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Los Angeles

Volume I

Context, Time, Texture, and Gesture in George E. Lewis's *The Will to Adorn*

Volume II

Concerto for Percussion and Sinfonietta

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

by

Derek Anthony Tywoniuk

2019

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ABSTRACT OF THE DISSERTATION

Volume I

Context, Time, Texture, and Gesture in George E. Lewis's *The Will to Adorn*

Volume II

Concerto for Percussion and Sinfonietta

by

Derek Anthony Tywoniuk

Doctor of Philosophy in Music

University of California, Los Angeles, 2019

Professor David Samuel Lefkowitz, Co-Chair

Professor Kay Kyurim Rhie, Co-Chair

Volume I

George E. Lewis's work has received critical acclaim—he has an extensive discography and catalogue of music, and he has a significant body of scholarly writing on the subjects of composition, improvisation, technology, and race. But despite numerous career accolades and frequent citation of his scholarship (particularly by musicologists), his music has not often been analyzed by theorists, especially his fully-notated concert works. In this dissertation, I provide context around one of his recent concert pieces, *The Will to Adorn*, and then analyze some of its most salient features: time, texture, and gesture. The contextual work links concepts from much

of Lewis's existing scholarship on black experimentalism to broader patterns of disqualification, a notion drawn from Tobin Siebers. I illustrate how a work like *The Will to Adorn* is not only representative of the histories out of which it emerged, but also suggests utopian ideals, related to the writing of Fred Moten and José Esteban Muñoz. In subsequent chapters, I adapt and build upon existing methodologies for analyzing time, texture, and gesture, and apply these directly to Lewis's work. The analysis of time in *The Will to Adorn* reveals a global phenomenon of asymmetry across structural dimensions, a deft manipulation of notated and felt tempi, and proportional effects that repeat across temporal scales. Textural analysis reveals the technique by which Lewis constructs a series of moments, and how the textural changes between these moments relate to proportional discoveries, thus offering additional structural insights. Consideration of these analytic discoveries in tandem reinforces how much of the work is constructed to adorn a pivotal moment in which overt references to jazz are revealed. The analytic conclusions are then related back to contextual information, formulating how the construction of a work like this is instructive to performers and might lead to new histories in experimental music.

Volume II

In my *Concerto for Percussion and Sinfonietta*, I set out to write a percussion concerto that explores a variety of relationships between the soloist and ensemble. Scored for percussion, single strings, and mostly single winds, the work is cast in a four-movement form with an interlude between the third and fourth movements, and all are performed attacca (without pause). The first, third, and fourth movements are more lively in nature, while the second movement and

interlude are fairly static, and each of the four movements employs a somewhat different harmonic language.

Although this composition is not explicitly related to my research on *The Will to Adorn*, I found myself inspired by the manner in which Lewis draws connections between disparate locations. In my concerto, I created my own web of connections through different temporal, harmonic, and textural ideas, while also attempting to preserve a relatively clear narrative.

The dissertation of Derek Anthony Tywoniuk is approved.

Travis J Cross

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University of California, Los Angeles

2019

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Derek Tywoniuk

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Cleveland Institute of Music: Bachelor of Music | Percussion Performance (2010)

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Cleveland Institute of Music | Bruce Collie Award in Percussion (2010)
ZMF New Music for Marimba Composition Contest | Winner (2009)

Conferences

USF New Music Festival | Tampa, Florida (2018)
Presentation: “Julius Eastman: Performing Otherness as Cultural Intervention”

Composition

Commissions

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Recordings

Happenstance | Yarlung Records, Smoke and Mirrors Ensemble
watch me vanish, watch me | Yarlung Records, Smoke and Mirrors Ensemble
For Dean Primmer | Bridge Records, Beverly Johnston

Publications

For Dean Primmer | Edition Peters: Intermediate Masterworks for Marimba, Vol. 1

Notable Performances

Wild Up, Aperture Duo, HOCKET, Nancy Zeltsman, Beverly Johnston, Fumito Nunoya, Trio Céleste, University of North Texas Percussion Ensemble, San Francisco Conservatory Percussion Ensemble, Zeltsman Marimba Festival

Orchestral Performance

Spoletto Festival USA | Timpani and Percussion (2014, 2015)
The Colburn Orchestra | Timpani and Percussion (2010-2015; 2018 UK tour)
Lucerne Festival Academy | Timpani and Percussion (2011, 2013)
Cleveland Orchestra | Substitute Percussion (2009, 2010)

