largely removed as the funk-related gestures alluded to throughout the piece are directly invoked and combined with new materials to form a cohesive funk "apotheosis." Despite the overtly stylized nature of these materials, however, a number of factors combine to maintain a distance from the expected features of a funk groove. First, recalling Andriessen's deletion of the left hand boogie-woogie ostinato in *On Jimmy Yancey*, the notable absence of drum set from *COUNTING*'s instrumentation immediately signals a departure from the lineup of standard funk ensemble. Second, the "chorale" quality of the vocal material generates a degree of stylistic dissonance with the otherwise unmitigated predominance of the funk idiom (these vocal entries will be discussed in Chapter 3). Finally, the notated rigidity of the score largely strips the overtly funky elements of their animating "participatory discrepancies" contributing to a productive inflexibility that keeps the listener off-balance and aware that he or she is hearing an

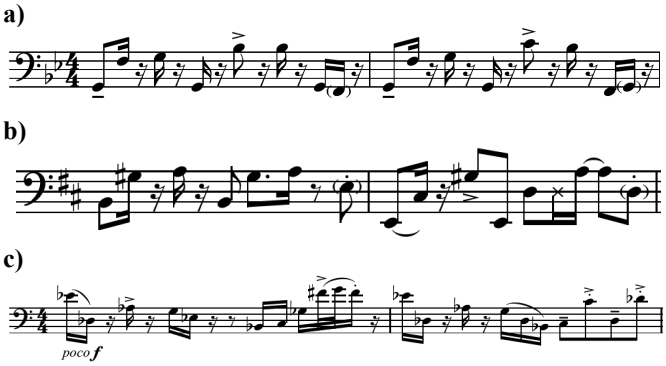
altered "snapshot" of a funk groove rather than a pale imitation or parody. This subtle defamiliarization (it is hoped) will encourage critical listening to the musical details of the myriad funk grooves that permeate contemporary American culture.

Figures 6.1a-c: Funk bass riffs in a) The Brothers Johnson, "Stomp!" (G. Johnson/L. Johnson/V, Johnson/R. Temperton); b) Prince, "Let's Work"; and c) *COUNTING.*

a)

b)

c)



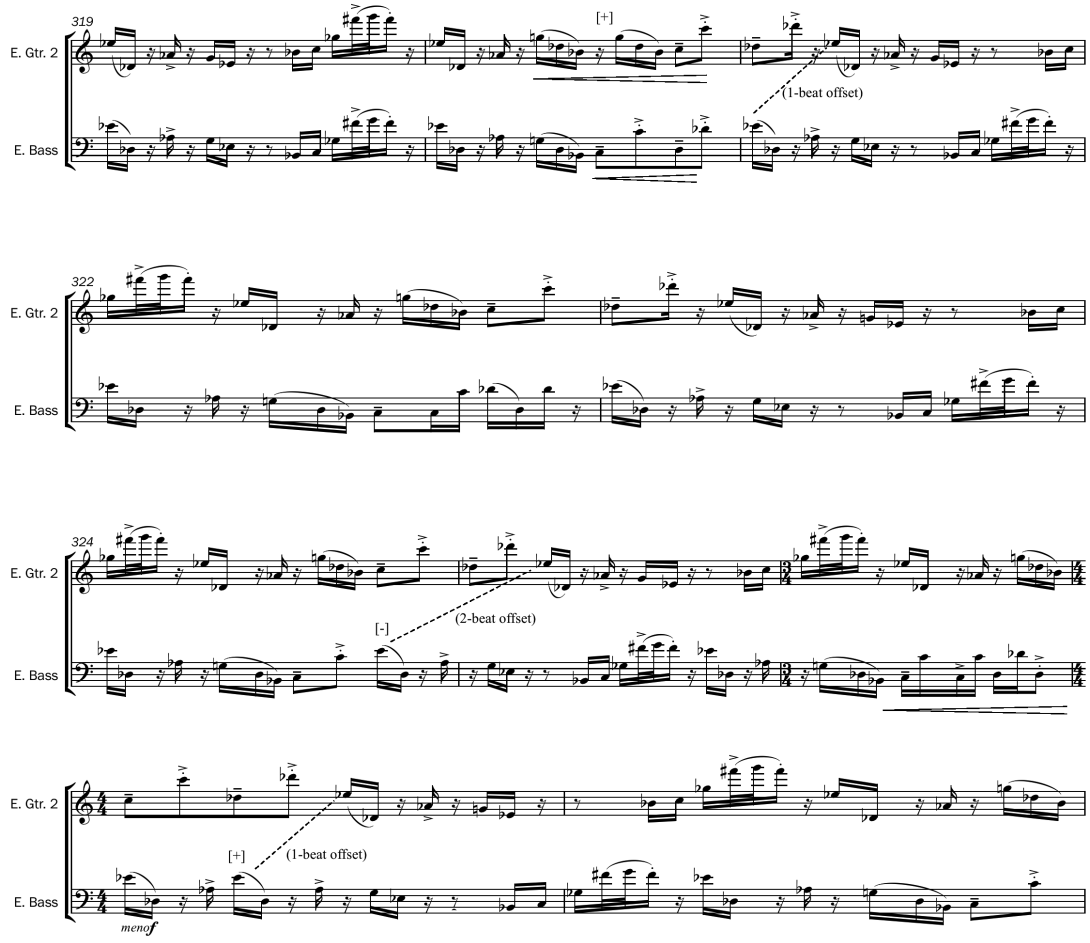
The groove revolves around repetitions of a 2-bar bass riff (doubled by the 2nd guitar) characterized by short, punchy phrases, heavy syncopation, large melodic leaps, and a wide interval compass stretching over two octaves. Stylistically, this figuration recalls any number of early 80s disco-funk bass lines by artists like the Brothers Johnson and Prince (see **Fig. 6.1a-c**). In its first appearance at rh. 38 (m. 317), the riff is presented in unison clearly articulating a 4/4 meter and two-bar periodicity. In the very first repetition of the riff, however, this regularity is complicated by a phase shift initiated by the repetition of a 1-beat melodic cell in the electric guitar. Thereafter, melodic cells of this kind are periodically deleted or interposed to create 1- and 2-beat offsets between the bass and guitar lines (see **Fig. 6.2**). In m. 324 for instance, the octave-displaced D♭'s in bass's walk-up figure are deleted to widen the distance between the lines to two full beats. This offset reverts to

a 1-beat phase with the repetition of the bass riff's head figure on the down beat in m. 327. Although the basic quarter-note pulse of the music is unaffected by these phase shifts, this push and pull creates a fluctuating sense of "One" dislocating the groove from a regular periodic organization.

Meanwhile, entrances of a 3-beat "rhythm guitar" motive (preceded by a muted 16th-note anacrusis) coincide with each reiteration of the bass line. This guitar activity develops the dotted-8th 1234 *a2* funk fragment from the opening "hits" material into a more fully realized "chicken-scratch" figure highlighting a tritone interval between the 6th and ♯9 of the E♭7 sonority (an interval Robert Walser (1994) terms the "funk tritone").[27] Although this riff represents a more fully elaborated version of the earlier fragment, it does not occupy the role normally filled by the rhythm guitar in a funk groove. Whereas the rhythm guitar is typically responsible for filling out a groove's texture and maintaining the density referent more or less persistently, here the riff punches in and out in 3-beat chunks. Moreover, since the riff is tied to the shifting periodicity of the bass line, its entrances lack a clear metrical context and register instead as a kind of surface articulation—a departure from the "common denominator" role ordinarily played by the rhythm guitar in a funk groove.

[27] In the score, 'x' note-heads indicate a muted sound executed by squeezing the strings tightly against the neck of the guitar.

Figure 6.2: *COUNTING*, bass/guitar ostinato, mm. 319-329 (phase offsets indicated by dotted lines).

