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Systems of Value: societal influences on, and the mediation of, the classical interpreter percussionist

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in

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by

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TABLE OF CONTENTS

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VITA

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ABSTRACT OF THE DISSERTATION

Systems of Value: societal influences on, and the mediation of, the classical interpreter percussionist

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This dissertation identifies select power structures in society and considers their influence on the modern classical musician, labeled the classical interpreter. This is extended by offering insight on the social group of percussion players that has codified the continued existence of the classical interpreter percussionist throughout the 20th century. Live interpretation of another person's work is a key aspect of the classical interpreter's practice, and the mediation of this event is examined both theoretically and practically. This is done so through the lens of participatory internet practices, and heavily relies on the archival and dissemination properties of YouTube.

Introduction

This work is the amalgamation of five years of study, practice, life experience, and observation undergone throughout my doctoral degree program at UC San Diego.

The structure of the paper itself goes from broad to specific: from my insight on capitalism, to the percussion community, to specific media technologies, to examining a single piece of percussion repertoire as it manifests on YouTube. It concludes with a brief epilogue containing personal reflection and conclusory remarks. The opening section of Chapter 1 contains a general application of Pierre Bourdieu's "Forms of Capital." Throughout the paper I continuously refer back to the forms of capital by suggesting their influence on idiosyncratic decision making. The intent here is to allow the reader to apply their own experiences through the lens in which I provide in Chapter 1. The remainder of the first chapter considers the 17th and 18th century European bourgeoisie class and the entrance of music into exchange via capitalism. It defines the bourgeoisie as a power structure, defines what I call the "bourgeoisie concert hall" and presents some ways in which the musician of the bourgeoisie is influenced. A notable aspect of this section is the performance of a musical score in front of silent people. This introduces the score, its interpretation, the concept of spectacle, and how they are all entered into exchange. Chapter 1 concludes by defining the "classical interpreter" as the individual musician who acts under the aforementioned influences.

The classical interpreter is extended to the "classical interpreter percussionist" throughout Chapter 2. I argue that the bourgeoisie concert hall tradition persisted throughout the 20th century and acted as an influence on the maturing of the modern percussionist community. This is done by considering how this maturity was achieved, both symbolically and materially. In

doing this, I offer a brief look into where percussion came from and how it managed to get to where it is today.

Media technologies—and more pertinently, Web 2.0 technologies—are another influential power structure that affects the classical interpreter percussionist. Chapter 3 considers the implications of sound reproduction technology on both the listener and the classical interpreter. Sound reproduction technology also drastically altered the influence of bourgeoisie concert hall practices. The end of Chapter 3 offers some general insight to how that affects the classical interpreter. The optical aspects of Web 2.0 technologies are discussed throughout Chapter 4, beginning with the historical effects film had on society. I extend filmmaking to modern day videography practices, and through this consider the screen as the concert hall. In doing so I acknowledge the phenomenon of performance documentation and define a system in which to analyze performance videos. Chapter 4 concludes by fully defining Web 2.0 and suggests potential ways for art to interface within it.

Chapter 5 deals directly with how the classical interpreter percussionist may artistically represent themself on YouTube. Two different YouTube video performances of the same percussion solo piece are analyzed through the system defined in Chapter 4. Following each analysis I offer commentary on my extrapolations with regards to the ideas and concepts presented throughout the previous four chapters. Chapter 6 acts as a brief, reflective epilogue where I present my full conclusion on the work presented in this paper. While not in the least bit autobiographical, a major motivation behind my writing was to reach a more fulfilled understanding and direction of my personal artistic practice.

Throughout the last five years I found most of my thinking and study occurring outside the realm of music. My attention turned to the various power structures that exist and have

existed in society and the impact they have on our lives; they influence how we make decisions and choices, and ultimately how we view the world. It eventually became clear that I was not only writing for myself, but for others who may be interested in similar things or who are also searching for direction. My intention is that the reader may apply their own circumstance and extrapolate meaningful thought that pertains to them. Specifically, I hope that perhaps this may be a resource for other percussionists looking for a similar kind of direction in their creative lives.

Chapter 1

The Forms of Capital and the Bourgeoisie

We wade into murky waters in writing scholarly work that involves subjective or aesthetic choices within art and music-making. However, by taking into account the larger power structures and how they influence society, we may extrapolate quantitative data from our observations. In doing so, people's actions, the motivation behind those actions, choices, and decisions become relevant additions to our analyses. It would be a disingenuous cop-out (and a very short paper) to simply say that capitalism is solely responsible for all action taken under it, but it would also be a mistake to ignore its influences. We must first take some time to understand how the influences of a capitalistic society may affect the motivations and actions of those living in it. Pierre Bourdieu's 1986 essay, "The Forms of Capital," unpacks the "capital" in capitalism, and will be consistently referenced as a theoretical backdrop. I'd like to focus on three major takeaways from Bourdieu. First, that the notion of capital refers to not only monetary currency, but social groups, cultural institutions, and the values attributed to them. Second, that the notion of capital in all its forms is accumulated labor exerted upon a thing. In this case, labor must be extended—or modified—beyond its traditional association of tangible effort to physical effort exerted in the pursuit of economic capital. Finally, the different forms of capital may be transformed, or converted, into other forms of capital. The ebb and flow of capital exchange between its different forms is in essence the central nervous system of capitalism.

There are three forms of capital—economic, cultural, and social—that present in symbolic or material fashions.[1] Capital in all its forms accounts for the structure and functioning

[1] Bourdieu also mentions political capital, but I shy away from mentioning it because it consists of a combination of cultural, social, and economic capitals.

of the social world, for "the social world is accumulated history," and therefore we must consider the correlation of society and the art that comes from it.[2] Economic capital needs little to no description, and is the simplest to understand. Since the advent of mercantile capitalism, it has been the primary form of material currency used in commercial exchange. The pursuit of economic capital is a core tenant within our current capitalistic economic system, and has acted as a primary motivation behind much of the progress, innovation, technological growth, and legislation for centuries.[3] It is possible to convert the other forms of capital into economic capital, in turn motivating nearly all actions taken in society. Capital gain acquisitioned from the service of another person also applies. But economic capital can't explain or compute the labor gained through education. This is because it takes into account only monetary gain or gain that is easily transferred into a quantifiable monetary amount, and not the intangible, symbolic product yielded by the growth of knowledge regarding a particular skill set. Using an ability or skill to achieve monetary gain yields economic capital, but the abilities or skills themselves are the product of an investment in time and are considered cultural capital. In other words, cultural capital refers to a gained knowledge of a given subject, and presents itself in three forms: embodied, objectified, and institutionalized states. Cultural capital in the embodied state presupposes a gestation period of the ontological aspect of a certain disposition. This embodiment requires labor, in the form of time, and commitment by the individual, such as in learning a language or a musical instrument. This accumulation of capital isn't necessarily an intentional one, as someone who was raised in a bilingual household would possess more linguistic cultural capital than someone raised as monolingual. Within capitalism, the value of cultural capital is seen through the amount of time spent learning, studying, or gaining that

[2] Bourdieu, *The Forms of Capital*, 81.
[3] Sterne, Strangelove, Postman, Kittler, all speak of the large corporate influence of technological advancement, where the motivation behind actions taken was to accumulate wealth and power.

experience, for "…the link between economic and cultural capital is established through the mediation of the time needed for acquisition."[4] Cultural capital in the objectified state applies to qualities, skills, or knowledge gained with respect to physical things or the understanding of things. Collections of writings, paintings, and instruments are examples of material physical things that may hold cultural capital in the objectified state. Cultural capital is then displaced onto the owner of these things. Possession of items may also act as economic capital, but the cultural objectified state refers to a person's legibility of the thing and not just its legal ownership. Cultural goods may be acquired both materially, by economic means, and symbolically, by means of cultural capital. So to achieve the cultural capital of a thing, one must either have achieved the required embodied state of capital through the means of the labor required for that particular thing, or as a service of a holder of that specific cultural capital. The possession of a physical item is possible solely through economic means, but access to the embodied state of cultural capital is required to utilize the thing as intended. If achieved by proxy, cultural capital comes in the form of enlisting someone with the embodied state in the form of a provided service. As an example, economic capital may allow someone to purchase a piano, but for said piano to possess cultural capital in the objectified state, access to the embodied state of piano playing is required. This is achieved either by a person learning the art of piano playing or hiring someone else with that embodied state of cultural capital to play the piano for them. The volume of cultural capital is scalable based on the skill level and experience of the person who possesses the embodied state. The institutionalized state of cultural capital is capital gained through the auspices of an institution. Value is ascribed to culturally (and socially) sanctioned documents awarded by a competent organization that represents a higher level of authority on a particular subject. The amount of cultural capital gain is influenced by the amount

[4] Bourdieu, *The Forms of Capital*, 84.

of cultural capital possessed by a specific institution. For example, there is more cultural capital associated with a well-known conservatory than a community college or state university, therefore a degree awarded by the former would grant the holder the same. The conversion between cultural and economic capital is present here as well. Institutions that offer high cultural capital receive more economic attention than those with less cultural capital, resulting in a self-perpetuating feedback loop. This provides the resources to recruit more gifted students, therefore maintaining a strong institutionalized state of cultural capital. The opposite may also be true, creating a negative feedback loop that can restrict the growth of lower socioeconomically sound institutions. Social capital is the labor gained from social relationships, or being part of a specific community, and may present in materialities or the symbolic. A person's social capital is dependent on the size of their networked connections and the quality and amount of other forms of capital that person possesses. Social capital is intertwined with economic and cultural capital, given that its existence is based on relationships with people and the sharing of information. Relationships are bolstered by rights gained in a group, or material or symbolic gestures that offer subjectively felt feelings like gratitude, respect, friendship, etc. When social exchange enacts a subjectively positive outcome for the group, social capital increases. It redefines the limits of the group; the who, what, where, when, and the how of acceptability. Also, with admission of new things into the group, the parameters of the group may shift if agreed upon. Essentially, these exchanges define the culture of a particular group. There are different, subjective, levels to the social capital created, which further play into the gain of prestige within that community. An example being the corporate lunch event, where clients are treated to a dining experience, with the unspoken understanding that topics of conversation all relate back to business relationships. Any sort of pleasantry, gratitude, salutation, etc. occurs under the

auspices of the growth of social capital. Within the western classical music tradition, social capital is perpetuated through concert hall practices and interpersonal relationships between composers, performers, and audience. Social capital is constantly reproduced in an endless series of exchanges, and may be utilized to enhance a person's or institution's prestige. Any sort of capital growth may affect prestige, but there is more room for the manipulation of this growth through social means, for prestige is based on the *perception* of achievements or quality. Prestige gained through social capital may be accumulated or inherited. Inherited social capital self-perpetuates and allows for a more consistent conversion to economic capital. This occurs following the accumulation of social capital in any sense, but inherited social capital contains a higher "interest rate" of sorts, as the gestation period for growth of an inheritance is inevitably longer than any earned social capital. "…the possessors of an inherited social capital, symbolized by a great name, are able to transform all circumstantial relationships into lasting connections."[5] However, the economic capital spent on this exchange is wasted unless directed toward a certain goal. Similarly to cultural capital, social capital contains an institutional element. Every social group has more or less institutionalized forms of delegation which enables it to concentrate large amounts of social capital into figureheads, leaders, or plenipotentiaries, to speak on behalf of the group, act in its name, and "…to exercise a power incommensurate with the agent's personal contribution."[6] Furthermore, this sort of spokesperson via a plenipotentiary weakens dissenters within the social group via diffuse delegation. It is the job of the leader or leaders to strengthen the core belief and defend the collective honor of the group, but to also "…shield the group as a whole from discredit by expelling or excommunicating the embarrassing individuals."[7] The larger the group, and therefore the weaker the voices of individual members, the more effective

[5] Bourdieu, *The Forms of Capital*, 87.
[6] Ibid, 88.
[7] Ibid.

this sort of group-think delegation is. However this allows for seeds of embezzlement or misappropriation of the acquired social capital by a particular person or persons with power in the group.

The driving force of capitalism is the accumulation of a wealth of capital. A traditional definition of capitalism would argue that the accumulation of wealth, e.g. economic capital, is the primary motivator. I include all forms of capital in my definition, as in my view, success and fulfilment can come from an accumulation of not just economic capital. I would argue our current state of capitalism in the United States is broken in that it does not allow for a healthy conversion to economic capital from accumulated social and cultural capitals, creating disparities in various fields, disciplines, crafts, and social groups. This in turn privileges the traditional definition of capitalism above all else, and speaks to the current power structures at play in American society. We will see how some of these influences act upon the modern classical interpreter, for music is a phenomenon of society, so it too has a relationship with each of the forms of capital. Above all else, music is social. It requires people to create it, consume it, and place value upon it.[8] The value placed on music by a particular society allows for its entanglements with the other forms of capital. Music, while a phenomenon of society, is also a phenomenon of sound in time. The creation of music in its most pure form does not inherently correlate with capital, and explains music and capitalism's tenuous relationship. A political system that places such a high value on its tangible currency is destined to undervalue its symbolic products. The commodification of music effects all aspects of it: how it is made, consumed, disseminated, and judged. The cultural value of music highlights the tension created by its commodification. Cultural significance of a thing requires value to be placed upon that thing by members of its social group. This pertains to large, small, niche, or any collective of

[8] Even when music is defined as environmental or as silence, it required a person to label it as such.

social existence. Cultural value becomes meaningful expression and may be utilized by social groups for a variety of purposes. The cultural value that is placed on music by a particular group is indicative of that group's position in society. Within capitalism, power, influence, and control are granted to those that accumulate wealth. Therefore, social groups with accumulated wealth also have an associated power and define their own cultural value. The aesthetic value these groups place on things will be associated with the social aspects of that particular group. It should be no surprise then that the western classical music tradition was greatly influenced by the rise of the bourgeoisie class.[9] The inner workings of this social group throughout 17th and 18th century Europe codified our understanding of "classical music" as we view it today. It gave us perceptions of aesthetics through a hierarchical understanding of tonality yes, but it also allowed for the exaltation of the performer-interpreter. I choose to focus on the latter, as I feel it is a unique phenomenon with long lasting consequences that continues to shape our perception and practice of "classical" music today. Labeled the "classical interpreter," the remainder of this chapter will focus on the genesis of this person. In later chapters, we will narrow our scope of view to the classical interpreter percussionist.

Capitalism for how it applies to the extent of this work may be defined as the system in which actions are made in the pursuit of commercial exchange, commodity, and accumulation of wealth by an individual or institution. In 17th and 18th century Europe, it acted as a catalyst for a shift in power from the old European ways to that of the bourgeoisie class, doing so by democratizing an individual's or institution's ability to accumulate the various forms of capital. Once class systems shifted to commercial exchange and competition, the musical hierarchy of the aristocracy began to weaken, as "…the clients multiplied and therefore the distribution sites

[9] This also includes the aristocracy, as actions of the bourgeoisie supported the continued survival of the highest social class.

changed."[10] The musician eventually sold themselves to whomever had the means to pay for entertainment. Music entered capitalism, or rather, capitalism entered music. The musician prior to this was essentially a domestic servant, owned by his lord or noble, and was commanded to do their bidding for the price of basic humanity.[11] But by the time of 19th century concert hall practices, the classical interpreter was considered the hero of the narrative, and rewarded handsomely for his feats of virtuosity, almost mimicking the aristocracy that once suppressed him. The classical interpreter was born thanks to the invention of music as a commodity. The following section presents how this could have happened, further defines the classical interpreter, and lays the groundwork for understanding how the classical interpreter has remained a desirable and supported practice within western classical music.

Music would not exist without humanity. It is a part of our rituals, our science, and our politics.[12] Music is a mode of immaterial production simultaneously running parallel with the development of societies over time; Nietzsche would call music a "mirror to society."[13] It is the syntactic structuring of noise experienced temporally. The musical score is a technological artifact of this phenomenon that defines the practice of *modern* western classical music. Its ontology contains unique embeddings of social, cultural, and economic capital, many of which align with and largely influence the classical interpreter. If the musical score is a set of ordered symbolic inscriptions of syntactic structures, then it may be considered a subset of writing. Writing as a technology allows for the storage, transmission, and processing of the author's (or composer's) most inward thoughts and ideas. It becomes a tool for that person, as well as for society. The score[14] in its advent drastically affected music making within the societies it entered.

[10] Attali, *Noise,* 47.
[11] Attali, *Noise,* 47-51.
[12] Ibid, 6-7, 9, 11.
[13] Ibid, 9-10.
[14] "Musical score" and "score" are terms used interchangeably.

It attacked previous ways of music-making, nearly eradicating the symbolic importance of less technologically advanced forms of doing so.[15] It did this by creating new relationships between its use as a tool and the culture that utilized it.[16] Echoing Nietzsche, media theorist Marshall McLuhan coined the phrase "the medium is the message,"[17] meaning the method in which information is communicated shapes society, not necessarily the content of that medium. By viewing the score as the medium of musical communication, therein lies significant insight to the embeddings of the classical interpreter. Jacques Attali echoes this by saying that music's structured syntaxes specifically reflect the nature of society in which they inhabit.[18] The harmonic and formal structures of the classical period aesthetic relate directly to that of exchange and commodity. The inscription of symbolic images, (that are later copied and redistributed by machine) calls for the human deciphering of them.[19] It is in the embeddings of the musical score that the classical interpreter channels their symbolic art. In deciphering a score, the classical interpreter brings symbolic inscription into the *real.*[20] The musician must live in a world designed by a composer in such a way that this world becomes part of the musician's language: they must understand every part of that world, be able to interact within it, and interface with it. The interpretation and implied performance of a score can be seen as a framework of effort. Effort is equivalent to labor, therefore making it easily converted into economic capital. This labor is then, in theory, the measurable value of performance. It is this value that is entered into

[15] Postman, *Technopoly,* 28. Referring only to Western European society.
[16] Ibid, 29.
[17] McLuhan, *Understanding Media*.
[18] Attali, *Noise*, 47.
[19] Kittler, *Gramophone, Film, Typewriter*, 7-9. Kittler discusses the symbolic nature of the written word, but again I apply this to musical notation.
[20] Ibid. Kittler's concept of *real* and *imaginary* is discussed throughout the text, referring to the perceived existence of a thing or experience based on how it is mediated.

exchange as a commodity. The implication of value in the performance[21] of music therefore must contain a measurable level of quality. With regards to the music of this classical interpreter, this commonly presents itself as accuracy, passion, or virtuosity. It is further solidified in the musician's practice through the Marxist response: the labor of the musician forms the basis of their value.[22] It creates the desire in performers to represent the score accurately, and aspire to virtuoso status. This also plays into the development of competition culture, the effects of which create a feedback loop regarding performance standards today. The following briefly considers the implications of accuracy in the performance of a musical score. It should be said that accuracy as used here is subjective, especially when dealing with interpretation. The systems in place that dictate the idiosyncrasies between performer and composer are vast and far more broad than this work allows. Yet accuracy of execution is a binary. By examining it we can see one way that the quality of performance is ascribed a measurable value.

The score, as it is affected by commodity—and so too the performance of it—complicates the purity of interpretation. While reflecting the score accurately is valued, it is often being done so under the guise of capitalistic competition: the performer who best represents the score can "win"—often either a competition or an audition, or the hearts of adoring bourgeois fans—and may become economically, culturally, and socially successful because of it. Success may be defined here as the accumulation of capital in all its forms. Accuracy, or the efficient execution of a musical syntax throughout in a real-time event, is the most quantifiable value of score interpretation. This is likely because, unlike other aspects valued—virtuosity or passion—accuracy is a binary. And such an equation is simple: accuracy

[21] Attali, *Noise*, chapter three, *Representing.* Attali uses the word "representation" to define the action of performance of a musical score. Given the defined parameters of this work, I simply use "performance" to represent this action.
[22] Ibid, 58.

equals time spent, time spent equals effort, and effort equals labor. Labor is then able to be converted into capital gain, placing value on the motivation behind the labor. Therefore, by the transitive property, accuracy equals value. The problem with this equation is that it assumes a standardized formula of success, and thus models of performance that adhere to that formula are rewarded. A feedback loop of a standardization breeds a monoculture of interpretation, examples of which we will see later. Music that requires more diligence (more smaller operations, thus yielding more difficult execution) requires more labor, and becomes more valuable when entered into exchange. The opposite is also true, and creates a scalable value system of music that categorizes music by its technical difficulty, ultimately influencing the culture of musical practice.[23] This includes competition culture, repertoire choice, programming, and representation of a piece by an organization or an individual. Effort as labor exerted upon the score creates an aesthetic value, seen through the performer and their performance of the score. The classical interpreter is then perceived to possess skills of mysticism with which they can enchant their audience. Due to this, music that is more legible is more easily entered into exchange. The more deeply an audience is able to connect with the classical interpreter, the more desired that experience becomes, making it easier to commodify. But in order for the classical interpreter to enchant their audience, they need a space to do it. The concert hall became that space. As the audience of commodified music grew, so did the number of musicians performing for them. The size of the orchestra grew significantly, and so did its performance venues. Music performed in the concert hall became "…a monologue of specialists competing in front of consumers. The artist was born, at the same time as his work went on sale."[24] Through capitalism the musician was freed from "the shackles of aristocratic control."[25] However, both the audience and the

[23] Ibid, 65.
[24] Attali, *Noise,* 47
[25] Ibid.

musician became subject to new embeddings of the live performance experience the concert hall offered.

The entrance of exchange into musical performance commodified entertainment, and the concert hall became the physical space in which that exchange took place. Experiencing a performance therefore becomes an economic exchange. This perpetuates social classes further. Economic constraint affects an individual's ability to access entertainment which also affects their ability to accumulate cultural capital. Additionally, tiers of privilege based on economic capital give more opportunity to those with high economic capital to gain social capital, given that the live performance of the concert hall is a social event. Taking place in ornate halls designed to best acoustically serve the listener, predetermined times of rendezvous allow for a particular exhibitionism of status. Status is determined based on people's economic capital and thus, the bonds of social groups are strengthened. We know from Bourdieu that groups protect themselves by supporting their members and silencing dissenters. In this case, the silencing comes in the form of exclusive access to cultural capital gain as a result of its commodification. Exclusivity gained via economic exchange makes the access to cultural capital also exclusive. Attending the concert hall becomes a way of accessing the true embodied state of cultural capital by proxy of exchange through the musicians on stage. The means of accessing cultural capital itself becomes valued, therefore value is placed on the musician themselves. This perpetuates the social classes even further, making concert hall performance culturally valued. This reinforces the role of economic capital within commodified music, for one may gain both cultural and social capital through the economic exchange of the concert hall. However a tension presents itself. The musician's cultural capital is that of the embodied state, which requires a large amount of commitment—translated into hours of labor. When achieving this sort of capital is accessible

more quickly by proxy via economic means, the actual process in which it takes to achieve that cultural capital loses value. This leads to the decline of prestige of the musician and the musical legibility of the audience. When achieving cultural capital in the embodied state by proxy, the musician becomes a commodity themself, as their skills, talent, and accomplishments are bought and sold for the enjoyment of a particular social group—in this case, the bourgeoisie and aristocracy. The audience member who exchanges economic capital only for cultural and social capital gain no longer needs to commit the many hours of labor that is required to access the embodied cultural capital of music. The lack of personal time spent accessing music as embodied cultural capital eventually leaves that person without the skills, craft, or knowledge required to fully comprehend the cultural capital itself. Thus, experiencing music in the concert hall becomes more about social status than truly accessing the embodied state of cultural capital through music. Furthermore, the influence of economic capital alters the motivations of the concert hall as an institution. If cultural gain becomes a commodity, then it is in the economic interests of the concert hall as an institution to ensure they are offering the most commodifiable product. That product of course being the musical experience. The musician loses value concomitantly with the decline of legibility of the audience.

The concert hall experience is a temporal one. The implied concert hall etiquette combined with the temporality of the music itself gave way to active listening as part of the experience through immersion in a great acoustic space. The large physical space of the concert hall stage gave way in part for the idea of spectacle to emerge, allowing the perceived mysticism of the performer to enchant the audience. Aesthetics of aristocracy are perpetuated here as well. Despite the growth in size of the orchestra, the concert soloist arose as a prominent discipline in music performance. This person was venerated through the social aspect of the concert hall. To

be a soloist is synonymous with—or interpreted as—being "the best." Since those that place value on the social occasion of music of the concert hall were driven by the accumulation of capital, it makes sense that the bourgeoisie would value the single, virtuoso musician. They were "purchasing" this person after all. This perpetuates the career of the soloist, liberating this person's access to economic capital gain by "being the best," selling their interpretation to the highest bidder. The classical interpreter is the commodified result of a social group seeking to increase their cultural capital in the embodied state by proxy. The choices made by the classical interpreter within this system define their artistic output and creative aesthetic. In order to fully explore this in detail, we must consider what I label as the bourgeoisie concert hall and its related practices: spectacle through live performance.