Other Performance

Los Angeles Philharmonic | 2018-2019 (Guest Artist: Green Umbrella, Fluxus Festival)
Wild Up | 2010-present
Monday Evening Concerts | 2018-present
Performances of Reich’s *Music for 18 Musicians* and Boulez’s *sur Incises*
Los Angeles Percussion Quartet | 2015-present (Guest Percussionist)
Aspen Contemporary Ensemble | 2015
Smoke and Mirrors Ensemble | 2010-2015
Recordings on Yarlung Records
2013 Beverly Hills Chamber Music Auditions winner

Performances, Collaborations, and Outreach with New West Symphony, Colburn Orchestra, Street Symphony, Da Camera Society

Recordings

As Composer

Bluets

Populist Records | Aperture Duo (forthcoming)

watch me vanish, watch me

Yarlung Records | Smoke and Mirrors Ensemble (2013)

Happenstance

Yarlung Records | Smoke and Mirrors Ensemble (2012)

For Dean Primmer

Bridge Records | Beverly Johnston (2009)

As Performer

The Pieces that Fall to Earth

Wild Up | Chris Cerrone (forthcoming)

The Edge of Forever

The Industry Records | Wild Up and Lewis Pesacov (2016)

Bartók, Bach, and Korngold

Yarlung Records | Colburn Orchestra and Sir Neville Marriner (2014)

Feather and Stone

Populist Records | Wild Up (2014)

Mahler: Symphony No. 5

Yarlung Records | Colburn Orchestra and Gerard Schwarz (2014)

Vanish

Yarlung Records | Smoke and Mirrors Ensemble with Gerard Schwarz (2013)

Music of Paul Chihara, Vol. 2

Bridge Records | Colburn Orchestra and Yehuda Gilad (2013)

Smoke and Mirrors

Yarlung Records | Smoke and Mirrors Ensemble (2012)

If You Love for Beauty

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1 Introduction and Overview

Inspired by a landmark essay from Zora Neale Hurston,¹ George E. Lewis (b. 1952) wrote *The Will to Adorn*, a work for fifteen instruments premiered and recorded by the International Contemporary Ensemble in 2011 for a portrait concert of the composer at Columbia University.² Lewis's career has spanned electronic music, notated music, improvised music, and extensive scholarship that spans the aforementioned categories as well as the role of race in music and musical cultures.³ While his career accolades are many, and his work has been discussed within the field of musicology, it has not been widely investigated by music theorists. As such, I set out to provide a theoretic analysis of time and texture for *The Will to Adorn*, and parse how these analytic findings might be relevant to our understanding of its place and role in experimental music.

In Chapter 2, I situate Lewis's work as a composer and scholar more broadly within experimentalism. Building upon Lewis's existing writing and research, I relate the challenges that black experimentalists (such as those in the Association for the Advancement of Creative Musicians) faced during their formation and ascendance to the notion of disqualification from Tobin Siebers. Siebers uses the term in relation in the context of disability studies, but his formulation of disqualification is relevant to other historically marginalized groups. I briefly trace the role of human disqualification as it is relevant to racial oppression in America, from

¹ Hurston, Zora Neale, "Characteristics of Negro Expression," in *Signifyin(g), Sanctifyin' & Slam Dunking: A Reader in African American Expressive Culture*, ed. Gena Caponi-Tabery (Amherst: University of Massachusetts Press, 1999).

² Steve Smith, "George Lewis, Composer Portrait, at Miller Theater - Review," *The New York Times*, November 13, 2011, sec. Music, <https://www.nytimes.com/2011/11/14/arts/music/george-lewis-composer-portrait-at-miller-theater-review.html>.

³ "George E. Lewis," Columbia University Department of Music, April 22, 2016, <https://music.columbia.edu/bios/george-e-lewis>.

blatant forms to the more coded forms based on rhetoric. I subsequently relate how the role of rhetoric in disqualification is relevant to artistic realms and musical genre. Then, I bring in the work of Fred Moten and José Esteban Muñoz, showing how these scholars think about futurity and utopianism, and to illustrate how Lewis's work *The Will to Adorn* utilizes surplus to those ends.

In Chapter 3, I delve into an analysis of the use of time in this work, showing how it functions from the parsing of individual pulses or short phrases to macro-level structures such as form and choices in notated or felt tempi. Proportional analysis is also used to show significant patterns of construction, and connections between the various tempo streams. As a result, we learn that Lewis is utilizing a principle of asymmetry across these various temporal scales as one method of adornment.

The focus of Chapter 4 is on the analysis of texture, gesture, and tracking the behavior of their constituent elements over time. Following an explanation of traditional texture types and extended types developed in the post-tonal era, I show how texture can be parsed into a multi-dimensional system, and graphed to illustrate its progression over the course of a work. I then apply this technique to *The Will to Adorn*, tracking each of the textural dimensions over time and utilizing this data to make analytic conclusions about texture's role in this work. Furthermore, Lewis's gestural language and transformation of gestures is discussed for its relevance to the work's textural features.

