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UNIVERSITY OF CALIFORNIA SAN DIEGO

An Examination of My Practice: Portfolio of Works from 2021-2023

A thesis submitted in partial satisfaction of the requirements for the degree Master of Arts

in

Music

by

Steven "ess" Whiteley

Committee in charge:

    Professor Michelle Lou, Chair
    Professor Marcos Balter
    Professor King Britt
    Professor Rand Steiger

2023

The Thesis of Steven Whiteley is approved, and it is acceptable in quality and form for publication on microfilm and electronically.

University of California San Diego

2023

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ABSTRACT OF THE THESIS

An Examination of My Practice: Portfolio of Works from 2021-2023

by

Steven "ess" Whiteley

Master of Arts in Music

University of California San Diego, 2023

Professor Michelle Lou, Chair

This thesis is a portfolio of work written between 2021-2023 during my Master's study at the University of California, San Diego. Included are an artist statement/self-analysis that serves as a reflection on my practice, three composition scores, and three corresponding audio/video recordings.

As a composer and improvisor working primarily with electronics and intermedia, my main conceptual interests have been in the realms of cyborg consciousness, embodiment, ecology, and Deep Listening in the context of virtually entangled, post-internet life and the Anthropocene, also known as the Chthulucene or Capitolocene. My musical and visual aesthetics tend to explore liminality, shapeshifting, playfulness, irony, absurdity, and catharsis through the usage of electronics, computer-aided instruments, and transmedia pieces with video and theatrical elements. This paper and portfolio is an examination of works made between 2021 and 2023, and the themes and methodologies that generated them. The four selected pieces are: "ɥou ɥɑʋɛ ɑ ɴɛɯ ɥ႘pɛꞃ-мɛмoꞃ႘" for amplified ensemble and electronics; "ɔᵻsnm☺uɐᵻd" for solo piano with acting, movement and objects; *"INTRÅ"* for cello, electronics, and interactive lights; and *"inter[ARE]"* for saxophone, percussion, electronics and video.

A prominent recurring theme in my work has been the contemplation of the effects technological devices have on the mind and consciousness– How do such interfaces change our perceptions of self and other, and our relationships with the natural world? Virtual reality philosopher Michael Heim's concept of "alternative world disorder" is an intriguing one, which he describes as an "acute form of body amnesia" that can lead to the "rupture of the kinaesthetic from the visual senses of self-identity… a lag occurring between the virtual body and the biological body."[1] With rapidly increasing advancements in the fields of virtual reality and technology, the duality between human and machine becomes increasingly blurred, and the integration of technology into everyday consciousness continues to have tremendous impacts on the human psyche. Asking what it means to be embodied in a digital world poses fascinating questions: What happens when we accept technology or the "cyberbody" as an aspect of our own

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[1] Michael Heim, *The Metaphysics of Virtual Reality* (Oxford University Press, 1994), 148-149.

embodiment? In parallel to the thought of Donna Haraway, I am interested in exploring how, through the integration of the cyber and the biological body, dualisms between self/other, culture/ nature, maker/made, reality/appearance,[2] etc, are challenged to drop away. Considering what it means to be alive in a technologically-entangled world, while simultaneously facing climate catastrophe of increasing severity each year, to me, is vital. What does it mean to exist on a damaged planet, where reversal of such human-made harm seems to be no longer an option? In a time where pessimism, and hopeless descent into techno-dissociationism seems tempting, Haraway's sentiments are again helpful where she advises us to "stay with the trouble," encouraging us to envision a paradigmatic cultural shift built on "making kin" through interspecies and inter-material relationships.

By situating my practice within such questions, I am interested in engaging inquiry into aural/visual awareness by creating aesthetic experiences that challenge, expand, and meditate on everyday experiences with the sensuous through a process of arousing "aesthetic contemplation"[3] (Schopenhauer) and "aesthetic catharsis"[4] (Aristotle). My compositional methodology is such that I allow my consciousness to be immersed in these fields of inquiry as a point of departure, then allowing the intuitive-creative process to unfold and the sensuous qualities of the music to respond in their own terms. Adorno writes that "art [is] a refuge from over-administered rationality."[5] By inviting listeners into the thematic world with theoretical and conceptual framing via the program notes, I ask them to form their own relationships with the

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[2] Donna Haraway, *The Cyborg Manifesto* (New York; Routledge, 1991), 178.

[3] C.J. Ackerley and S.E. Gontarski, *The Grove Companion to Samuel Beckett* (New York: Grove Press, 2004), 603.

[4] Alan Paskow, *What is Aesthetic Catharsis?* (Oxford University Press, 1983), 1.