If the score provides the instructions for performance and the concert hall is the space in which it takes place, then the experience of that in real time—the performance in front of silent people— is the spectacle.[26] The phenomenon of spectacle in this sense is deeply rooted to the desire for immersion in art over time.[27] And the immersion of the concert hall feeds the excitement of the spectacle. But the spectacle deserves a more detailed description than simply performance in front of a silent audience. If we unpack Attali's definition, we stumble upon the root of all exchange and commodification discussed thus far. Spectacle manifests in a variety of ways, and is what makes live performance unique. It's what draws an audience to it: the excitement of execution in real time, the immersion of art in a physical space, the lack of control the viewer has on the final outcome, and the social experience of it. Spectacle is the exhibitionism of music. It is inseparable from the experience of music. As we will see later, this experience is unique to each individual and plays into a person's aesthetic taste or artistic

[26] Attali, *Noise,* 57.
[27] Grau, *Virtual Art.* 17.

practice. But the spectacle may be manipulated, especially within the context of bourgeoisie concert hall practices. The act of performance represents the juncture between all parties involved: the physical score enacted in real time by the classical interpreter on display for the audience in attendance, occurring in the social space of the concert hall. But like the entrance to the concert hall itself, exchange pervades the spectacle. For after music entered the economy, the spectacle was quickly adopted as a way to achieve capital gain.[28] This plays into the musical legibility of the audience. The more legible something is to a particular audience, the more the performer is able to impress upon them feelings of belief—belief that they have gained access to cultural capital by proxy.[29] But the spectacle itself may be altered based on the specific legibility of a particular audience in order to perpetuate capital gain. This may come in the form of performer *affect,* production quality, repertoire choice, and any variety of kitsch that attempts to mystify the audience. The commodification of the spectacle allows the performer to amass a large amount of social capital. In some cases, a large enough amount of social capital may translate to fame, which in turn created the concept of the star. The star created a different form of music. Music became about the star, who they are, and how they do it, instead of the performer representing the music as the composer intended, as a conduit of sorts.[30] Through this, the bourgeoisie concert hall tradition perpetuates the existence of the classical interpreter. This sort of exchange may be had by all involved—the performer, the institution, or even select members of the audience or community looking to further their social capital gain. Each of them stands to lose or gain capital through the manipulation of the spectacle in their own way. Manipulating the spectacle affects the performer in that it may be translated into increased profit in concert ticket sales. Increased ticket sales means more people in attendance who value that

[28] Attali, *Noise,* 81.
[29] Ibid, 61.
[30] Ibid, 77.

performer, which yields all forms of capital gain. This also manifests through the concept of royalties. Payment of royalties began as a way to compensate a musician's intellectual work.[31] Royalties "took" something from the elite class, allowing other entities to capitalize on the value of music. Additionally, the social concept of fame became a motivator not only to the performer, but the audience as well. Access to a high amount of social capital by proxy is also easily converted into economic capital. Fame creates a feedback loop of perpetuated capital growth. The concert hall benefits from associated fame in a similar way to the performer and audience, but as an institution, it ultimately has more power. This dynamic will be explored later with regards to the orchestra as a power structure. Certain audience members who have influence to control the spectacle also benefit from increased social capital. The influence of economic investment by a donor or wealthy patron may grant them certain privileges typically not reserved for audience members. Although this references a more modern practice, it references the domestic control the bourgeoisie class has had on its musicians, and speaks to their social influence.

It is necessary to mention the relevant actions of publishing companies and the effects of those actions on bourgeoisie concert hall practices. The publisher is a corporate entity that directly attached itself to the *symbolic real* object that most directly affects the classical interpreter—the musical score. The publisher emerged as a power structure by creating a necessity for the exchange of music to occur. By controlling the rights to the score they control the cultural capital desired by people, which is entered into exchange between aforementioned entities. Publishers utilized a stockpile of repertoire that had accumulated thanks to the printing press and supported the valorization of the classical interpreter.[32] Franz Liszt was one of the first

[31] Ibid, 78.
[32] Ibid, 69.

notable performers to enter into exchange with said corporate entities, as was Felix Mendelssohn, but to a lesser degree.[33] Franz Liszt and the publishers essentially codified what the modern classical interpreter is today: the performance of scores outside of their originally intended practice by a person who strives to acquire capital gain. The creation of this new practice—the concept of a performer interpreting a separate composer's work—gave the performer a novel opportunity to engage with spectacle. The mysticism behind interpretation is enticing, and allowed for the classical interpreter's rise to fame. This increased the social capital of such a discipline, making it a desirable goal for the career musician. Once that was an attainable goal, the publishers sold the material to achieve it. Additionally, publishers supported the classical interpreters who could advertise their products—utilizing the fame of the classical interpreter to influence others to purchase their product, thus creating even more social and cultural capital surrounding it. Such an exchange mutually benefits the classical interpreter and the publisher in their pursuits of capital gain. This was expanded through the sale, printing, and copywriting of pedagogical materials and fed into the growth of the conservatory.[34] Mass publishing and dissemination of scores and pedagogical texts meant a kind of standardization—or perhaps normalization—of music. The next logical step would be the normalization of musicians. "Thus, the conservatories were charged with producing high-quality musicians through very selective training."[35] Echoing Bourdieu, the conservatory became a cultural institution that was able to award sanctified documentation of a musician's quality. The eighteenth century saw the conservatory as an institution become a power structure alongside the bourgeoisie concert hall and the publisher.[36] The ability to mass print and disseminate musical

[33] Ibid, 68-69.
[34] Attali, *Noise,* 63.
[35] Ibid.
[36] Ibid.

texts thanks to the printing press fed the standardization of pedagogy. This led to the standardization of technique, interpretation, and eventually performance practice. As the conservatory associates itself with these practices it is able to accumulate cultural capital, further perpetuating the forms of capital through a feedback loop of exchange. A sort of symbiotic relationship between engaged entities occurs, and we will examine a modern instantiation of this in the following chapter.

The systems of value defined above reinforce, perpetuate, and distribute the value placed upon music, which led to the birth of the classical interpreter. While the injection of capitalism altered the distribution of economic capital beyond the elite class, the various forms of capital that have accumulated since 17th century Europe were more than enough to sustain a longstanding influence on art, music, and society at large. The next chapter looks at the existence of the percussion community, how it simultaneously resists and thrives off of the influence of the classical interpreter, as well as the results of how the various forms of capital gave rise to the classical interpreter percussionist.

Chapter 2

The Percussion Community

Beyond the bourgeoisie, we will consider two other large influences: the percussion community and media technology. Their combination comes to a head in Chapter 5, but first we must take some time to understand each of them separately. The John Cage quotation "percussion music is revolution" is lauded within the percussion community.[37] Cage however ultimately amended this statement first to chance operations, but eventually to regard electronic music, ultimately aligning his opinions of revolution with media technology.[38] The fact that many within the percussion community continue to hold Cage's quotation up as a beacon for their art, speaks to the conflicted nature of this community. This is not meant to be a critique of percussionists in the field, but such a tension is a strong entry point into the actions and belief systems held by the community. The fact that the quotation was retconned by Cage himself but it is still published as a main tenant of the artform by percussionists speaks to a longing for it to be true. Such a longing reveals that there are many in the community who act like it is not. But as this chapter reveals, percussion is just the discipline that was most recently offered a soloist position in the orchestra of the bourgeoisie.[39]

The community of percussionists is thriving—and is perpetuated through the forms of capital. It has been codified as a discipline quickly and efficiently. The early 20th century saw the use of percussion instruments more uniquely. In avant garde composition: Edgard Varese, Johanna Beyer, Carlos Chavez, Henry Cowell, Lou Harrison, and Cage had their input.[40] Percussion was used as folley sound fx in early cinematography, diegetically and otherwise. Post

[37] Lewis, Aguilar, *The Modern Percussion Revolution*, preface.
[38] Ibid.
[39] Ibid. The preface also references the adoption of "European ideals" by the percussion community.
[40] Ibid.

WWII composition saw the birth of the percussionist as soloist, and inspired a wave of new compositions for percussion.[41] Throughout the latter half of the 20th century the community of percussionists quickly grew. There was much to explore. With the increased composition of pieces came the desire to perform them. This bore the need for pedagogy, which was quickly adapted and spread to most universities and conservatories by the mid 1960s.[42] With the birth of the pedagog, new and innovative ways of teaching developed, including new compositions written by percussionists for percussionists. Undoubtedly—but perhaps subconsciously—channelling Liszt, the percussion pedagog began composing for percussion. The virtuoso mallet mallet player was born, and allowed for a resurgence of the classical aesthetic within percussion.[43] In addition to the annual national conference, nearly every state has its own Percussive Arts Society events. Currently, doctoral degrees in percussion performance are being awarded more than ever before. Various organizations have formed in the pursuit of "increasing awareness" in contemporary percussion music and the marimba as a valued solo instrument. Let us examine this maturing through two different lenses—the symbolic and the real.

Symbolic Growth

Reflection within the community shows that the art form did in fact mature. The results of an ontological search for direction formed an understanding of the alpha, beta, and gamma performer—symbolic meaning ascribed to a particular performer based on their relationship with the composer and other interpreters within the community. The economy of social capital that

[41] Kurtz, *Stockhausen, A Biography*, 96.
[42] DeHart, *Tap Routes*, 20-23.
[43] The events mentioned are not necessarily chronological, for example there is strong evidence of the interest and publication of classical transcriptions prior to the rise of four mallet pedagogy in the 1980s, and even earlier with the influence xylophone had (because of its perceived fidelity when recorded with the early microphone) on ragtime. I bring up these occurrences generally as a way to paint a broad picture of percussion's rapid development.

occurs throughout this process contributes to many of the hierarchical structures within the community. Currently the percussion community consists of mostly gamma performers, but the alpha and beta were once the majority, thus demonstrating a developed practice. The roots of the earliest compositions may be traced through a network of living performers, so the work that was done between composers and performers during this experimental time is unique to the percussion community.[44] The idea of the alpha and beta performer was coined in Steven Schick's 2010 article *Meandering*. These neologisms center around a performer of composed music, this person's relationship to the musical score, and his/her/their relationship to the composer or creator of that musical score. Schick coins the term "alpha performer" as "...a bridge between the first performance, which is often prepared under the supervision of a composer, and subsequent performances where the composer may not be present."[45] An alpha performer is the person who works directly with a composer to prepare the premiere of a new composition. Schick defines a "beta performer" as someone who uses their relationship with the alpha performer as a basis for formulating their own set of ideas and concerns regarding the composition; "The goal is to cross-fertilize the interpretative environment and assure that weaknesses of monoculture do not hamper a new piece of music."[46] Schick surmises that in a productive, "healthy" system, alpha and beta performers communally develop the performance practice of a specific piece.

A natural extension within this framework—the gamma performer—would be someone who initiates their interaction with a piece following the communally developed performance practice of alpha and beta performers. This person approaches a piece without knowing the composer personally and after the piece has been performed, and perhaps recorded, many times by various performers. By Schick's definition of what delineates classical and contemporary

[44] This composer-performer relationship is also possible within other instrumental disciplines.
[45] Schick, *Meandering.*
[46] Ibid 20.

music, a gamma performer is a classical musician (interpreter) because of the point in time in which they interact with the score. It may perhaps be interesting to note then that the alpha and beta performers do not possess the same implicit embeddings as the classical interpreter—and that the distinction between alpha, beta, and gamma is a wide one. "In short, in its earliest phase as contemporary music there is a conversation between a composer and an alpha performer. A subsequent phase, initiated by conversations between alpha and beta performers, draws a line of demarcation where contemporary music stops and classical music starts."[47] The gamma performer therefore manifests as the classical interpreter, interacting with a musical score at a point in time where its performance exists outside of the environment in which its performance practice was cultivated. With a performance practice in place that acknowledges previous discoveries, blunders, or choices, the gamma performer is forced to interact with repertoire in a very different way than the alpha or beta performer. Varying levels of interpretive possibility reveal these distinctions. With each successive generation there is a growth of interpretive options, with a concomitant loss of structure that comes from interpretive limitation. In this case, the alpha performer has the fewest options and therefore the most structure in creating an interpretation, while a gamma performer has more options and the least structure. This is indicative of a generational arc that sketches how alpha, beta, and gamma performers may make interpretive decisions.

When considering the interpretation of a piece of composed music, the consistent limitation for all performers is the score itself. Generally speaking, the score is meant to translate the composer's intention to the performer*;* a set of instructions giving a specified level of detail to what the performer can or can't do, and in what capacity. If it weren't for outside parameters of performance from the composer via the score, the creation of musical material would be up to

[47] Ibid. 18.

the performer, defined as free improvisation. This would be a scenario with no limits, therefore no structure.[48] This logic further supports the concept that the score itself creates a symbolic imposition on the performer. When combined with the expectation of the first performance and the input of the composer, the alpha performer has a very structured path of interpretation. This means that the alpha performer is also more limited in creating an individual interpretation of the work. The outside forces acting upon the alpha performer are the implications of the score and the input of the composer. Both of those things are directly related to the composer's intention. The options that the alpha performer does have are: in what capacity to perform the premiere (which is sometimes already predetermined) and their initial input on what the piece could be. The alpha performer's responsibility is solely to prepare the first performance of the piece. Beta performers are less limited in their options of interpretation. A community of beta performers develop the performance practice of a piece by formulating their own thoughts and ideas with regards to what has been put forth by the alpha performer. Their limitations include the score and any first-hand information from the alpha performer passed down from the composer.[49] Again, a "healthy" beta phase as Schick describes it will consist of a proliferated performance practice of the piece with a variety of interpretations by its beta performers. The beta performers are thus responsible for the continued life of the piece.

Far removed from the advice of the composer, the gamma performer is forced to rely only on the score and its developed performance practice. In choosing to play the developed repertoire, they are engaging with a composition outside of its original social context. These factors exponentially increase the interpretive options for the gamma performer. Once the performance practice is developed what does it mean to play the piece? Can someone who plays

[48] I'm not defining improvisation as having no structure or limits, but rather making a point regarding the limits that the score places on the interpreter.
[49] Schick, *Meandering*.

developed repertoire still be an advocate of new music? If so, how does developed repertoire fit into that person's artist practice? Within a sociopolitical landscape, what does it mean for a performer to simply regurgitate repertoire of a different time? What if a person's artistic practice involves more than the premiering of new works? What happens when those works are no longer new? Does one stop playing pieces simply because they become ubiquitous standards or does one find a recontextualization for them in their practice? Can these pieces operate outside of their intended presentation modality? And if so, how and why? These are just some of the questions gamma performers must ask themselves when making their interpretation of a musical score.

But these questions don't all relate to the interpretation of a single musical score. They refer to larger, sociopolitical factors regarding the performance of music in general. The large amount of interpretive options allow for the imposition of outside forces that separate the gamma performer from her or his alpha and beta predecessors. The gamma performer cannot operate in the same realm as the alpha and beta performers, which means that the embeddings of a gamma performer exceeds a single musical score. In defining the alpha and beta performer, Schick was reflecting on how percussion arrived at its current state of art. Embedded in his definition is the development of percussion as an art form. A search for interpretive guidance has defined the gamma performer, which in turn was caused by the growth of the percussion community. Understanding this feedback loop is key to further understanding the gamma performer and thus, the percussionist as classical interpreter. The very notion of the gamma performer suggests that the forces of imposition that affected the alpha and beta performer have significantly weakened. The implications of a developed performance practice replaces the original impositions on the alpha and beta performer. The alpha and beta relationship was significant because of the lack of a solo repertoire and the "newness" of the artform. Once percussion matured, the significance of

the alpha and beta relationship waned. Over time, contemporary percussion practices went from being about exploring new pieces, ideas, and structures to growing and sustaining the artform. This period of time is where the alpha and beta relationship was defined by Schick. Once percussion matured, this became less relevant. Other notable percussionists have made similar observations.

Allen Otte held little back in his *Preferences in Percussion* article of 1973. Here Otte insists on two aspects crucial to his artistic practice. First, that his profession must be relevant to the world in which he functions—that music (percussion) has a relationship to society. Second, that the expression of opinions should be seen as a tool for productive communication in the community of percussion in order for it to grow in a healthy way. Throughout this fervent analysis of the state of his art at the time, Otte makes some key observations relevant to the matured state of percussion. First, that there is an existing literature that has made percussion a vital part of music today. In addition to the "...vast amount of music available," Otte references the "self-perpetuating repertoire" of certain percussion chamber music.[50] He refers to a culture of percussionists writing for percussion: "One underlying reason that percussionists began to write their own music was simply to sustain the field..."[51] Otte's reflection is partnered with a suggestion for the future. "What is needed now is an advancement in the art of composing for percussion, rather than the sustenance of the percussive arts."[52] Otte's astute observation throughout *Preferences in Percussion* could now be seen as a wary treatise of what percussion and future percussion performers could become. Throughout *Meandering*, which was written in 2010, Steven Schick reflects on the years since Otte's 1973 article by discussing just this. He uses the concept of "being busy" as a narrative to describe the percussion community and its

[50] Otte, *Preferences in Percussion 1973*, 2.
[51] Ibid 4.
[52] Ibid 2.

current state of being. He mentions aspects of percussion's history and their effects on the state of the art form today. The culprit, Schick notes, is the shortsightedness of "The Plan" in the wake of "The Conversation." The conversation between composers and alpha performers became "The Conversation," and cultivated the interpretive process of the performer. It was then the beta performers who formulated the pedagogical philosophy Schick calls "The Plan" and got busy with its execution. "My student years were guided by the realization that since we had so little proper repertoire we'd all better get busy commissioning pieces if percussion music was going to thrive. And thrive it has!"[53] Schick's assessment of the culture of percussion speaks volumes to the "busyness" of the percussion community, and is indicative of its growth. Since 1973, there has been an incredible rise in the number of academic institutions that offer percussion performance as a degree track and many of them offer master and doctoral degree programs as well.[54] The numerous percussion festivals and conventions in the U.S. alone also speaks to the growth of the percussion community. There are also percussion competitions that occur all over the world every year, focusing on individual instruments like marimba or snare drum. Part of "The Plan" that Schick mentions refers to is the idea of "General Percussion." "It's an educational philosophy that declares all of these slots to be of equivalent value, such that every young percussionist feels the need to address all of them all the time."[55] "Slots" refers to the specialization in single tonal instruments such as xylophone or marimba, marching or outdoor percussion, orchestra, "World" and "multiple-percussion." General Percussion is thriving in today's higher education system. Regardless of "...the quality of our transition to maturity…", percussionists have certainly been busy.[56] This "busyness" has given percussion a wealth of

[53] Schick, *Meandering,* 4-5.
[54] Otte, *Preferences in Percussion 2010*.
[55] Ibid 7.
[56] Schick, *Meandering,* 9.

opportunities to continue to exist. However, it hasn't left much room for reflection on the quality of its quantity.

The standardization of General Percussion has in many ways created the monoculture that the original beta performers were meant to avert. Another percussionist interested in reflecting upon where we came from is Justin DeHart. His DMA dissertation questions if a general lack of meaningful discourse in the percussion community could be the cause of its faults. DeHart concludes in part that there is an aristocracy of classical music that is now part of percussion.[57] After reading the transcripts of his interviews with many prolific percussionists, it is hard to see this as not the case. This is further supported when viewing DeHart's interview content through the lens of the forms of capital. A foundation built on the same aristocratic systems of the bourgeoisie must be rooted in the desire for capital gain. While a large effort was made by the composers of the time, a significant effort was made by percussionists themselves to grow their art form. Such an accomplishment takes work. Similar conversions of effort to labor exist here, as seen earlier, except in reverse. In a desire to attain value within larger musical communities, percussionists got busy making their own history.[58] Given that these value systems had been in place for centuries, the foundational actions of the percussion community are ones in pursuit of capital. But rather than the percussion community suddenly aligning with aristocracy, perhaps the aristocracy was present the whole time. The very existence of a composer/interpreter relationship is rooted in bourgeoisie concert hall practices. That is not to say Schick's alpha/beta performer definition is inherently aristocratic. However, if the primary goal of the alpha performer is to premiere the first performance then that assumes bourgeoisie concert hall

[57] DeHart, *Tap Routes,* 53-58.
[58] Ibid, 41.

practices. Additionally, the goal of the beta performer is to ensure a performance practice, which is a concept codified through the efforts of the early conservatory.

Material Growth

The conservatory as a power structure within bourgeoisie concert hall practices has only grown throughout the twentieth century. In the United States this has extended to that of the state university. Appropriately, it is where many notable percussion programs began.[59] This is likely due to general funding increases that benefited the continuation of contemporary music.[60] Some institutions have grown their social capital by association as a fringe or avant-garde hub for a niche specialization. It is a similar prestige to that of the traditional conservatories, yet is valued by a slightly different social group. Regardless, these institutions became central to the quickly grown performance practice of percussion. The standardization achieved through General Percussion allowed for this growth. The spectacle was once again manipulated to increase the cultural capital of the classical interpreter, now the classical interpreter percussionist. The excitement of newness was certainly a factor, stimulated by virtuosic feats of technique. This is evident through the expansion of four-mallet marimba and vibraphone playing, where much growth in playing capacity has occurred over the last forty years. The perception of mysticism and virtuosity of four and sometimes six mallet playing is a direct representation of how spectacle has been manipulated within the percussion community. Given that it is a relatively new practice, the visible sight of a performer striking any number of percussion instruments with more than one mallet in each hand is often commented on as intrinsically virtuosic. It also warrants commentary on the physicality of the player through the choreography of their

[59] The University of Illinois, Urbana Champaign, the State Universities of New York, and even UC San Diego to name a few.
[60] DeHart, *Tap Routes,* 39.

movement. Strong technique, or execution of difficult four mallet pieces, is used as a modicum of success with regards to percussion playing. We see a return to the effort to labor equation that stimulates the desire to perform difficult music. This is compounded by the fact that percussion is rife with commodifiable products. Various instruments like marimbas and xylophones, cymbals, drums from all parts of the world, varieties of sticks and mallets of different qualities, and even the membranes of drums themselves have all been entered into exchange. There are numerous companies today that specialize in each of the above disciplines. Adding to the power structures already at play, the percussion business was destined to appear. Now companies—originally and in some cases managed by percussionists—"sponsor" artists, and these artists endorse their choice products. Further, these companies have made their way—or were they invited?—into the realm of pedagogy. Academic institutions now have corporate affiliations based on a particular faculty member, furthering the forms of capital for all parties involved. Banners with corporate branding fly at competitions, and signature series mallets and sticks featuring sponsored artists are ubiquitous. Companies have also started endorsing educational opportunities through their various mediums. This is further perpetuated by organizations like the Percussive Arts Society, which offers annual state-wide and national conventions where the aforementioned capital exchange takes place at once. We also see a continued influence of the publisher. In many cases the percussionist, akin to Franz Liszt, began composing pedagogical music themselves. By diversifying their art as well as their business, the percussionist was able to enter into a feedback loop of all forms of capital gain. After composing an idiomatic, highly legible piece, the percussionist could concertize their original music. A composition could be published under the percussionist-composer's own company, and the score sold to others for capital gain in all its forms. The idiomatic nature of the composition allows

pedagogical access to the piece, further diversifying its marketability. The publishing company can then promote the composition as highly marketable for both teaching and performance. A wide field of dissemination of this music thus occurs in the effort to diversify economic capital gain. This was—and still is—shrouded in the percussionist's desire for new ways to grow the art form through education and "awareness." Soon enough came a standardized pedagogical percussion repertoire, which is reflected through the audition requirements of nearly every accredited percussion program in the United States. The social capital—in the form of prestige—of the composers of said music then skyrocketed. Those percussionists were then able to secure employment at conservatories and universities and continue to grow their capital. In true aristocratic fashion, they organized competitions to entice students with capital gain in all its forms. Competition repertoire was chosen by the composers themselves, many of who had much to gain in the widespread performance of their music. Their students could compete at competitions, furthering the associated capital with both the teacher and their respective institution.

The inevitable entrance of exchange into the percussion community perpetuates the performance practice of much of its music. The embeddings of the classical interpreter pervade live performance, create motivation for performance *affect*, and create a value system of a "successful" performance. Execute enough correct pitches to win the competition. Engage with spectacle to gain prestige. Program legible music to more easily gain economic capital. These things seep into the individual's interpretation and influences how this person engages with music in their lives. Without considering the roots and history of their practice, the player will inevitably succumb to commodity. Despite the avant-garde aesthetic of "early" western percussion music, the power structures at its core and value systems in which it was created are

that of the bourgeoisie. Schick's definition of the alpha and beta performer shows an attempt to break free of the bourgeoisie influence. However at its core it assumes a performer/composer relationship, implying the very existence of the classical interpreter percussionist. Percussionists quickly adapted to the workings of the conservatory through the growth of pedagogy and the support of the publishers—so much so that the continued support of competition culture allowed the first solo percussion piece to be performed live.[61] In Chapter 5 we will see more examples of how all of this affects the creative output of the percussion community. If percussion music ever was revolution, it was, like John Cage eventually determined, a short one.

[61] Stockhausen, *Zyklus Nr 9*. This is to the best of my knowledge, also recognizing that Cage wrote *27'10.554"* first, but it wasn't premiered until after *Zyklus*.

Chapter 3

Influences of the Media Revolution

We are nearly ready to examine the artistic practices of the current day classical interpreter percussionist. So far we have considered how this person came to be, through the influence of western european bourgeois ideals and the communal growth enacted by the percussion community. However there is another power structure to consider. To offer any sort of analysis of a fleeting subject such as music, we must consider the medium in which we experience music as an influence on its creation, consumption, and phenomenology. Among many other things, media technology allows for an in-depth analysis of a particular piece, performance of a piece, body of work, or artistic practice. The fact that there is a nearly universal access to the case studies presented later in this work is telling of media technology's influence.[62] The capabilities of the internet, democratized access to it through personal media devices, and how they are utilized within social life has led to what media theorists label as New Media, or Web 2.0 Technologies.[63] Participatory internet practices have drastically altered the available forms of expression for those with access to them. The imposition of old art but in a new medium is in itself a new form of expression and deserves it's own discourse and conceptualization. This certainly includes the artistic output of the classical interpreter percussionist. In order to fully comprehend the impact and influence of Web 2.0 technologies on this person, we must consider the implications of its various components.