Finally, in Chapter 5, the conclusions of the analysis of time and texture are brought together to show a more thorough understanding of disparate connections over the course of the work, and how the textural elements function more broadly over time. More importantly, the analytic information produced in this project is considered alongside Moten and Muñoz's work

referenced in Chapter 2 to determine the possible implications of the score and sonic world that Lewis has created, and what it might provoke for listeners, performers, and scholars in the present day and beyond.

2 Context and Purpose

2.1 In Search of Place

...what I am hoping for is that a useful story might be realized out of the many voices heard in this book, the maelstrom of heteroglossia in which we nervously tread water.⁴

The words above, from the introduction to George Lewis's monumental book on the Association for the Advancement of Creative Musicians (AACM), point to his own methodological concerns in the face of an unwieldy task: documenting a half century of artistic work from the most prolific collective of black experimental composers and performers in America. His scholarly work and methodology traverses many categories, but perhaps the most significant is the manner in which he assembles the voices and stories of others in *A Power Greater Than Itself*, allowing those accounts to form a necessarily incoherent whole. Necessarily incoherent because it is difficult, if not impossible, to make global assertions about a movement that contains widely divergent artistic practices, as evidenced by the influence of autodidacticism, jazz, blues, and a multitude of other improvisational practices, juxtaposed with modernism, indeterminacy, and new complexity.

I argue that a work like *The Will to Adorn* is representative of a variety of threads within this movement. *The Will to Adorn* might represent one of a number of things: a microcosm of one sect of black experimental practice, the tension between improvised and notated music, the merging of seemingly conflicting styles, or the use of a vernacular inspiration to drive a thorny piece of new music. Additionally, the notion of adornment as a central guiding aesthetic

⁴ George Lewis, *A Power Stronger than Itself: The AACM and American Experimental Music* (Chicago: University of Chicago Press, 2008), xxvi.

principle is reflective of the larger cultural practice in which this work resides, and the social and economic forces which shaped the environment in which those cultural practices were first produced.

As suggested above, I make two primary assertions in this chapter. First, I argue that *The Will to Adorn* is an exemplar of principles developed within the AACM and the black experimental music tradition writ large. The notion of adornment that guides its musical structures relates to cyclical patterns of disqualification within cultural movements and institutions, simultaneously relating to transformations of economic and social oppression not dissimilar to those traced by geographer Clyde Woods in his theorization of a blues epistemology.⁵ In addition to drawing upon the writing of Zora Neale Hurston and the theorization of Woods, I also reference Lewis's own composition and scholarly work in making this assertion, as well as theories about the process of disqualification made by Tobin Siebers.

Beyond discussing the ways in which *The Will to Adorn* and the AACM are retrospective of the forces that formed them (that is to say, representative of cyclical histories), I also argue that this work is demonstrative of larger ideas of futurity and utopianism within the black avant garde (that is to say, looking forward to some not-yet-formed ideality). I attempt to tease out what, exactly, in this work calls forth such principles, and in what ways these qualities are productive. The work of Fred Moten is essential for its contributions to the process of framing black artistic practice, but I also draw upon the writing of José Esteban Muñoz. While Muñoz's provocative text, *Cruising Utopia*, is perhaps better known within the realm of queer theory, the ideas articulated within it are often in conversation with Moten's work and thus are useful here.⁶

⁵ Clyde Adrian Woods, *Development Arrested: The Blues and Plantation Power in the Mississippi Delta*, 2017, 29.

⁶ In fact, Muñoz's *Cruising Utopia* was written and published between the two Moten texts cited in this reading: *In the Break* and *Black and Blur*, almost as if Muñoz's book is, itself, "in the break."

The risks of making such assertions, that *The Will to Adorn* is simultaneously reflective and interruptive,⁷ are admittedly significant. The manner in which we listen and assign meaning to music is a process largely encultured within, and individual to, each of us. Thus, while I attempt to avoid any degree of essentialism in writing about this music, the manner in which it is discussed is inevitably reflective of the ways in which I have been culturally steeped—consciously or unconsciously. These sounds, or any sounds, do not have any *a priori* meaning independent of culture and acculturation. That is to say that the process of meaning-making, a way of assigning value, occurs in the listener’s mind and is formed and shaped by larger social and cultural messages and cues.⁸ Although I attempt to maintain an objective stance, the observations here are inevitably linked to the way in which I have been trained to listen and assign meaning to sounds, similar to the manner in which I discuss the perceptive effects of proportion, rhythm, time, and texture in subsequent chapters.