[5] Fred Rush, *Art and Aesthetics after Adorno* (Doreen B. Townsend Center for the Humanities; First Edition, 2010), 48.

sonic and visual material based on subjective experiences with the sensuous. In this very sense, I am interested in allowing the aesthetic experience and musical material to speak for itself, providing a sense of aesthetic contemplation that engages other faculties of the mind, beyond that of the purely rational. I utilize a mixed variety of notational methods to achieve the sound worlds I seek to build. This includes, in addition to traditional Western notation, combinations of interpretive graphic notation (see appendix pg. 53 figure C for example), text-based instruction, oral instruction, and "sound icons,"wherein I use symbols that correspond to hyperlinks of sound files that I ask the performers to mimic from memory (see appendix pg. 16-17 for example). By using various combinations of these techniques, I hope to encourage performer spontaneity, flexible improvisatory spirit, and qualities of listening and interaction, especially with regards to the use of electronics and multimedia elements. The result is instrumental writing that consists of a mixture of precisely notated passages in combination with structured improvisation, which allows me to achieve varying degrees of chaotic, rhythmically and harmonically flexible sound worlds, paired with highly controlled and precisely specified organizations of material.

Creating synaesthetic relationships in my work through the use of mixed media is another key point of interest in my practice. By investigating relationships with sonic and visual material primarily through combining sound with the use of experimental theatre and video, I am interested in source-bonding sonic and visual phenomena towards a cohesive sensory experience. My multimedia composition practice in a certain sense follows in the lineage of Trahndorff and Wagner's *Gesamtkunstwerk* or 'total work of art,' wherein I embrace the optical and theatrical dimensions of musical performance as being integral to the work and full of expressive and aesthetic possibility. Particularly with regards to the use of electronics, I am intrigued by using electronic sonorities that have little or no identifiable source or origination and pairing them with

visual gestures such as light, video, bodily movement, thus creating the experience for the listener/viewer that the sound "came from" the visual gesture and/or the visual gesture "came from" the sound. In this way, I seek to explore latent potentialities for musical possibility in every aspect of a performance situation, ie. the musicality of lighting, images, choreographies/ movements, facial expressions, objects on stage, etc. Rather than using these aspects as a means of enhancing the sonic-musical foreground as in the case of the Wagnerian *Gesazmkunstwerk*, I am interested in creating synaesthetic counterpoints between sensory informations. This practice follows in the lineage of a long line of composers, artists and poets extending back to early 20th century practices with Dadaism and Fluxus, and into the 21st century with works for example by Maurice Kagel, George Aperghis, Jennifer Walshe, Simon Steen-Anderson, Steven Takasugi, Alexander Schubert and many others.

As a devoted practitioner of meditation in the Zen tradition for over 10 years – two of which I spent studying Zen while living within Monastic settings, working intensively with certified teachers–I have always been fascinated by the engaging in deep listening to the unfolding of the sounds of the mind during deep states of meditative absorption, especially during silent retreats. I have grown interested in the mental soundscapes and music that unfolds within the mind during meditation, and reflecting it back into my work as a process of self-understanding. These materials often consist of word-chatter based on memories and projections, fragments of music, sound bites from internet scrolling, dream-like swirls of sound-images, and other un-categorizable sounds and sensory phenomena. I'm intrigued by collaged song fragments that get stuck in my head, (referred to sometimes as "ear-worms") juxtaposed with mixed memories that I notice replaying over and over again, and embracing it all as musical material. What I have learned from spending long hours in deep meditation, is that the sounds of the mind

appear to unfold according to an unpredictable, often chaotic logic of its own. When observed

neutrally with thorough enough attention, I am put in touch with creatively generative questions:

Who's thoughts are these? Who is thinking? Who and what is "sounding" the mind? Indubitably,

the work of Pauline Oliveros is especially helpful for Deep Listening, but also the writings of

great meditation masters like Eihei Dōgen, Shunryu Suzuki and Tulku Urgyen Rinpoche, who

teach on the extreme subtleties of meditation and more nuanced aspects of awareness cultivation.

One strategy I often explore is utilizing the expressive capacities of sampling to invoke

historical reference, nostalgia, irony, and the role that context / re-contextualization plays in the

meaning-making processes, in other words "flattening [the] semantic threshold," as Habermas

puts it.[6] As a contemporary nod to the Readymade, appropriation-art and collage-art practices of

Dadaism, Détournement and Fluxus, my work explores themes of media saturation and mass

reproducibility of the sound and image within AI and social media culture. I seek to capture and

shed light on the emotional effects of the surreal-ness and uncanniness of daily digitized

cyborgian life, where the real is mutable and the "self" is fluid and highly contextual. By using

juxtaposed materials, collaged soundscapes, and glitch aesthetics, I see my pieces as bringing

into being an experience of layered temporalities, living machines, and digital ghosts. My piece

"𝔂𝔬𝔲 𝔥𝔞𝔳𝔢 𝔞 𝔫𝔢𝔴 𝔥𝔶𝔭𝔢𝔯-𝔪𝔢𝔪𝔬𝔯𝔶" for amplified ensemble (Violin, Cello, Doublebass, 2

Percussionists) and electronics is about Hyperreality manifested in the form of digital memory

and the way in which memory is transferred, transformed, and modified through virtual space.