The "media revolution" of the 1880s cultivated the differentiation between optic, acoustic, and writing technologies.[64] This created the capacity for fragmentation through

[62] I say "nearly" because this requires access to internet services and Web 2.0 capable media devices.
[63] Hjorth, *Domesticating New Media.*
[64] Kittler, *Gramophone, Film, Typewriter,* 16.

different mediums, and ultimately changed the way people have and conceptualize their experiences. This can be seen through the creation and consumption of media and art, alongside phenomenological shifts of its consumption and dissemination concomitant with technological advancement. Sound recording removed music from the concert hall, allowing it to be disseminated to personal and social spaces, even into a person's inner ear. Film, with its capacity for illusion, shifted our neurological flow of data into linear snapshots of images.[65] The mechanical typer, eventually the word processor, via the QWERTY system, mechanized writing so that writing was no longer the pure "expression of individuals or the trace of bodies."[66] Readability, both optic and acoustic, became possible. Mysticism became scientific thought. Consciousness and human individuality were questioned.[67] Representation of humankind now exists in the *real* and the *symbolic* forever, not subject to "failing before time."[68] The aftershocks of such a phenomenon have shaped the culture and practices of western society ever since. One of these aftershocks dealt with the perception—and definition—of art. Walter Benjamin was a German art critic and philosopher whose writings accounted for and interpreted the aspects of his time. At the turn of the 20th century, analysing modernity meant considering the masses: mass democracy, media, culture, war, and the massified commodification of them. A major influence of modernity was that of technological reproduction. Benjamin argued that the mechanical reproduction of art not only changes how art is developed and distributed but it changes the very definition of art itself. He posited that the authenticity of the original work of art is lost through its reproduction; that even the most perfect reproduction of a piece of art is lacking its *presence in time and space.* Benjamin labeled this sort of authenticity as the aura. The aura arises out of an

[65] Kittler, *Gramophone, Film, Typewriter,* 117-122.
[66] Ibid, 16.
[67] Ibid, 17.
[68] Ibid, 18.

object's or phenomena's uniqueness—and consequently, the experience of being close to that uniqueness. "The aura of a mountain range or sunset and the awe that it inspires."[69] To Benjamin, the uniqueness of art also arises in its place in a tradition. Historically, artistic objects were at the center of ritual. They held sacred or symbolic meaning to those who valued it. This later developed into appreciating art's beauty, and the idea of "art for art's sake," which aligns with the bourgeoisie culture of the concert hall. Art's value lays either in the object itself or in the societal veneration that gave it its value. As art is reproduced however—or created for the sake of reproducibility—art becomes less dependent on the ritual and more dependent on something else. Ritualized art existed for its own sake. Paintings and sculptures pointed inwards, revering religious figures or family members. Ritualized art is about the uniqueness of its meaning. The singleness of the figure at the center of view, and the symbolic power or influence that figure possesses. Reproducible art is made with its potential for exhibition in mind—its potential to be seen by the masses and appeal to them in some way. Cinema, photography, and radio all lose their uniqueness and their aura, for to Benjamin their ritualistic element dissolves. However reproduction also offers something in exchange. A new perception of art—of reality, perhaps—emerges. Reproduction allows the focus to shift to the way things are framed, cut or edited, or how a subject is taken out of its original context and used to create a new one. The result of reproducibility is seen through all forms of media: aural, visual, and even written data may be cut, rearranged, and manipulated to create a new *real.*[70] Reproducible art therefore becomes its own new *real*. And in doing so, a communal experience is foregrounded given its ability to be shared with the masses. Mistakes may be fixed, objects may be analyzed more precisely, and audiences can react together across the world. It takes the viewer out of their

[69] Benjamin, *The Work of Art*, 17.
[70] Kittler, *Gramophone, Film, Typewriter,* 7-9, various.

cubicle, office, pub, home, or theater, and transports them elsewhere. Benjamin says the aura is directly attached to the original. However Douglas Davis, in his rebuttal essay written 1991-1995, "The Work of Art in the Age of Digital Reproduction," responds to Benjamin's ideas and updates them—alongside his own—through the lens of the digital age. He presents his concerns with Benjamin's theory that arise when considering (early) digital reproduction. He ultimately acknowledges that the aura is still present but that it does not reside within the original work of art. Rather, the aura exists "...in the originality of the moment when we see, hear, read, repeat, revise."[71] The aura thus becomes—or has always been—personal. It is unique as it applies to the work of art but also in how it affects the individual. With digital reproduction, the concept of "originality" is also manipulated. While there is still a desire in people to obtain "...the authentic masterpiece," of a work of art, such an endeavor is no longer directly tied to the aura.[72] Accessing the pure original no longer holds the weight that it once did. It becomes a single possibility in a sea of expanded choice. Davis demonstrates this by sharing an early internet project, titled *The World's First Collaborative Sentence*. The project solicited people to submit "...words, photographs, video, graphics, WWW links, and sound..." that were made available for public view at a specific website. While *The World's First Collaborative Sentence* was in fact an original work of art, it was made up of content that already existed—some of it old, new, mundane, or personal. Davis states that "each fragment, each image, each sound is unique, personal, quivering with the sense of self."[73] That he proudly measured the "sentence" in physical city blocks shows how early conceptual thought regarding the internet was still grounded in physical reality. Regardless, Davis nonetheless defines the core attributes of internet

[71] Davis, *The Work of Art,* 386.
[72] Ibid.
[73] Ibid, 382.

practices as they are today.[74] Additionally, a different kind of value is placed upon the obtainment of the original, for the desire to do so references a historical practice. It becomes novel, and this revamped obtainment of the original creates new cultural material. While the digital age has altered the concept of "originality," it has not affected that of the aura. The aura is and has always been a personal experience—for art is subjective and individual to those who embrace it. Benjamin describes the aura like the experience—the moment of awe or inspiration in witnessing original art. But what he's describing is the communication and sociality between artist and audience, or nature and humanity. Davis says that in the digital age the communication method shifts and becomes more fragmented so that anyone can communicate anything. In this system, or by doing this, art is created out of the mundane and meaning is ascribed to this new art. The aura thus resides in the original moment of meaning of a particular thing or event. It is the experience of the individual and how they interpret the art that surfaces as value. Therefore value is placed on an experience by the person experiencing it, and that experience can be anything. Anything—even the mundane—can have meaning, therefore anything can be art. Art becomes about the way we communicate our expression, not necessarily through something brand new. Through this, everyone's individual experience becomes unique in itself. This is where the aura truly resides. It is not dependent on art being original, but a person's experience of it. This validates the copying and repeating and utilization of old non-original art for new means as new art. Additionally, the democratization of media technology allows for the aura to be curated by the individual. Web 2.0 technology thus acts as a conduit that channels the creation, dissemination, and consumption of the experience of art through digital mediums. Before examining how this affects the classical interpreter percussionist, we must more fully

[74] Ibid.

understand the fragmented aspects of media technology that make up Web 2.0 technology, as well as their effects on bourgeoisie concert hall practices.

Sound Reproduction

The ability to hear music away from the musician making it redefines what music is to the listener. Sound reproduction technology allowed for mass dissemination of music, shifting its consumption practices. Progress drove the innovation of new mediums of listening, and continued progress led to more efficient means of dissemination and consumption. Broadcast technology paved the way for direct, streamlined forms of communication into the home or public space. The copying and commodification of physical media allowed for a stockpiling similar to that of printed sheet music a century prior. Through this, the privilege of choice was vastly expanded. Innovation in playback technology created new mediums for listening—and with it, new phenomenological experiences emerged. The ability to mechanically reproduce sound utterly shattered the status-quo of the bourgeoisie concert hall because of the new social and personal spaces in which music could exist.[75] This weakened the bourgeoisie concert hall as a power structure, but nevertheless their influence on the classical interpreter remained. As the forms of capital quickly took hold, recording became a key practice of the classical interpreter.

The introduction of a new technology into the social world creates an unequal proportion of benefits and deficits.[76] What was gained from sound recording technology created significant losses within the realm of the concert hall. The music of the concert hall—of the classical interpreter—is simultaneously visual, aural, and tactile, as it relies on the presence of bodies inhabiting a physical space. The visuality of the performance of music grounds the experience both optically, and as a space-time event. The ability to record sound separates the aurality of

[75] Attali, *Noise,* 85.
[76] Postman, *Technopoly,* 9.

music from the physical experience, thus removing the visuality, sociality, and temporality of performance. The removal of sociality and the physical from music allows for its technological manipulation. The mechanical reproduction of sound creates a *new real*, as it represents sonic events exactly as they occur.[77] Sound that is recorded is also stored. As writing stores writing, the phonograph exceeds sound storage.[78] Alphabetized writing allows for the storage, transmission, and processing of the author's—or perhaps the composer's—most inward thoughts and ideas. A phonographic recording recreates the exact moment of conception of musical sound and literature—not simply the frequencies, intervals, and noise. Such technology subverts both literature and music, as it reproduces the unimaginable real on which they are based.[79] Sound reproduction technology alters how music is heard. Its unbiased nature of reproduction gave way to the scientific study of music—of sound. Sound equals frequencies—a number *n* vibrations per second. The phonograph allowed the study of sound through the capturing and manipulation of vibrations.[80] The syntactic ordering of those frequencies is what makes all music, sound, and noise. The aspects of these frequencies are ratios between themselves. A harmonic interval is the ratio *n* hz to *n* minus *x* hz. The foundations of western classical music theory were built on the harmonic series, which is the natural ordering of frequencies as they occur in nature.[81] Symbolic relationships were created out of the harmonic series, which prescribed the possibility of a distinction of art from science. This warranted a storage medium that originally yielded itself as written musical notation.[82] However, musical notation lacks the ability to perfectly represent sound. Due to this, value was placed on the *interpretation* of musical notation, which gave way

[77] Kittler, *Gramophone, Film, Typewriter*, 22-24.
[78] I use the phonograph as the example technology since the theory is based on the advent of the phonograph.
[79] Kittler, *Gramophone, Film, Typewriter,* 22. What Friedrich Kittler calls the unimaginable real could be what Benjamin or Davis would call the aura.
[80] Ibid, 24-29.
[81] Bernstein, *The Unanswered Question*, part one.
[82] Kittler, *Gramophone, Film, Typewriter,* 24.

for the classical interpreter to emerge. However once the exact reproduction—and manipulation—of sound was possible, the ability to scientifically study sound demystified interpretation. Science allows one to think abstractly; a pandora's box of intellectual thought and imagination. The veil was lifted to allow the inventor to imagine the previously unimaginable, opening doors of possibility that were previously invisible to human perception. This can only lead to one outcome—the outcome that possesses infinite outcomes.[83] Music became scientific, and the composer became the engineer.[84] Western classical music at the turn of the 20th century may be viewed as the combination of scientific or abstract thought and the interpretation of the human element within a particular culture. A cognitive transition from intervals to frequencies can be heard—interpreted, really—in Wagner's *Das Rheingold* prelude. The treatment of the E-flat major triad in the opening passage utilizes all pitches in the harmonic series to build the texture of the opening.[85] Perhaps it's a stretch to speculate that Wagner considered this, especially given the year of its composition. However, given his particularities on presentation modality and their lasting effects, the presence of the harmonic series in *Das Rheingold* prelude is a curious one.[86] Beyond the study of frequencies as vibrations, sound reproduction technology allowed for temporal manipulation of sound as well. Time axis manipulation—TAM or scrubbing, in modern vernacular—allowed for recorded sound to be manipulated. First, play-back technology allows for a concreteness of sonic temporality. Then second, TAM allows for a deeper examination of that recorded material. It manipulates the symbolic, making it real, as well as allowing for a creation of a new *real* sound. *Real,* born from the *symbolic*, perhaps creating a *new symbolic*. Thanks to recording technology, music made in real time is able to be

[83] Ibid. 28
[84] Ibid. 24
[85] Ibid. Except that of the seventh, for that exact tone is not playable on western instruments.
[86] Ibid. Also referencing Wagner's influence on film and cinema, to be shown in more detail in a later section.

immortalized. Time axis reversal, in a similar or perhaps opposite way, allows for a whole new *real* to emerge, as well as new uses for it.[87]

The way sound enters people's lives dictates the fashion in which it is consumed. Innovation of new technologies lead to new ways to disseminate music through broadcasting and the ability to store sound for personalized listening. A detailed list of all examples would be impossible for this work but is important to note that music and noise throughout the 20th century invaded all parts of social and private life. Consider the music in your life. Perhaps the Stan Getz album you have on vinyl that you like to put on after dinner parties? Or your workout playlist on Spotify? The barrage of Mariah Carey in nearly every public space around the holidays? Or maybe your favorite morning radio talk show you used to listen to on your morning commute? That dusty mixtape CD from an old friend that you can only listen to in your car because your new laptop doesn't have a disk drive? Or perhaps your iPod classic that contains the entire discography of the Beatles, Led Zeppelin, and the Berlin Philharmonic Beethoven Symphonies album that used to be seen in your social circles as impressive but now everyone streams everything so they just say you're out of touch. Each of these displays a snapshot of the dissemination and consumption of music through media technology. The vinyl record player, car radio and CD player, personal media player (either mp3s or data), and even public speakers—they are all methods of the entrance of sound into our lives. The imposition of sound from different media creates a phenomenological experience that is associated with each particular delivery system. The meditative process of putting on a record, the in-ear intensity of a workout playlist, even hearing sounds in a public space all creates unique experiences. The methods in which sound enters our lives dictates *how* we consume it. Notice that my scenarios also included an activity that was paired with the listening. The phenomenology of media feeds

[87] Ibid, 35.

its consumption. The experience of putting on a record fits well with entertaining friends after a meal. Listening to a familiar jazz album sets the tone for a communal experience of food, drink, and conversation—where the historical placement of the record player often becomes a talking point.[88] The nature of listening to an entire record injects a temporality into the experience that fits well with this particular occasion. Communally listening to vinyl also supports a sort of detachment from other media, perpetuating a meditative nature as it is perceived today. Compare this to the experience of utilizing a streaming service on a smartphone, where physical media storage is no longer a limitation. These experiences—self curated or not—are artefacts of mechanically reproduced sound. It is what we use, how we use it, and the ability to choose those things that defines the aura of a particular experience.

Consumption

Recording transformed the experience of music into one of consumption, and "...no longer the enjoyment of present labors..."[89] Recording alters the meaning of the collective nature of experiencing music. The consumption of a musical recording is also the consumption of media. There is a technological interruption here, as mechanical sound reproduction replaces the musical score as representation of the real.[90] Once a recording is made, there is technically no longer a need for the written score or even the live performance of the score in order for the listener to have a musical experience. The recorded material may be repeated—consumed—at any given point, with the expectation and understanding that the experience will be exactly the same. The copying and dissemination of recordings allows for a greater access to a finite selection of musical events. The recording democratizes these finite musical events, injecting a

[88] This usually regards the perceived fidelity of vinyl.
[89] Attali, *Noise,* 88.
[90] Postman, *Technopoly,* 9.

sort of new sociality into them. A collective, but separate listening is shared by a global audience.[91] But while this reinvigorated practice of communal listening harkens back to the pre-colonial ritualized music experience, we must remember it was born as a commodity. Because of this we must consider how the recording interacts with the forms of capital, as well as how it codifies musical interpretation.

Capitalism creates a culture of competition in all commodifiable products, and the recording is no exception. While the musical score *symbolically* represents music, sound storage media grants materiality to the *real* representation of sound.[92] Once music became tangible, it more seamlessly fit into the economy of exchange. As music entered different social spaces, the ways in which people used it for capital gain shifted. The culture of stockpiling recordings proliferated just like that of sheet music.[93] Recordings and their ease of dissemination created a "market" of sorts to compete to be the best in the world, for "being the best" is enticing to all the forms of capital. The "best" is marketable because of how it fits into the equation of effort to labor. "Best" means the most labor put forth, which is translated into value, which is converted into economic capital. The "best" record will sell the most copies, and is central to the recording industry. Having a strong knowledge of the "best" record is easily converted into social capital—and possession of it increases a perception of cultural capital in the objectified state. This applies to the musician as well. Performing on the "best" record garners similar capital gain in all forms. It implies that person makes the list of "best" musicians. Institutions may also benefit, with the record company being the most obvious. But both the orchestra and the conservatory also stand to gain similar capital if they are associated with the "best" record—either by producing the recording or by proxy to the musicians featured on it. But we're

[91] Attali, *Noise,* 89.
[92] Attali, *Noise,* 88 and Kittler, *Film, Gramophone, Typewriter,* 29.
[93] Attali, *Noise,* 88.

swiftly approaching the murky waters mentioned in the first chapter. Capitalism works well as a binary: winners win and losers lose. Victories are lauded and mistakes are punished. However music is not binary. Music references culture, history, community, ritual, practice, and life experiences of those who create and consume it; it reflects the power structures at play. The ability to store sound mechanically means that it may be accessible outside of its original context. How then is the "best" recording to be judged? "Best" (just like "good") implies a unanimous system of value in which something is to be assessed. However, the "best" as it manifests in capitalism also implies a thing's sellability. We can connect the sellability of a musical recording to the spectacle of the bourgeoisie concert hall. Spectacle is able to be technologically mediated, and therefore manipulated for capital gain. It is how this is done that reveals the larger intentions of the creator or user of media.

Choice

With more available technologies, people have more choice of how to use them. More options equal more choice, and the ability to choose says a lot about the culture of society. McLuhan would say this increased choice is indicative of the consumption practices of our culture.[94] The existence of expanded choice and how choices are made illuminates the power structures and influences active in society. This applies to the consumption of all kinds of media, but let us consider the practices of personal media players and their technological implications. While their proliferation occurred prior to that of Web 2.0 technologies, devices such as the iPod greatly influenced modern communication practices. The ubiquity of the iPod has played a large role in shaping the nature of listening in contemporary culture. The interoperability of the mp3 file allows the devices to have small, discreet designs that users could easily take anywhere.

[94] McLuhan, *Understanding Media*, 84-85.

Music began to be categorized by file size—number of gigabytes—rather than album length or number of songs. Because of this, users can customize their listening in virtually any situation. But with the iPod, listening can only occur via headphones. By completely saturating an entire sensory function, iPod users have complete control of their auditory environments. Auditory control in this sense also extends to what users want to hear. For the first time in history, users could access entire libraries of music in their hand. Increased choice allowed recorded music to move "...more freely and into more places than ever before."[95] Choice also refers to the capabilities of user curation. Unlike previous formats like CDs, cassettes, or vinyl records, the listener has full autonomy on their "flow of experience."[96] Users can skip tracks and also weave between albums with the few presses of a button. This choice also extends to not choosing, or "letting the iPod choose" via the shuffle function. Or by making playlists—predetermined selections of music reminiscent of the mix tape. The freedom of choice creates an atomized listening practice, but also mediates the user. It creates an environment in which the user may creatively design an aesthetic experience while simultaneously saturating a sensory function. This creates a phenomenon in which the iPod user is able to utilize music to alter their state of mind.[97] The gratification of choice and atomized listening granted by the iPod aligns with Henri Bergson's understanding of the processes of immediate experience and intuition. Michael Bull's survey of iPod users contains numerous personal accounts of this manifestation. The iPod curates a user's experience as a "mood enhancer," "matching music with a feeling," and "tailoring the music to the current activity."[98] In the Bergsonian world view, listeners who engage in "self-regulation" practices exist at the center of their experienced universe. However this outlook

[95] Sterne, *MP3,* 186.
[96] Bull, *Bergson's iPod?,* 450.
[97] Ibid, 456.
[98] Ibid.

does not fully consider the implications of outside forces, most poignantly the implications of commodity culture that exists within capitalism. If iPod users are administering self-regulation to escape or block the outside world, then claiming that they are in full Bergsonian control of their experience is not enough. Considering the forces in iPod user's lives that are moving them to completely saturate one of their five senses, it may also be seen that iPod users "...become imbued with the need for mediated experience in order to remain cognitively 'in control.'"[99] Theodore Adorno's analysis of commodity culture becomes relevant when considering the purpose that music serves iPod users. Due to the significance that music has on society, the iPod allows for a management of social behavior and therefore plays into an intensified form of conformism.[100] The connection to capitalism here is an obvious one, being the commodification of a mood enhancing device. The Bergsonian worldview centers on the freedom of consciousness and choice, resisting the colonization of outside forces. The choices available to the iPod user to customize their auditory experience enhance the freedom of the user's consciousness. However, the ubiquity of media in consumer culture has created the need for self-regulation. The iPod user escapes into their individualized experience, feeling a need to be mediated. "Non-mediated experience creates a sense of vulnerability in many users" and refers to the "...uncontrollable streams of consciousness and the cognitive states associated with it."[101] Bergson's iPod user is untethered, while Adorno's will never be. Regardless, the effects of the iPod on its users is the same. iPod users combat routine, unwanted chores, arduous commutes, and difficult emotions and decisions by controlling their sonic environments. Be it escapist or conformist, the listener's "inner space" is transformed and allows for the personal management of experience. By saturating hearing in an effort to alter interaction with the world, iPod users

[99] Ibid, 451.
[100] Ibid, 452.
[101] Ibid, 453.

habitually enter a sensorially dense space. What does it say about a culture of people who are influenced in these ways? It highlights a path toward Web 2.0 technology, where interconnectivity, virtual community, and constant mediation are normalized behavior. From the vinyl record player to streaming services, we likely interact with decades of accumulated technology on a regular basis. How music enters our lives and the ways in which we access it dictates a particular experience. Benjamin would say that the mass consumption of music requires its mass dissemination. The democratization of media technology throughout the 20th century is the result of just this, and the reason we have such a proliferated access to sound. The resulting innovation of over a century of media technology has yielded an expanded choice in listening practices. The increase of choice and its commodification also acts as a new influence on bourgeoisie concert hall practices and the modern day classical interpreter.

The bourgeoisie persists

By the mid-late 19th century the bourgeoisie concert hall developed into a perfect storm of exchange—a self perpetuating machine symbiotically infused with sociality, cultural institutions, and the pursuit of economic capital. But the ability to store and replay sound mechanically created radically new social and cultural spaces in which music could exist.[102] The intrusion of sound reproduction media created a broken circuit, disrupting the feedback loop perpetuated by the bourgeoisie. Entirely new economic systems of exchange were created that diversified the commodification of music. In altering the meaning of "listening to music," sound reproduction technology affects the where and when to listen to music.[103] Proximity to a playback device is the only restriction mechanical sound reproduction places on the listener.

[102] Attali, *Noise,* 95.
[103] The "what" and the "why" are also influenced, but in a less immediate fashion. The "how" contains a multiplicity of options that includes place, time, and medium. Each of the 5 W's and the How will be explored thoroughly but in a less explicit way.

Although early technology of this kind was not nearly as portable or democratized as it is today, it still removed the sociality—and temporality—of the concert hall.[104] Concert hall practices dictate strict etiquette regarding both the place and time a performance occurs. Attending a concert of traditional[105] classical music delineates for its audience particular proceedings of the performance. The etiquette and social practices are as follows:

> Taking place in the evening or late afternoon depending on the day, audience members are expected to arrive at the concert hall prior to the beginning of the performance time. There is typically a window of about 30 minutes before to the performance's start time where the audience may enter the space. Upon entry, a person receives a program—a document given to every audience member as they enter the concert hall. This document contains all pertinent information regarding the production of the performance. Date, time, location, performer names and perhaps their short biographies, a list of any production crew, and in some cases a list of concert sponsors or donors. It is during the time when "doors open" that the audience may read the program, coalesce with others and exchange pleasantries, engage in discussion regarding the music to be performed or other topics. As the performance time draws near, it is expected that the audience make their way to their seats. Depending on the region, country, or production, the performance doesn't begin until five, 10, or sometimes 15 minutes past the advertised start time. Once the performance begins, there are specific moments when it is acceptable for the audience to show their appreciation in the form of applause—typically whistling or yelling is frowned upon although it has become more acceptable to do so at the end of a symphony or other large work. Following the performance there is more opportunity for social engagement between audience members. In some cases this includes the musicians, where congratulations and praise are shared. With large orchestras this typically only involves the conductor, concertmaster, and perhaps a soloist, but with smaller chamber ensembles all musicians may be included in this ritual. Such a time also allows for sponsors or donors to engage with the musicians that benefit from their support. The entire spectacle from when the concert hall doors open until they are closed again ranges anywhere from 90 minutes to three hours.