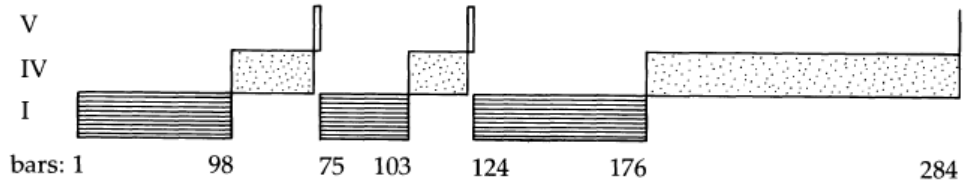


The large-scale "harmonic progression" of the funk groove roughly follows the large-scale I-IV-V blues-oriented harmonic trajectory David Brackett describes in his analysis of James Brown's "Super Bad" (see **Fig. 6.3a-b**). At rh. 38 (m. 317), the bass/guitar riff clearly establishes E♭ as an unambiguous tonic, "resolving" the opening section's E♭7/B♭7 harmonic dialectic. Thirty-two bars later in m. 349, the groove briefly modulates to ♭III (G♭7, substituting for IV), a harmonic shift highlighted by the entrance of a frenetic alto saxophone solo. This solo—referencing

a host of "free jazz" saxophonists including Ornette Coleman, Albert Ayler, and Anthony Braxton—introduces irrational rhythms, shifting rates of pulsation, fragmented melodic gestures, and an "out" harmonic vocabulary clashing against the regular 16th-note rhythmic grid and stable harmonic framework of the prevailing texture (see **Fig. 6.4**). As such, the solo functions as a kind of notated free improvisation simulating the participatory discrepancies markedly absent in the rest of the instrumental texture. Significantly, this activity bears more than a passing syntactical resemblance to the Stockhausen-esque "atonal filigree" of the solo piano gestures encountered in the Development section—a parallel that offers an implicit critique of definitions of post-War II modernism excluding the contributions of African Americans.

Figure 6.3a-b: Harmonic proportions in a) James Brown, "Super Bad" (Brackett 319) and b) *COUNTING*, mm. 317-370.[28]

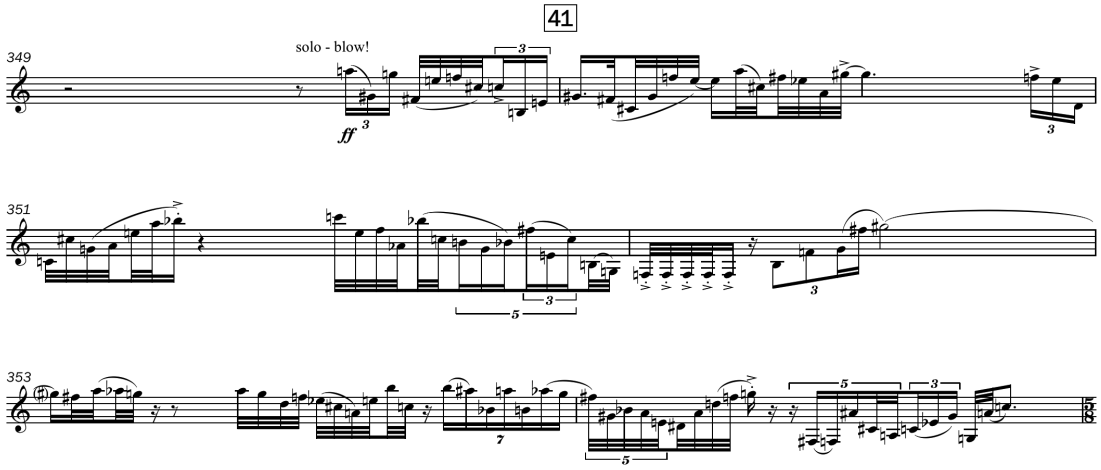
a)



b)

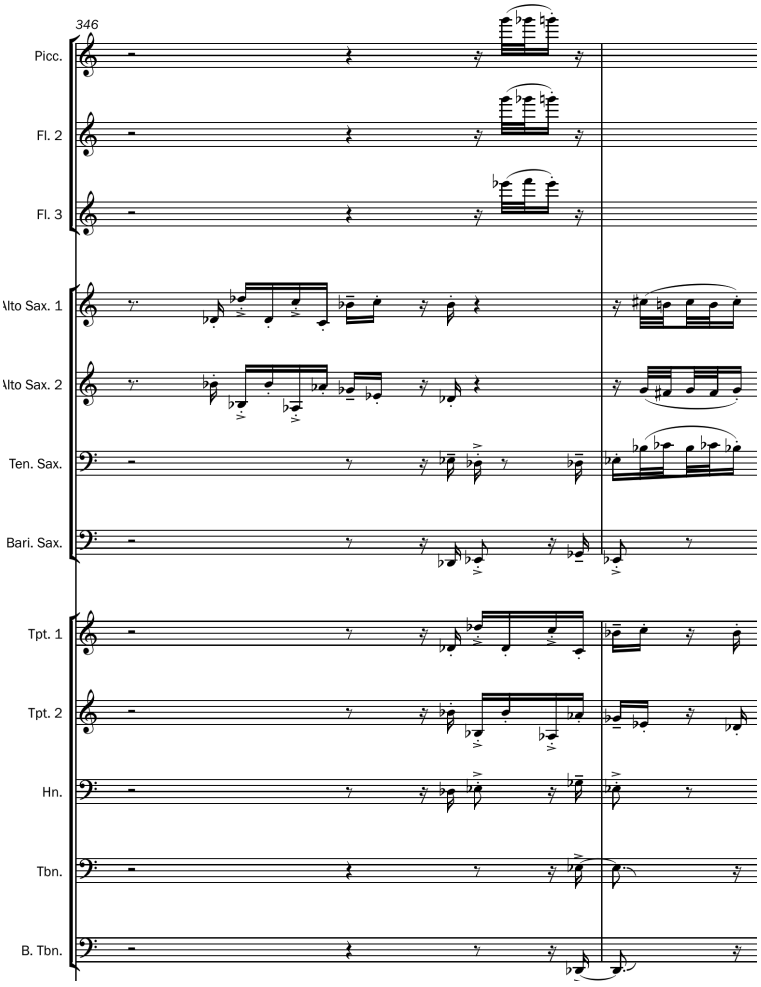
[28] Note: there is a typo in Brackett's graph; the total number of bars in the first segment should be 48, not 98 as indicated.

Figure 6.4: *COUNTING,* "free jazz" alto saxophone solo, mm. 349-355.



This activity builds to an emphatic 1-bar articulation of "V" in m. 354 with a 5/8 bar directly lifted from the opening chorus section (cf. m. 13). While the orchestration of this bar (with G in the bass) seemingly marks a return to the ambiguous E♭/B♭ centricity of the opening, in this context the sonority clearly functions as an altered B♭7 chord with the G in the bass functioning as $\hat{3}$ moving from $\sharp\hat{2}$ (F♯/G♭) back to $\hat{1}$ (E♭). In the return to I that follows (mm. 356-372), a solo vocal line ushers in a gradual fade out of the saxophone solo and a concurrent disintegration of the instrumental texture. While the relative durations of these harmonic sections (32 bars, 6 bars, 1 bar, 17 bars) roughly maintain the proportions of a typical funk track, the compressed durations of these sections (along with the rapid figuration of the saxophone solo) create a feeling of "fast forward" preventing the listener from internalizing the groove's main features and fully engaging with its repeating patterns (the so-called "Groove mode" of listening).

Figure 6.5: *COUNTING*, interlocking horn riffs, mm. 346-347.



The parameters of these harmonic sections are further demarcated by a series of short, interlocking horn riffs (See **Fig. 6.5**). Initially, this material is limited to a handful of instrumental voices (fl. 2, baritone sax, trombone, and trumpet), however, following an abrupt tutti caesura in m. 339-340, the full texture enters with an emphatic E♭7♯9 chord. In the tutti section that follows, an octave displaced "call" issued by the alto saxophones and celesta is answered by a consequent phrase in the trumpets. This activity is immediately followed by the interaction of stepwise $\hat{7}$-$\hat{1}$ motion in the low saxophones with a major/minor 3rd trill figure in the flutes and

concludes with quick trombone glissandi in contrary motion echoed by trills in the flutes and alto saxophones.[29] These interlocking riffs are characterized by a rigidity of expression and literality of repetition that minimize the expressive timing and "semiconscious or unconscious slightly out of syncness" Keil highlights as necessary for productively "out of time and out of tune" groove-based music—an approach recalling the kinds of rigid instrumental figuration typically encountered in the funk-oriented music of Prince.