Whatever the risks, it is critical to acknowledge the source and future of this work. The predominant and concerning whiteness of an ever and always developing experimental music “canon” is reliant upon that phenomenon of exnomination wherein whiteness (a Eurocentric aesthetic model) avoids being actively named as an intrinsic qualifier for legitimacy within contemporary concert music,⁹ an idea referenced in Lewis’s own writing.¹⁰ That is to say, the

⁷ It may be true that the interruptive quality of the work is also a cyclical component.

⁸ Nina Sun Eidsheim, *The Race of Sound: Listening, Timbre, and Vocality in African American Music* (Durham: Duke University Press, 2019), 13.

⁹ John Fiske, *Media Matters: Everyday Culture and Political Change* (Minneapolis: University of Minnesota Press, 1994), 42.

¹⁰ George E. Lewis, “Improvised Music after 1950: Afrological and Eurological Perspectives,” *Black Music Research Journal* 16, no. 1 (1996): 100, <https://doi.org/10.2307/779379>.

taxonomically-defined aesthetics of musical disqualification evidenced by disparities in socioeconomic support for supposedly divergent musical practices are, in fact, a tactical disguise for an aesthetics of racial disqualification.¹¹ While *The Will to Adorn* was, itself, composed and presented for a performance within the upper echelons of academia,¹² such an event—an evening-length portrait concert dedicated to the work of a composer of color at an “elite” university (in this case, Columbia University)—is the result of decades of activism and advocacy, and remains an exception within institutions of art music: concert series by orchestras, chamber music organizations, and the Academy, for example. Since its world premiere in New York, it has since had regional premieres performed in Los Angeles and Paris, and was published by Edition Peters in February 2019.^{13,14,15} Lewis’s work may have come out of a movement that began in the penumbra of the American avant garde at a period in which loss can be theorized “as the instantiation of another condition of possibility,”¹⁶ where institutional marginalization prompted autodidacticism, freedom of influence, and the fostering of a community that provided access and creative support for one another. However, *The Will to Adorn*’s developing traction within the new music world—a subculture in which first and only performances are plentiful—

¹¹ Tobin Siebers, *Disability Aesthetics* (Ann Arbor, Mich.: University of Michigan Press, 2010), 23–28.

¹² Steve Smith, “George Lewis, Composer Portrait, at Miller Theater - Review,” *The New York Times*, November 13, 2011, sec. Music, <https://www.nytimes.com/2011/11/14/arts/music/george-lewis-composer-portrait-at-miller-theater-review.html>.

¹³ “Jazz Composers Orchestra Institute Concerts,” American Composers Orchestra, accessed April 9, 2019, http://www.americancomposers.org/rel20120702_JCOI.html.

¹⁴ “Grand Soir Free Style,” Philharmonie de Paris, accessed April 9, 2019, <https://philharmoniedeparis.fr/en/activity/concert/19466-grand-soir-free-style>.

¹⁵ “News | Edition Peters UK,” February 7, 2019, <https://www.editionpeters.com/newsdetails.php?articleID=IN01234>.

¹⁶ Fred Moten, *Black and Blur*, vol. 1, consent not to be a single being (Durham: Duke University Press, 2017), 193.

suggests promise for what I hope is a sea change in the makeup of the overall contemporary concert music scene.

2.2 Disqualification: Scope, Method, and Time

*...the real force of performance is its ability to generate a modality of knowing and recognition among audiences and groups that facilitates modes of belonging, especially minoritarian belonging.*¹⁷

To begin to make sense of how Lewis's work is representative of the diversity of black musical subjectivity ever present within the Association for the Advancement of Creative Musicians, we start by discussing the role that performance has played within the black avant garde. The beginnings of this task are found in the need to specify a black avant garde, because as Fred Moten indicates:

*What I've been specifically interested in here is how the idea of a black avant-garde exists, as it were, oxymoronicallly—as if black, on the one hand, and avant-garde, on the other hand, each depends for its coherence on the exclusion of the other. Now this is probably an overstatement of the case. Yet it's all but justified by a vast interdisciplinary text representative not only of a problematically positivist conclusion that the avant-garde has been exclusively Euro-American, but of a deeper, perhaps unconscious, formulation of the avant-garde as necessarily not black.*¹⁸

¹⁷ José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 99.

¹⁸ Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003), 32.