I am describing etiquette as it pervades generally, today. The history of concert performance etiquette has changed over time, and was influenced by certain composers' preferences. For

[104] I acknowledge that not necessarily all concert halls today are ornate, but the historical influences passed on through tradition (and the continued performance in historical halls) keeps its embeddings intact.
[105] I use "traditional" as a qualifier here to acknowledge a modern trend of classical music performances that attempt to break the mold of the traditional performance etiquette. This is being done in an attempt to maintain audience attendance and viewership—an unintended consequence of sound reproduction technology.

example, Mozart expected the audience to talk during a performance.[106] Late 19th century composer-conductors such as Mahler and Wagner felt quite the opposite, and solidified today's more strict concert hall etiquette.[107] The removal of these embeddings from the consumption of music affects both the social and temporal elements of its experience. The existence of music in new time and space allows music to fill different roles in people's lives. If music is not explicitly a social event, then it is able to become personalized, as we saw with iPod users. Music becomes a tool with a variety of uses, and is intertwined with technology forever. As society becomes more mediated, the privilege of choice expands, for "...technologies create the ways in which people perceive reality."[108] The converse is also true: observations made regarding a technology's implementation reveals symbolic meaning associated with that particular technology. Once again, McLuhan's "the medium is the message" applies. Radio broadcasting took people out of the concert hall, but allowed access to its music by a much larger demographic. Live broadcasts by orchestras were one way, which speaks for the creation of radio orchestras, that the bourgeoisie concert hall attempted to retain power. However radio was ultimately made into a tool of the record companies, especially in the United States.[109] Broadcast technologies gave way for nearly all forms of music consumption to be transformed into an immaterial commodity. In order to convert the representation of the *symbolic real* into capital gain, the commodification of a physical mechanism was also required. The use-value relationship between commodifiable products exists in nearly every aspect of modern capitalism. The "film and camera, light bulb and lamp, blade and razor..." etc., all contain a duality of the used object and the user.[110] Regardless of its mechanics, sound reproduction is no different: the

[106] Spaethling, *Mozart's Letters, Mozart's Life*, 160.
[107] Ross, *Applause: A Rest Is Noise.*
[108] Postman, *Technopoly,* 21. "Mediated" refers to the integration of media technology into a particular aspect of something.
[109] Attali, *Noise,* 95. This refers to popular music as well.
[110] Ibid, 96.

phonograph and the record, the cassette and the cassette deck, the CD and the CD player, the iPod and the mp3 file, the Web 2.0 technology (e.g. the smartphone) and the streaming subscription. Each of these pairs a playback medium with a storage medium, where the user accesses the symbolically stored material via the playback medium. Both are required for the user's experience, so both are commodified in their own way. The bourgeoisie concert hall institution, or in this case, the orchestra, attempted to retain their influence via use-value by making recordings. This combated the stationary and temporal aspects of the concert hall, allowing for global dissemination of the concert hall experience. The creation, dissemination, and consumption of the record created a stockpiling of physical media similar to that of the sheet music revolution of the mid 19th century. However given the *real* representation of a recording, the large scale accumulation of real-time events had a global effect, and became "...a symbol of the internationalization of social relations."[111] The captured *real* on a recording allows the user to access that time and space, replaying at their will for their own consumption. This alters the meaning of a musical recording, and allows for the creation of new value systems surrounding it. The recorded event becomes about the moment it was recorded. Who was involved, what occurred, and where it occurred all becomes relevant to the user's experience. The orchestra could now immortalize its most famous conductors, performances, and soloists for global consumption and commodification. The consumption practices of orchestral recordings became about X composer, X orchestra, X conductor, as well as X repertoire—something that the sales of sheet music could never uphold. The accumulation of recordings of orchestras created an archive accessible by the masses. It created global access to the major orchestra's interpretation of a given work. This plays into the concept of being "the best," discussed earlier. Referencing and comparing the interpretations of "the best" orchestras, conductors, or musicians is very much

[111] Ibid, 95.

a part of conservatory culture. As an institution, the conservatory completes the trifecta of power structures that influence the recorded *real,* and inevitably the classical interpreter. Let us consider the following with regards to the forms of capital: a recording by the Berlin Philharmonic, under the baton of Herbert Von Karajan, performing Beethoven's Ninth Symphony. Karajan is a known master interpreter of Beethoven, possessing significant cultural capital in the embodied state on the subject. A tradition of perpetuated social capital surrounding the music of Beethoven ensures ample conversion to economic capital in the form of ticket sales and donor gifts. Additionally, the Berlin Philharmonic's cultural capital in the institutionalized state further helps the conversion to economic capital, especially when programming music that is attractive to its audience. It is therefore in the economic interest of the orchestra to perform, record, and sell the most optimized experience that they can. The recording is then distributed via the record company to consumers who are invested in experiencing *that* piece, by *that* orchestra, under *that* conductor. While there is a global market for this niche, the conservatory acts as a hub for these kinds of consumers. This is where the use-value model is utilized. The goal of the converatory has always been to prepare student musicians for a vibrant performance career, and most traditionally, a performance career in the orchestra. Such a position is achieved by audition, which speaks to why much of the student musician's practice throughout their training is preparing to take orchestral auditions. A typical orchestra audition consists of a multiple round elimination event. The first two rounds, at least one of which is heard blind, with the auditionees performing behind a screen. The musician is expected to prepare a list of excerpts of orchestral selections on their instrument, determined in advance by the audition committee. The majority of excerpts are taken from standardized repertoire that is understood to be a part of a particular instrument's canon. The repertoire expected to be played can reach upwards of

nearly 100 different musical selections, which is dictated by the orchestra audition committee. An in-depth knowledge of standard orchestral repertoire thus becomes a necessary part of conservatory training, and the use of "reference recordings" is one of the key aspects to audition preparation. The following shares an example of an audition framework presented to me during my undergraduate years by an infamous percussion pedegog who is known in part for the high percentage of his students who win orchestral auditions.

> The student is to procure three or more different recordings of the same piece, but by different orchestras or even just different conductors. The intention being to average out the tempi of the different interpretations so that the excerpt may be performed at the "most general tempo." This was to "weed out" the "less knowledgeable" players in the early rounds, proving a knowledge of standardized orchestra practices to the audition committee. Choice of specific recordings are also made based on the lineage of a particular orchestra or conductor.

Besides its absence of any sort of musical integrity, the advice I received as a student led me to consume a significant amount of recorded media, thus contributing to the economic capital gain of certain record companies. It also implies a subconscious codification of "the best" interpretations by "the best" orchestras and conductors, further perpetuating the social and cultural capital of those people and institutions. And pending I actually took that advice and was successful in winning an orchestra position, so too would my teacher and alma mater benefit with increased cultural and social capitals from my career success.[112] While this is just anecdotal evidence, it showcases the general understanding of expectation in orchestral performance practice. It also highlights the exchange of capital between the record industry, the bourgeoisie concert hall, and the conservatory. If we replace the record company with the publisher, it echoes the power structures of bourgeoisie concert hall practices. In practice however the publisher still maintains its influence as a power structure, with the added influence of recording technology. The classical interpreter is now affected by both the record company and the publisher, for they

[112] I obviously did not take that advice, otherwise I wouldn't be sitting here writing this right now.

both influence their respective commodified representations of symbolic orderings in time—in other words, the score and the recording of its performance.

The art of the classical interpreter came in the form of the performance of a score in real-time in front of people. Prior to mechanical sound reproduction, the classical interpreter's art occurred uniquely in space and time. The physical space was the concert hall, the temporal space was both the predetermined performance event combined with the score's interpretation and performance in real time. Perhaps this is why the temporality of live performance is held to a cultish level of significance and is supported through the continued enforcement of concert hall etiquette. The ability to record sound and then play it back at the user's will drastically alters the consumption practices of music. Beyond removing the audience from the physical and temporal space of the concert hall, the recording offered an entirely new way to listen to music: a personalized experience curated by an individual. Despite its efforts against the classical interpreter, recording has made its way into the culture of classical music. Making recordings has become a key part of any classical musician's practice. It has been subsumed as one of the aspects of a classical musician's career that they must adhere to in order to compete with the dissemination efforts of large corporations who are competing to maintain control over people's consumption practices. For the modern classical musician, recordings have become a new *symbolic real*—either in their production or consumption. The use of reference recordings by the classical interpreter percussionist represents the bourgeoisie power structure's influence on the consumption of media. But while it interrupted it, the recording didn't completely replace the musical score. The same is true for the variety of media technologies that reproduce sound, as well as through the individual's own creation of media. Democratized technology filled the world with choice. This grants a sort of freedom of expression that Davis experienced with his

virtual sentence, ultimately leading to his and my new definitions of Benjamin's aura. This also connects McLuhan's "the medium is the message," as the medium through which communication is made is equal to, if not more valuable than what is being communicated. The repurposing of the aura and Davis' virtual sentence are both indicative of this theory, given that the experience is curated by the viewer. This person has a choice in how to express themselves thanks to the interoperability of media technology.[113] Such a freedom of choice is expanded in nearly every mediated practice. There are a variety of ways in which the use of media technology influences an individual musician, a list too long to include here in full.[114] However, the idiosyncratic creation of media is a key aspect of Web 2.0 technology. It also implies that media is created with the intention to share it with a global audience. Before we can look specifically at examples of how Web 2.0 technology affects the classical interpreter percussionist, we must consider the role that the screen plays in the consumption and creation of new media.

[113] Sterne, *MP3,* 137.
[114] The use of recording as a practice tool or in virtual learning are some possibilities. I leave out these examples because they primarily influence the individual user on an idiosyncratic level. Much of what I discuss focuses on the existence of a globalized, public access.

Chapter 4

The Screen as the Concert Hall

The advent of sound recording technology utterly shattered what it could mean to experience music. While film—or video—technology had similar implications, we will focus more on implicit embeddings of the screen and how it affects the creation of New Media: what the existence of the screen implies, what the screen does, and how it may be used. But first, let us consider the screen today in its many forms. They are ubiquitous. Smartphones, tablets, computers in cars, television, personal computers, planes, and public spaces are just some examples. What would McLuhan say is the message of screen ubiquity? It certainly allows for consistent access to video content, especially given the interoperability of many devices. And screens come in all shapes and sizes, creating new ways to interface with information and therefore new phenomenological experiences. Similarly to listening practices, the experience of consuming visual media is also able to be personalized and curated at the individual viewer's discretion. The arguable "freedom" of choice persists here as well, giving way to personalized communication and new forms of expression. This creates the "need to share" by those who utilize these practices. The consumption of visual media in modern culture is at an all time high, to say the least. The very fact that screens are everywhere today disrupts what Neil Postman calls a "knowledge monopoly," in which a new technology disrupts the societal embeddings of an old technology.[115] The screen as it pertains to Web 2.0 technologies "busted-up" the previous knowledge monopoly of broadcast television.[116] By briefly considering this phenomenon, we can more deeply understand McLuhan's "message" of Web 2.0 technologies.

[115] Postman, *Technopoly,* 9, various chapters.
[116] Ibid.

The television as a domestic technology made its way into private spaces of the masses throughout the second half of the 20th century. Information was then broadcast directly to the home by large media companies. The mass dissemination of a limited source of information through the television can only yield a certain level of cultural generativity. People of the television generation all associate with a generally similar understanding of popular culture. However, the ubiquity of screens now allows for an exponentially larger amount of cultural content to be generated. So much content that there's no way everyone can relate to every cultural aspect of society. A statistic from 2009 states that there is more content uploaded to YouTube in one month than a person could possibly consume in their lifetime.[117] More than a decade has passed and creation of internet content has only increased since. Not to mention, YouTube is only one of many platforms that exist into host User Generated Content. User Generated Content (UGC) is the creation of web content by individual people, and assumes usage of this content for capital gain through participatory practices.[118] The advent of UGC saw a paradigm shift in the power structures of large corporations. Consumption practices went from the streamlined source of broadcast television to a fragmented one with Web 2.0 technology. This shifted influence away from the large television companies, dispersing it throughout the masses. The democratization of affordable media technology created the "prosumer," a person who invests economic capital into technology with the intention to make their own UGC.[119] The large influx of prosumers creating UGC also speaks to the recent phenomenon of shifting labor values in modern society. We may define "work" through the lens of capitalism as the execution of effort on a thing with the intention of economic capital gain. With Web 2.0 technology, the

[117] Strangelove, *Watching YouTube,* 10.
[118] Hjorth, *Domesticating New Media,* 441-445. Hjorth uses "User Created Content" while Strangelove uses "User Generated Content." Both are synonymous and interchangeable.
[119] Strangelove, *Watching YouTube,* Hjorth, *New Media*.

creation, dissemination, and consumption of media is easier than ever. UGC is then concomitantly commodified, and highlights a shift to a more immaterial work. Additionally, and similarly to sound reproduction's effect on the concert hall, Web 2.0 removes the temporality of the traditional labor and effort model. The lack of temporal boundaries and the shift to immaterial labor allows for commodification to invade all parts of social and private life. Productivity then, as it relates to the creation of cultural material, skyrockets. It was the fragmentation of technology that led to the fragmentation of cultural generativity, and Web 2.0 is the medium in which culture is created, disseminated, and consumed. This greatly changes the meaning of "community" in society. While it's been a debated issue in years past, it can no longer be argued that a collective of people interacting on the internet is not a valid form of expression and community.[120] The influence that internet practices have had on the social world are hugely impactful. This is regardless of whether or not the outcomes of these practices are positive or negative, and it speaks to many modern phenomena. Blogging and vlogging, the meme, a rise in conspiracy theories, fake news and other associated factors of the political strife currently ravaging the U.S., all represent enormous shifts in global social culture. The ability to mass disseminate a wealth of unvetted information has extreme implications. The statistical increase in the amount of people who are able to distribute information globally is the natural extension of Douglas Davis' collaborative sentence. Web 2.0 is thus the virtual realm where people participate in self expression aimed at a global audience. What does McLuhan's "the medium is the message" say about the YouTuber, Instagram influencer, or TikTok star? To make even an educated guess, we must consider the influence that film and the screen have on society. There is an element of illusion that has drawn in viewers since the development of film media, even beginning with photography. With YouTube, everyone is their own director. Walter

[120] Strangelove, *Watching YouTube,* 103.

Benjamin also comments on the abilities of the film director and the power that person holds.[121] "Broadcast" in terms of YouTube refers to video content, which means users—those who create UGC on YouTube by uploading content—are interacting with the screen. The implications of the user-as-creator offer an insight into what draws people to the screen.

The screen weighs heavily on the minds of many media theorists, sociologists, psychoanalysts, and related academics. It has been called "sacred" on numerous occasions.[122] The "silver screen" refers to more than just the early instantiations of the material on which film was projected. This is likely due in part to the implications of reproducible images and the effect they have on their viewers. The entire history of cinema has been based off of film tricks, cuts, edits; the "...manipulation of optic nerves…."[123] Cinema began with trickery, as visual media arts has its roots in the fooling or tricking of the viewer.[124] Unlike sound data, film "...is not directly linked to the *real*."[125] This is due in part to the rate at which visual data is stored, as it is not captured in the same way as sound vibrations via the phonograph. This is referring to the 24 frames per second in which the threshold of illusion overtakes the human eye.[126] Cuts made in film and cinema are also the reason for its being *imaginary,* as cuts and edits "reproduce the continuities and regularities of motion," whereas the sound from phonography is constant and real.[127] While Friedrich Kittler's view on early cinema defines it as *imaginary*, the effect of the image on its viewers was quite real. Throughout WWI it was found to be useful in wartime

[121] Benjamin, *The Work of Art*, 35-36.
[122] Strangelove, *Watching YouTube,* 8. Kittler, *Gramophone, Film, Typewriter.* McLuhan, *Understanding Media.*
[123] Kittler, *Gramophone, Film, Typewriter,* 115.
[124] Ibid.
[125] Ibid, 119.
[126] Ibid. 24 fps is what later became the cinematic aesthetic standard.
[127] Ibid.

reconnaissance and persuasion.[128] And though the shock of film's uses may have waned, it certainly has a history of later propaganda throughout the 20th and 21st centuries.[129] Furthering the militaristic connection of early cinema, the respective storage and transmission of the machine gun coincided with the photographic camera, originally named the photochromatic gun.[130] "What the machine gun annihilated the camera made immortal."[131] The early photograph immortalized its "victims" by preserving their image. An immortalization of images aligns with the visualization of thought processes. "Life flashing before your eyes" is a common expression of those who've had near-death experiences. This phenomenon is likely a result of media technology, and if so, reflects a large shift in anthropological perception due to media.[132] Regardless of its ontology, it holds the Bergsonian view of "taking snapshots, as it were, of the passing reality…."[133] We think, experience, and perceive as film. For the first time in global art a medium instantiates the neurological flow of data.[134] To further Kittler's view on film belonging to the *imaginary,* he refers to the cinematic representation of a real event. That in doing so, the film is playing to the viewer's perceptions. While actors may be giving "their full artistic self," due to the cuts and edits and the storage medium, there is an inauthenticity and potential for propaganda. "Total use of media instead of total literacy: sound film and video cameras as mass entertainment liquidate the real event."[135] Another academic influence of film theory comes from the work of Erving Goffmam. Goffman's *presentation of the self* is exacerbated by the existence of visual media.[136] You are as you are represented via media technology. It cannot tell, or record

[128] Ibid, 129.
[129] Ibid, 128-129.
[130] This is where the cinematic terms 'shot' and 'To shoot' came from
[131] Kittler, *Gramophone, Film, Typewriter,* 124.
[132] Ibid, 130.
[133] Ibid, 160.
[134] Ibid, 161.
[135] Kittler 133. It should also be noted that the event of retelling used as Kittler's example is about trench warfare in WWI
[136] Goffman, *The Presentation of Self.*

the difference.[137] The camera is the perfect mirror, and has made us aware of the proverbial cameras watching.[138] Film creates memory, attention, imagination, and unconscious thought while it taints previous media developments.[139] It does this by subverting its mediated predecessors such as the stage or literature, by accentuating memory, exaggerating attention, and manipulating unconscious thought. A distinct manifestation of this is the close-up. The ability of the close-up to control what the viewer sees and experiences is unique to film. No previous medium can do what film does.[140] Viewing film reaches "...the eyes but not consciousness, [and] the audience develops an inexplicable yet irresistible thirst."[141] Optical media has controlled the twentieth century. "We are socialized to embrace self-expression via video."[142] The history of the screen has allowed for the mass communication of ideals, norms, and propaganda. This speaks in part to the more than 300,000 videos uploaded to YouTube every day, now broadcasting themselves to the world.[143] Optical data processing interacts with the human perceptive capacity far differently than its aural counterpart. The concepts of the *real* and the *imaginary* are still present, however human perception of optical reproduction is far more complex. Recorded sound is a captured real event distributed through a singular channel. The phonograph needle reads the aural data and our ears process the sound exactly as it was recorded. With video however, the *real* becomes a *symbolic real* event, not truly representing reality. The camera captures and redirects light into a single point, creating an image.[144] Therefore, any manipulation of the camera, either through positioning, proximity, or light, manipulates the representation of the

[137] Kittler, *Gramophone, Film, Typewriter,* 151.
[138] Ibid, 150 and 155.
[139] Ibid, 130.
[140] Again, Kittler references a cinematic close-up of a handgun to prove his point
[141] Kittler, *Gramophone, Film, Typewriter,* 115.
[142] Strangelove, *Watching YouTube,* 122. Also, video and film are interchangeable to a point. "Film" refers to early film studies while "video" references more modern practices. This applies to the theoretical application as well.
[143] Ibid, 121.
[144] This applies to both film and digital processing,

captured event. Film changed the ordering of our thoughts by turning our cognitive processes into linear sets of images.[145] Video instantiated the neurological flow of data in a linear ordering, spawning a new form of personal reflection. The concept of doppelgangers in communications theory was born, as seeing oneself on film elicited an existential response. The camera became a "borrowed I," or a "perfect mirror," reflecting the director's intentions.[146] We return to Benjamin, as the effect film has on cognitive processing was of interest to him as well. While he did view mechanical reproduction as something that decays the aura, he also felt there was room for artistry in film. Film inherently distracts: it is a constant barrage of optical data that is perceived by the human brain in a linear arrangement of images. Benjamin thought this distraction could be revolutionary. Being distracted from one's own thoughts means, as the viewer, they may fully absorb what the filmmaker intends. The filmmaker is literally able to direct the viewer's gaze along an intended path. To Benjamin, this has its implications. Among the growth of fascism and the use of propaganda, film also resulted in the growth of the cult of the film star. "The film responds to the shriveling of the aura with an artificial build-up of the "personality" outside of the movie studio. The cult of the movie star, fostered by the money of the film industry, preserves not the unique aura of the person, but the "spell of the personality," the phony spell of a commodity."[147] It seems even in Benjamin's worldview the forms of capital and the manipulation of spectacle were at play.

The Media Frame

With regards to the classical interpreter, the modern screen has in essence become the symbolic concert hall. We will see soon exactly how this manifests through the work of the

[145] Kittler, *Gramophone, Film, Typewriter,* 160.
[146] Ibid, 149-160.
[147] Benjamin, *The Work of Art*, 31.

classical interpreter percussionist. However in order to do so, we must develop a language for discussing its implications. We know that media technology fragmented the aural and optical experience, interrupting the live performance tradition of the bourgeoisie concert hall. But we also know that the bourgeoisie power structure adapted and remains today, and that was done in part by aligning itself with the phenomenon of recorded sound. The screen plays a similar role, but in a more subtle way. To help with formulating our vocabulary, let us consider a theoretical foundation laid by Ross Karre in his 2009 dissertation, "The media frame: the theory and practice of integrating a variety of production protocol in modern experimental temporal art." His work is very composition-specific, but he focuses on the presentation of visual image and media in art and we may glean some insight from his research. Once media technology fragmented the experience of art, the door was open to integrate media into it. We see a curious return to Wagner, but this time with regards to his views on the experience of his music. At the core of Wagner's desire was "...that of rendering invisible the mechanical source of the music."[148] And through his efforts the modern-day opera house reflects this view.[149] While temporal art (music) is now received in a variety of ways, Wagner had a hand in how specific art forms contained embedded rules, structures—or as Karre puts it, protocols—for how it should be experienced, viewed, and heard. "Each medium has its own method of framing the material for presentation and re-presentation that is both familiar to the audience and leaves the audience wanting if left out."[150] Wagner's "experience" may be defined as the means in which the full immersion and illusion of a particular piece of temporal art may be achieved. It is important to note that this is not necessarily unique to Wagner. The desire to achieve full immersion through

[148] Wagner, *On Music and Drama,* 365.
[149] Karre, *The media frame,* 1-2.
[150] Ibid, 2.

art is present in all forms of historical expression, even to present day.[151] The ways in which this experience is achieved have changed, and that is due largely to the influence of media technology. However, Wagner's influence on this was significant, and in many ways, ahead of the available technology of his time. The importance of lighting, hiding the "caprice" of the musician, the visual framing of the stage, and altering the location of origin of sound were some of these influences.[152] Film takes Wagner's concert hall and narrows the acceptable protocol of what the experience can be. In film, limitation is placed on what is being viewed in order to focus attention where it is deemed necessary by its creator. This is also possible with the aural aspects of film. Speakers in movie theaters were originally placed due to Wagnerian principles.[153] Music speakers were placed below the screen where the orchestra pit would be in an opera house and dialogic and diegetic sounds were to come from speakers behind or above the screen. Early post-production techniques were employed to stimulate sound-space in coordination with image-space. Microphone placement was a major helper with the attempt to uphold the illusion of reality. Close mic'ing "...fortifies the immersive illusion and increases clarity of content..." by putting the listeners' ears at the entry point of the sound.[154] It also proves that human perception has the ability to shift radically in short periods of time.[155] When experiencing the symbolic, we as the listener are expected to ignore certain "interferences." "We are obliged to ignore both the line that sets off the stage and the frame surrounding the scene. We have to forget we are witnessing actors in costumes and makeup who are not really experiencing what they are performing."[156] This is related to how we ignore the fact that the sound heard in

[151] Grau, *Virtual Art.* 17.
[152] Karre, *The media frame,* 3. Hiding the musician's caprice could be seen as an attempt to subvert the manipulation of spectacle in performance.
[153] Ibid, 19.
[154] Ibid, 20.
[155] Ibid.
[156] Kittler, *Gramophone, Film, Typewriter,* 45.

headphones does not emanate within our ear canal, even though it allows us to feel "next to" the sound experience. The human capacity for illusion is what allows us to experience mediated art. Integrating media into art changes the experience of it, thus changing the original art itself. It also perpetuates future expectations of the experience. Wagner's protocols literally framed—excuse the pun—how the medium of film was developed. And this framing is at the core of all visual media today. That is not to say things haven't changed over time. "Cinema designed its protocol via experimentation with conventions of the music-drama but quickly rejected those procedures as others were proven more effective. For new media configurations, this proves that no existing protocol will perfectly suit the materials, concept, and scenario of a given piece, especially if that piece is created without a particular media's procedure in mind."[157] We will explore these concepts with regard to their effect on the classical interpreter percussionist in detail throughout Chapter 5. Beyond Wagner, Karre's work evaluates the representation of pieces that require a certain visuality of the executant performer; pieces where in his words he claims that representation of visuality is crucial to representing the full work of art itself, and that the performer is very much a part of the authorship of the temporal art.[158] He aligns much of his dissertation with the work of Mauricio Kagel, calling him a "20th century anti-Wagner."[159] Kagel speaks of wanting to re-integrate all senses into music, stating that sound reproduction technology and radio are the reasons we think of music as a purely auditory experience.[160] This speaks to much of Kagel's work—which mimics the stage—where all components of the sound and action production is placed in the frame of the viewer. In integrating media into art, the question regarding Kagel becomes about *how to best represent* the

[157] Karre, *The media frame,* 20.
[158] Ibid, 2-3.
[159] Ibid, 7.
[160] Ibid, 6-7.

experience. The answer to that question is not a simple one. It requires us to view the screen in the ways it directly affects the original art. With regards to Kagel's work, and the work of the classical interpreter percussionist, what is being affected is the bourgeoisie concert hall tradition. As Wagner's protocols of the concert hall influenced film, the screen reflects the physical concert hall. Optical representation of the concert hall via the screen creates the *symbolic real* concert hall. Karre goes on to bring up the varied acceptable delivery methods of video, from screen size to auditory delivery system and beyond, stating that "each variant includes but a few constants or narrow constraints of acceptability."[161] Because of this, the expectations of the spectator are varied, as well as an individual's experience depending on the medium of presentation. In order to create our language of understanding, we must consider these things as well as the implications of their dissemination, use-value, and consumption practices.