The performers are instructed to recreate sounds of different media, evoking sound worlds that

are highly associative in nature and recreating the effect of digital spectres and media ghosts

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[6] Claudia Brodsky, *Art and Aesthetics after Adorno* (Doreen B. Townsend Center for the Humanities; First Edition, 2010), 98.

from various periods in history: fax machines, broken computer noises, keyboard typing sounds, sounds of CD cases, text from social media posts, and sounds from YouTube videos. In the program note I write that:

> "[𝔶𝔬𝔲 𝔥𝔞𝔳𝔢 𝔞 𝔫𝔢𝔴 𝔥𝔶𝔭𝔢𝔯-𝔪𝔢𝔪𝔬𝔯𝔶] imagines the sounds of a cybernetically mutated digital fragment of the past that has taken on a ghost-like life of its own. A digital memory that can be reduced to a file or hyperlink takes on an uncanny quality giving an illusory sense that it is autonomous and immortal. Its continuous life exists as a constantly-changing entity, in a ceaseless state of re contextualization and re-definition. This can result in the experience of reliving 'digital memory ghosts' that are almost familiar, yet unsettlingly alien. The top Billboard hit in 1940 'I'll Never Smile Again' by Ruth Lowe is a song about memory, longing, and nostalgia. In this piece, the song sample functions as a metaphor for the way the memory moves through digital devices and is distributed through virtual spheres, as it is disfigured, chopped, stretched, crushed, deconstructed and decontextualized."

The piece was premiered at the University of California San Diego Conrad Prebys Music Center Experimental Theatre on April 20th, 2022 by Ensemble Palimpsest. The studio recording, production and mixing was all done myself at UCSD, with mastering engineering by PhD student, Nicholas Solem. Before continuing to read, please refer to Appendix pg. 10 to view the score and supplementary audio recording for "𝔶𝔬𝔲 𝔥𝔞𝔳𝔢 𝔞 𝔫𝔢𝔴 𝔥𝔶𝔭𝔢𝔯-𝔪𝔢𝔪𝔬𝔯𝔶" or use the link

https://soundcloud.com/stevenwhiteley/you-have-a-new-hypermemory-for-violin-cello-bass-percussionists-and-electronics.

In a very similar fashion, my piece "ɔɪsnm☺uɐɪd" for solo piano with acting, movement and objects uses collage technique, remix and mash-up to meditate on post-internet media hyper-saturation, music encountered on the radio and internet ads, and memories of childhood piano repertoire. The piece stitches together a huge variety of found and juxtaposed materials, including: short snippets of samples performed on the piano of pop songs such as *Head Over Heels* by Tears for Fears, *American Idiot* by Green Day, *A Thousand Miles* by Vanessa Carlton,

Yeah! by Usher, *All Star* by Smashmouth; Jazz standards like *Fly Me to the Moon* and *Someone to Watch Over Me*; common student piano repertory pieces by Bach, Chopin, Beethoven, Erik Satie, Scott Joplin and Debussy; spoken text fragments taken from a variety of mundane internet sources like "terms and agreements" clauses from social media account registration, information about setting up recurring payment plans, spam emails, and forgotten password recovery instructions; bodily movements from sports games like Baseball Boxing and Archery, and more. In the program note I write, "ɔ¡snm☺uɐ¡d is an ode to sublime insanity, a vibrational occurrence celebrating the absurdity of cultural artifact, resonant clichés, forgotten passwords, and the anti-corporeal labyrinths of the mind's becoming, imbuement, and friction with cybernetic logics." The piece was performed by pianist/percussionist and DMA student Mitch Carlstrom at the Experimental Theatre at UC San Diego on January 20th, 2021. Before continuing, please refer to Appendix pg. 30 to view the score and supplementary video recording "ɔ¡snm☺uɐ¡d" or use the link https://youtu.be/wItVZ0-rKaU?si=ufoY5G66SEvR0a4B.

Two techniques that are crucial to my practice with audiovisual performance is a meditation on folly, sleight of hand and embodiment. Throughout the history of electroacoustic music, the issues of unseen sound sources and the presence/absence of a human performer and/or the movements of their physical body has been a topic of artistic inquiry. My piece, *"INTRÅ,"* written for cello, electronics, and interactive lights, addresses this issue by using theatrical lighting design and choreographed movements to investigate the possibilities of folly and sleight of hand within electroacoustic musical performance. Through the use of lights, electronic sound production, and live sound production from the cello, the piece plays with theatrical and choreographed combinations of the cellist being present and completely absent from the stage, all while sound continues being produced. In this way, it is never clear to the audience from

whom or what is sounding the music. At moments that highlight the disembodied quality of performance, the performer is absent from the stage, hiding behind a screen and creating the illusion that the Cello is "playing itself," reminiscing on the common childhood Cello repertoire piece "The Swan" by Camille Saint-Saëns as it is played over the speakers. In contrast, at other moments the Cellist performs arm and head movements in synchronicity with the electronic and acoustic sound, highlighting a juxtaposed, hyper-embodied mode of performance. The program note frames the piece by stating:

> "*INTRÅ* meditates on an imagined collective unconscious shared between performer and instrument and asks: What does the cello think, feel, dream, remember? The piece explores the unconsciousness of the performer, embodying a fictional Cellist who possesses a complex and deeply interwoven relationship with the instrument, and seeks to imagine the unconscious inner world of the Cello as an animate "living" subject itself. Co-mingled with the instrument, both the human body and instrumental body share a complex collective unconscious, represented by the shape-shifting shadows cast behind the performer a la the Jungian shadow (a metaphor for the subconscious). *INTRÅ* moves between a sea of dreams, memories, thoughts & emotions within this shared psychological space between instrument and performer, meditating on the performative body, the performativity of the Cello as an artifact-object, and the trauma, ecstasy, and dramatism of musical performance and traditional classical pedagogies."