In the late 70s and early 80s, Prince seized on technological advances in recording and instrumental technology to help forge the "Minneapolis Sound"—a sped-up, partially mechanized form of dance music drawing elements from funk, disco, rock, and new wave. Through his embrace of cutting edge technologies such as 24-track recording consoles, programmable sample-based drum machines, and polyphonic synthesizers, Prince sought to clear creative space from his funk predecessors, notably through the substitution of crisp synthesizer lines in place of horn sections. The clipped, staccato phrasing and rigid timing of these synth lines generates a distinctly "straight," unvaried rhythmic feel in contrast to the more elastic grooves of funk pioneers like James Brown and Parliament Funkadelic.

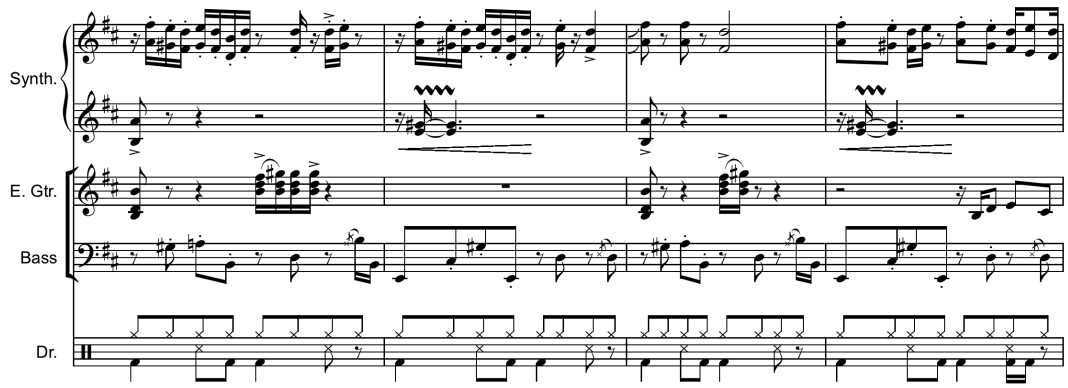
Reflecting on this imperative around the time of his first studio release, *For You* (1978), Prince recalls, "I wanted to make a different-sounding record. We originally planned to use horns, but it's really hard to sound different if you use the same instruments. So I created a different kind of horn section by multi-tracking a

[29] The 2nd pianist doubles on celesta throughout the concluding sections of *COUNTING*.

synthesizer and some guitar lines" (Jones 44). This approach is evident in the instrumental breaks of the 1981 track "Let's Work," as Prince counterpoints a punchy, two-voice staccato synth line against fragmented guitar riffs and an oscillating sustained synthesizer sound to create a unique texture that references, yet simultaneously dislocates, the role a horn section typically plays in a Brown or Parliament groove (see **Fig. 6.6**). For Griffin Woodworth (2008), this approach constitutes an "aesthetic of estrangement" in which Prince draws on the timbral novelty and performance capabilities offered by synthesizer technology to "adapt and de-familiarize funk and R&B, making styles from the past sound like the future" (58). Although the horn section in *COUNTING* is comprised of acoustic instruments, a similar aesthetic of defamiliarization very much informs the interlocking texture and, more generally, the groove as a whole. By fixing the elements of the groove within the rigidly defined parameters of a notated score, microtimings that would otherwise enliven the 16th-note grid are largely eliminated resulting in a (deliberately) inflexible, "brittle" texture.[30] Following a Brechtian imperative to "alienate the familiar," this fixity creates a remove from features of a typically encountered groove prompting listeners to reconsider their assumptions about groove-oriented music in other contexts.

[30] Admittedly, in actual performance, various participatory discrepancies will surely arise between individual players' executions of the notated figures. At the same time, however, in an ideal performance, these variations would be limited and a "mechanical" rendering of the interlocking groove would largely hold sway.

Figure 6.6: Prince, "Let's Work," instrumental break, 2:09-2:17 (transcription).



Writing in 2008, Tony Bolden reflects on the centrality of what he terms "the funk impulse" in African American musical culture:

> Effusive and amorphous, the funk impulse is a central component of all black music—from antebellum ring shouts and gospels to blues, jazz, funk, and hip-hop. Hence, George Clinton's hyperbole: "In the beginning there was funk." Characterized by an aesthetic that foregrounds speed, self-reflexivity, asymmetry, dissonance, and repetition, funkativity bespeaks a kinetic epistemology comprised of dynamic principles stored in a virtual archive of cultural memory (19).

Rather than trying to imitate or "authentically" represent this rich legacy, the alienated funk elements at work in *COUNTING* serve to spur critical thinking *about* funk music itself. As per Brecht, the listener "recognizes the subject" but in such a way that he or she is aware of a discrepancy between the abstracted presentation and the familiar referential source material. Put another way, by drawing attention to critical features of a funk groove through their purposeful abstraction and/or negation, I hope the listener will be encouraged to adopt a more "critical attitude" the next time he or she encounters funk music in a fast food commercial.[31]

[31] Moreover, while the liberating social significance of funk music has been well documented by scholars, funk's position within hierarchies of African American music has been largely confined to a kind of "id" cultural expression with relatively little attention to the details of the music itself. While

Funk is so ubiquitous in American culture—in advertising, television, films, at sports arenas, on dance floors, embedded as samples within innumerable popular songs themselves co-opted commercially in myriad ways—that it has become nearly indistinguishable from the background static of everyday life. While there is certainly an extent to which—by divorcing them from their original social context—my abstractions of funk's core musical characteristics are tantamount to a form of exnomination, it is my hope that *COUNTING* will in some way encourage the kind of close listening that rarely attends our daily exposure to funk music.

---

recent scholarship has begun to address this lack (in addition to Danielsen's important work on James Brown and Parliament, Robert Fink (2011), and Alexander Stewart (2000) have made steps to address the technical specifics of funk performance) there is still considerably more work to be done.

Chapter 3: Approaches to Text

The relationship between music and text in *COUNTING* is characterized by an overarching sense of disconnection—while the text structures the piece remotely, it does not (in general) directly inform the local musical content. Rather than highlighting or "painting" specific lines of the text, the musical materials generally operate independently of the text, even as the sectional durations of the piece are largely dictated by the line lengths of the stanzas in "Censuspeak." In a broad sense, this aesthetic of disassociation coincides with Schmidt's dispassionate presentation of his sources; just as the Census bureau's promotional materials are designed to be as inoffensive as possible while encouraging participation, *COUNTING* largely situates the text as a fundamentally "neutral" element that nonetheless encourages critical engagement. By creating a remove between the text and the musical action of the piece, I hope to invite listeners to consider a range of textual interpretations for themselves, rather imposing my own specific opinion. This effort reflects the piece's broader agenda of encouraging self-directed critical listening.

Despite its embrace of the banal, "Censuspeak" is an inherently political text, owing to the politicized nature of the Census itself.[32] While Schmidt does not shy

[32] Flash points arising from the recent 2010 Census included debate about whether to use statistical sampling to account more accurately for minority populations and/or city dwellers, whether to count prison inmates in their places of the incarceration or in their home states, the perennial debate surrounding whether undocumented immigrants should be counted, and a host of other hot button issues. Moreover, as Schmidt notes elsewhere, "the use of the word Negro in question 9, the awkward designations for persons of 'Hispanic, Latino, or Spanish origin' in question 8, and the lack of options for transgender individuals in question 6 all sparked predictable controversies" (Schmidt 2011). This political wrangling is unsurprising given the high stakes: in addition to determining the apportionment and redistricting of Congressional seats mandated by the Constitution, data from the Census is used to

away from the thorny issues raised by his subject matter (America's fraught racial history, controversies over undocumented immigrants, etc.), he nevertheless maintains a critical distance in the presentation of his fragmented source texts, establishing a fundamentally ambiguous authorial tone that leaves considerable room for interpretation. Similarly, in my musical setting I have generally tried to present the text neutrally to allow the audience form their own opinions about the multitude of issues Schmidt raises rather than didactically presenting my own viewpoint. As such my setting is deliberately more of a "presentation" than an "interpretation," an approach stemming from my belief that music is a fundamentally poor medium for communicating explicit political agendas—particularly given the like-minded demographics of a typical concert music audience—and that music's inherent lack of semantic specificity is uniquely well suited to re-casting difficult issues into contexts that are open to interpretation, rather than narrowly polemical.