Methods of Instantiation

Media technology drastically alters the consumption practices of music. We've already briefly explored the use of music as a tool to accomplish other tasks, alter mood, and curate an expressive experience. It is safe to say that in modern western society, music fills various roles in people's lives. It has an idiosyncratic use-value that is extremely diversified. The music of the classical interpreter percussionist however is much more specific, given that it stems from the live performance tradition of the bourgeoisie concert hall. The following considers the integration of media into this performance tradition, or its *mediation*. The mediation of live performance grants significant flexibility to how it is captured, disseminated, and utilized. It also allows for new methods of instantiation. The choices made with regards to a live performance's mediation directly influence the audience's experience of that performance. Media also shifts the

[161] Ibid, 20.

definition of "audience." The meaning and value of the art changes based on how it is mediated. This applies to its creation, its dissemination, and its consumption. Media allows for so many variables in how art may be consumed, it creates a plurality out of a singular event that grants the ability of curated consumption by the individual. The live capture of the traditional performance modality has its unique implications and is just as necessary to consider. Like the influence of early film, such documentation symbolically represents a real event. The presence of an audience experiencing a piece of temporal art reveals a social space where the performance took place. It implies the continued existence of the traditional embeddings of the concert hall. The performer, the audience, and the forms of capital are all present. But we may extend our definition of "live performance" beyond that of temporally executing a musical score in front of a silent audience. Live performance may also be captured without an audience present. This method of mediated performance hides the motivation behind its instantiation. Removing the audience from a live performance disrupts the traditional model of the bourgeoisie forms of capital. It infers a different use of the performance by either the performer or the institution responsible for its mediation. It also becomes explicitly for dissemination and consumption via media technology. This allows for more flexibility in how the performance is captured. The lack of an audience may alter the space of the performance, the amount of attempts at execution, and ultimately leaves room for a different aesthetic approach to the captured event. It also changes the experience for the performer. There is a certain social energy that exists when performing in front of an audience. Musical passion, virtuosic *affect*, and stage presence are all perpetuated by the existence of bodies inhabiting the performance space. When that audience is no longer present it gives way for different experiences to affect the performer. In addition to this, there is a psychological effect on the performer when they are aware they are being recorded. The effort to

labor equation regarding accuracy in execution is still part of the value system of the classical interpreter. It is in their best interest then—in order to convert their labor into capital gain—to execute the score with as much accuracy, passion, virtuosity, and spectacle as possible. Therefore, an immense tension is present when the performer is aware that all of their potential mistakes will be not only noticed, but immortalized through their mediation. The effort to labor equation speaks to the existence and concept of the recording session. In this form of mediated performance, live capture of the original work is no longer the priority. The intention of the recording session is to render the most accurate representation of a particular piece through the lens of the score and the interpretation of the executant performer. The use of multiple takes, cuts, or edits allow for the temporal aspects of the piece to be arranged following its execution. This references the concept of a *new symbolic real* being created when an event is captured on film.[162] If designed to do so, a performance recorded in this fashion may give the impression that it was actually performed live—or not. The ways in which a piece is mediated may produce certain tensions in the viewing experience. It may also alter the experience of a performance by foregrounding certain camera angles, mic positioning, number of cuts, etc. Again, different uses of a mediated performance are implied when producing such a recording. We will explore specific examples of these possibilities in Chapter 5. The ability to mediate a performance in different ways alters the meaning, and therefore value system, of traditional performance. With an increase in options of how to experience a performance, the traditional performance modality becomes one of many. This forces the viewer and the performer to choose how to experience or create art, respectively. I refer to the "performer" as the creator of the mediated performance with the assumption that this person has an influence on the decision making process of

[162] Such a *new symbolic real* may apply to a solely audio recording as well. This goes against the previous theoretical grounding in that recorded sound is a true *real.* However previous to this I was only talking about recording live events, and not the manipulation of sound recordings to create a new product.

mediation. I understand that this is not necessarily the case in every situation, especially regarding performers who have accumulated a large amount of capital through successful career accomplishments, institutional positions of authority, etc. However, I choose to focus my analyses on those performers who have a hand in the mediation of their own work—either for aesthetic reasoning or having no other choice via lack of association with an institution, support system, or other. This approach may be seen as an extension of the gamma performer definition from Chapter 2, as well as a major impetus for this work in general. But even still, and regardless of how creative mediated decisions are made, there is much to learn from how a mediated performance is created. Choices made—regardless of by whom—affect the experience of the performance. For example, an instrument that is close mic'd but visually framed in the distance can create a tension with the viewer if not properly balanced throughout the mediated performance. Let us look at some of the possible decisions to be made when mediating a performance so that we may more fully understand the implications of those choices.

Considering the medium of capture comes first. There is much to be said on the topic of audio-only recordings, but in considering the implications of the screen as the concert hall we will focus on how audio is utilized in video recordings. I have codified four points of a spectrum in which mediated performances may be analysed.[163] Each of these methods may be seen as existing on a four-point linear x-y graph. The technical aspects of recording, such as camera positioning, number of cameras, and camera angle contribute to placement on the spectrum, as well as the modality of the performance itself. How much of the work is represented and in what fashion; is it performed in a live setting or recorded in a studio session? Is the audio and video content in the final document from the same take? All of these aspects are what define the video

[163] The concept of a documentation spectrum was inspired by post-doctoral work presented at UC San Diego by Ross Karre in April, 2018.

document on this spectrum. A particular video performance may contain elements of multiple points, however there are a few aspects that clearly define each documentation style. The motivations behind each of these kinds of documents may be seen in how each may be utilized in society.

Methods of Documentation

Pure Document. The Pure Document is the form of documentation most related to bourgeoisie concert hall practices. This is seen through its attempt to emulate the experience of the live performance. In a live setting, an audience member only has one vantage point of the performance, therefore a Pure Document consists of one camera angle that frames the entire performance area. It is akin to Wagner's framing of the concert hall stage. The larger the performance area, the wider the angle, despite the performer's position in it. This represents the *real* reproduction of a performance, acting as an archive of the performance—but an archive that may be stored or transmitted at the user's will. The events of the exact moment of performance, the presence of the audience or lack thereof, and the space as it is represented on film is all immortalized. The Pure Document also creates a new *symbolic real*, born out of its moment of conception.[164] Experiencing the performance after the fact allows for new impressions, reactions, dissemination to occur outside of the performance's original context.

Trailer. The intention of the trailer form of documentation is not a representation of the live experience. It instead is used for aspects outside the piece being performed, such as advertisement for a performance, career development, etc. These function similarly to the trailers of Hollywood movies; multiple camera angles, fast cuts, overlaying text, even voiceovers may be utilized. It does not attempt to represent the full performance experience. Rather, it features

[164] Kittler, *Gramophone, Film, Typewriter, 22.* Referring here to Kittler's thoughts on sound production, and not film, but I argue it applies just the same.

excerpts of a work with the intention of directing viewership to the full performance. This allows for a large manipulation of spectacle and implies an entrance of the featured performer into exchange.

Music Video. Similar to the music videos popularized by MTV, the music video document is a manufactured version of the performance. An authentic telling of the live experience is not desired, rather an artificial *real* is created. This is accomplished through multiple angles and takes, where the final document's audio isn't necessarily the same as the represented video take. It allows for a mediated approach to the spectacle through the optical manipulation of the viewer. The oscillation of a variety of camera angles allows for creative control by the director, guiding the viewer's perspective. This may either benefit the music or distract from it. It may be used to guide the musical journey of the performance or foreground the caprice or virtuosity of the performer.

New Art. Creating a New Art document is exactly what it sounds like: integrating media in a way that creates a new *imaginary real*. A New Art document represents a performance that could not exist in physical reality. A variety of camera angles, manipulation of the audio and video data, and the superimposition of graphics or animations are some possibilities that would create an impossible live experience. There is an inherent tension present when this form of documentation is used to represent a performance of the classical interpreter, for the New Art document yields an experience furthest from bourgeoisie concert hall practices. The more a particular performance relies on traditional concert hall embeddings, the more it would clash if represented in this way.

The existence of such a spectrum supports the idea of the prosumer and their desire, or need, to create UGC. In mediating performances, there also becomes a representation of the

prosumer that is based on the technical aspects of mediation. As technical specifications of media technology vary, so does the output of their capture. A person's access to capital directly affects their ability to access media technology, thus affecting all associated instantiations of mediation. There exists a form of tiered privilege similar to those of the bourgeoisie social classes that dictate access to opportunity based on the amount of capital to which a person holds. This also affects how a mediated performance is consumed by the viewer, influencing the experience an individual has with it. The existence of UGC also affects the dissemination of mediated performances. UGC is what drives YouTube, and represents a shift in the global economy. A YouTube user may feel very in control of themselves and their presentation given their ability to post videos and comments at will, possibly even acknowledging this freedom as a break from the grasp of large corporations. This level of freedom has led to the Web 2.0 interface of the Internet. Web 2.0 refers to the shift to participatory media in networked web practices.[165] However, the rise of Web 2.0 and mobile media "...has also been accompanied by corporate smoke and mirrors around the so-called empowered user by way of user-created content and prosumer agency."[166] The prosumer is now being targeted by media companies as a major player in their profits, and the prosumer culture has allowed for the proliferated media technology of today to be utilized by the masses.[167] Through this new power structures have arisen that continue to influence society. Representation of this is present through the common vernacular acronym, FOMO (fear of missing out), which refers to the feeling of "needing to share" UGC on the internet. We will see exactly how this extends to and affects the classical interpreter percussionist in the following chapter.

[165] Burgess, Green, *YouTube,* 10-14.
[166] Hjorth, *Domesticating New Media,* 439.
[167] Ibid, 446.

Virtual Community and Consumption

We've finally arrived at a place where Web 2.0 technologies show their significance. Both the consumption and the dissemination of mediated performances require this technology, which presents in various platforms. These platforms may be grouped together and have been given a colloquial label—social media.[168] YouTube, Twitter, Instagram, Twitch, Reddit, TikTok, Facebook, Discord, are just a few. Each may be seen as a virtual space, where users interact and form communities based on interests, desires, careers, hobbies, or any other part of social life that connects them. They all have their own implied etiquette in the same way etiquette of the concert hall came to exist. Each contains rules of interaction, punishment for breaking those rules, faux pas, rituals, etc. They form their own unique social groups that sustain themselves as material, physical communities do. Ipso facto, the forms of capital are present in virtual communities as well, and influence the actions of society just the same. Mediated art is therefore affected depending on which platform and through which medium it is represented. By extending the consumption experience-shift with regards to screen size, we may see how different platforms vary in how they represent media. A brief look at Instagram shows how mediated art may be affected within a microcosm of Web 2.0 technology. Instagram is primarily a platform that privies visual images. It utilizes an aspect ratio of 4:5. This is a more square-looking format, as compared to the 4:3 television or the more current 16:9 digital screen. This is due to how the platform of Instagram is consumed. It is intended primarily to be used on a smartphone, held in a vertical position, privileging the more squared aspect ratio of 4:5. Not only is it a platform designed to be used almost exclusively on a mobile device, but also in a vertical orientation. We could surmise that this could be because a smartphone most easily rests in the hand in this

[168] All current social media platforms are Web 2.0 technologies, but Web 2.0 technologies are not necessarily social media platforms.

vertical position, which makes viewing the platform's content as simple as picking up the device. This hand position then allows for an ergonomic experience for the user. It feeds an oscillation of optical and haptic engagement that oftentimes locks users into a trance-like state, making them feel trapped in an endless scroll of mundane information. Chris Chesher calls this phenomenon "the glaze," a portmanteau of "glance" and "gaze."[169] This circumstance is not unique to Instagram, but is especially exacerbated due to the algorithmic tendencies put in place by the platform's design. Instagram also limits the length of video content that may be posted by a user.[170] Any content over 60 seconds in length does not appear in full, routing to a different tool within the application. Through our brief analysis, we can see that Instagram could be beneficial for sharing trailer documents. 60 second clips of the "greatest hits" of a particular performance allows for further demonstration of the spectacle, enticing potential viewers. However Instagram does not value the representation of a full performance. YouTube is the platform most widely used by the classical interpreter to represent their mediated performances. Before we look at specific examples of the classical interpreter percussionist's mediated performances, let us consider the implications of the different aspects of YouTube. Originally, YouTube was meant to democratize the voice and expression of the individual, and spawned a wave of online amateur video creation.[171] As Web 2.0 practices grew significantly in the last decade, YouTube also became a hub for corporations, institutions, and even celebrities to extend their reach as well. This was originally met with criticism by the early prosumer.[172] But YouTube eventually proved itself as a valuable resource for all parties involved. As content amassed on the platform corporate influence benefited from running advertisements, sponsoring product reviews, and

[169] Hjorth, *Domesticating New Media,* 440. Also see Chesher, *Neither Gaze nor Glance.*
[170] Platforms update regularly, shifting aspects of its interface, and has an effect on the user experience. In this example I'm referencing the Instagram TV feature..
[171] Burgess, Green, *YouTube,* 1-10.
[172] Strangelove, *Watching Youtube,* 111-113.

more. YouTube caused a global shift in consumption practices of nearly all aspects of virtual social life. As with all Web 2.0 technologies, YouTube is constantly changing and adapting to its user base, social trends, and technological advances. For example, earlier iterations of Instagram did not support any video content of more than 60 seconds, but was likely changed in order to compete with the user interface of other social media platforms. However, two aspects of YouTube that will likely never change are its storage and transmission properties. YouTube acts as an incredibly large, public data archive. It is the natural extension to Davis' virtual sentence, constantly changing as users upload more content. The ability to embed and share the URL link of a particular YouTube video allows for a seamless transmission of media. This created a new widespread medium for sharing and disseminating media content. The interoperability of YouTube significantly expanded the advancements that were made through digital formats like the mp3, continuing the trend of compression in media technology.[173] Once again, choice is forced upon the user in how to interact with this medium. As we know from earlier, the motivations behind this sort of choice speak to a cultural shift caused by social use of technology. What is McLuhan's message regarding YouTube as a medium?

YouTube is utilized in two ways: the person or persons who view a video and the person or institution who uploads a video. The two are not mutually exclusive, for a viewer may upload and an uploader may view. Within the realm of the classical interpreter who uses the screen as the concert hall, this could be reimagined as the viewer as the audience and the uploader as the performer. This perspective greatly limits the scope of YouTube's full potential, but there are a considerable amount of variables to consider that affect the classical interpreter. While the screen as the concert hall is a present trend in modern online performance representation, it is an extremely niche manifestation of YouTube practices. The onus is placed on the viewer to create

[173] Sterne, *MP3,* 6.

a value system for the media they are consuming, consciously or not. The viewer may very well do this through the documentation spectrum from above, or perhaps not at all. Regardless, the cognitive entry point of the viewer determines the experience they will have in viewing a particular video. This speaks to the issues of using the screen as the concert hall, for there is no etiquette in place to differentiate the viewer experience from any other content available on the platform. The outcome of this further delineates the four points of the spectrum and imbues them with certain qualities or associations. These associations then play into the video's use-value within the various cultures in which they interact. Within the realm of the classical interpreter and the screen as the concert hall, the use-value of the four point documentation spectrum is truly codified. The use of spectacle is a common thread between Web 2.0 technologies and the bourgeoisie concert hall. Ironically, the Pure Document form of performance video contains the least amount of spectacle of its counterparts. The virtuosity of a concert hall performance is weakened when juxtaposed with participatory internet practices. The simplicity of representation in the Pure Document form does not manipulate optical processing nearly as much as other mediation can. This speaks to why performances documented in this way generally yield fewer views than those located elsewhere on the spectrum. Because of YouTube's global, public nature, view count may be seen as a reflection of the value placed on content by the masses.[174] What the Pure Document lacks in entertaining the general YouTube public, it makes up for in its uses within its niche community. Performance videos of this modality are used for audition applications, practice documentation or journaling, and as concert archives. This is in stark contrast to the other three forms of documentation, where the use of spectacle is fully optimized for Web 2.0 practices. Multiple angles of view and fast cuts manipulate the viewer's perspective in a way that is impossible in a live setting. Microphone positioning can alter the aural

[174] This doesn't consider the influence—positive or negative—of discovery algorithms.

experience for the listener that either enhances or detracts from the experience. These forms of documentation act as not only a representation of the performance, but of the performer as well. They allow for the insertion of even more spectacle, potentially advancing the performer's perceived social and cultural capitals. They may also be utilized by an institution for similar reasons we saw in Chapter 1 regarding the feedback loop of the forms of capital in the concert hall.

We've already discussed the fragmentation of information caused by Web 2.0 technologies and its implication on global society. It is important to remember that ramifications of such a paradigm shift affect all parts of social life, no matter how niche a particular community may be. Once again, channeling McLuhan's "medium is the message," we must consider another technological impact of Web 2.0 technology. Social life is the communication between people, and writing is a communication technology. Web 2.0 technology drastically changed the data flow of written communication. We know that alphabetized writing allows for the storage, transmission, and processing of the author's most inward thoughts and ideas.[175] Writing by hand came first, and was interrupted by the printing press, which had a large influence on the printing of musical scores.[176] A further mediated form of writing came with the typewriter, which later developed into the digitized word processor. An aesthetic loss occurred with the typewriter. The individuality of handwriting was no longer a part of the experience of written communication.[177] Handwriting was seen as an individual form of expression that could tell how someone was feeling at the time of transcription based on (in)consistencies in the ink on the page. Written poetry acts as the inscription of the soul onto a real object.[178] Writing in the age

[175] Kittler, *Gramophone, Film, Typewriter,* 22.
[176] Postman, *Technopoly,* 42.
[177] Kittler, *Gramophone, Film, Typewriter*. Even with the moveable print blocks of the printing press, handwriting was still the norm until the invention and democratization of the typewriter.
[178] Ibid, 210.

of media has always been a short circuit between brain physiology and communications technologies.[179] The typewriter as a writing instrument coincides more closely with the operating speed of the brain. The digital word processor extended this even further, creating less of a need for precision. Intimate knowledge of spelling, grammar, formatting, and reformatting are no longer necessary with the word processor. The mobility of structures in writing granted by the word processor were unprecedented for its time. Editing, copy, cut, pasting, and grammar and spell check changed the way in which language was curated for communication. This is another example of media technology altering the neurological processing of data. Early mobile technologies introduced the text message as a new form of written communication. T9 texting utilized the numbered dial pad from push button telephones. This created a loss of efficiency compared to the digital word processor, and the language output was affected as well. Words were shortened for convenience. Abbreviations like LOL (laugh out loud), TBH (to be honest), etc. became common vernacular. Additionally, the *poetics of delay* were introduced to 21st century social life.[180] The instantaneous nature of text messaging creates tension in the deliverer who is awaiting a reply from the recipient. The word processor and its associated phenomena are then extended with Web 2.0 technologies. The keyboards on modern mobile devices model the QWERTY layout, but present a different phenomenological response. Typing with the thumb is still less efficient than touch typing, so abbreviations and other attempts at brevity persisted. Previous blunders of early texting were attempted to be solved. Emojis are used to clearly display emotion or tone, and combat early texting dilemmas of "not understanding the tone" of a particular message. Words have therefore become less relevant. On some devices, there is a function where a thought bubble appears in the place of a message when the sender is typing

[179] Ibid, 216.
[180] Hjorth, *Domestication New Media,* 445.

prior to sending the message. This can be seen as an attempt to remove the poetics of delay, however can also exacerbate it. Social relationships may exist largely or perhaps entirely within digitally written communication. New forms of communication are created, and even seep into everyday spoken vernacular. McLuhan's "medium is the message" reveals the larger implications of the digital word processor as a means of communication. With writing, the method of production affects the outcome of the thing being produced. The typing of language causes "an entirely new attitude to the written and printed word" because it "fuses composition and publication," realized through the word processor.[181] I argue that because there are multiple mediums of digitally written communication, there arises a need for an understanding of when to differentiate between them, similarly to viewing a mediated performance video. Outside of YouTube as a shareable media archive and broadcast platform, it is also an interface for communication through writing, for YouTube contains an interface for written communication.[182] Tagging, commenting, sharing, and embedding web links are options for users beyond simply uploading or viewing content. This sort of communication is influenced by the means in which users are communicating, and has led to part of YouTube's "participatory culture."[183] YouTube commenting creates its own cultural value. It speaks to those who value or do not value a particular form of expression. It also speaks to the existence of virtual communities. The ability to communicate in a public forum on nearly every aspect of social life offers perhaps the first real in-depth look at public opinion. This freedom is democratized through modern mobile devices. Mobile media, although *mobile*, is still considered a domestic technology due its relationship with the individual's identity. Therefore our consumption becomes a part of our own social identity. Furthermore, others' consumption is a type of lens

[181] Kittler, *Gramophone, Film, Typewriter,* 202.
[182] Burgess, Green, *YouTube,* 2-5.
[183] With the exception of video response videos (as described by Strangelove), this is done with the word processor.

through which we see them and through which we interpret their social position.[184] Personal media devices become a means for representation and reconnaissance—symbolic communication and data collection. Nietzsche said of his typewriter, that "our writing tools are also working on our thoughts."[185] They shape the way we think, act, and express ourselves. They shape the way we imagine the possibilities of expression, and we might say that in our own minds we begin to think like typewriters—or films, or smartphones. We think using their grammar, rhythms, and conventions. So, with the typewriter and the smartphone, we might say that these devices "work on us" in the sense that they facilitate a process through which we "monitor" and record data about ourselves.

With technological change comes a change in the experience of art. When new mediums of expression are introduced, the ways to experience those mediums fit into that new mold. Considering Web 2.0 practices, the mundane becomes a tool of expression in that the ability to create something out of nothing becomes democratized. This is in opposition to the systems in place within bourgeoisie concert hall practices, where the content output has generally remained the same. The music of the classical interpreter requires very specific skills, a diligent practice, and a long gestation period to fully mature in the individual performer. When juxtaposed with modern Web 2.0 practices, a tension is created. Mediated performance videos take an old artform and repurpose it in a new medium, as seen through Davis' virtual sentence. The tension is the disproportionate effort between this and the mundane, since the internet sentence doesn't care about labor. The modern classical interpreter must absorb that labor outside of the forms of capital—or find new ways to apply it—if they want to continue their relevance in the virtual sentence of history. The screen as the concert hall, the prosumer's UGC, modern methods of

[184] Goffman, *The Presentation of Self.*
[185] Kittler, *Gramophone, Film, Typewriter,* 200.

communication, their related phenomenology, and influences from large power structures all perpetuate the need to share media content through Web 2.0 practices. For the classical interpreter, this manifests as an artistic pressure to create content in order to perpetuate capital gain. The following chapter will examine this in detail through the work of two classical interpreter percussionists.

Chapter 5

Mediation of the Classical Interpreter Percussionist

We are finally ready to explore specific examples of how the classical interpreter percussionist interacts with Web 2.0 technologies. This chapter contains in-depth analyses of two different mediated performances on YouTube, as well as my extrapolations regarding concepts presented thus far. Using YouTube as a research or data-collection tool is no new concept, however there is very little research—if any—doneso in the manner that follows.[186] While there has been ample research done on YouTube musicians, it focuses heavily on the "amateur musician" and the impact this person has on the social world or relevant community. There is far less research on the professional, semi-professional, or aspiring professional musician, especially those that would warrant the classical interpreter label.[187] Where there is, the focus is on amateur musicians making a transition to "professional" status because of a rise or increase in visibility, fandom, or fame. Furthermore, this metric defines "professional" as someone regardless of formal training, knowledge of history, or instrument proficiency, who has commodified their music-making to a point of economic capital gain. This is telling of capitalism's influence on the value of art in society. I am however not at all interested in exclusively considering this system of value. Once again, the freedom—or perhaps, the curse—of choice is forced upon the decision making process. It would be impossible for this work to reflect upon the entire percussion community through the detailed analysis of mediated performance videos on YouTube. Therefore, in order to choose which performance videos to analyse I have created my own system of value.[188] Specific videos were chosen based on unique trends associated with a

[186] Burgess, Green, *YouTube,* 10.
[187] Let alone of the bourgeoisie concert hall tradition. And when there is, it is specific to a point beyond relevance to this work.
[188] This was also done in a way by Burgess and Green for their research throughout *YouTube.*

particular piece's representation on YouTube. This has allowed me to select two different mediated performances of Iannis Xenakis' *Rebonds.* Each of the mediated performances contain different entry points related to concepts discussed thus far. My impetus for choosing two different performances of *Rebonds* stems from the fact that it is the piece with the highest number of instantiations on YouTube—far greater than any other solo percussion piece to date. The following presents a brief analysis of *Rebonds,* and then my analysis of the mediated performances with followup extrapolations. Accompanying email interviews offer further insight into the creative process of each performer with regards to their performance and its mediation. The intention of these analyses is to ultimately show how a mediated performance on YouTube may affect a particular composition, the "audience's" experience of it, and other artefacts of its mediation. I intentionally avoid discussing the interpretive intricacies of the performed work for it is not my goal to analyse how a particular performer executes a score, but rather the way they choose to represent the music being performed. My choice to include a brief analysis of the composition itself, as I and others have come to understand it, is in order to reference artistic and other choices made in the mediation of the performance. It is not necessarily an exhaustive look at the compositional processes utilized by the composer, however such things are referenced as appropriate. I hope this analysis may give the reader enough of an understanding of the piece so they may be able to make connections to the later performance video analyses.

Iannis Xenakis' *Rebonds*

Written in two movements titled A and B, the performance order of *Rebonds* is left to the performer. The musical material of each of the movements is independent of one another, but they both act as a "...study in regularity and irregularity--of pulse, pattern, and form."[189] *Rebonds*

[189] Harley, *Xenakis: His Life in Music*, 192.