To say that I am interested in discussing the performance of the black avant garde, I am not exclusively discussing what happens on stage or in recordings. Rather, I am investigating the forces that shaped such a movement, how those forces relate to larger historical patterns, and what the production, existence, and dissemination of this work does. That is to say: what is its purpose? How does it function within or opposed to the avant garde writ large? To begin to discern this, it is necessary to briefly examine the nature of exclusionary systems.

The separation of the black avant garde from experimentalism writ large begins with a process that can be described as disqualification. Disability studies scholar Tobin Siebers articulates disqualification as “removing individuals from the ranks of quality human beings, putting them at risk of unequal treatment, bodily harm, and death.”¹⁹ Accomplishing such a removal depends upon the assignment of a level or rank of “quality” to a subgroup of the whole, thus asserting a belief that there are separable groups of quality and non-quality human beings, as Siebers goes on to explain:

*...even though we may redefine what we mean by quality people, for example as historical minorities are allowed to move into their ranks, we have not yet ceased to believe that non quality human beings do exist and that they should be treated differently from people of quality.*²⁰

What Siebers articulates is that the treatment of individuals or groups, particularly violence toward individuals or groups (in whatever of the many forms that violence might take),

¹⁹ Siebers, *Disability Aesthetics*, 23.

²⁰ Siebers, 23.

has been historically defined and justified by majoritarian politics, socioeconomic power, institutional power, or flat-out pseudoscience.

The social, societal, and criminal precedents of this in America are well-documented. Prior to emancipation, enslavement was justified in numerous ways, not limited to descriptions like those of sociologist George Fitzhugh whose pro-slavery arguments asserted that black Americans were “improvident,” incapable of caring for themselves in the short or long terms, and that, on that basis, “Society has the right to prevent this, and can only do so by subjecting him to domestic slavery.”²¹ Following the Civil War, numerous other forms of racial subjugation unfolded. Poll taxes and literacy tests enforced voter disenfranchisement along racial lines, to say nothing of social forms of voter intimidation and more general campaigns of terror. Enslavement by alternative methods became commonplace as a result of the prosecution of individuals for misdemeanor offenses (such as the violation of vagrancy laws), unequally enforced across racial lines,²² thus expanding a class of convict laborers. Court cases such as *Plessy v. Ferguson* in 1896 (establishing the “separate but equal” treatment of white versus black Americans) perpetuated unequal treatment for even supposedly free black citizens.²³ Although antebellum slavery had ended, adapted methods for the classification of groups of citizens had surfaced, beginning a new era of political doublespeak and racial subjugation.

²¹ George Fitzhugh, *Sociology for the South: Or, The Failure of Free Society* (Richmond, Va.: A. Morris, 1854), 214–15.

²² Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (New York: The New Press, 2012), 29.

²³ Douglas A. Blackmon, *Slavery by Another Name: The Re-Enslavement of Black Americans from the Civil War to World War II* (New York: Anchor Books, 2009), 109–13.

With the large-scale social movements for racial justice that developed after World War II, as well as federal policies aimed at advancements for the protection of African Americans, methods of racial persecution remained (and still remain) prevalent, but the language of such discrimination and violence has evolved to be coded. As *de jure* segregation was tested by the middle of the twentieth century (in watershed political moments such as *Brown v. Board of Education*, the Civil Rights Act of 1964 and Voting Rights Act of 1965), systems of racial control found themselves in need of another transformation. The coded language of the modern era, aimed at exploiting racial hostility and resentment for political gain, can be traced to the “law and order” rhetoric in the late 1950s,²⁴ to be refined later in the 1968 political election and mastered in the campaign of Ronald Reagan.²⁵ An increasingly punitive political ethos was fuel for the War on Drugs. First initiated by Nixon, this war was brought to full fruition under the Reagan administration, which wielded the crack “epidemic” and any related violence as justification for social safety net reductions, harsher sentencing laws, and the rise of the carceral state.²⁶ The resultant era of mass incarceration, a system that disproportionately affects black and brown people, is theorized by Michelle Alexander as “the new Jim Crow.”

In the hands of political power, this rhetoric became law with policies such as the 1988 Anti-Drug Abuse Act, which carried penalties related to public housing and student loans, as well as imposing new five-year mandatory minimums for possession of cocaine base, even for first-time offenders.²⁷ Punitive policies were further expanded by subsequent presidents from

²⁴ Alexander, *The New Jim Crow*, 40.

²⁵ Alexander, 48.

²⁶ Alexander, 48–51.