Although I did not compose *COUNTING* from a specifically Brechtian perspective, there are parallels between this approach and the Epic Theater's avocation of a "radical separation of elements." For Brecht, a Wagnerian *Gesamkunstwerk* that seamlessly integrating all elements into a "perfect" fusion is tantamount to a form of "witchcraft" in which the spectator "gets thrown into the melting pot too and becomes a (suffering) part of the total work of art" (38). In particular, Brecht highlights music and text as elements which must be kept

---

distribute more than $400 billion dollars in federal funds for schools, housing, hospitals, roads, and other projects at the state and municipal level (Singer 2010).

independent to prevent the audience from lapsing into a "sordid intoxication" devoid of any real social relevance—music should "set forth" a text which it "takes for granted," rather than "heightening" or otherwise "dishing up." With few exceptions, the text in *COUNTING* is similarly "presented" rather than "illustrated." In service of this goal, the performance notes for *COUNTING* call for a non-vibrato vocal style and the settings of the text are typically characterized by clipped phrasing and an avoidance of melisma or dramatic timing paralleling the aesthetic of a Brecht production in which "the singer becomes a reporter, whose private feelings … remain a private affair" (38).

Text and Form

"Censuspeak" is comprised of three stanzas each consisting of eight lines of varying syllable lengths in the pattern 9-14-18-23-13-14-13-10. These syllable counts remain consistent across all three stanzas and adhere to a scheme adapted from Walt Whitman's celebrated short poem on the limitations of empirical knowledge, "When I Heard the Learn'd Astronomer" (1855), originally published in *Leaves of Grass* (see **Fig. 7.1**). In addition to adapting Whitman's line lengths, Schmidt interposes two fragments from the Whitman text—'soon unaccountable' and 'looked up in perfect silence'—into the first and third stanzas of "Censuspeak." (The anaphoric structure of the opening of Whitman's text is also notably mirrored in the first stanza of Schmidt's poem—while Whitman uses the conjunction "When" to begin each of his first four lines, Schmidt begins each of the opening four lines of "Censuspeak" with active verb "Stand.")

Table 2: Textual Divisions of "Censuspeak" in *COUNTING*

1st Stanza / Vocal Entries 1.1 & 1.2 / Formal Sections B1 & B2

1.1) *mm. 88-125*
Stand up, actual enumeration
stand up, every item—and all particulars required
stand up and be counted—esta es la nuestra—it counts for more than you
stand, your answers will only be used for statistical purposes and no other purpose

1.2) *mm. 125-151*
master address file—non-response follow-up—the whole
number of persons in each state—soon unaccountable–
print race, for example—and so—shall by law direct
a just and perfect enumeration

2st Stanza / Vocal Entries 2.1 & 2.2 / Formal Sections C1 & C2

Seventeen nine-six—nineteen thirteen
twenty-one two-seven—nineteen twenty-eight—eight point four
four—nineteen seventy three—nine point two seven percent—nineteen eighty
fourteen point seven-three—nineteen eighty-eight—twelve point seven six percent—nineteen ninety-one

2.2) *mm. 219-257*
fourteen point three zero percent—nineteen ninety-two
sixteen point three seven percent in nineteen ninety-eight
and eighteen point zero zero percent of income
to the top one percent—two-thousand ten

3rd Stanza/Vocal Entries 3.1-3.3 [1st stanza interpolations in brackets] / Formal Sections D1-Coda

3.1) *mm. 290-317*
Every item of information
every family within each district, and not otherwise
[stand up and be counted—esta es la nuestra—it counts for more than you
stand, your answers will only be used for statistical purposes and no other purpose]

3.2) *mm. 327- 372*
every dwelling-house—actual inquiry—randomly selected sample
every subsequent term of ten years, a just a perfect enumeration, in such manner
answers will only be used, and all particulars
for statistical purposes and no other purpose

3.3) *mm. 375- 401*
each and every item, looked up in perfect silence [the whole
number of persons in each state—soon unaccountable]
according to their respective numbers

Fig. 7.1: Syllable counts in Walt Whitman's "When I Heard the Learn'd Astronomer" (1855) and Jeremy Schmidt's "Censuspeak" (2011), first stanza.

Walt Whitman,
"When I Heard the Learn'd
Astronomer" (1855)

When I heard the learn'd astronomer, [9]
When the proofs, the figures, were ranged in columns before me, [14]
When I was shown the charts and diagrams, to add, divide, and measure them, [18]
When I sitting heard the astronomer where he lectured with much applause in the lecture-room, [23]
How soon unaccountable I became tired and sick, [13]
Till rising and gliding out I wander'd off by myself, [14]
In the mystical moist night-air, and from time to time, [13]
Look'd up in perfect silence at the stars. [10]

Jeremy A. Schmidt,
"Censuspeak" (2011)
[opening stanza]

Stand up, actual enumeration [9]
stand up, every item—and all particulars requir-
ed [14]
stand up and be counted—esta es la nuestra—it counts
for more than you [18]
stand, your answers will only be used for statistical pur-poses
and no other purpose [23]
master address file—non-response follow-up—the whole [13]
number of persons in each state—soon unaccountable– [14]
print race, for example—and so—shall by law direct [13]
a just and perfect enumeration [10]

The text of "Censuspeak" provides the scaffolding for *COUNTING*'s formal construction—the music is structured around three sets of vocal entries corresponding to the three stanzas of Schmidt's text. Each of these three primary entries further subdivides into smaller sections (see **Table 2**): the first two stanzas are divided evenly into groupings of four lines (vocal entries 1.1-2.2) , while the third stanza is broken up into three parts (entries 3.1 and 3.3 feature the interposition of lines from the opening stanza). These sets of entries will be discussed in the following section.

Vocal Entry #1

The primary characteristics of the vocal music in *COUNTING* are on display in the first vocal entry beginning in m. 86. These include:

1) a 4-part, homophonic "chorale" texture
2) harmonies based on tetrachords, especially 0157 and 0146
3) syllabic text-setting
4) doublings in the brass
5) slower pacing/density referent relative to the accompaniment

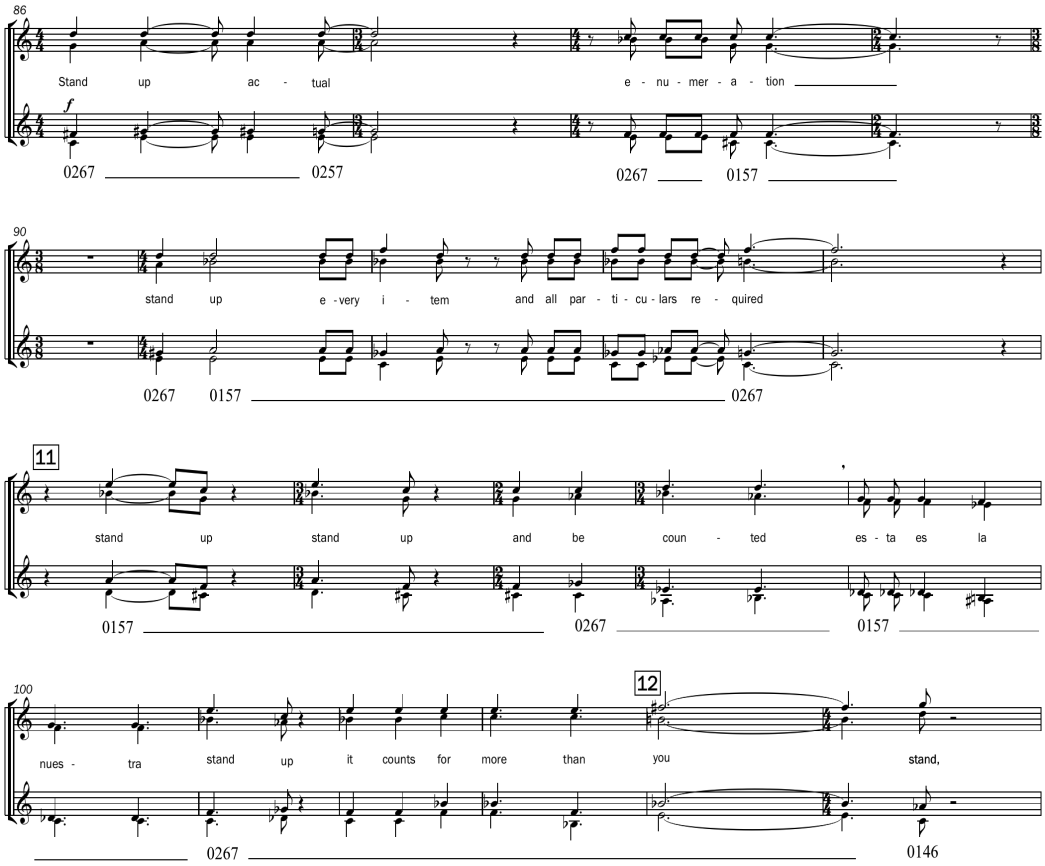
6) frequent syncopation
7) a melodic contour characterized by repeated notes and stepwise motion

The eight lines of the opening stanza are divided into two distinctive settings of four lines each (vocal entries 1.1 and 1.2.). In mm. 85-125 (entry 1.1/formal section B1) the vocal chorale texture is situated against a rhythmically animated continuation of the opening section's hocket motive. (In this new presentation of the hocket theme, the full composite melody of the hocket is extended into individual lines arrayed in canonical groupings to create a dense, interweaving rhythmic/melodic profile.) In entry 1.2 (mm. 125-151/B2) a gradual dissolution of this instrumental texture leads to an a cappella setting of the final two lines.