A is an acceleration of rhythmic density that becomes saturated to a point of critical mass, then exploding and dissipating into nothing. The first two actuations of sound—high bongo and low bass drum—represent the rhythmic space that is to be fully saturated by the climax of the piece. The following 22 beats introduce the remaining skin sound sources as well as solidify the pulse for the listener. Rhythmic density is increased throughout by the additions of increasingly faster double, triple, and quadruple-time figures.[190] These figures are gradually introduced both aligning and juxtaposing with the pulse. When juxtaposed against the pulse, polyrhythms occur, as seen for the first time in measure 6. In this case, a triple-time figure is overlaid on the pulse rhythm, creating a 3:2 polyrhythm. Double time figures are introduced in measure 7. A repeating double-time figure on the high bongo in measure 12 foreshadows later quadruple-time figures of a similar nature. Similarly, a single 4:3 polyrhythm occurs in measure 15 prior to the introduction of the quadruple-time material. Measure 17 hosts the first quadruple-time figure. The pulse throughout measures 17-22 is interspersed with varied double, triple, and quadruple-figures over the course of a single beat, demonstrating the highest saturation of linear music throughout the piece. However, Xenakis saturates the beats further by means of rapid 4:3 quadruple and triple-time polyrhythms. In measure 24 the first of these figures is utilized, occurring five times within three measures.[191] Emphasis on linear saturation returns in measures 29-31. Throughout this brief passage there are no polyrhythms of any kind. However density is increased horizontally in that the slowest subdivisions are the double-time figures and the frequency of quadruple and triple-time figures increases dramatically. Linear quintuplet-figures are also introduced in this section. Beginning in measure 32 there is a return of the 4:3 polyrhythm, as well as a one to two polyrhythm per measure frequency, all while maintaining the

[190] Ibid.

[191] While 6:4, 5:3, and ⅔:5 polyrhythms occur prior to the rapid 4:3, their lack of frequency makes them appear to function more as foreshadowing or signalling figures, and less as part of the accelerando of density throughout

previously established horizontal density. This continues through measure 34, where repeating triple and quadruple-figures begin to emerge, both linearly and within some of the 4:3 polyrhythms. Density increases exponentially in all respects to the climax phrase, measures 49-51. An eruptive gesture occurs in measure 51, ending with a reprise of the original high bongo and low bass drum echo-effect. There is a final surge of consecutive 4:3 polyrhythms in measure 53 followed by more echo-like interplay between the high bongo and low bass drum. Measure 54 to the end consists of only the high bongo and low bass drum, beginning with a declamatory bongo phrase reprising each of the linear double, triple, and quadruple-time figures. The original high to low sound is then reversed. Six actuations of low bass drum and high bongo occur in diminuendo. Measures 57-60 conclude the movement with distant rumblings of pianissimo low bass drum strokes and two high bongo accents. After eight pianissimo bass drum repetitions, six remaining strokes occur with an increasing spatial distance between them. Two loud bongo accents attempt to regain control, but they inevitably fade into the silence.

While *Rebonds A* is built around density with regards to a repetitive pulse, the catalyst for direction in *Rebonds B* manifests through its two opposing textures. A set of five woodblocks is paired with five skin sounds. These are similar to the skin sounds in *Rebonds A*, but not exactly the same. The score calls for one bass drum and one of the toms is replaced by a tumba, a large, low sounding counterpart of the conga drum family. There is a constant struggle throughout *Rebonds B* between the skin and woodblock textures. The opening presents a repetitive high bongo pulse containing its own accents and ornaments while a shifting but stable pattern of the drums persist simultaneously. As James Harley states, "at m. 8, there is a break, with the larger drums briefly taking over the sixteenth-note pulsations. When the original material returns, the drum pattern continues, but is quickly destabilized."[192] I label these takeovers as "interruptions"

[192] Harley, *Xenakis: His Life in Music*, 193.

that destabilize the original pattern: the lower drum patterns become more varied (from the original 3½ beat long 6-2-3-2-1 pattern) and the high bongo accent/ornament pattern becomes less consistent (from the original 5-3 / 4-4 pattern). This process continues until the second beat of measure 65, detailed here:

- Measure 1-7: original drum pattern
- Measure 8-first beat of measure 9: 1st interruption (skins)
- Measure 9-fourth beat of measure 16: slightly weakened drum pattern
- Fourth beat of measure 16-second beat of measure 19: 2nd interruption (skins)
- Measure 19-last half-beat of measure 30: weakened drum pattern
- Last half-beat of measure 30-second half-beat of measure 35: 3rd interruption, double-time woods, bongo roll
- Measure 35-last three quarter beats of measure 43: destabilized drum pattern, high bongo pattern shows degradation (measures 37, 39)
- Last three quarter beats of measure 43-second beat of 48: 4th interruption (double-time drums)
- Second beat of 48-measure 54: further destabilized drum pattern, high bongo absent accents
- Measure 54-first half-beat of measure 58: 5th interruption, drums - tremoli and double-time
- First half-beat of measure 58-second beat of measure 65: Fully destabilized drum pattern has become compressed, more like a pulse. Ornaments from high bongo now occur on other drums. High bongo exists mainly as ornamented accents with very little repetitive motion. Makes an attempt to return in measure 64, but with drum ornaments now all drums read as equals.

The second half-beat of measure 65 to the final half-beat of measure 72 features only woodblock music. After the full destabilization of the drum music by the woodblock and other interruptions, the woodblock texture takes over completely. Tremolo passages as well as a brief repetitive high woodblock section reference the earlier drum music. A 6th and final “interruption” by the woodblocks occur from the fourth beat of measure 70 to the last half-beat of measure 72. Ending in a tremolo, the woodblocks seamlessly transition to tremoli on the drums until the final beat of measure 74. Like the collision of two opposing forces, the woodblocks and skin textures erupt in

conflict for the climax of the piece, eventually ending in a rigorous stalemate between the lowest drum and the highest woodblock.

Of the more than 150 instantiations of *Rebonds* on YouTube, I had to devise a method of decision-making to guide my choice of performance video. First, my intention was to dive into the versions that have a large level of production value. The idea here is to examine the performance experience space as far away from the traditional embeddedness of the concert hall as possible, so single-angle, Pure Document style versions were eliminated. I further narrowed the large sample size by eliminating those performers who did not include both A and B in their recording. Of the many videos that represent *Rebonds* in the search function, I found 15 that only included both A and B. Such an omission speaks to a disconnect from the composition in its essence and perhaps represents the performer's lack of understanding of the composition itself. There ended up being only one video that truly fit the metrics above. I chose first to analyze the video performance " I. Xenakis - Rebonds A & B for Solo Percussion by Alexandros Giovanos" for the following reasons: it included the entire piece, of the 15 videos that included the entire piece, it appeared to have the largest effort of production, and the intentions of the performer seemed to represent the composer's intention. My analysis is fully represented here:

Alexandros Giovanos, Rebonds A and B
Video title: I. Xenakis - Rebonds A & B for Solo Percussion by Alexandros Giovanos
https://www.youtube.com/watch?v=o88-guPaFrg

0:00-0:13
Silence. All black, fade in/out composer name then title of piece and years composed.

0:13-0:23
Applause. All black crossfades to the performer entering the performance position and bowing. Performer name and instrument (Alexandros Giovanos | percussion) superimposed like composer and piece name, fades in and out while the performer prepares to begin. Angle centers on the

performer, mid-range, framing the full percussion setup. Live performance, other instruments in background allude to this performance being part of another concert program. Applause and video description confirms.

0:21-end
Fade in lower right and left corner watermarks. Lower left reads “Staatsoper, Unter den Linden” denoting location, venue, and hosting organization. Lower right reads piece/movement title, “Rebonds A.”

0:23-0:46
Performer begins amid fading applause. Same angle.

0:46-1:00
Hard cut to new angle. Shot directly from performer’s right profile, reveals a larger portion of the stage, including additional percussion instruments, a supposed tech booth, a piano (not lit), and a portion of the audience. The performance venue has high ceilings, columns, with bleacher-like seating surrounding the performance location. Camera is positioned so that the stage lighting directly enters camera lens and causes some overexposure. Shows priority for camera angle over ideal lighting. Transition occurs near the end (directly on a beat) of the introductory material before polyrhythms are introduced.

1:00-1:16
Hard cut back to original angle. Musically, this shift occurs directly on the first high bongo note after the first polyrhythm of the piece.

1:16-1:33
Hard cut to new angle. Slightly wider angle, similar positioning as the original angle. Performer’s entire body is now visible. Shot is very saturated, so much so that it makes the previous angles look dull and faded. Some overexposure where the stage lights reflect on drums and performer’s face. Seemingly little to no musical significance for the shift. Cut occurs within one beat of the first double-time figure.

1:33-1:44
Hard cut to right-profile angle. First musical moment heard after cut is the double-time figure on the high bongo (first iteration of that on a single drum). However performer’s body blocks visual of this.

1:44-1:54
Hard cut to original angle. Cut occurs in a way that shows the stroke preparation and accented low bass drum into a 3:2 polyrhythm.

1:54-2:05
Hard cut to right-profile angle. Occurs immediately prior to the first 4:3 polyrhythm, where the final stroke of that polyrhythm ends on the low bass drum, closest to the camera.

2:05-2:08
Hard cut to original angle. Occurs immediately prior to accent before first quadruple-time figure.

2:08-2:11
Hard cut to right-profile angle. Long enough shot to feature the rapid 6:4 polyrhythm.

2:11-2:18
Wider, saturated angle.

2:18-2:21
Right-profile angle.

2:21-2:31
Original angle.

2:31-2:36
Right-profile angle. Highlights the difficult 5:32nds/triplets polyrhythm.

2:36-2:48
Hard cut to original angle

2:48-2:58
Hard cut to right-profile angle. Cut occurs directly on a tom accent.

2:58-3:06
Original angle.

3:06-3:11
Right-profile

3:11-3:32
Original angle.

3:32-3:42
Right-profile.

3:42-3:55
Original angle.

3:55-4:03
Right-profile.

4:03-4:16
Original angle

4:16-4:19
Right-profile.

4:19-4:31
Original angle. Occurs in time to feature the repeated quadruple-time figure on low bongo into a 4:3 polyrhythm.

4:31-4:56
Right-profile.

4:56-5:01
Original angle.

5:01-5:12
Right-profile.

5:12-5:25
Original angle.

5:25-5:37
Right-profile.

5:37-5:46
Original angle.

5:46-5:52
Hard cut to new angle. Similar saturation issue as the angle from before. This angle was likely shot with the same device. Cut happens simultaneously with a low bass drum note. The shot itself is similarly wide like the previous saturated shot but now moreso, dividing the framing in two halves vertically. The left half contains the performer at his setup. The right half frames

another percussion setup entirely. This sort-of establishing shot reveals that the performer has chosen to play Rebonds A and B on two different setups.

5:52-5:59
Right-profile angle.

5:59-6:01
Hard cut to new angle. Zoomed and cropped version of original angle. Shows performer waste up, and just the rims of the drums. Could be an edit for mistakes.

6:01-6:08
Hard cut back to highly saturated, wide angle.

6:08-6:17
Right-profile. Occurs on the *fff* bongo/bass drum flam

6:17-6:20
Original angle. Cuts here after diminuendo of bongo/bass drum flams

6:20-6:25
Right-profile. Cuts here for the pp bass drum notes.

6:25-6:34
Original angle.

6:34-6:39
Right-profile.

6:39-6:47
Original angle. For final loud note.

6:47-6:52
Right-profile. For final note of A'.

6:52-7:03
Highly saturated wide angle. Rebonds A' END. Performer walks to other setup. Watermarks fade out Rebonds A', and fade in Rebonds B' as performer prepares to start.

7:03-7:46
Hard cut to new angle. Similar in scope to the original angle, now focused on this set up. Partial view of production technician in background. Performer begins.

7:46-8:09
New angle, similar to right-profile view from Rebonds A, just now adjusted to frame this setup. Audience is still visible, but backgrounded due to lighting. Video quality is grainy (despite settings at 1080p) and slightly tilted counterclockwise. Offers an intimate, vintage-y, fresh perspective for the viewer during a very repetitive portion of the piece. Musically, the cut to this angle occurs about five seconds after the end of the first "interruption" in Rebonds B and the occurrence of the repetitive material. The weird placement makes me question the intention of the cut; perhaps the intention was to showcase the process of the music but there wasn't a camera in focus or in place in time for the cut to occur. Regardless, because of the awkward proximity of the cut to the musical event, it presents as an uneasy transition. (This however could be intentional, as one thematic aspect of Rebonds B [as I define it] is the breaking down of stability into chaos, and this could be an attempt to show that.)

8:09-8:52
New main angle. Cuts to this immediately after the second "interruption", this time acknowledging the musical event. This angle lasts until the final drum note before the woodblock entrance.

8:52-9:02
New right-profile. Cuts directly to the entrance of the woodblocks. This cut further stresses musical intention within the editing given the function of the woodblock throughout Rebonds B. This cut is used for the duration of the first woodblock material.

9:02-9:24
New main angle. Shifts back for the bongo roll and new repetitive music.

9:24-9:36
New right-profile. Cuts about ⅔ of the way through the post-bongo roll repetitive music.

9:36-9:50
New main angle. Cuts here directly on the rapid drum "interruption", through the bass drum roll. Viewer sees the preparatory stroke for the release of the bass drum roll, then it cuts.

9:50-9:56
New right-profile. Shifts directly on the sounding accented tom after the bass drum roll. Angle continues just into the repetitive music of this section

9:56-10:09
Highly saturated new angle (showing both setups). Here for the majority of the final repetitive music (in the drum voice).

10:09-10:50
New main angle. Stays here for the remainder of the drum music and cuts on the ultimate note of the phrase.

10:50-11:18
New right-profile. This cut lasts for the extent of the woodblock music. Given the profile shot and way the woodblock instrument/contraption is placed in the set up, the angle shows the viewer a clear perspective on how the performer interprets this part of the score.

11:18-11:34
New main angle. Cuts back as the drums re-enter. Stays focused here until the woodblocks take back over.

11:34-11:42
New right-profile. Just like the previous new right-profile shot (and the shot from the first time the solo woodblocks occurred 8:52), this focuses on woodblock music and continues through the phrase.

11:42-11:50
New main angle. Shot begins on the low bongo roll following the previous woodblock to linear drum music. This excerpt features again (and as before [~11:25] when this first happens) wood and skin played together.

11:50-11:54
New right-profile. Cuts to this angle for the final woodblock “interruption.”

11:54-12:20
New main angle. Remains here until the end of the performance, despite the opportunity at 12:01 for an angle shift.

12:20-12:49
Same angle, end of performance. Applause, watermarks fade out, begin fade to black. Camera is bumped by either an operator or audience member. Fade in performer name/performance location/hosting organization. Hard cut text out. Final 11 seconds of video is applause.

Alexandros Giovanos' mediated performance primarily attempts to represent the bourgeoisie concert hall tradition, thus aligning it closest to the Pure Document form of documentation—despite my efforts to avoid it. The use of multiple camera angles offers an experience akin to that of the music video style, however the presence of the audience and documented concert hall etiquette are the most foregrounded aspects. My speculation was that Giovanos holds the piece in high regard. His commitment to performing *Rebonds* on two different instrument setups is a rare sight, despite Xenakis' instructions in the score. A solution for performing *Rebonds* with the proper instruments but in a single setup would be to exchange the necessary instruments between the performance of *A* and *B*. However, Xenakis states in the score that A and B are to be performed immediately following one another. Giovanos' use of two setups shows his value of the audience experience through his commitment to the work. This claim is supported by Giovanos in the accompanying interview where he states his motivation behind performing the work of Xenakis.[193] It also speaks to the relevance of Xenakis' music within the percussion community. When asked why he chose to document *Rebonds*, Giovanos's response displayed the implicit embeddings of sound reproduction and the forms of capital:

> The main purpose was to record it for my archive (as almost always). But then, and since it would be a very good chance promotionally for me, showcasing my work as a soloist at an internationally known Opera house such as the State Opera of Berlin, I asked for and was granted the permission to make this video-recording public.

Documenting for archival purposes is a key tenant of the classical interpreter percussionist, instilled in the culture by the modern bourgeoisie power structure. The forms of capital are at play here as well. By aligning himself with an institution that holds a large amount of cultural capital, Giovanos may convert that into his own capital gain. This of course benefits him, and the ability to archive the performance on YouTube perpetuates future capital gain. It is because of

[193] See appendix for full interview transcripts.

this that Giovanos feels that interacting with Web 2.0 technologies is necessary for the classical interpreter percussionist:

> As an Artist I find it mandatory to be able to present and represent yourself in social media. Youtube can be to a further extent a very beneficial platform for both parties involved: the artist as well as the audience.

The ease of dissemination of YouTube content is also a motivator, and easily flows between Web 2.0 technologies. Giovanos chose YouTube as the platform for his mediated performance because of its ability to function as a "multi-purpose tool" that, in my words now, may be utilized as a way to accumulate all forms of capital. As stated, Giovanos' video may be used in promotional materials for him as an artist. He shared in his response that he himself posted the video link on his Facebook Artist page and embedded the link on his personal website. He cited reasons for sharing to multiple platforms being that some people may prefer to view the artist on a private, personalized site, as opposed to the public forum of social media. He also clipped short excerpts of the full performance to be posted on Instagram, thus creating trailer style documents for the Instagram audience. This speaks also to the pressure to create content, the feeling of needing to share, as well as the curatorial consumption practices of the individual viewer. He also comments here on the potentially negative imposition of YouTube, where the traditional conversions of capital are disrupted:

> I personally upload videos of mine that are only from live performances and uncut, since I find it a bit unfair- regarding the artist's rights - to upload a full album on youtube, when someone can pay a nominal fee, buy their record or download it and therefore support their existence.

YouTube has other negative impacts on the classical interpreter percussionist as well. YouTube's unvetted nature does not require the viewer to analyse a video like we did in Chapter 4. Without a proper understanding of how to access the mediated performance, the non-mediated viewpoint

of the art will ultimately be affected. Giovanos echoes this, alongside the subjectivity of music by commenting on the range in accuracy of mediated performances on YouTube.

> The accuracy of Youtube 's uploads is in my opinion not always great. Since there is no filter on how exact, truthful or puristic someone's performance is (taking of course into perspective the artistic expression / freedom, which is a very, very grey area), as well as what is "out there", everyone is entitled with the right to speak their minds out and express their inner musicality. Generally I am more thoughtful and careful about my uploads. If I wasn't, it could become very misleading to someone younger, who might like to listen to my videos and use them as a point of reference for their own practice.

Giovanos' thoughtfulness shines through in how his performance was mediated. He made all of the production and editing decisions, with the only limitations being the limited access to microphones. When asked about the decision making process in mediating his performance, it is clear that Giovanos was acting as the prosumer:

> The decision making is all mine, but always having musical points of reference as to where the camera angles change, guided by the musical text I am performing. For that performance the house provided me with only 2 stereo microphones for the hall, but very basic quality and nothing more. By mixing it afterwards I combined it with the sound from the cameras I have been using (one good and 2 very old ones). That's all. I wish I would have more and better gear to use. But, it is still a learning process on how to organise yourself better regarding audio-visual equipment (and not only instruments)!

Giovanos speaks to furthering his experience with media technology in order to continuously improve his future mediated performances. This implies a clear intention that media technology acts as an influence on him as the classical interpreter percussionist. In addition to making visual cuts based on the musical material it also acknowledges his intent to curate the experience for the viewer. This highlights the difference between the live performance of the *real* and its *symbolic real* counterpart. When asked of *Rebonds'* popularity on YouTube, Giovanos referenced the lack of legibility the audience holds when it comes to western classical percussion music:

> There are two perspectives that someone needs to take into consideration from my point of view: The first one is the perspective of the audience: Rebonds B is more

> "easy going" (compared to the complexity of "A") for the listener. It sounds more "pop", mostly because of the "bongo- ostinato- groove" and the "explosions" on the Tom and Bass drum. I couldn't have described it more shallow than that, but to the untrained ear- which our audience consists of in a wider range - that's the way they describe it (I am dead-serious!). In Germany there is a hype with Africa and African sounds the last decades, which to them is another point of reference when the wood blocks join in (heard that also...!). This- as a conclusion - creates to the spectator the urge to dance or "move with the groove", which with rebonds a' is not the case.

His admittedly "shallow" description is perhaps more astute than he originally thought. In essence he describes the result of manipulated spectacle for capital gain that is present throughout bourgeoisie concert hall practices. Giovanos' "easy going," "pop," and "groove" descriptors are synonymous with low audience legibility as well as modern day aesthetics of banality that pervade Web 2.0 practices. Little previous knowledge or experience is required to be received and cognitively processed by the listener. But this does not speak to the large number of instantiations of *Rebonds B* on YouTube—especially given that the vast majority are posted by the performer in video. How then did this phenomenon occur?

> When I first saw Rebonds printed (having heard the pieces first live in a concert), I jumped directly into the last pages and tried to keep in mind what is written as a point of reference for when I should start practicing it. And this is the performer's perspective. The interpretation challenge. The endless fight or struggle between us, our stamina, what is possible and what is not, against our metronome. Seeing the multiple layers of Xenakis's music might be very easy because it is already very well written, even in the manuscript. Being able though to bring all those elements out during a performance is another thing that takes a lot of work. So many parameters such as having the correct choice of instruments - regarding sizes and pitch, setting them up correctly for you without following someone else's example e.t.c. It is really fundamentally important to give attention to both phrasing, tuning and at last keeping up until the end the tempo you chose in the beginning as it should be, in my opinion.
> I think that because of this complexity, everyone is expecting to listen to the ending of each artist, in both Rebonds a' and b'. You can never pocket play this pieces, both mentally and physically. They demand your time beforehand !

Anecdotally, I can attest that Giovannos' understanding of Xenakis' percussion music as described above is shared by many within the classical interpreter percussionist community. It

speaks to desire to perform difficult music through the effort to labor equation within the forms of capital. However it still doesn't fully speak to why the number of instantiations of mediated *Rebonds B* performances on YouTube dwarfs the rest of the repertoire. Let us consider another mediated instance of YouTube's most popular Xenakis piece. Given that there was only one complete performance video of *Rebonds* that wasn't filmed in concert-document form, I decided it was both appropriate and necessary to include a highly mediated performance video of just *Rebonds A* or *B*. The Giovanos performance video was recorded live and in full, and posted by the performer's account. So for the second analysis I chose opposing attributes: "Rebonds B, by Iannis Xenakis" features a performance by Sam Um, was posted by the Vic Firth sticks and mallets company, and produced by proxy by 2x1 Media.

Sam Um, Rebonds B
Embedded link above video title: #vfM155
Video title: Rebonds B, by Iannis Xenakis
Uploaded by: Vic Firth
https://www.youtube.com/watch?v=RfEOgCi4UA4

00:00-00:04
Vic Firth branding banner, background images include mock-up design sketches for drum sticks, ala blueprints. Audio includes pencil-scratch sound fx.

00:04-00:13
Cut to Angle 1. Angle 1 shows full body of performer with feet hidden by instruments. Shot semi-bird's eye, from approximately 30/45 degree angle downward from several feet away from the performer and instruments. Shown is full setup of *Rebonds*, music stand with iPad illuminating the engraved score with markings. The room is minimal with wood floors and walls, and shaded windows directly behind the performer. As performer prepares first strokes, the shot goes out of focus all but the middle section of the screen. Upon striking the drums and beginning the piece, a graphic appears in the area of focus that displays "Rebonds B /break/ by Iannis Xenakis /break/ performed by Sam Um." Graphic fades out. Vic Firth dot com watermark in lower right corner remains throughout.

00:13-00:18
Moving shot, very close. Begins at performer's waist, moves right toward bass drum, stays on bass drum while camera-person moves directly backward, moves left towards original position, this time focusing on the low tom. Hand-held camera shot by the lack of smoothness and focus throughout. Musically, this occurs in the middle of the beginning repetitive music. The performer's hands and mallets are shown. The shot captures two bass drum strokes and one low tom stroke. The low tom stroke captured is the final left hand stroke of both the musical pattern and the shot.

00:18-00:23
Angle 2. Another semi-bird's eye view, this one is more sharply angled from behind the performer, over his left shoulder. Shows partial view of bass drum, full view of four center drums (three congas and a low tom), and partial view of iPad on music stand. Performer's head blocks woodblocks and bongos. The frame is shaky as if camera was positioned on stand or mount with poor support, perhaps being shaken by performer movement or floor vibrations. Earpiece is visible hanging from performer's right ear—cord only, vantage of camera angle blocks any visible tech. Minor color balance issues cause the floor to appear a lighter shade of brown. Musically occurs with simultaneous bass drum and accented high bongo. Ends two cycles later on bass drum note.

00:23-00:30
Angle 3. Establishing shot. Shows full room and setup, absent of any video or audio equipment. The close camera proximity and shakiness of the previous shot proves this performance video is not a live performance. Angle 2 requires a camera in close enough proximity that it would be visible in Angle 3. There is a possibility that Angle 2 was shot from tech suspended from the ceiling, however the shakiness of Angle 2 speaks more to a floor-mounted boom arm or equivalent. Musically features the final three cycles of the first section of repetitive drum music.

00:30-00:34
Angle 4. Right-profile view of woodblocks, tight zoom. Shows performer's mid section and arms/hands and all drums. Woodblocks are framed as the entire lower third of the shot, foregrounded and in focus. Drums and performer make up the rest of the shot, with the bass drum filling up the upper right portion of the frame. Performer and drums are not in focus. No tech from Angle 2 is visible. This shot lasts the entirety of the first "interruption" when the high bongo is not being played. The depth of field of the woodblocks first served as a distraction (because the performer and active instruments were out of focus), but this could be an aesthetic choice as the woodblocks later act as a catalyst of interruption later in the piece.

00:34-00:38
Angle 1. As the repetitive drum music returns, so does the cinematography—for two cycles.

00:38-00:41
Angle 4. Woodblocks still in focus with performer and active instruments out of focus. This dispels earlier theory on woodblock focus foreshadowing. Shot lasts for one cycle, bookended by high bongo ornaments.
00:41-00:45
Angle 1.

00:45-00:48
Angle 3.