The piece was premiered at the University of California San Diego Conrad Prebys Music Center Experimental Theatre on February 17th, 2023 by cellist and DMA student, Robbie Bui and was recorded, mixed and mastered by myself. Before continuing, please refer to Appendix pg. 44 to view the score for "*INTRÅ*" and watch the supplemental video file alongside or use the link https://youtu.be/qrfdfegoIE8?si=0k8Fy8HxOckPTzFL.

My third piece, *"inter[ARE]"* for saxophone, percussion, electronics and video is a sonic and visual meditation on synthetic-organic hybridities, inter-material entanglements, and cross-species kinship. David Abram's term "more-than-human worlds"[7] has been used to call attention

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[7] David Abram, *The Spell of the Sensuous: Perception and Language in a More-Than-Human World* (Penguin Random House, 1994), 1.

through the senses to what exists beyond what is conventionally considered in Western paradigms to be human. This piece orients towards environmental sonic and visual fields melded with technological ones, bringing into being a speculative "more-than-human" audiovisual world made up of imaginary cross-species cyborg-organism assemblages and creatural inter-material becomings. The visual material of the piece was generated from a dataset of ~400 photos of minerals trained through Stable Diffusion AI, and the sonic material was generated from recordings of Blue Whales, Bowhead Whales, and Killer Whales taken by the Scripps Institute of Oceanography at the University of California San Diego. *inter[ARE]* was commissioned by the NYC-based duo Popebama, and premiered at the Splice Institute on June 29th, 2022 at Western Michigan University. The video animation and audio was produced, mixed and mastered by me. Please refer to Appendix 54 and watch as well as view the score for "*inter[ARE]*" or use the link here https://youtu.be/mzmsafZRLow?si=vWZ5bumlzGpXnREZ.

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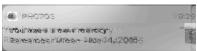First Edition, 2010), 48.

APPENDIX

S Whiteley

You Have a New Hyper-Memory

for amplified violin, cello, bass, 2 percussionists and fixed media electronics

(2023)

"𝔶𝔬𝔲 𝔥𝔞𝔳𝔢 𝔞 𝔫𝔢𝔴 𝔥𝔶𝔭𝔢𝔯-𝔪𝔢𝔪𝔬𝔯𝔶" is about Hyperreality manifest in the form of digital memory and the way in which memory is transferred, transformed, and modified through virtual space. It seeks to imagine the sounds of a cybernetically mutated digital fragment of the past that has taken on a ghost-like life of its own. A digital memory that can be reduced to a file or hyperlink takes on an uncanny quality giving an illusory sense that it is autonomous and immortal. Its continuous life exists as a constantly changing entity, in a ceaseless state of re-contextualization and re-definition. This can result in the experience of reliving 'digital memory ghosts' that are almost familiar, yet unsettlingly alien. The top Billboard hit in 1940 'I'll Never Smile Again' by Ruth Lowe is a song about memory, longing, and nostalgia. In this piece, the song sample functions as a metaphor for the way the memory moves through digital devices and is distributed through virtual spheres, as it is disfigured, chopped, stretched, crushed, deconstructed and decontextualized.

Lighting and placement

- Lighting: all dark with spot light on violin, cello, bass and conductor, and two separate spots on each percussionist.

Perc

Spotlight 1

Cello

Violin

Bass

Conductor

Perc

Spotlight 3

Audience

Other Notes

- Conductor (and optional percussion 1) has headphones with click track and fixed media
- Each instrument is mic'd / amplified. For percussion only mic quiet objects (bottles, cans, cd case tape case, computer keyboard, etc.)

Sound Icons

Important
All sounds played by the performers should be done with the intention of blending as seamlessly as possible with the electronics. While playing, listen closely to the electronics and try to the best of your ability to blend, especially in terms of volume and timbre. The ensemble and electronics should as much as possible sound as one cohesive whole.

Symbol	Gesture (blue bold/underlined text are hyperlinks)
	Fax Machine Imitate roughly the various sounds a fax machine makes using **this** video for reference. Can be interpreted as literally or abstractly as the performer wants. **(For percussion– bowed cymbal scratches)** (**For strings– Use only the following techniques: scratch tones, glissandi, tremolo bowing,**) ∿ = beneath the icon means mandatory drastic registral shifts with fast glissandi movements.
	Broken Computer Imitate roughly the various sounds a broken computer might make using **this** video for reference. Can be interpreted as literally or abstractly as the performer wants. **(For percussion– cymbal scratches with drum sticks)** **(For strings– Use only the following techniques: scratch tones, glissandi, and tremolo bowing)**

	## Guinea Pig Imitate guinea pigs squeaking sounds, using **this** video for reference. Use extremely high register upward-moving glissandi with varying periods of silence between.
	## Speaking Speak phrases of your choosing of the text.* Conversational and casual and somewhat quiet. Like you are talking to someone you are comfortable around.
	## DJ Club Beat ("oontz") Imitate on your instrument the sounds of a techno club using **this** video for reference. Pitches/rhythms ad lib. Should be in-time with the conductor unless specified otherwise. Can be interpreted as literally or abstractly as the performer wants.