²⁷ Alexander, 53–54.

both sides of the political aisle. Bill Clinton redirected large swaths of public funding away from public housing and toward prison construction, and introduced additional legislation to limit or prohibit public assistance for felony drug offenders, even those convicted solely of marijuana possession.²⁸ Inequalities in enforcement have continued to disproportionately affect African Americans through all reaches of the law enforcement and criminal justice systems: from traffic stops and searching of person/property, to sentencing and incarceration, to life after release.²⁹ A felony record—regardless of whether or not an individual actually spends time in prison—confines an individual (and note: such individuals are predominantly black and brown) to a lifetime undercaste in which “discrimination, stigma, and exclusion are perfectly legal, and privileges of citizenship such as voting and jury service are off-limits” based upon a “badge of inferiority” that demarcates people to second-class status.³⁰ That is to say, they are disqualified.

The historical context provided above is brief. The examples provided show but a small number of techniques that have been used to continually transform systems of racial subjugation in the United States and, critically, the way in which those systems of racial control have been increasingly reliant upon language to stratify the populace into groups of higher or lower quality (in other words: stratification of citizenship). Cyclically and systematically, the legal system has found ways to disqualify sects of people. First, this disqualification occurred explicitly and unapologetically on the base of race, but subsequently became encoded in racially neutral terms.

²⁸ Alexander, 58.

²⁹ Rebecca C. Hetey and Jennifer L. Eberhardt, “The Numbers Don’t Speak for Themselves: Racial Disparities and the Persistence of Inequality in the Criminal Justice System,” *Current Directions in Psychological Science* 27, no. 3 (June 1, 2018): 183–84, <https://doi.org/10.1177/0963721418763931>.

³⁰ Alexander, *The New Jim Crow*, 94.

The period in which the Association for the Advancement of Creative Musicians was founded and rose to prominence coincides with the aforementioned transition into racially-coded rhetoric. During this time, the idea of an “aesthetics of human disqualification” was extended into artistic realms, specifically the arena of the black avant garde, because, as Moten asserts, “the idea of the avant-garde is embedded in a theory of history,” emerging from a “geographical-racial or racist unconscious.”³¹ Although this disqualification occurs on a smaller scale than the political and legal transformations that occurred in American society writ large, the results of racially coded taxonomic classifications of music had distinct economic consequences for the individuals practicing experimental music.

In his landmark article “Improvised Music after 1950: Afrological and Eurological Perspectives,” George Lewis utilizes the terms “Afrological” versus “Eurological” as complementary connotative adjective systems to refer “metaphorically to musical belief systems and behavior” which, in his view, “exemplify particular kinds of musical ‘logic.’” Contrary to popular discourse, he delineates the ways in which these two musical models are historically emergent rather than ethnically essential.

*The history of sanctions, segregation, and slavery, imposed upon African Americans by the dominant white American culture, has undoubtedly influenced the evolution of a sociomusical belief system that differs in critical respects from that which has emerged from the dominant culture itself.*³²

³¹ Moten, *In the Break*, 31.

³² Lewis, “Improvised Music after 1950,” 93.

To support this argument, Lewis compares the musical outputs of (and discourses surrounding) Charlie Parker and John Cage. They are not chosen simply because of their differing conceptions of real-time music making, but because of their impact on musical culture(s) and their differences in extra-musical aspects such as “race and ethnicity, class, and social and political philosophy.”³³ This choice is provocative, not only because of prominence in each of their respective fields, but because of examining a timeline in which the rise of bebop antedates the resurgence of improvisation in Eurological experimental music.³⁴ Any possible recognition of influence between the two improvisational movements was undermined by the rhetoric of white experimental practices, the effect of terms such as “aleatory” or “indeterminism,” was to “bypass the word improvisation and as such the influence of non-white sensibility.”³⁵ Coded qualifiers—“experimental,” “new,” “art,” “concert,” “serious,” “avant-garde,” “contemporary”—appear throughout seminal experimental music texts,³⁶ delineating a racialized space of these musical practices within the purview of whiteness.³⁷ Cage, who otherwise prided himself on the acceptance of all sounds as musical, disavowed jazz on numerous occasions, notably claiming that it derived from “serious music” and that when, if roles are reversed, “serious music” is derived from jazz, the result is “silly.”³⁸ These remarks are,

³³ Lewis, “Improvised Music after 1950,” 94.

³⁴ Lewis, 100.

³⁵ Anthony Braxton, *Tri-Axium Writings*, vol. 1 (San Francisco: Synthesis Music, 1985), 366.

³⁶ Lewis specifically cites Michael Nyman’s *Experimental Music: Cage and Beyond* (1974) and David Cope’s *New Directions in Music* (1993)

³⁷ Lewis, 102.