00:48-00:51
Angle 4.

00:51-00:57
Angle 1.

00:57-01:06
Angle 3. One beat prior and following the second drum "interruption." The performer's earpiece is more visible.

01:06-01:17
Angle 1.

01:17-01:25
Moving shot, similar closeness from before. Begins framing just below performer's collarbone, shot slightly from his left side (likely to hide the earpiece). Slowly pans down to focus on the performer's hands, framing two bongos and three congas in the shot. The shot begins to pan to the right to show the low tom but abruptly cuts away. Again, likely a hand-held camera given the unsteady direction and wobbly lines of travel throughout.

01:25-01:33
Angle 1.

01:33-01:38
Moving shot, same as previous, this time only frames performer from the chest up. Mallets are seen in shot as artifacts of strokes/performer *affect*. Shot starts in focus, goes out of focus, and then returns to focus before cutting away.

01:38-01:44
Angle 3.

01:44-01:51
Angle 4. Same focus as before, cuts here two beats before the woodblock “interruption” begins. The performer’s hands and mallets are in focus during the woodblock music.
01:51-01:55
Angle 1. Cuts here in the middle of the woodblock “interruption.”

01:55-2:02
Moving shot. Shot from level of instrument striking zone looking up at the performer. The depth of field is so that it appears the camera is placed just next to the lowest woodblock. Generally held stationary through the remainder of the woodblock “interruption” (with some shakiness given the hand-held), and then moves to focus on performer’s mallets throughout the bongo roll.

02:02-02:09
Angle 3. Instant tension created given how close the camera-person needed to have been for the previous shot.

02:09-02:13
Angle 1.

02:13-02:19
Angle 3.

02:19-02:26
Angle 2. Similar shaky/bounciness as before.

02:26-02:33
Angle 3. Cuts here for final three beats before the drum “interruption.” Continues into drum “interruption” for two beats.

02:33-02:36
Angle 4. Same focus on the woodblocks as before, despite the performer’s activity on the drums.

02:36-02:40
Angle 1. Still drum interruption.

02:40-02:45
Angle 2. Cuts here for final bongo notes of the drum interruption, bass drum roll, and double accented low tom. Can see the page turn on the iPad, confirming the use of a bluetooth page turner pedal this is hidden throughout the recording. Performer moves his body to roll on bass drum, revealing a tripod leg that isn't in Angle's 1 or 3. Likely the tripod holding the camera from Angle 4.

02:45-02:48
Angle 1. Cuts directly on low bongo note, continuing into final repetitive drum music. Performer's breath can be heard one half beat before that.

02:48-02:51
Moving shot. Shot from level of instrument striking zone looking up at the performer. Pans back very slightly and stays. Likely same hand-held operator. Tension is created as the performer is framed in the shot but is out of focus. Rims and tops of drums are in focus but only take up the bottom sixth of the shot. Also, the performer's mouth is open during this shot far wider than immediately prior, revealing a cut between two different takes.

02:51-02:56
Angle 3.

02:56-03:08
Moving shot. Low tom is in focus and framed in half of the shot. Performer and drums nearest to him are out of focus. Camera pans up to a waist-up shot of the performer for the final two beats of the repetitive drum music. Performer is still out of focus. Transitions in and out of this shot are wobbly, again alluding to the hand-held camera-person. More tension created given that in the previous establishing shot—Angle 3—there is no camera-person in view, then it cuts to a very tight shot on the low tom once.

03:08-03:13
Angle 1. Cuts here amidst the second drum "interruption" of notes with tremoli.

03:13-03:16
Angle 3. Cuts here just before the tremoli notes go to individual rapid notes.

03:16-03:21
Angle 2. Cuts here for the end of the individual rapid notes into the final double accented bongo ornaments.

03:21-03:31
Angle 1. Cuts here continuing the final double accented bongo ornaments.

03:31-03:35
Angle 3. Cuts here directly after the half-beat rest.

03:35-03:40
Angle 1. Cuts here directly on a bongo ornament following the low tom and a quarter-beat space.

03:40-03:45
Angle 2. Here until the end of the bongo ornament phrase. Angle shows the very active left hand movement. Resonance from the hall is heard after final note. Performer moves arms, mallets, and center of gravity toward woodblocks.

03:45-03:52
Angle 4. Same focus as before, with performer's arms and mallets also in focus. Musically here for the introductory phrase of the woodblock music.

03:52-03:58
Angle 3. Next phrase

03:58-04:02
Moving shot. Starts at a similar position to Angle 4, focusing on the woodblocks and performer's hands. Zooms in slightly and pans from left to center, always focusing on woodblocks.

04:02-04:05
Angle 3. Cuts here immediately following previous shot, similar tension created given that the camera person from previous moving shot is not visible here. Proof of multiple cuts/takes.

04:05-04:09
Moving shot. Same general orientation as the previous moving shot but reverse panning. Starts center and moves back left over woodblocks and begins to pan up toward performer's face but cuts away before doing so. Musically show the rapid woodblock passage.

04:09-04:13
Angle 1. Here just for the woodblock rolls.

04:13-04:20
Angle 3 Drum rolls.

04:20-04:24
Angle 1. This and next angle split the combined wood/skin music.

04:24-04:28
Angle 3.

04:28-04:34
Angle 4. Cuts here for woodblock alone. Catches the last 6 drum notes. Camera is still focused on the woodblocks.

04:34-04:38
Angle 5. Center/left-profile view of drums. Similar to angle 4 in its framing and depth of field, like a companion shot—especially clear because angle 4 is the previous shot. Low tom is framed as the entire lower third of the shot, foregrounded and in focus. Musically features the end of the woodblock passage as it transitions into similar material but on the drums.

04:38-04:48
Angle 1. Cuts here between the low bongo roll release and next high woodblock. Wobbly music stand confirms earlier suspicion of how Angle 2's camera mount was positioned.

04:48-04:53
Angle 3.

04:53-04:55
Angle 1.

04:55-04:58
Angle 3.

04:58-05:02
Angle 6. Center/left-profile view showing all drums and woodblocks, and performer from shoulders to waist. Low tom and bass drum (the two nearests instruments) are in focus. Minor depth of field leaves performer, higher pitched drums, and woodblocks out of focus. Likely positioned to show the combinatorial material between woodblocks and skins as this angle is seen for the first time at this point in the piece.

The following angles break up the final musical moment of the piece utilizing the angles presented. The majority of these shots (with the exception of Angle 3 for 2 seconds) are focused on the performer's hands and mallets.

05:02-05:04
Angle 2.

05:04-05:06
Angle 3.

05:06-05:09
Angle 5.

05:09-5:14
Angle 2.

05:14-05:17
Angle 6.

05:17-05:23
Angle 3. Here for the final high woodblock and bass drum roll. Performer ends, video cross dissolve to black.

Sam Um's mediated performance of *Rebonds B* falls under the music video category of documentation. There are several tensions that present throughout this mediated performance, for there is a cognitive dissonance that occurs when mediated behavior disrupts the illusion of the *symbolic real*. The physical *real* space being represented is a recital hall at Yale University. The implied use for this hall—we can assume—is to enact the traditional embeddings of bourgeoisie concert hall practices. The lack of visible cameras and microphones, even the performer's attire and stage presence further support the illusion of live performance. This creates an expectation in the viewer that while mediated, they are viewing a real-time event—or at least the representation of a real-time event. Yet this expectation is challenged given how much the highly mediated nature of the video subverts reality. Of the multiple perspectives of view, many of them overlap with each other but no cameras are visibly present throughout the video. The aural attributes of the performance sound as if the instruments were close mic'd, yet there are no visible microphones on camera. The visibility of Um's earpiece is at odds with the performance of an

acoustic, solo composition, making the observant audience member aware of potential trickery. Additionally, there is a drum present in Um's arrangement of instruments that is never struck during the performance, making the observant viewer further question the motivations behind the artistic and aesthetic decisions made. It is likely that this drum was intended for use in a performance of *Rebonds A*, where the performer typically performs the entire work, and leaving that drum out of the setup would be less visually appealing. It should also be said that the "about the piece" section of the video description contains an excerpt from James Harley's text on Xenakis, where the majority of the particular excerpt discusses *Rebonds A*, and barely references *Rebonds B*. In an effort to understand the interpretive decisions in mediation of this performance, Um was solicited the same email interview as Giovanos. Yet after brief correspondence expressing an initial interest, Um neglected to submit his responses. Fortunately, Taylor Davis of 2x1 Media was also interviewed regarding his company's involvement with the project. Originally "2x1 Percussion," Davis and co-founder Ricky Bracamontes rebranded their company specifically around creating mediated performance videos for musicians. Their original interest "...came from feeling like it was becoming increasingly important to create a curated online presence to improve credibility as a performer and educator in the current job climate."[194] This speaks to the general sense of needing to share content via Web 2.0 technologies and directly relates to Giovanos' view on the subject. 2x1 Media offers recording services that loosely relate to my spectrum of documentation,[195] which are respectively commodified based on labor and effort value:

> We started with mainly recital recording as undergrad students at Baylor University and that turned into filming prescreening videos as well for friends doing auditions. These were mainly ways for us to make some extra money and

[194] Davis, Taylor, Interview.
[195] The furthest departure being audition videos

> practice making videos as we wanted to make more produced videos of repertoire with higher quality audio and video.

The full interview with Davis reveals that ample creative decision making is always discussed in order to curate a unique experience for the viewer when mediating a performance. Recognizing that the visual can upset the experience of the piece, 2x1 Media attempts to keep that from happening. Their overall intention is to best represent the piece in a new, mediated way. This shows that they value the viewer experience, later saying that a goal of theirs is to "...create an immersive experience for the viewer."[196] But this shows the continued influence of the forms of capital. 2x1 Media as a company enters into exchange with performers due to the need to produce content. They take a large amount of creative control, representing the performer via the most immersive experience they can, or that the performer can afford. The performer is able to accumulate social and perhaps cultural capital by proxy through 2x1 Media. However this exchange between a media company and the classical interpreter percussionist creates another tension. 2x1 Media is hired to represent the classical interpreter percussionist, but the resulting performance—because it is so mediated—is more reflective of the mediation than the actual performance. So are such mediated performances created for the viewer or as a service for the performer? While Davis states that 2x1 Media acts under the auspices of the performer's intention, this takes a potentially artistic endeavor of mediation and commodifies it. Any potential capital gain achieved by the classical interpreter percussionist is by proxy. This degrades the value of performing live, making it less necessary within the bourgeoisie concert hall framework. This is extended by the commodification of audition video documents. Those with more economic capital are able to more efficiently perpetuate growth. Economic constraint may yield negative psychological effects on performers, warranting less accurate performances,

[196] Davis, Taylor, Interview.

ultimately affecting their opportunity for capital gain. A counter argument to this would be for a person in this situation to spend more time preparing their playing in order to execute their performance more accurately. However this may not be possible when all aspects of social and private life are commodified through the effort to labor equation. Additionally, the classical interpreter percussionist without economic constraint may spend that extra time within the same equation perpetuating the forms of capital in other ways.

2x1 Media's professional music videos straddle the line between music video documents and new art documents. But this amount of creative control means that the company is making the artistic decisions. Granted, it's a company made up of classical interpreter percussionists, but these decisions still give them a large influence on the curation process. They admittedly have a large amount of impact on the final product given how much they mediate some of their documents. Let's look more closely at this video with Um:

> Our goal with Rebonds B was to make a video that represented this piece in the most polished way. This led to audio and video being recorded separately. Sam recorded audio and had a completely finished version before recording video. To record the video he listened and played along to the recording of himself using a wireless headphone in his left ear, which led to us trying to conceal that in video angles; however, it is slightly visible once or twice through the video for a split-second. There were a few post production tricks we had to do to really get things lined up. This mainly happens in transitions. For example, when Sam transitions to the purple heart planks at 3:46, I changed the speed of the video from 100% speed to 96%. Sam was slightly fast in the video so I had to barely slow things down to smooth out the transition. Changing video speed very slightly is a trick I use quite often to smooth out transitions when audio and video are not perfectly synced up.

Quite the illuminating response. Such mediation alters the meaning of performance, making the original tension all the more drastic. The visual and implied aesthetics of the space and the representation of Um as a performer—both visually with regards to his performance *affect* and the inclusion of his performance biography in the video description—are meant to lead the

viewer to believe the video is a representation of live performance. However, nearly every aspect of its process of creation is contrary to the phenomenology of live performance. Separately recording audio from video is a common trait of pop music videos, but this is being presented as a live performance. It explains the close mic'd aural aesthetic and the absence of visible microphones, as well as the ear piece.[197] And while Davis states that camera angle and positioning is utilized to create the optimal representation of the piece, or the most immersive experience, in this case they were also placed with trickery of the viewer in mind. Trickery was also employed in order to fix a discrepancy in execution, something that Davis admits is a common occurrence. What then does this do to the value of the piece? If meditated performance becomes about the assemblage and non-temporal execution of a detailed set of instructions, how does it affect the value of live performance? And if the intention of mediation is to best represent the piece—and therefore what the composer intended—we must ask ourselves, is this what Xenakis would have wanted?[198] What does it say about those in control of a mediated performance's creation and dissemination if it is able to be presented as a representation of live performance without it truly being that? When asked if this affects *Rebonds* as a piece, Davis shared his viewpoints:

> I believe that this production process has some clear pros and cons. From the pros perspective - it creates a very polished version of a piece, hopefully one that is closely representative of what the composer intended.

Davis' hope for a polished version of the piece as intended by the composer reads as a product of the competition culture that we know is present within the percussion community. It perpetuates the bourgeoisie value system through the effort to labor equation, where accuracy—among other things that make up a "polished" performance—is commodifiable through the time and effort

[197] The skill set required to accurately execute the musical material in sync with the recording is of note.
[198] This assumes the intentionalist fallacy within the interpretation of a musical score.

required to achieve it. However a contradiction arises when the mediated product is not equitable to what it is attempting to represent. The effort to labor equation becomes skewed, and can have dire implications when considering its mass consumption. Davis references this in a way, acknowledging the potential pitfalls of a mediated, mass disseminated performance representation:

> From the cons perspective - it creates some definitive statements about the piece: both with setup and instrument choice. The purple heart wood planks are an example of this. Our video definitely says that the way to play Rebonds B is with purple heart planks. We feel that one of the biggest cons of recording comes from these types of definitive statements. [We felt the same way in our Threads video,] the types of found sounds we used as well as our set up decisions make statements about how we feel the piece should be played. While we believe in these types of decisions, we also hope that this will not contribute to creating a more homogeneous version of standard repertoire that all starts to sound the same.

The hope of not contributing to a homogeneous version of standard repertoire displays the lasting influence of the alpha and beta performer.[199] But we must consider the implications of mass dissemination practices juxtaposed with the motivations of the Vic Firth company. Let us consider the YouTube view count as an entry point. Sam Um's *Rebonds B* video has over 57K views on YouTube.[200] It is the second highest view count for a mediated performance of *Rebonds.* The *Rebonds* performance video with the most views has 174K. We must also consider that the video with 174K views was uploaded in 2011, while Um's was uploaded in 2018. Given that in 2014 the Vic Firth company uploaded a performance of *Rebonds A* by another performer and that video now has 115K views, it is likely that Sam Um's video will continue to garner a higher view count in the coming years. But view count as a value system is not an accurate representation of perception or quality. It merely shows the number of clicks the video has had on YouTube. There is no way of telling who saw it or for how long they watched.[201] What the

[199] Schick, *Meandering,* 20.
[200] As of September 29th, 2020.
[201] This is possible via the analytics tool, made visible only to those with access to the account.

view count does reveal is the general level of impression a video has within the unvetted space of YouTube. Simply put, 57K people have *some kind* of impression of *Rebonds B.* We can assume, given the Vic Firth company's audience, that many of those views belong to members of the classical interpreter percussionist community.[202] Regardless, those that view the video associate the piece with that video, thus altering the perception of the piece to the individual. When this occurs in large numbers, a more global understanding of the piece is formed, regardless of the accuracy of its perception. The global perception may further perpetuate interpretations by players, and the perceived legibility of viewers. The comments section of YouTube however allows for a small look into the potential impressions by a sample size of viewers. In the case of Um's video, there are 55 comments all with a wide range of reactions.[203] It can be assumed that those who comment on the video regarding specific aspects of the performance were engaged in a more active listening or viewing environment. There are a few comments that regard Xenakis' music outside of Um's performance, but most center around the mediation of the performance in the video. Many are generally positive comments regarding the viewer's experience and the video's technical specifications, while others attempt to wrestle with the same tensions outlined above. We see a return to the questions of mic and camera placement, as well as questions regarding the bluetooth foot pedal page turner. Other comments inquire about aspects of the physical *real*, alongside comments that attempt to respond with answers to those questions. Some ask about the specific drums being used, with one comment reply even acknowledging the lack of use of a drum that was noted in my analysis. Arguments of sound quality and implement choice are discussed as well. Multiple comment threads inquire specifically about the wood sounds that were used, with accompanying comments confirming that the material is called

[202] Also drummers, non-classical players, etc.
[203] As of September 29th, 2020.

Purple Heart. In a way, this brings Taylor Davis' concern of codifying a representation of *Rebonds* to fruition. There is also ample commentary on Um's execution of the score, both speaking generally about the performance and addressing Um personally. In some cases, viewers show their appreciation for a specific passage of the performance by commenting with an embedded timestamp, that when clicked on will play the video from that exact moment. Others point out particular technicalities of Um's playing, commenting on his superb execution. One comment even references the marching percussion aspect of Drum Corps. International, a competitive summer music activity for collegiate aged musicians that is known for its high level of execution of extremely difficult musical and physical tasks. These kinds of comments show just how embedded the effort to labor equation is within the percussion community. An extremely high value is placed upon accurate execution of a musical score, and is proven by the fact that all of the comments in reference to the execution of Um's performance are overwhelmingly positive and supportive. We may view this phenomenon as a meta-referencing of spectacle within a mediated performance. YouTube comments act as documented insight to public opinion. And while it is just a small sample size of impression to Um's mediated performance, the thoughts and opinions made by those who post comments reference the experience—perhaps the aura—had by those particular people. Reading through the comments on Um's video in fact shows a wealth of thoughtfulness, gratitude, and investment in the mediated performance. It also shows a range of legibility of viewership, however contrary to previous assumptions there is actually a larger amount of comments that show legibility of a particular subject by the audience. In some cases that is in regards to media technology or audio and video production, but also with regards to the music of Xenakis. It shows how participatory media distributes value of a particular subject beyond its original intention. There are of course

comments that display a lack of understanding of the niche community in which this video pertains as well. However these comments still reflect the aura of such individuals who are willing to invest their experience and participate in Web 2.0 practices, giving insight to understanding the general audience of the classical interpreter percussionist.

There is one more power structure present within the percussion community that we have not yet fully considered. The impetus for analysing the comments posted on Sam Um's mediated performance stemmed from the simple fact that there were many of them. This is in opposition to Giovannis' performance video. There is a general relationship between view count and comment count on YouTube. Um's performance has garnered—and will likely continue to garner—significantly more views than the Giovanos video, which statistically will yield more comments. This cannot be used as a metric to determine the quality or success of either performer, but it does display the influence of the Vic Firth company as a power structure within the percussion community. Because of the Vic Firth company's influence on Um's mediated performance, the video represents less of a "performance," and more of an attempt at marketing spectacle. What exists are three entities all entering into exchange for their mutual benefit. Most immediately, Um stands to gain social and cultural capital that will continue to perpetuate itself as long as the video is on YouTube, displaying his "caprice" and strong execution of the score. 2x1 Media receives economic capital for their services, as well as a similar kind of social and cultural capital gain for representing Um, enticing future clients with their mediated spectacle. The Vic Firth company is able to appropriate 2x1 Media's and Um's labor and market it into selling their product all while continuing to perpetuate spectacle to entice their customers. They create a feedback loop of all forms of capital gain by manipulating the unvetted nature of YouTube. This has an enormous influence on the community of classical interpreter

percussionists. It should be assumed, but the primary intention of the Vic Firth company is to accumulate economic capital through the sale of sticks and mallets. And as we know from Bourdieu, economic capital may also be converted from acquired social and cultural capital. The Vic Firth company has amassed a significant amount of social capital. Anecdotally, I can speak from experience regarding their efforts through traditional means of sociality. Vic Firth has integrated itself into nearly every aspect of modern percussion practices. They have done so by sponsoring a large number of individual performing artists and organizations such as the previously mentioned Drum Corps. International. Incentives such as product giveaways and remuneration for educational clinics are offered with the stipulation that their branding paraphernalia be present whenever possible. This is exacerbated through their Young Artist Program, where tiered endorsement relationships are offered in droves. By manipulating youthful percussionists who are perhaps naive of their entrance into exchange, the Vic Firth company has been able to exponentially increase their social capital within the percussion community. This is extended through their interaction with Web 2.0 practices, specifically what we've seen through their YouTube channel. By hosting an archive for mediated performances of endorsed artists, the Vic Firth company utilizes the bourgeoisie concert hall spectacle to engage and mystify their audience—many of whom are classical interpreter percussionists. This allows for further perpetuation of Vic Firth's social capital gain within the individual networks and communities of said percussionists. There then becomes a desire in the percussionist to align with the Vic Firth company through endorsement for personal capital gain. This desire may also present as a perceived necessity that stems from the feeling of "needing to share," or FOMO, as described earlier. Regardless, it displays the influence that the Vic Firth company has on the percussion community. In addition, the Vic Firth company also holds cultural capital in the

institutionalized state. Since many endorsed artists also hold positions at academic institutions, sponsoring these artists creates a direct line for Vic Firth to enter into exchange with the conservatory and university. This has led to the creation of a similar archive of pedagogical web content that casts an extremely wide net of dissemination. This acts as a major influence on the continued nature of the percussion community. It supports the continued existence of General Percussion by codifying the different slots of percussion playing, perpetuates competition culture, and ultimately feeds a homogenous interpretive approach to the art form. An example of Vic Firth's influence may be seen through a subset of their web content. The Marimba Literature Library is an ever expanding mediated performance archive of pedagogical marimba solo pieces—compositions that fall under a predetermined category of difficulty best suited for young players to develop their technique. The existence of a dedicated marimba literature archive implies the codification of the General Percussion slots while its continued growth perpetuates further specialization in these areas. The fact that music is categorized on technical difficulty highlights the value system of execution and technique within the community, echoing the effort to labor equation. An archive of "easy" music for young players implies that the desirable goal for young players is a linear one that leads to playing difficult pieces. This perpetuates competition culture by codifying a ranking system in which performers may be adjudicated based on a spectrum of difficulty and accuracy. Further, the creation and dissemination of pedagogical music ties to bourgeoisie conservatory influence. We can recall from Chapter 2 how exactly pedagogical percussion music was born. The representation of pedagogical music on the Vic Firth YouTube channel further perpetuates the capital gain of those composer-percussionists, as well as the performers, many of whom were solicited from the Young Artist Program. This may also be seen via the extremely high view count on certain "classic" pieces. But perhaps the

biggest influence that the Marimba Literature Library has is on the mass dissemination of musical interpretation. It is safe to say now that the way a performance is mediated absolutely affects its perception. Due to the amassing of social and cultural capital of the Vic Firth company, they control the mass dissemination of mediated performances of the classical interpreter. This becomes problematic because then a company, whose primary interest is economic capital gain, controls the mass interpretation of music. This inevitably affects the perceptions and actions of members of the percussion community. The music featured in the Marimba Literature Library is intended for young students to play. Such a manipulation of pedagogy will undoubtedly influence a monoculture of interpretation within the community. It will also continue to perpetuate a feedback loop of capital gain, ensuring the continued influence of the Vic Firth company as a power structure within the percussion community.

By no means is this situation unique to the Vic Firth company. They are but one of many percussion companies that have entered into the exchange of music, all with the intention of accumulating wealth. This sketches a direct link back to the era of the bourgeoisie. As time progressed, more influences—like media technology—took hold. This relationship is exacerbated with percussion given the sheer amount of commodifiable aspects of the art form. The actions of institutions and individuals will continue as long as capitalism remains the societal norm. The masses are controlled by the desire—or the need—to accumulate capital; cogs in a machine that will continue to work until the whole machine stops. A vast minority will break from this, and the percussive industrial complex will continue to march on. The classical interpreter percussionist of today is faced with the challenges presented thus far. Similarly to the unvetted nature of YouTube, there is no requirement to acknowledge these things when making art. Media technology has democratized the aura, giving meaning to all forms of individualized

expression—either through creation or consumption. The percussion community as it exists today is just the result of the actions taken by its members under the influence of certain power structures. Bourgeoisie concert hall practices, the publisher, the conservatory, media technology, and private companies are responsible for shaping percussion into the art form it is today. It is up to the individual classical interpreter percussionist to decide if that is what they want for themselves. I truly hope this work may illuminate the future practice of percussionists who are unsatisfied with our current system. Not to eradicate or change it— for by now we must have realized that is impossible—rather, to work towards building a sustainable, fulfilling life in art that allows one's personal aura to shine most brightly.