Percussion 1:

Square notehead = wooden boards (high = small, low = large)

Diamond notehead = floor tom and kick (high = floor tom, low = kick)

Slash notehead = crash cymbal

X notehead = metal saw wheel

Circle/Dot notehead = splash cymbal on snare

Crochet/Slashed notehead = cassette tape case and computer keyboard (high = tape, low = keyboard)

Sticks needed: Medium soft mallets, brushes, standard drum sticks

Percussion 2:

Square notehead = wooden boards (high = small, low = large)

Diamond notehead = hi hat and floor tom (high = hi hat, low =floor tom)

Slash notehead = call bell

X notehead = snare

Circle/Dot notehead = crotales

Triangle notehead = 2 glass bottles   and 2 metal cans
(high = bottles, low = cans)

Crochet/Slashed notehead = cassette tape case and computer keyboard (high = tape, low = keyboard)

Sticks needed: Medium soft mallets, standard drum sticks, bow
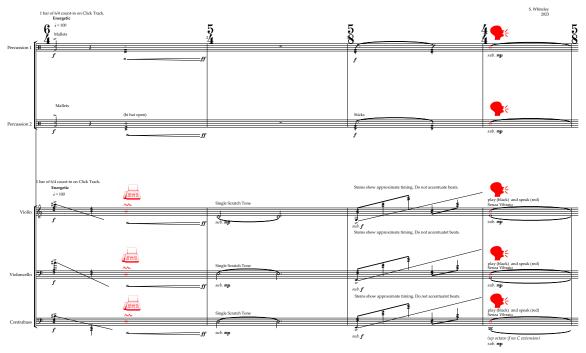
*Text:

I remember that moment well.
Happy 8 year friend-aversary from facebook!
Back in grade school.
But I don't remember any of that.
Yeah we went on that trip on the train.
What was the last photo you took on your phone before covid?
You have a new memory…
I don't remember that.
There was that time you forgot your–
You like each other a lot, 888 like to be exact"
Oh I forgot about that.
Oh, *yeah!* That's *right!*
Do you remember that?
I remember it was raining.
Yeah that was a long time ago.
When did that happen again?
I completely forgot about that

Percussion Instruments:

- Percussion 1 instruments: 2 wooden boards, floor tom, kick drum, crash cymbal, metal saw wheel, splash cymbal, snare drum, cassette tape case, CD case, and old computer keyboard
- Percussion 2 instruments: 2 wooden boards, high hat, floor tom, call/desk bell, crash cymbal snare drum, crotales, 2 glass bottles, 2 metal cans, cassette tape case, CD case, and old computer keyboard

You Have a New Hyper-Memory

for amplified Violin, Cello, Bass, 2 Percussionists and Electronics

S. Whiteley
2023

1:34.5

4:00

3/4 5/4 3/2

D Type on computer keyboard
parts of the text (no speaking)

Perc.

Tranquil

Use hands to make noises on CD and Cassette
cases: scratching, opening and closing, rattling,
fingernail tapping, etc.

Perc.

Tranquil
Bow the bridge (mute strings with left hand)

Vln.

n ———————— *mf*

Tranquil
Bow the bridge (mute strings with left hand)

Vc.

n ———————— *mf*

Cb.

4:40.42

piãn ☺ music

(2020)

For solo piano with acting and objects

Ess Whiteley

Ɔɪ*snm*☺*uɐ*ɪ*d* is an ode to sublime insanity, a vibrational occurrence celebrating the absurdity of cultural artifact, resonant clichés, forgotten passwords, and the anti-corporeal labyrinths of the mind's becoming, imbuement, and friction with cybernetic logics.

<p style="text-align:center">∞</p>

Duration:
Approximately 5:50

Set up and objects:
Piano
Almglocken hanging on stand in front of piano
Medium-soft mallet (1)
White noise machine that produces a constant loop of bird sounds

For Mitch Carlstrom

pian ☺ music

for piano & percussion instruments

S Whiteley (2020)
Performer: Mitchell Carlstrom

Turn on bird sounds
Turn on stopwatch
0:00

Stand up and pretend to be fighting someone,
jump back and forth being one person then
the opponent, childishly. Fall on ground,
do swirly punches, etc.