The harmonic vocabulary of the vocal music in entry 1.1 consists almost exclusively of various transpositions and inversions of the 0157 tetrachord. In particular, a polarity emerges between iterations of this tetrachord in its prime form (0157) and prime inversion (0267) as depicted in **Fig. 7.2**. Though intervallically equivalent, these tetrachords project highly distinct characters: while 0267 suggests a "bluesy" dominant 7^{th} with an added 4^{th} (e.g. D-F♯-C with an added G), the prime 0157 ordering forms the more ambiguous sonority of a major 7^{th} chord with a flatted 5^{th} (e.g. D♭-F-G-C). In the music corresponding to the first three lines of the text, alternations between these coloristically distinct, though inversionally and intervallically equivalent, chords generate a dynamic sense of tension and release in what is fundamentally a static harmonic context. Repeated note figuration in the soprano supported by shifting harmonization and/or or re-voicing in the lower voices

contributes to this effect. (More generally, the clear centricity of 0157 refers back to the dominant 7th composite sonorities of the opening instrumental chorus.)

Figure 7.2: *COUNTING*, vocal entry 1.1, alternations between 0267 and 0157 tetrachords, mm. 86-107.



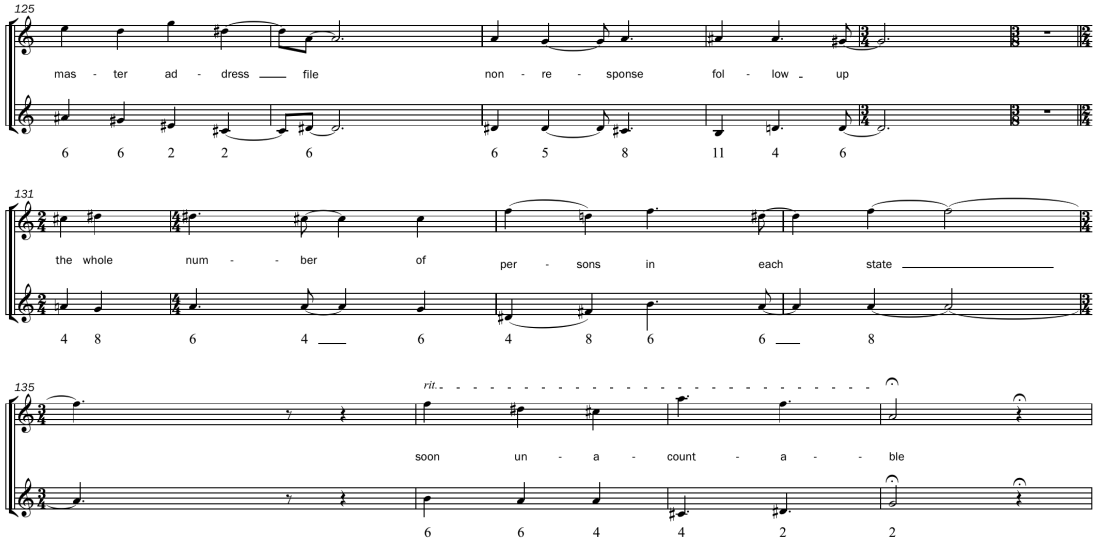
Texturally, the vocals (doubled in the brass) are set homophonically in a slow-moving chorale rhythmically stratified from the highly active instrumental passagework. Each line in the vocal texture generally moves in stepwise motion and stays within the interval of a third in marked contrast to the leaping figuration of the instrumental ostinati. A sudden shift to this patterning occurs in m. 99, when the two upper voices abruptly leap down a 5th and 4th respectively to intone the line "esta es la

nuestra" at a reduced dynamic level as the doublings in the brass are reduced to a sole French horn.[33]

In the second half of the first stanza (entry 1.2), the thick instrumental texture dissipates to reveal an a capella vocal duo overlaid by fragmented melodic lines from the hocket texture (thematically, the top line of this duo reiterates the solo saxophone melody foreshadowed in the preceding interlude). In contrast to the repeated note/close interval figuration of the opening vocal material, this note-against-note counterpoint is characterized by a more lyrical and expressive melodic contour. Set homorhythmically in varying degrees of contrary motion, the interval quality between the two voices is characterized by alternations of tritones and 3rds and an avoidance of perfect intervals (see **Fig. 7.3**). The effect is a tense, shifting field of consonance and dissonance that sets the text in stark relief that introduces a degree of chromatic contrast to the dominant 7^{th}-related "tonality" of the previous 0157 saturation. The final line of the first stanza, "a just and perfect enumeration" is further reduced into briefly overlapping solo voices together forming an 0146 pitch collection (C♯-D♯-F♯-G). This sonority hints at the predominance of 0146 to come in the "folk"-tinged vocal entries beginning at rh. 23.

[33] Translating as "this is ours," the line comes from a slogan put out by the Census bureau to encourage participation among Latino populations. Schmidt's setting of this line in a metrically weak, mid-line position contrasts with the accented general call to participation of "Stand" that opens each of the first four lines. This contrast highlights the tensions underlying the U.S. Census Bureau's efforts to engage Latinos and reflects the widespread suspicion with which marginalized groups have historically viewed the Census. Despite advertising and outreach expenditures that pushed the cost of the 2010 census to over $15 billion dollars, the Census bureau estimates that it still missed more than 1.5 million minorities (approximately 2.1 percent of black Americans and 1.5 percent of Hispanics)—roughly the same proportion of uncounted minorities in the 2000 census (Associated Press, 22 May 2012).

Figure 7.3: Vocal entry 1.2 showing progression of vertical intervals, mm. 125-139.



Vocal Entry #2

The text of the second stanza is perhaps the most overtly political in "Censuspeak," giving the percentage of total income to the top 1% of the U.S. population in years of significant economic turmoil (1913, 1928, 1973, 1980, 1988, 1991, 1992, 1998, and 2010). Despite the politically charged nature of this subject matter, Schmidt presents the data dispassionately as series of monotonous statistics and dates, withholding the import of these numbers ("percent of income / to the top one percent") until the final line two lines.

As in the treatment of the first stanza, two distinct musical settings divide the text into 4-line sections. Homophonic vocal material in the first half of the stanza (entry 2.1/formal section C1) further divides the text into three statements at rehearsal numbers 23, 24, and 25. Picking up harmonically where the previous vocal entry left

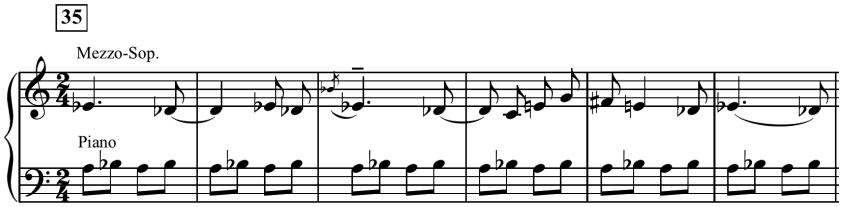
off at rh. 18, the harmonic content of these entries consists exclusively of 0146 tetrachords in inverted and prime forms (C♯-D-G♯-A and E♯-F♯-A-B). The voice leading between and within these chords is primarily stepwise featuring contrary motion between the outer voices while the rhythmic patterning is mostly syncopated, alternating between long and short durations. The combination of this limited intervallic contrast with the seesawing counterpoint contributes to the ritualistic effect established by the repetitive instrumental activity and complements the obsessive quality of the text's statistical repetitions. This mood is interrupted suddenly on the fourth beat of m. 200 by the introduction of a new 0146 tetrachord (C-B-F#-G#) articulated by a syncopated 16th-note figure (doubled by the trumpets) that momentarily aligns with the bass guitar producing a brief evocation of the dotted-8th pulsed "hits" motive from the opening section.