Epilogue

The previous chapter considered a narrow possibility within the realm of mediated performance representation. As this work concludes I would like to offer some general insight to the various modalities of performance available to the classical interpreters of our time. Much of this thinking has been influenced by the ongoing global Covid-19 pandemic currently ravaging the United States. The suspension of large-scale social events has forced the live performance community of the world to reimagine the presentation of their artform in new ways. Once again we return to the concept of the individualized experience regarding the creation and consumption of art—perhaps we could call it the 21st century aura. The onus is now placed on the individual to curate their aura, whether it be through "high art" or mundane banality. This represents an obstacle the classical interpreter must face. The lack of sociality in performance has forced the music of the classical interpreter into a new space—the third space of the internet. The emplacement of this musical tradition into a space outside its socially developed boundaries violently disrupts the embeddings of bourgeoisie concert hall practices. This creates an entirely new social dynamic for the classical interpreter to interface with and highlights the remaining influence of bourgeois ideals. Akin to the fragmented nature of media consumption in society today, the 21st century aura is more complex than its previous iterations via Douglas Davis and Walter Benjamin. It requires far more consideration than its 20th century counterparts with regards to individual consumption. Fidelity of delivery methods, temporality, active or passive listening, physical or tactile presence, and the expectation of instantiation all act as phenomenological influences on the 21st century aura. The classical interpreter must consider these aspects if they want to bring their art into the virtual third space.

There has been ample discussion surrounding the live performance of the concert hall thus far. It is a tradition that saw its rise in influence beginning nearly 400 years ago, but today it is just one of many presentation modalities of music. It must compete with other available presentation methods, as the individual now has nearly an unlimited choice in how to curate their consumption of art, music, media, or a combination of them. This may encourage or deter a person from making the choice to experience live music in this way. The live, physical, music performance experience of the concert hall must be had in real time**,** therefore engagement with Attali's original definition of spectacle is present. This is heightened given the physical travel, space occupied, and tactile nature of the experience of the modern audience.[204] Live performance is however still the intended space for performance by the classical interpreter. This is likely because the musical experience of live performance is optimized when it occurs in the physical real concert hall space. Performance in a concert hall offers the intended acoustics of the music presented. Sounds reverberate in the space and allow for the full immersion of the live music experience. The audience is present in a social environment, able to engage with the forms of capital. Spectacle occurs as it was originally intended, and therefore bourgeois ideals are perpetuated. The physical space of the concert hall or other performance venue sets an expectation for what is to come. As the mass influence of bourgeoisie concert hall practices waned over time however, modern iterations of the classical interpreter's performance space have shifted. In some cases, this has allowed for live performance to exist in a space that is not the concert hall. Black box theatres, public outdoor venues, other establishments like libraries, breweries, dance studios, and warehouses may all play host to the classical interpreter. The aesthetics of the venue alter the aura of the audience, regardless of the performer or performers. In the traditional bourgeoisie setting, passive listening is frowned upon and traditional etiquette

[204] Attali, *Noise,* 84

is enforced by the dominant social group.[205] However, the shift in venue to a more fragmented space allows for passive consumption. This may create tension between performer and audience if the expectations of instantiation are not aligned. Removing the performance from the concert hall entirely also removes the implied etiquette surrounding it. This allows for new iterations of the forms of capital to take place, ultimately altering the musical experience. The experience is further altered through the mechanical representation of performance. Codified through the documentation spectrum in Chapter 4, this refers to any sort of mediated performance that is consumed after its creation. There is some tension created here as the music of the classical interpreter is meant to be experienced in the resonant, physical space from which it emanates. Considering the delivery method in which a viewer or listener consumes a mediated performance thus becomes relevant. Speakers are a technological substitute for natural acoustics, and fidelity of the aural experience is dependent on the availability of such devices and the physical space in which they inhabit. Headphones allow for a user's access to their inner space, allowing for self-regulatory practices that will discern active or passive listening. These methods alter the listening experience both phenomenologically and acoustically, and allows for the manipulation of this sound space otherwise impossible in the physical live setting. In playback, time axis manipulation (TAM) or scrubbing is possible, and due to this all etiquette is removed from the performance experience. This forces its non-temporality, for the experience of listening or watching comes after its original moment of instantiation. We have already seen how virtual spaces such as YouTube have utilized the screen as the concert hall and offer an archive for the non-temporal viewing of performance. However, the imposition of the Covid-19 pandemic combined with the ever-changing practices of Web 2.0 technologies have shifted the space of virtual live performance even moreso. The classical interpreter now inhabits more of the third

[205] This references the codified concert hall practices of Mahler and Wagner and mentioned in Chapter 4.

space than ever before. YouTube has hosted the screen as the concert hall for some time, but virtual live performance allows for nearly any Web 2.0 technology to represent the concert hall. With the transition to virtual performances and livestream concerts, public virtual spaces—social media feeds—have subsumed the concert hall as one of its many parts. This alters the consumption of the classical interpreter's music by placing it in the heart of public media consumption. On one hand this creates a sort of equity of access to concert hall music. At the same time, it also places it alongside banal, personal, and mundane forms of expression. In doing so, the implicit social embeddings of the traditional concert hall become weaker than ever before. Despite virtual live performance happening in real-time, concert hall etiquette is absent in every way for there is no longer a communal gathering space where everyone experiences the event together. The exception to this would be the chat feature, however that implies an entirely unique social environment more aligned with YouTube comment-culture than the bourgeoisie. With the traditional embeddings of the concert hall all but dissolved, the quality of consumption of the classical interpreter's music is left up to the individual consuming it. The investment in the experience is now contingent upon both the performer and the listener/viewer. Thus, a lack of curation by the individual consuming the media also affects the classical interpreter. While virtual live performance may access a global audience—certainly a larger sample size than even a sold out concert hall—there is an investment of energy spent in curating one's 21st century aura. The traditional concert hall experience is not attainable by passive consumers. And because its access is now equitable with the mundane, banal, and participatory culture of Web 2.0, the implicit embeddings of concert hall music may create a tension in viewers who are not part of its social group. If a sort of reckoning is not made in the virtual output of the classical interpreter,

live performance in its traditional modality will continue to be incompatible within a global capitalist society.

> The production of representation has a fixed productivity level, so its cost go up as the productivity of the rest of the economy improves. …the activity of performing cannot be profitable, and capitalists will stop investing in it.[206]

The act of performance and its associated costs does not allow for the same manipulation of its market as, say, a large goods and services company does. People need food to survive and there is associated capital gain from that. Additionally, material trends can be manipulated so people feel the need to exchange capital for physical products. But the performance of music is not tangible, and therefore its value is easily lost within mercantile exchange. Traditional bourgeoisie performance practice has remained the same as it always has, only adapting as much as it needs to in order to maintain its existence. The orchestra's use-value manipulation of the recording serves as an example. But it isn't truly adaptable to the market since the orchestra as an institution relies on a tradition of repertoire. Any innovations in performance thus far still adhere to the same fundamental principles of spectacle and bourgeois ideals. Further, the autonomy of choice and perceived freedom granted by recording technology made live performance a novel concept over a century ago. The orchestra's attempt to remain relevant began with the live radio broadcast, and the concept of "being live" has remained since. Live studio recordings, live concert recordings, and live streaming all contain a similar sort of enticement. Furthermore, concert hall practices primarily perpetuate cultural and social capital. The exception to this is the entity that owns the real-estate of the performance space or the rights to the music performed. Additionally, the ownership of real estate for the sole purpose of bourgeoisie performance can only yield a limited amount of return. The temporal space of the concert hall limits the amount of time in which the space is inhabited by people, which affects the amount of capital accumulated.

[206] Attali, *Noise,* 84

The use-value of this space may of course be diversified with other temporal events, but that very fact proves the waning influence of modern bourgeoisie concert practices. To the traditional capitalist, economic capital gain is primary and all but absent with regards to the performance of music. So to invest in live performance requires the investor to value it in other ways. This is reflected through the orchestra's, conservatory's, and other arts organization's reliance on donors or government grants as a source of economic stability today. But as the opportunities for expression in society shift, support for these institutions will not proliferate in a sustainable way.

> The love of music, a desire increasingly trapped in the consumption of music for listening, cannot find in performance what the phonograph record provides: the possibility of saving, of stockpiling at home, and destroying at pleasure.[207]

The freedom of choice granted by media technology drastically altered the culture of live performance. If the consumption of a commodity can be streamlined to the consumer and made easier to access, capitalism will take advantage of that opportunity. The history of recording technology is entrenched with large corporations fighting over control of this very thing.[208] Broadcast technology created a democratized audience, which further takes away from capital gain through live performance. Radio made live performance free and accessible, easing the investment of time and money into the consumption of art. New technologies allowed society to undertake a similar "busyness" to that of the modern percussion community. In fact, current Web 2.0 practices essentially destroy the original alpha, beta, and gamma distinctions. Participatory internet culture breaks down the traditional barriers of communication and collaboration built by ivory tower establishments that only privileged a select few composers and performers. The 20th century saw convenience become synonymous with progress, and the access to art and the aura was no exception. Passive listening was born out of the ability to multitask, which created the

[207] Attali, *Noise,* 84
[208] Sterne, *MP3,* and Strangelove, *Watching YouTube.*

desire to saturate entire sensory functions in order to complete mundane tasks. Mass dissemination of media allowed for advertisements, commercials, and propaganda. Television disrupted the monopoly of the radio, as it became easier to spread marketing and propaganda through images. Bourgeoisie concert hall performance was made to compete with new forms of mass entertainment. Choice was still limited, but there was more content than ever. Television redefined the meaning of media consumption and entertainment, which supported the explosion of popular music and society's access to it. The orchestra didn't adapt to the screen in a way that popular music did. Digital technology further perpetuated this, where mass dissemination became fragmented and democratized individual choice in consumption. The consumption of music has become predominantly non-social, with storage technology increasing in capacity and decreasing in size as concomitant with innovation. Technological progress has perpetuated the continued stockpiling of media to the point where the media we consume is no longer tangible. The explosive growth of subscription based music streaming services and their negative effect on the musician in recent years should be of no surprise. Regardless, such a democratized access to music makes the social event of the concert hall novel. If sociality is not part of the desired consumption experience, then the individual is free to curate their aura in other ways. As this trend continues in mass society, the concert hall will remain a niche cultural practice and likely continue its history of exclusivity. The classical interpreter of today is faced with this reality. This is especially true within our current times, as virtual presentation is forced upon global society. The classical interpreter may no longer rely solely on the support system of bourgeoisie concert hall practices or its associated institutions. Both the orchestra and the conservatory must also adapt, lest they be left behind while global society transforms. Music is and has always been a tool utilized by society, its value shifting with its usage. As society changes, so does its usage

of music, altering its meaning in that particular moment. We are now living the 21st century extension of Douglas Davis' virtual sentence, which has morphed into something more like a data cloud that engulfs every aspect of daily life, than a linear progression of shared media measured in city blocks. It is now up to us to curate our own systems of value, our own experiences, our own aura. How we do this will dictate our place in the world, as the influence of global society is inescapable. But it is through our personal value systems that we may find the fulfillment and meaning that our individual artistic practice has to offer.

Appendix

Email interview with Alexandros Giovanos, solicited January 4th, 2020.

James Beauton: As an artist, do you use YouTube? And if so, how?

Alexandros Giovanos: As an Artist I find it mandatory to be able to present and represent yourself in social media. Youtube can be to a further extend a very beneficial platform for both parties involved: the artist as well as the audience. I personally upload videos of mine that are only from live performances and uncut, since I find a bit unfair- regarding the artist's rights - to upload a full album in youtube, when someone can pay a nominal fee, buy their record or download it and support therefore their existence.

JB: (if yes to above) How (if at all) do you see YouTube impacting percussion as an artform?

AG: The accuracy of Youtube 's uploads is in my opinion not always great. Since there is no filter on how exact, truthful or puristic someone's performance is (taking of course into perspective the artistic expression / freedom, which is a very, very grey area), as well as what is "out there", everyone is entitled with the right to speak their minds out and express their inner musicality. Generally I am more thoughtful and careful about my uploads. If I wasn't, it could become very misleading to someone younger, who might like to listen to my videos and use them as a point of reference for their own practice. Artistic freedom IS important but it should be always taken into perspective. I don't want to point any fingers at my colleagues, but there's a lot of things that should be taken into consideration when someone decides to upload a piece of music. I wouldn't even dare to think that my videos are the best, but I prefer Quality over Quantity. Using shortcuts on your path might sometimes lead you away of your end-destination.

JB: Why do you choose to perform this piece?

AG: I choose to perform Xenakis in general because I can express myself through it and with it. And because I really like it! It has been a part of my project on performing all the solo repertoire of xenakis plus 2 duos, in one concert. Really demanding, physically exhausting (Mr. Schick could second my opinion for sure!) but worth every single minute of your time.(

JB: Why did you decide to document this piece?

AG: The main purpose was to record it for my archive (as almost always). But then, and since it would be a very good chance promotionally for me, showcasing my work as a soloist at an internationally known Opera house such as the State Opera of Berlin, I asked for and was granted the permission to make this video-recording public.

JB: Rebonds B (not A) is one of the most well-represented pieces on YouTube in our repertoire. Do you have thoughts as to why this might be?

AG: There are two perspectives that someone needs to take into consideration from my point of view: The first one is the perspective of the audience: Rebonds B is more "easy going" (compared to the complexity of "A") for the listener. It sounds more "pop", mostly because of the "bongo- ostinato- groove" and the "explosions" on the Tom and Bass drum. I couldn't have described it more shallow than that, but to the untrained ear- which our audience consists of in a wider range - that's the way they describe it (I am dead-serious!). In Germany there is a hype with Africa and African sounds the last decades, which to them is another point of reference when the wood blocks join in (heard that also...!). This- as a conclusion - creates to the spectator the urge to dance or "move with the groove", which with rebonds a' is not the case.
When I first saw Rebonds printed (having heard the pieces first live in a concert), I jumped directly into the last pages and tried to keep in mind what is written as a point of reference for when I should start practicing it. And this is the performer's perspective. The interpretation challenge. The endless fight or struggle between us, our stamina, what is possible and what is not, against our metronome. Seeing the multiple layers of Xenakis's music might be very easy because it is already very well written, even in the manuscript. Being able though to bring all those elements out during a performance is another thing that takes a lot of work. So many parameters such as having the correct choice of instruments - regarding sizes and pitch, setting them up correctly for you without following someone else's example e.t.c. It is really fundamentally important to give attention to both phrasing, tuning and at last keeping up until the end the tempo you chose in the beginning as it should be, in my opinion.

I think that because of this complexity, everyone is expecting to listen to the ending of each artist, in both Rebonds a' and b'.

You can never pocket play this pieces, both mentally and physically. They demand your time beforehand !

JB: Does this phenomenon affect your interaction with the piece? How?

AG: It did, because I wanted to have a puristic approach regarding my interpretation. I started first with the a' and after years I tried the b'. I didn't want to perform it because everyone else was playing it too. There are still some minor mistakes though, but it is a live performance and these things sometimes happen!
The ability of keeping up with the pace while having a calm and controlled state of mind until the end is maybe the most significant lesson that we can take by practising and performing these pieces.
Being able to enjoy the actual music that's been written and hidden between the lines of these marvellous compositions might be the best reward one can have! Body and soul in balance.

JB: The audience is present within your video, clearly representing your video as at least in part as what I would call a “performance document”, (a video that documents your performance). Beyond archiving this performance, were there other reasons for filming this performance? What were they?

AG: Personal archive, self improvement, promotion as a soloist.

JB: To what extent did you have a say in the decision making process of production - camera angles, microphone placement, editing, mixing/mastering, cutting/focus on specific sections of the piece, etc.?

AG: The decision making is all mine, but always having musical points of reference as to where the camera angles change, guided by the musical text I am performing. For that performance the house provided me with only 2 stereo microphones for the hall, but very basic quality and nothing more. By mixing it afterwards I combined it with the the sound from the cameras I have been using (one good and 2 very old ones). That's all. I wish I would have more and better gear to use. But, it is still a learning process on how to organise yourself better regarding audio-visual equipment (and not only instruments)!

JB: Why did you choose to share your video on YouTube after making it?

AG: I chose YouTube over other platforms based on its multi-purpose use: Promotional, Educational as well as a showcase for many artists (regardless if they are represented by an agency or not).

JB: Have you disseminated this video or footage from it on any other medium (examples being other social media, or embedding the link in a website)? Which one(s) and why?
AG: I have shared it in a few platforms, starting with facebook- (which to me would be the reason why someone would be having a facebook Artistic Page), some very limited excerpts on Instagram and of course on my personal website (https://www.alexandrosgiovanos.com/).
The reason for this action would be that many people aren't keen on using social media platforms, but instead prefer to visit the artist's personal website to get up to date with their activities.

JB: To the best of your knowledge has anyone else disseminated your video performance? Could be as an embedded link, Facebook “share”, etc.

AG: Yes, as far as I am aware of ! On Facebook mostly, close friends and family.

JB: Do you feel that representing the piece in your video performance alters the listening and/or viewing experience of it (as opposed to experiencing it live, in a concert hall)? Does this have a positive, negative, or mixed impact? Or both?

AG: A live performance will always be a performance enriched with more adrenaline and everything else that may come along with it. A more emotional approach regarding the main characteristics of a music piece such as the tempo, dynamics, phrasing and maybe sometimes having the tendency of playing a bit "up-front", compared to a controlled environment of a studio recording, some mistakes or "misfires" might occur from the performer, as also as the uncontrolled audience who might act and response in various ways which may or may not interfere with the performer's concentration and therefore reaction to that. But that is always the fun !

To reply directly to your answer, I think that the impact is mixed! And that enriches our experience on stage and of course our story-telling!

JB: Which of the following do you feel your video identifies as? (it can be one, any combination, or some of these)

- As a depiction of a live performance of Rebonds
- As a virtual, standalone performance of Rebonds
- As a new “real” or new art
- Anything else?

AG: I think that even if I would like it to be either of the above given choices, I am not the one to determine that. Time will tell.

JB: If your video was produced in a different way, do you see any of your above answers changing? Feel free to elaborate.

AG: If you mean by differently produced, a different camera angle scope and a better sound, I would give you exactly the same answer, since our topic here is the live performance. I wouldn't edit it. We are human and therefore perfectly imperfect!

JB: How do you see your video being utilised? Perhaps as a representation of you as a performer, a reference recording for archive or pedagogy, professional development, advertisement for the venue/space/concert series, etc.

AG: As a representation of my self as a performer for sure. I would be also greatly honoured if an institution chose to use my video for educational purposes. That would mean a lot for my personal development as an artist.

Thank you so much for reaching out to me, involving me in your dissertation and of course for being very (and I mean very!) patient with my replying pace!

Email interview with Taylor Davis of 2x1 Media, solicited January 4th, 2020.

James Beauton: Can you explain briefly what brought you to the work you do with 2x1 Media?

Taylor Davis: 2x1 Media originally was called "2x1 Percussion" - our goal was to record educational content for percussion education, specifically to supplement teaching in public schools that do not have a percussion specialist. The recording aspect of the venture took off and we decided to rebrand 2x1 Percussion as "2x1 Media" and turn the educational material into a separate entity called "Percussion Pal." Our original interest in recording came from feeling like it was becoming increasingly important to create a curated online presence to improve credibility as a performer and educator in the current job climate.

JB: On the pricing page of your website, you outline models for three different services - live documentation, audition recordings, and professional music videos. Could you share your general philosophy in creating these different professional music video documents?

TD: These categories came from the things we were recording the most in our early days. We started with mainly recital recording as undergrad students at Baylor University and that turned into filming prescreening videos as well for friends doing auditions. These were mainly ways for us to make some extra money and practice making videos as we wanted to make more produced videos of repertoire with higher quality audio and video.

JB: What guides your decision making process during production regarding:

- Camera position
- Frame rate
- Number of angles
- Microphone placement
- Lighting

- What about post-production?
    - Specific cuts
    - Length of cuts
    - Transitions

TD: Generally, our thoughts on the above categories are about trying to capture the best quality audio and video, as well as representing the piece in a way that makes sense musically and artistically. We have had discussions about how camera angles/audio quality/mixing/etc influence the representation of the piece. Our recording on the Vic Firth page of Threads by Paul

Lansky is a good example of this. We lit each type of movement (aria, recitative, and chorus) differently to represent the relative energy in each movement. We also made the color scheme of the recitatives slightly washed out and flatter in color than the other movements, while we made the choruses more saturated to help distinguish the types of music from each other as well. The camera angles in that piece specifically are chosen to try and highlight what we believe is musically important at any given movement. That might by interplay between players using a split screen or shared camera angle or changing camera angles to highlight entrances of different voices as a section of the piece unfolds.

More specifically:

- **Camera Position -** we try to balance close up and wide shots as well as angles that show important musical aspects of whatever piece we are recording. When we do a marimba solo we try to balance a shot that shows the full performer and instrument, a hands and instrument only shot, and a shot that creates some motion to allow more versatility and interest to the viewer.
- **Frame Rate -** shoot at 1080p, 24 frames per second. This is the standard that movies are shot in and it looks closest to what the human eye captures. We use this because we feel the element of realism is important in our videos. We want sticks to look blurred if they would look blurred in real life. This would not happen if we shot at 4k, 60fps.
- **Number of Angles -** this varies depending on the shoot and client, but we want at least two, sometimes up to 5 or more depending on the complexity of the piece. We also consider the musical needs of the piece. A solo piece with 5 or more angles can get to be a little overwhelming where a large chamber ensemble will need more angles to show interplay between players/important musical ideas/etc
- **Microphone Placement -** this consideration is mainly about the best audio capture possible. If we can record audio and video separate, or keep the microphone out of any angles, we try to do so. It creates a cleaner look and more immersive video experience.
- **Lighting -** It is very easy to go with a “dark” video. Many people do this now and I think it is born out of the focus that it puts on the musician or ensemble. We probably shoot about half well-lit and half dimly-lit videos. If we shoot something with a darker feel, we try and add accent lighting behind the subject to create depth in the image.

Post Production

- **Specific Cuts -** we try and make sure cuts are representing what is happening musically or artistically at any given time
- **Length of Cuts -** we used to go with pretty short cuts, no more than 10 seconds as a generalization. Now we try and make sure they are paced appropriately with what is happening compositionally. We recently recorded 6 Japanese Gardens and recorded 2 of the movements with one long camera angle because what happens in the piece is so calm and slow to develop. In our video of Relative Riffs the second movement has longer angles than the outer movements which are more bombastic.

- **Transitions -** this is something that we still struggle with some. If we always have transitions at phrase markings it can become predictable, but we don't want to have visual transitions that upset musical ideas. It can be jarring as a viewer to have a mismatch between the visual and aural representation of whatever we are watching.

JB: Do you take into consideration the piece being performed and how the composer (or performer) might want it to be represented? If yes, how?

TD: If we are able to collaborate with a composer in any part of the process, we try to make this happen. Our most recent example of this is Relative Riffs with Alejandro Vinao. We had back and forth with him about audio edits, mixing the audio, and the video before it was released to make sure it was representing exactly what he believed to be musically important with his piece. In terms of collaborating with the performer through the process, we always have them approve audio quality during sound check, and they choose final audio takes as well as make requests for video edits before a video is released.

JB: What guided your decision making process when recording Sam Um performing *Rebonds B*?

TD: Our goal with Rebonds B was to make a video that represented this piece in the most polished way. This led to audio and video being recorded separately. Sam recorded audio and had a completely finished version before recording video. To record the video he listened and played along to the recording of himself using a wireless headphone in his left ear, which led to use trying to conceal that in video angles; however, it is slightly visible once or twice through the video for a split-second. There were a few post production tricks we had to do to really get things lined up. This mainly happens in transitions. For example, when Sam transitions to the purple heart planks at 3:46, I changed the speed of the video from 100% speed to 96%. Sam was slightly fast in the video so I had to barely slow things down to smooth out the transition. Changing video speed very slightly is a trick I use quite often to smooth out transitions when audio and video are not perfectly synced up.

JB: How familiar with *Rebonds* are you? Did that play a part in the production/post-production process? How so?

TD: Being classically trained percussionists, Ricky and I were both familiar with the piece. However I was playing the piece as I was in the post production process and this helped inform the pacing of video angles, when to use stationary vs. moving shots, and the overall artistic direction of the video specifically. The audio was mastered by Michael Laurello, so we received audio that was mixed and mastered for us and we laid the video on top of it.

JB: Close observation of the video suggests the recording was done in multiple takes. This sort of production represents a move away from live performance, and to a more manufactured, assembled representation of Xenakis' idea of *Rebonds.* Do you feel this changes *Rebonds* as a piece? If so, how?

TD: I believe that this production process has some clear pros and cons. From the pros perspective - it creates a very polished version of a piece, hopefully one that is closely representative of what the composer intended. From the cons perspective - it creates some definitive statements about the piece: both with setup and instrument choice. The purple heart wood planks are an example of this. Our video definitely says that the way to play Rebonds B is with purple heart planks. We feel that one of the biggest cons of recording comes from these types of definitive statements. We felt the same way in our Threads video, the types of found sounds we used as well as our set up decisions make statements about how we feel the piece should be played. While we believe in these types of decisions, we also hope that this will not contribute to creating a more homogeneous version of standard repertoire that all starts to sound the same.

JB: Do you see this more produced and artistic way of representing pieces as a new way to experience them? Do you see this affecting the validity or experience of live performance? How so?

TD: I do think this more produced version of pieces can lead to a new and interesting way to experience pieces in a positive way, but it is important that everything you see in a video we make is a choice that we made, so in some ways we are taking you on a journey that we planned out. This perspective takes out what I like most about live performance, which is the human element of real-time interaction. In a solo performance, this can look like communicating a piece in real time or someone working their way out a mistake. In live chamber music, this looks like the interaction of the performers on stage or their interaction with an audience. These elements are lost in a highly produced video.

JB: Given that a large part of your role as a performer includes the interpretation of a musical score in real time (i.e. live performance), how does creating this video document play into your artistic output?

TD: As we have made more and more videos of pieces, I have thought of pieces that don't have high quality recordings and ways to make our mark in the percussion community. We were very strategic about playing Threads by Paul Lanksy, and knew there was not a Vic Firth recording of

that piece. We had an initial desire to play this piece but were further encouraged to do it because we could make a recording of it as well.

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