³⁸ John Cage and Kyle Gann, *Silence: Lectures and Writings, 50th Anniversary Edition*. (Middletown: Wesleyan University Press, 2011), 72.

yes, the personal opinion of Cage, but his influence has extended into the present day through both his music and his writing—much of his work has found its way into the new music canon, and his legacy is undoubtedly reflective of a certain type of musical taste. Remarks such as his, in which explicit and/or coded interpretation of knowledge production by black experimental music were branded as illegitimate, backward, or lesser, allowed intellectuals of white cultural power to “mask power relations through claims of objectivity and positivism.”³⁹ Moten describes the process of disqualification as follows, through the lens of provisionality:

*Marginalization is a radical nonlocality, a double blade rather than a double-edged bind, that incisively renders provisional even black personhood and the black work of art, insofar as if they are at all, they work a general undoing not only of themselves and their others but also the very idea of others and selves.*⁴⁰

When we examine the social, institutional, and economic consequences of this rhetoric, it becomes obvious how whiteness is not just a set of fixed meanings, but a process of (dis)qualification that amounts to a “strategic deployment of power.”⁴¹ By altering the definition of what is considered “serious music” and defining it in racially-coded terms, the makeup of competition for access to resources becomes skewed. Even though much of the music coming out of the AACM in particular is resistant to categorization due to its broad representation of the diversity of black musical subjectivity,⁴² Lewis’s research suggests that unnecessary or

³⁹ Osuna, Steven, “Class Suicide: The Black Radical Tradition, Radical Scholarship, and the Neoliberal Turn,” in *Futures of Black Radicalism*, ed. Gaye Theresa Johnson and Alex Lubin (Brooklyn: Verso, 2017), 28.

⁴⁰ Moten, *Black and Blur*, 1:261.

⁴¹ Fiske, *Media Matters*, 42.

⁴² Lewis, *A Power Stronger than Itself*, 361.

inaccurate assignments of taxonomic classifications had economic consequences. For example, he cites that in 1973 the National Endowment for the Arts awarded no more than \$2,000 to individuals or organizations in its “jazz-folk-ethnic” category for composition grants, but in 1974 awarded two grants of \$10,000 each to George Rochberg and John Harbison in the significantly better funded “composer-librettist” category, only one of several categories that catered to pan-European music.⁴³ Although mainstream jazz artists may have had more popular or commercial appeal, the above categorical distinctions were not necessarily accurate in terms of the musical practice of the artists they were applied to, such as some members of the AACM. A significant part of Lewis’s scholarship has traced the manner in which black composers and performers outside the purview of mainstream jazz forms—musicians who also experimented with musical parameters and notational systems from pan-European influences—were still often relegated to categories with less support.

In the mid-1980s, the rise of Wynton Marsalis and the establishment of Jazz at Lincoln Center marked a sea change in the jazz world, codifying a neoclassical orientation in the genre. This move away from performance and toward re-performance, a process of canonization that is decidedly non-experimental (in a genre that had, until that point, generally prided itself on innovation and experimentation), can be “understood within the logic of cultural capital and economic circulation and preservation.” This preservation is not in the service of further experimentation, or “the future of performance, but rather its MOMAfication,”⁴⁴ a formalism that some consider the result of capitulating to the influence of institutional and corporate

⁴³ Lewis, 332.

⁴⁴ Diana Taylor and Abigail Levine, *Performance* (Durham: Duke University Press, 2016), 197.

power.⁴⁵ While this institutional model offered support for certain forms of Afrologic music, it became problematic for many black experimentalists, including those of the AACM. While occasional columns appeared, there was no consistent or dedicated press coverage of black avant garde music comparable to that of, say, composer Tom Johnson's weekly *Village Voice* columns that gave notice to numerable white Downtown composers. By the mid-1980s, if a black experimentalist event fell outside the social/methodological frame of jazz, neither the jazz writers nor the new music writers would cover it.⁴⁶

These points elucidate a few facets of the types of support that were lacking for black experimentalists. Lewis notes that infrastructure is "more than just funding. Infrastructure is also a critical sensibility—the way your music is written about and studied, and how it's presented in academic institutions and the media."⁴⁷ Infrastructure is not just financial support, but a type of worthiness produced and conferred through the dissemination of discourse and institutional power.

Conditions such as those discussed above were an impetus for the structure of the AACM: a structure centered around a composer-improviser orientation, autodidacticism, and self-governing policies.⁴⁸ The tenets of service, community, and empathy, prompted by the knowledge that "your advantage comes when everyone is lifted together and you work together,"⁴⁹ were central to the association's mission and activities. The organization was and

⁴⁵ Derek Bailey, *Improvisation: Its Nature and Practice in Music* (Boston: Da Capo Press, 1993), 48–58.