Movement speech & percussion instruments

4

Piano

mf

At 0:17

5 begin speaking (while still fighting)

8

1:00

Speak: *The easiest way to make payments is to set up recurring payment plans a recurring payment plan is an electronically processed automatic payment that repeats according to a preset schedule. Customers enjoy the convenience of a set-it-and-forget-it payment option. We use the information you provide to deliver our products, including personalized features and content that make suggestions for you, on and off our products. To create personalized products that are unique and relavent to you, we use your connections, preferences, interests and activities based on the data we collect and learn from you and others.*

Turn off bird sounds at 1:00

9

♩ = 120

Molto Rubato Sentimental

Sit silently with hands in lap

Suddenly Quick Bouncy Ragtime

♩ = 160

con sordino
sub. **mp**

no sordino
sub. **f**

Shout: *STOP!*

15

♩ = 72
Deadpan / Childish
play with knuckles

mp

Shout: *HAH!*

Speak:
Recaptcha. Select all images with-

22

♩ = 68
Suddenly Contemplative

♩ = 92
Suddenly Jazzy rubato / Espessivo

♩ = 108
Suddenly Stiff

con sordino

sub. **p**

f Speak: *Traffic lights,*

cross walks.

sub. **mp**

Suddenly Prideful, Grandiose again

♩ = 120
Suddenly Cheesy & Joyful

no sordino
p
Speak: *Street sings,*

vehicles

sub. ***f***
fire hydrants

34

♪ = 115
Suddenly Molto Rubato

♩ = 120
Suddenly Dramatic

Yell: *stop!*

sub. ***mp***

Speak: *select the box*

...that says

sub. ***f***

Speak: *I am not!*

swimming pools!

39

40

♩ = 169
Suddenly Energetic

♩ = 120
**Suddenly Metronomic,
Stiff and Precise**

sub. **mf**

(speak): a

45

turn on bird sounds

(Hit the almglocken/gong pretending like you're playing baseball.
Wait in anticipation for the ball to be thrown, and at each hit
speak a new sentence. Spoken quickly.)

*(Ding) We use location-related information such as your
current location, where you live, and the places you like to
go and the businesses and people you're near... (pause)*

robot

6 48

*(Ding) we use the information we have,
including your activity off of our products,
to help advertisers and other partners
measure... (pause)*

4

*(Ding) the effectiveness and distribution of their ads and
servies, and understand the types of people who use their
services and how people interact with their websites, apps,
and services. (pause)*

(put down stick)

50

*(Ding) By using our products, you agree that we can show
you ads that we think will be relevant to you and your
interests. We use your personal data to help determine which
ads to show you.*

activation code:

Q   H

Q   C

Turn off bird sounds

con sord.

What is your mother's maiden name?

no sord.
sub. **f**

♩ = 63
Suddenly Slow and Contemplative

♩ = 165
Suddenly High
Energy Pop-Punk

♩ = 125
Suddenly Metronomic,
Stiff and Precise

Login   failiure.

sub. **mf**

Error   num - ber   *7   5   5.*   *A temporary Password*
will be sent to your email!

83

Intimate, tender, gentle. Like a teenager playing pop ballads alone in their bedroom at night.

♩ = 76

p **Sing**: *today is -* *gunna be the day* *gonna throw* *you.* *some*
that they're - *it back to -*

Get sticks, face percussion setup, and stare at it contemplatively for 5 seconds

85

l.v.

body once - *told me the -* *world is gonna* *roll me*
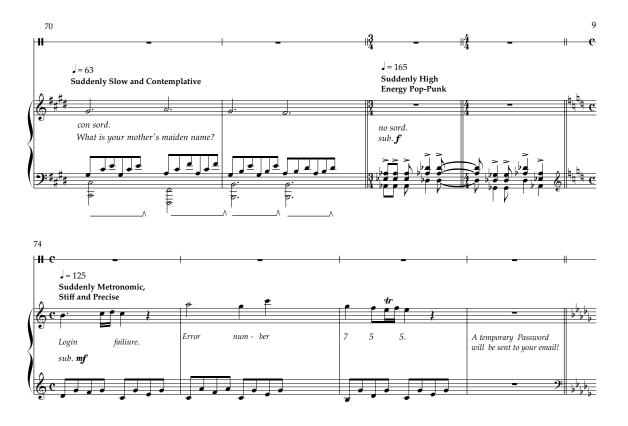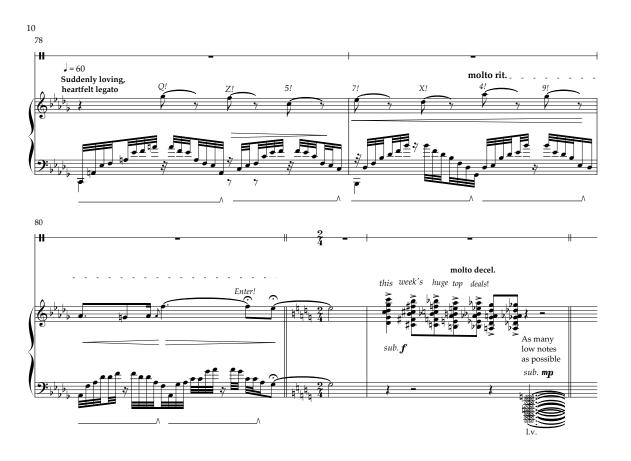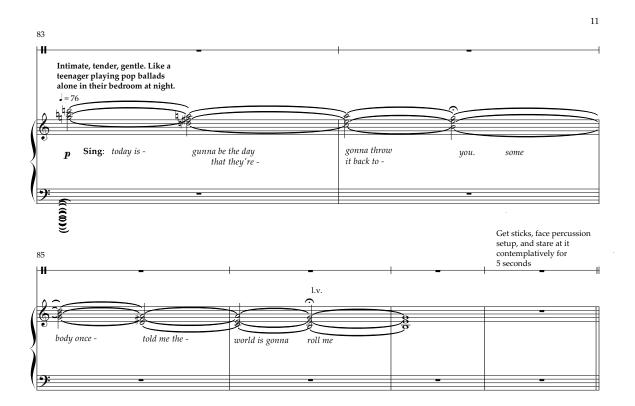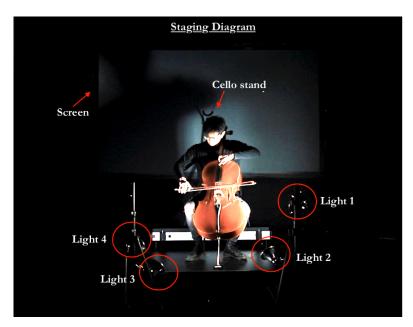
S Whiteley