At rh. 24, a short melodic quotation from the second tableau of Stravinsky's *Les Noces* lends the vocal music a distinctive "folk-like" quality (see **Fig. 7.4a-b**). Appearing in the high soprano voice, the quotation adheres to its source with the exception of several melodic and rhythmic discrepancies in the second half of the phrase. While Stravinsky's opening E♭-D♭ melodic alternation is reproduced faithfully (with the omission of B♭ grace note in the third bar), the C-E-G-F♯-E motion in the 4th bar of the original figure is reconstituted as B♭-D♭-E-E♭-D♭ (the rhythm is also varied slightly). More importantly, whereas the original melody was presented as a solo with a threadbare two-note (A-B♭) piano accompaniment, here the vocal line is recast as the top voice of a four-part chorale texture. This harmonization reorients the linear

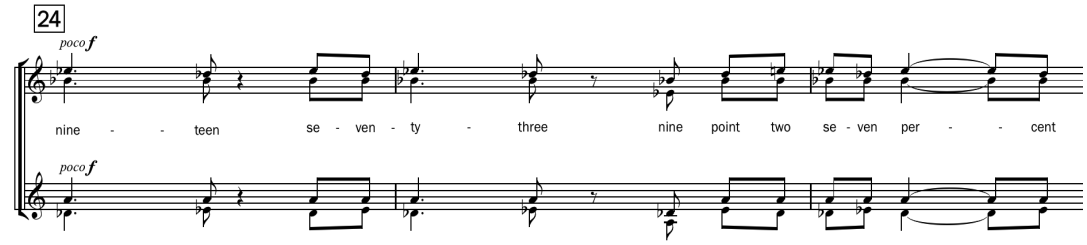
collection of the original setting (A-B♭-D♭-E♭) and into a 4-note, 0146 vertical sonority. This recontextualization maintains the octatonic content of the phrase (0146 is an octatonic subset), however, the aforementioned melodic adjustments distance the quotation from the fully octatonic collection (E♭-E-F♯-G-A-B♭-C-D♭) Stravinsky deploys.

Figure 7.4a-b: Thematic quotation from a) *Les Noces*, rh. 34, in b) *COUNTING* mm. 203-206.

a)



b)



After being briefly forced out of the texture by the accumulating instrumental activity, the vocals (now doubled by piano and guitar) return vigorously at the ensemble climax of rh. 25 with an emphatic statement of the repeated 16th note *a2* motive from the opening. Set in a high vocal tessitura, this entry constitutes a structural highpoint in *COUNTING*, occurring simultaneously with the transformation of the fragmented bass riffs into a driving ostinato, the rhythmic and chromatic saturation of the motor rhythm motives, frenzied activity in the solo piano part, and a

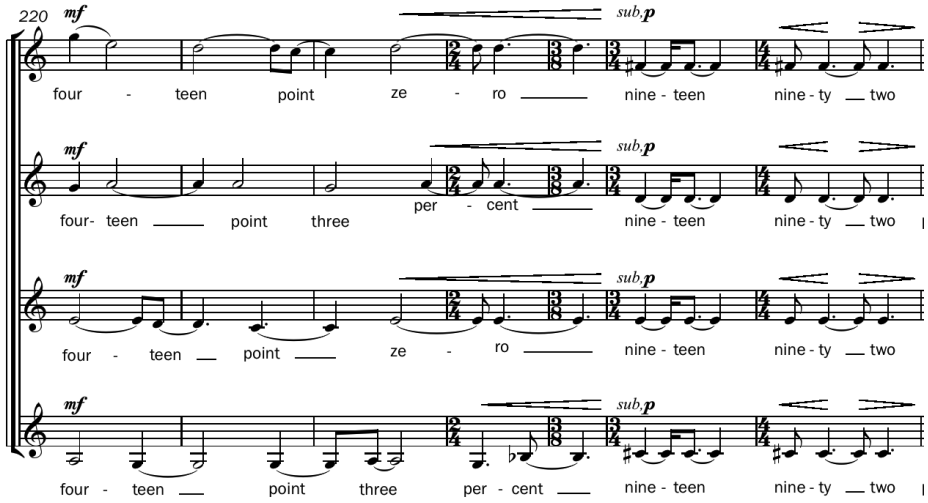
strong entrance of the low brass after an extended absence. The high level of intensity generated by the layering of these elements produces a sonic overload that gives way to the release of a "tonal" chorale at rh. 26.

In the abruptly reduced texture beginning at rh. 26 (entry 2.2/section C2) the vocals move into a fully polyphonic configuration for the first time, freely adapting the durational rotations of the opening section's brass figuration in open voicings outlining a G minor mode. In this novel setting, the text is fragmented and repeated across the four individual voices, creating "echo effects" like the four non-aligned repetitions of the word "point" in m. 221 (see **Fig. 7.5**). A call-and-response block alternation is established between this expressive polyphonic activity and reserved, close-voiced, low-pitched homorhythmic statements in B minor. These "tonal" chromatic mediant relationships provide a brief respite from the intense chromaticism of the preceding music, while the textural clarity of the setting (alternately doubled by the brass and woodwinds) stands in clear relief with the chaotic layering of the Development.

Alternations between these expressively polyphonic and more insular homorhythmic settings build to a high point in m. 234 as the full complement of wind instruments join the vocals on the line "to the top one percent in two thousand ten" in a series of lushly orchestrated minor 9^{th} chords giving way to a winding down of the polyphonic texture. Before this new contemplative mood can solidify, however, an interjection of the opening section's brass figuration and motor rhythms interrupts in mm. 242-249. Presented for the first time here without the competing activity of the

(*a*) "hits" in the woodwinds and pianos, the composite melody of the brass clearly projects a bluesy characters in strong contrast to the plaintive mood of the preceding music while the return of the motor rhythm motive in the saxophone prepares the return of the final rhythmically charged "chorus" (A3).

Figure 7.5: *COUNTING*, vocal entry 2.2, alternation between polyphonic and homophonic settings, mm. 220-227.



Vocal Entry #3

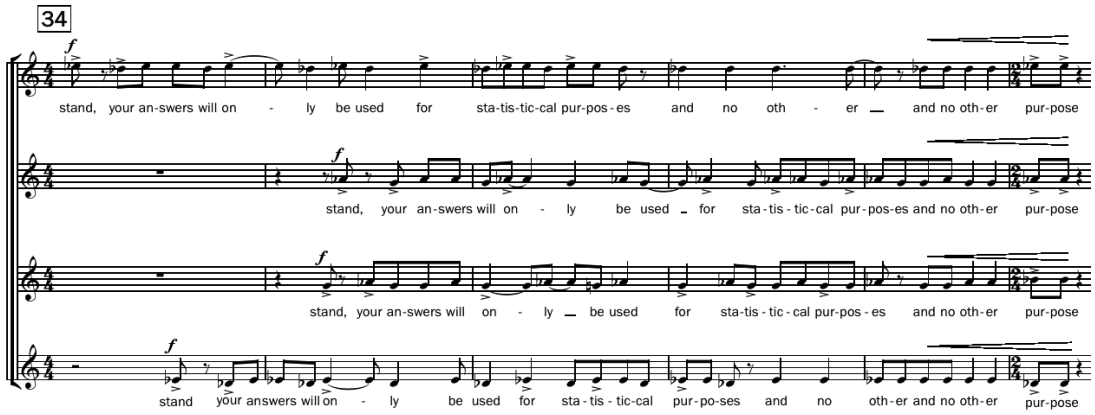
The third set of vocal statements (entries 3.1-3/sections D1-Coda) dividing the final stanza of "Censuspeak" each have a distinctive character and structural function. The first statement (3.1) recapitulates elements of the initial vocal setting (1.1) and provides a bridge from the final recurrence of the ritornello theme to the introduction of the "funk apotheosis." Following the establishment of the instrumental groove, entry 3.2 outlines the tripartite harmonic division of the funk section, while the final entry (3.3) ushers in the piece's concluding cadential gesture. Notably, in entries 3.1

and 3.3 lines from the opening stanza are interposed, a recapitulation contributing to this concluding section's sense of finality.

The initial entry in the last section follows directly on the heels of the final repetition of the ritornello theme (A3, mm. 261-290) and partially recapitulates the initial vocal entry (1.1) from m. 85. Like that music, this section is characterized by repeated note patterning in the soprano supported by shifting 0157 harmonies in the lower voices. Unlike initial densely orchestrated presentation of this material, however, this entry appears a cappella marking a dramatic shift from the thick instrumentation of the preceding ensemble texture. At rh. 36 there is a break from the linear progression of the text, as two lines from the 1st stanza ("stand up and be counted—esta es la nuestra—it counts for more than you / stand, your answers will only be used for statistical purposes and no other purpose") are interposed. While the setting of the first of these lines is materially identical to its initial presentation save for a transposition up a minor third, the dense instrumental accompaniment and brass doublings that characterized the original entry are replaced by the reintroduction of the chiming "bell" motive first eluded to in the opening instrumental chorus (mm. 32-41) presented here in cascading entrances distributed through the ensemble. This activity in turn gives way to a radically new setting of the second "borrowed" line ("stand, your answers will … ") in which the four voices (suddenly a cappella again) move into a syncopated imitative polyphonic texture intoning a sole 0267 (0157) collection, E♭-G-A♭-D♭ (see **Fig. 7.6**). The layered syncopations and dominant 7th-

related harmony of this novel contrapuntal setting prepares the arrival of the funk "apotheosis" immediately following.

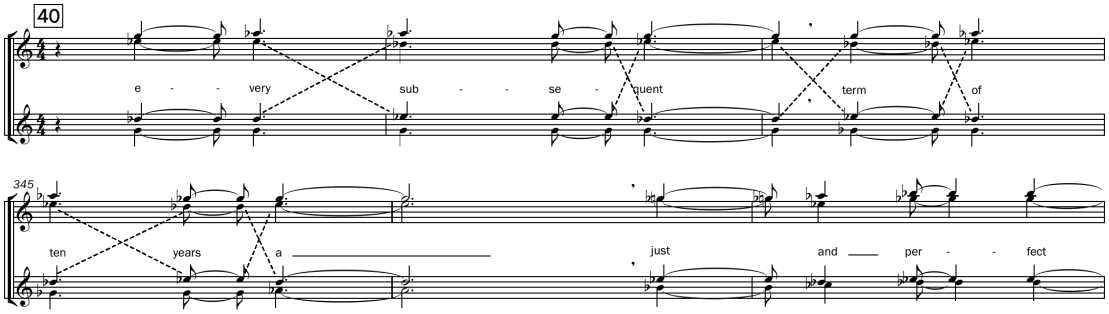
Figure 7.6: Vocal entry 3.1, polyphonic vocal 'bridge,' mm. 311-317.



With the entrance of the unambiguously "funky" instrumental activity in D2 (mm. 317-372), the vocals withdraw from this active polyphonic texture and return to their familiar homophonic setting (entry 3.2). In contrast to previous entries favoring short phrasing and repeated figuration, this material is characterized by long lines, legato phrasing, a more expressive melodic shape, and stepwise voice-exchange between the inner parts, all of which combine generate a high degree of contrast with the punchy, leaping figuration of the instrumental activity while subtly attenuating the cohesiveness of the idiomatically "funky" elements at work in the groove (see **Fig. 7.7**). Despite this stylistic contrast, the harmonic content of the vocal entries largely coincides with the E♭7 centricity of the instrumental activity, adding only limited chromatic inflections. In m. 346, the 1st soprano reaches the height of its tessitura in the piece, a high B♭ on the word "perfect" in the midst of the phrase "a just and perfect enumeration." This highpoint (approached incrementally by step) is broken

off by a descending leap of a perfect 5th down to B♭ before coming to rest on G♭, concluding the final appearance of the full 4-voice texture and signaling the imminent modulation to ♭III of E♭ in m. 350 (rh. 40). In m. 358, the 1st soprano re-enters as the ensemble texture and saxophone solo wind down, abruptly concluding the "funk" section of the piece with a sustained, solo high A.

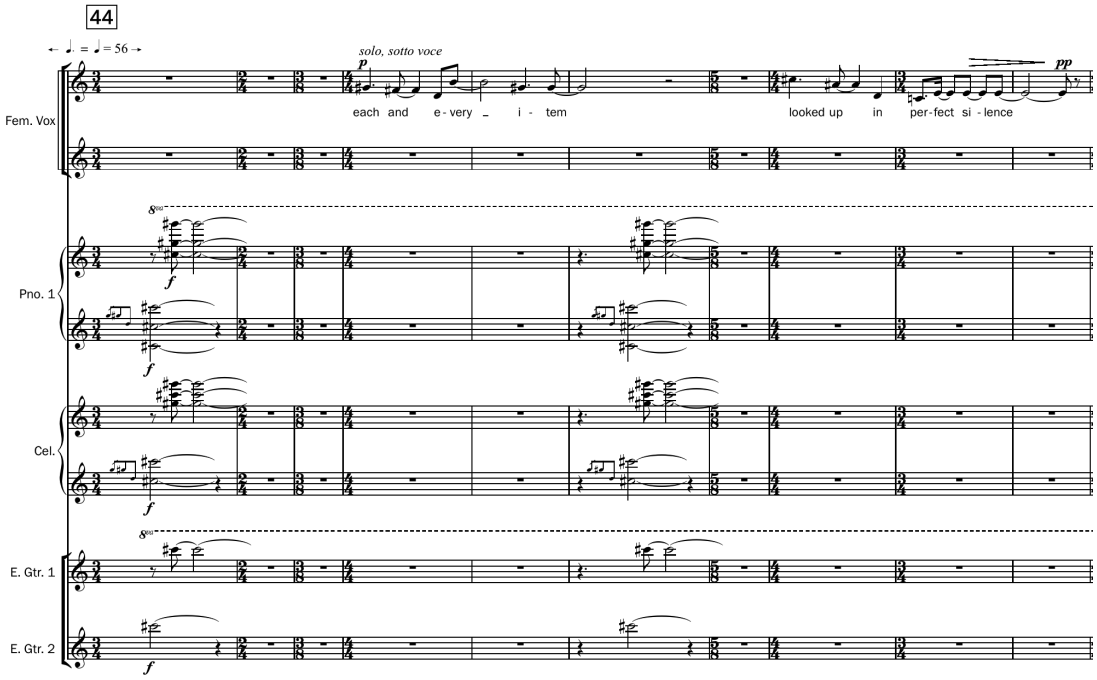
Figure 7.7: Vocal entry 3.2, mm. 342-350 (voice exchange indicated by dotted lines).



The final vocal entry (3.3) appearing in the Coda enters at a slower tempo initiated by the return of the chiming "bell" motive from the opening section (see **Fig 7.8**). Scored in the upper registers of the celesta, piano, and guitars, these ringing attacks create a ritualistic carillon effect starkly intoning an 0146 (C♯-D-G-G♯) tetrachord. The return of this sonority serves a dual purpose. First, the collection enharmonically reintroduces the E♭7/B♭7 dialectic from the opening of the piece by presenting two members of each chord (the tritone related 3rd and 7th) without referencing the tonic pitch of either. Second, this highly exposed return to an 0146 centricity harkens back to the invocations of a synthetic "folk music" initially appearing in the Development section and elsewhere in the piece. In this context, the

solo soprano—now *sotto voce* in a low register—distantly presents the penultimate line of the text in alternation with the bell tones.

Figure 7.8: Vocal entry 3.3 showing instrumental "bell motive," mm. 342-350.



A shift from this sober mood follows as the flute choir interjects a transposed reprise of the expressive vocal duo melody from entry 1.2 (m. 125/rh. 15).[34] Enlivened by the addition of a 3rd voice in the texture (Flute 2) and an upwards minor 2nd transposition of the bell tones, the reprise continues to gain intensity with the return of the solo soprano with the addition of a solo alto voice. This vocal return—in full voice in the upper register—marks another brief textual interposition from the 1st stanza ("the whole / number of persons in each state—soon unaccountable"). The interlude into a more expressive realm is short-lived however, as an immediate return

[34] This material is initially introduced in the guitar/saxophone interlude at rh. 9.

to the sober, low-pitched solo soprano setting marks the final two lines of the 3rd stanza (“according to their respective numbers”). *COUNTING* concludes with three final iterations of the bell motive, each ringed by progressively longer silences.