INTRÅ

for cello, live electronics and lights
(2023)

Technical notes

- Performer must be situated in from of a <u>large screen</u> or other white or light coloured surface that will project shadows and also that performer can swiftly walk behind.
- The house lights on the stage must be able to be near full black out, if not entire black out. The performer should be mostly invisible during times where the live-controlled lights are turned off.
- There must be a <u>cello stand</u> on stage that can hold the cello while the endpin is fully extended.
- Performer wears an <u>ear piece</u> that contain audio cues.*
- 4 Lights are to be set up, 2 on each side of the performer. Position in a way where the biggest possible shadows are able to be cast behind performer.
- Live electronics and lights are to be controlled by another person live via a lighting control console such as a DMX controller that must have at least 4 faders* and a DAW such as Ableton.*
- Stereo electronics should be projected and multiplied in quadrophonic if not more (2 channels in front of audience and 2 channels in the back). If this is not possible, then simple 2-speaker stereo setup.
- Lights should be performed to match the cellist's playing, casting a variety of different shadows that shapeshift between one another.*

* = Materials and more details can be provided upon request.

= scoratura tuning; Tune low C string approximately D - Db. Should be low enough so that it creates a distorted string flapping effect timbre with high bow pressure. However, not too low that there is no pitch to the sound.

Staging Diagram

Screen

Cello stand

Light 1

Light 4

Light 2

Light 3

Refer to the recording for how the lights should be performed, also for generally how the piece should look/sound: https://vimeo.com/803336015

Don't hesitate to reach out to me by email for questions on the staging, sound, and performance: stevenwhiteley4@gmail.com
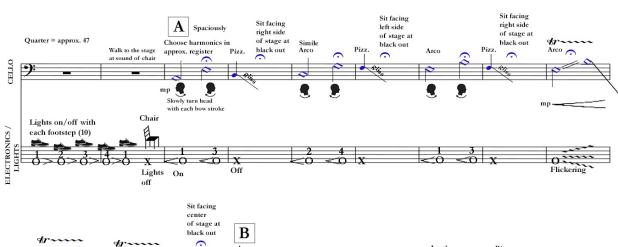
INTRÅ explores the unconsciousness of the performer, embodying a fictional Cellist who possesses a complex and deeply interwoven relationship with the instrument. It seeks to imagine the unconscious inner world of the Cello as an animate "living" subject itself.

Co-mingled with the instrument, both the human body and instrumental body share a complex collective unconscious. Navigating this shared psychological space between instrument and performer, INTRÅ moves between dreams, memories, and a sea of thoughts & emotions associated with the performative body, the dramatism and extacy of musical performance, trauma and classical music pedagogy.

- S Whiteley (February 2023)

Written for Cellist Robbie Bui.

CELLO

ELECTRONICS /
LIGHTS

Wait for cue

At cue *pretend* to play
vigorously as if you are
performing the electronics
that is playing alongside you