Conclusion

I wrote *COUNTING* from my vantage point as an artist—not as a musicologist or music theorist—and it is important to emphasize that the preceding analytical and theoretical discussions have been formulated largely ex post facto. Nevertheless, whatever my intentions or hopes for the piece are in retrospect, *COUNTING* represents the culmination of my ongoing project as a graduate student at UC Santa Cruz: exploring ways of echoing, extending, and critiquing the music I love through the creation of compelling "music about music."

Having now completed the piece (my largest and most ambitious to date), I can envision several potential directions for future projects. In particular, I am interested in mapping some of the signature large ensemble gestures from *COUNTING* (e.g. large composite sonorities and forcefully reiterated cellular attacks) onto smaller, more intimate chamber music contexts. For instance, a piece for string quartet would test how (or whether) the compositional approach I developed in *COUNTING*—seemingly dependent on a large conglomeration of diverse instruments from a variety of stylistic traditions—would translate to an intimate, timbrally uniform ensemble with highly genre-specific connotations. Additionally, there are various avenues of vocal writing (for instance extended soloistic settings, recitative-based textures, and extended polyphony) left largely unexplored in *COUNTING* that I look forward to incorporating in vocal music I compose in the future.

In a fundamental sense, *COUNTING* is about the borderline between familiarity and strangeness. As a listener, I seek out music that pulls me in but at the

same time keeps surprising me; similarly, as a composer I want to engage my audience while avoiding predictability and a sense of complacency. It is difficult if not impossible to speculate on how successful *COUNTING* is in this regard—ultimately the determination has to be made on the part of the listener. Still, in my original conception of the piece and (perhaps more importantly) during the compositional process itself, I have tried to stay true to create a dynamic, engaging sound world that engages the imagination and critical ear of the listener.

BIBLIOGRAPHY

Adlington, Robert. *Louis Andriessen: De Staat.* Aldershot: Ashgate, 2004.

Agawu, Kofi. *Representing African Music: Postcolonial Notes, Queries, Positions*. New York: Routledge, 2003.

Andriessen, Louis. *The Art of Stealing Time.* Ed. Mirjam Zegers and trans. Clare Yates. Todmorden, UK: Arc Music, 2002.

Andriessen, Louis, and Jonathan Cross. "Composing with Stravinsky." *The Cambridge Companion to Stravinsky*. Ed. Jonathan Cross. Cambridge: Cambridge University Press, 2003. 248-259.

Andriessen, Louis, and Elmer Schönberger. *The Apollonian Clockwork: On Stravinsky.* Oxford: Oxford University Press, 1989.

Arom, Simha. *African Polyphony and Polyrhythm.* Trans. Martin Thom, Barbara Tuckett and Raymond Boyd. Cambridge: Cambridge University Press, 1991.

Ayrey, Craig. "Stravinsky in Analysis: the Anglophone Traditions." *The Cambridge Companion to Stravinsky*. Ed. Jonathan Cross. Cambridge: Cambridge University Press, 2003. 203-229.

Brackett, David. "James Brown's 'Superbad' and the Double-Voiced Utterance." *Popular Music* 11.3 (1992): 309-324.

Brecht, Bertolt. *Brecht On Theatre.* Ed. and trans. John Willett. New York: Hill and Wang, 1964.

Bolden, Tony. "Theorizing the Funk: An Introduction." In *The Funk Era and Beyond: New Perspectives on Black Popular Culture*. Ed. Tony Bolden. New York: Palgrave Macmillan, 2008. 13-33.

Butler, Christopher. *Modernism: A Very Short Introduction*. Oxford: Oxford University Press, 2010.

Butler, Mark J. *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music.* Bloomington, IN: Indiana University Press, 2006.

Cone, Edward T. 'Stravinsky: The Progress of a Method.' *Perspectives of New Music* 1.1 (1962): 18-26.

Danielsen, Anne. *Presence and Pleasure : The Funk Grooves of James Brown and Parliament*. Middletown, CT: Wesleyan University Press, 2006.

Everett, Yayoi Uno. *The Music of Louis Andriessen.* Cambridge: Cambridge University Press, 2006.

Floyd, Samuel. *The Power of Black Music*. New York: Oxford University Press, 1995.

Fink, Robert. *Repeating Ourselves*. Berkeley: University of California Press, 2005.

_____. "Goal-Directed Soul? Analyzing Rhythmic Teleology in African American Popular Music." *Journal of the American Musicological Society* 64.1 (2011): 197-238.

Gates, Henry Louis. *The Signifying Monkey*. New York: Oxford University Press, 1988.

Jones, Liz. *Purple Reign: The Artist Formerly Known as Prince.* London: Little, Brown, 1997.

Keil, Charles and Feld, Steven. *Music Grooves: Essays and Dialogues*. Chicago: The University of Chicago Press: 1994.

Heylin, Barbara. "Stravinsky and Ragtime." *The Musical Quarterly* 68.4 (Oct. 1982): 543-562.

Horlacher, Gretchen. "Metric Irregularity in 'Les Noces': The Problem of Periodicity." *Journal of Music Theory* 39.2 (Autumn 1995): 285-309.

Iyer, Vijay. "Embodied Mind, Situated Cognition, and Expressive Microtiming in African-American Music." *Music Perception: An Interdisciplinary Journal* 19.3 (2002): 387-414.

Kielian-Gilbert. "The Rhythms of Form: Correspondence and Analogy in Stravinsky's Designs." *Music Theory Spectrum* 9 (1987): 42-66.

Lewis, George. "Improvised Music After 1950: Afrological and Eurological Perspectives." *Black Music Research Journal* 22, Supplement: Best of BMRJ (2002): 215-246.

Nilsen, Per. *DANCEMUSICSEXROMANCE Prince: The First Decade.* London: Firefly Press, 1999.

Nketia, J.H. Kwabena. *The Music of Africa*. New York: W.W. Norton, 1974.

Radano, Ronald. *Lying Up a Nation.* Chicago: University of Chicago Press, 2003.

Schmidt, Jeremy. "U.S. Census of 2010 by the U.S. Census Bureau: A Review of the Bureaucratic Document." *The Believer* 9.4 (May 2012).

Singer, Audrey. "Census 2010 Can Count On Controversy." *Brookings Institution* (January 2010). www.brookings.edu/opinions/2010/0104_census_singer.aspx?p=1. Online. Accessed: 22 April 2012.

Southern, Eileen. *The Music of Black Americans: a History.* New York: Norton, 1983.

Straus, Joseph N. *Remaking the Past: Music Modernism and the Influence of the Tonal Tradition.* Cambridge, MA: Harvard University Press, 1990.

Stravinsky, Igor. *Poetics of Music*. Cambridge, MA: Harvard University Press, 1970.

_____. *An Autobiography*. New York: W.W. Norton and Co., 1964.

Stravinsky, Igor and Robert Craft. *Expositions and Developments*. Berkeley: University of California Press, 1962.

Stewart, Alexander. "'Funky Drummer': New Orleans, James Brown, and the Rhythmic Transformation of American Popular Music." *Popular Music* 19.3 (Oct. 2000): 293-318.

Taruskin, Richard. *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra*. Oxford: Oxford University Press, 1996.

Trochimczyk, Maya. *The Music of Louis Andriessen*. London: Routledge, 2002.

Van den Toorn, Pieter C. *The Music of Igor Stravinsky.* New Haven: Yale University Press, 1987.

_____. *Stravinsky and* The Rite of Spring. Berkeley: University of California Press, 1997.

Walser, Robert. "Prince As Queer Poststructuralist." *Popular Music in Society* 18.2 (Summer 1994): 79-90.

Watkins, Glenn. *Pyramids at the Louvre*. Cambridge, MA: Harvard University Press, 1994.

Whitehead, Kevin. *New Dutch Swing.* New York: Billboard Books, 1998.

Wilson, Olly. "Black Music as an Art Form." *Black Music Research Journal* 3 (1983): 1-22.

_____. "The Significance of the Relationship Between Afro-American Music and West African Music." *The Black Perspective in Music* 2.1 (Spring, 1974): 3-22.

Woodworth, Griffin. "'Just Another One of God's Gifts': Prince, African-American Masculinity and the Sonic Legacy of the Eighties." Diss. UCLA, 2008.