5

Ess Whiteley

inter[ARE]
for Saxophone, Percussion, Electronics & Video
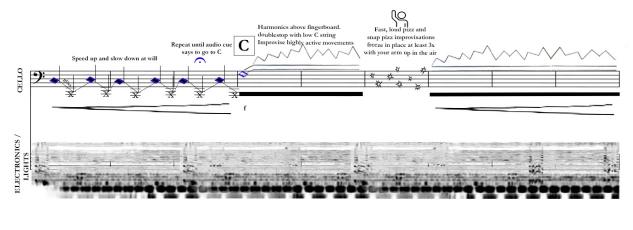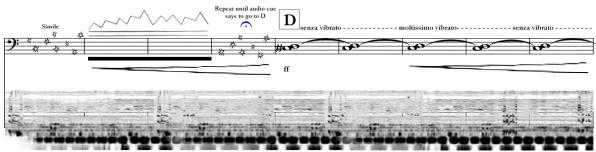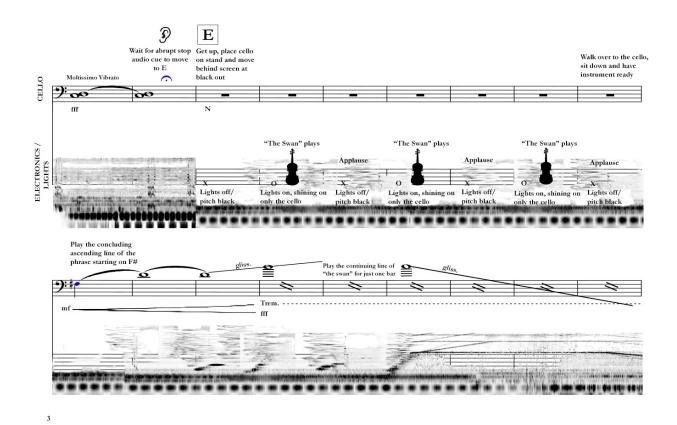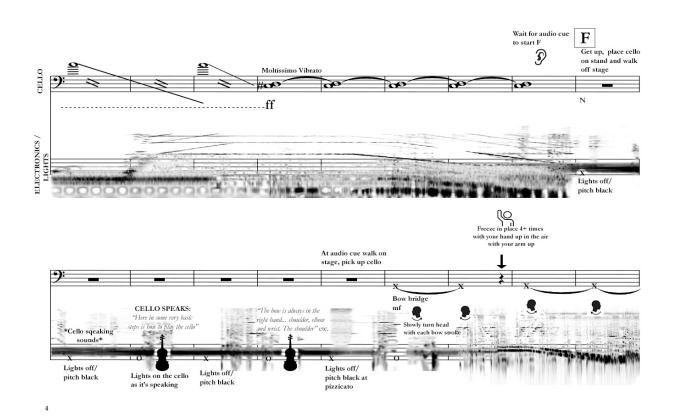
Commissioned by Popebama
(*2023*)

2

This piece is a sonic and visual meditation on synthetic-organic hybridities, inter-material entanglements, cross-species kinship. The term "more-than-human worlds" (David Abrams, 1996) has been used to call attention through the senses to what exists beyond what is conventionally considered in Western paradigms to be human. In such a way, this piece orients us towards environmental sonic and visual fields melded with technological ones, bringing into being a speculative "more-than-human" audiovisual world made up of cross-species cyborg-organism assemblages and inter-material becomings.

Assortmnet of high percussion instruments - "HIGH"

- High hat
- Wood blocks
- Break drums of metal objects
- Wind gong
- Cymbal on a towel placed on a table
- Snare drum

Assortment of low percussion instruments - **"LOW"**

- Kick drum on elevated stand to be played with mallets
- Floor tom

Other percussion instruments

- Gliss gongs 2x - B and F#

Assortment of bowed objects & instruments - "A.B.O.I."

- Almglocken in E
- Mixing bowls in A and E
- Clay bowl in G
- School bell in E
- Crotales only use E and B in lower octave

Saxophone pedals:

- Harmonizer
- Wammy pedal

Repeat 4x each time increasing
the intensity of wammy pedal
making it sound more f*ed up

Place a little piece of tin foil on the bowls

allow tin foil to produce more resonances.....listen and blend.....

138

Ten. Sax.

32   36

Place a little piece of tin foil on the bowls

allow tin foil to produce more resonances.....listen and blend.....

Dr.

32   36

144

Ten. Sax.

40   44

40

Dr.

Add more tin foil

151

Increase intensity and volume at the pace you hear in the fixed media

Ten. Sax.

48

Add more tin foil

Increase intensity and volume at the pace you hear in the fixed media

44   48

Dr.

63

.....listen and blend.....

178

Ten. Sax.

.....listen and blend.....

Dr.

186

Ten. Sax.

E Introduce superball mallets on bass drum creating low sustained tones in addition to bowing bowls

Dr.

193

Ten. Sax.

Dr.

222

116

Ten. Sax.

.....listen and blend.....

120

.....listen and blend.....

116

Dr.

120

Turn ON both

G

Reach full loudness and intensity still in conversation with
fixed media and percussion

229

124

128

Ten. Sax.

Shred

ff

Reach full loudness and intensity still in conversation
with fixed media and saxophone

124

Dr.

Use all percussion instruments from HIGH and LOW list if you want

ff

236

132

136

Ten. Sax.

132

136

Dr.

245

.....listen and blend.....

Ten. Sax.

.....listen and blend.....

Dr.

255

Ten. Sax.

Dr.

267 **H** Improvise trying to match pitches with the opera gongs

Ten. Sax.
Improvise only using high B and F# (concert) downward falls
fff

Improvise trying to match pitches with the saxophone
Dr.
Use only opera gongs
fff

279

Ten. Sax. | 12 | | | | 16 | |

Dr. | 172 | | | | 176 | |

285

Ten. Sax. | | | 20 | | | Watch for abrupt stop |

Dr. | | | 180 | | | Watch for abrupt stop |