⁴⁶ Lewis, *A Power Stronger than Itself*, 332, 446.

⁴⁷ George Lewis, *Boundaries*, interview by Alexander K. Rothe, June 22, 2017, <https://van-us.atavist.com/boundaries>.

⁴⁸ Lewis, "Improvised Music after 1950," 111.

⁴⁹ Lewis, *Boundaries*.

still is a model of resistance in multiple regards: resistant to Eurocentric models of musical training, the division of creative practice between composers and performers that had become increasingly commonplace in Western art music, and defying any neat categorization in terms of aesthetic or genre. The AACM's massive catalogue is thus not only an archive of work demonstrative of its own history, but "a counter-inscription anticipatory of the power/discipline that it overwrites and the life situation against which it prescribes, out from the outside of the regime of signs we now inhabit."⁵⁰ In other words, it is a movement that contains interventionist ideals.

At times, the body of work coming out of the AACM has been polarizing within the black creative community, and subject to additional angles of aesthetic disqualification. For example, by the 1980s, Amiri Baraka questioned the motivations of certain forms of black musical expression that interacted with the predominantly white Western European "art" tradition, instead endorsing the type of work embodied in the career of individuals like Wynton Marsalis. Lewis himself questions that formulation of validity/authenticity:

A conception of black cultural history that is forced to deny engagement with or influence from pan-European traditions would look absurd if it were applied to black writers or visual artists. Such a perspective cannot account for the complexity of experience that characterizes multiple, contemporary black lives.⁵¹

Rather than subscribing to a singular formulation of black musical expression, one that is at the risk of enforcing an "aesthetic rigidity," Lewis instead advocates for abolishing a classical-

⁵⁰ Moten, *In the Break*, 227.

⁵¹ Lewis, *A Power Stronger than Itself*, 368.

jazz binary, an approach which includes musicians from both sides of that binary who “learn from the achievements in pan-European music—and all other musics—while rejecting Western aesthetic hegemony.”^{52,53} By doing so, musicians can resist the narrowing of disciplines that otherwise seek to qualify and disqualify, that is to say, a narrowing of disciplines that results in self-reproducing fields that inhibit dissent.⁵⁴

By turning to *The Will to Adorn* specifically, it is observable how multiple forms of resistance are musically manifested. In this work, we can consider the use of adornment (the ornamental) as being a type of surplus resistant to capitalism, or aesthetics of musical composition which demand a goal-oriented approach. The functional cedes power to the ornamental, the ornamental having an “indeterminate use value that challenges the protocols of capitalism.”⁵⁵

The title of this work is a reference to a subheading of Zora Neale Hurston’s influential 1933 essay “Characteristics of Negro Expression.” Her words capture the technique and expressive power of such adornment. In language, for example, the use of metaphor (“You sho is propaganda”), double descriptive (“Sitting-chairs”), verbal nouns (“I wouldn’t scorn my name all up on you”), and nouns from verbs (“She won’t take a listen”) could be read as inefficient or unclear by a reader for whom brevity and the so-called rules of grammar are equated with clarity

⁵² Lewis, 369.

⁵³ Among others, Lewis specifically mentions Sun Ra, John Coltrane, Miles Davis, Florence Price, Olly Wilson, and Jeffrey Mumford as musicians who exemplify his point.

⁵⁴ Jack Halberstam, *The Queer Art of Failure* (Durham: Duke University Press, 2011), 10.

⁵⁵ Muñoz, *Cruising Utopia*, 105.

and merit.⁵⁶ With regard to decorating, she discards the notion that something gaudy and even grotesque is disqualifying of value. On the contrary, she asserts that unnecessary, gaudy surplus might be the very source of beauty. It is in relation to performance that Hurston most directly captures the radical potentiality of resisting or destroying any conventional balance of interior structure and surface ornament, as evidenced by her description of a sermon, in which “The supplication is forgotten in the frenzy of creation.”⁵⁷ In other words, the frenetic use of adornment subverts the hierarchy of structure. In doing so, moments and gestures that might be deemed nonvaluable in fact become the very creators of value.⁵⁸ This general predilection for a high quality of density, for filling up space, is one of several key characteristics that composer Olly Wilson describes as being typical of the black musical tradition, in addition to the desire for metrical ambiguity, often achieved through cross-rhythms or conflicting accents.⁵⁹

In the subsequent section, I dig in further as to how this quality of surplus is represented in a variety of ways—for example, the surface-level details of the music, the complexity of the work’s form, the many microtonal shadings of a chord or even a single note, canons that unfold in unpredictable ways, and the use of polystylism, to name only a few—and relates to Lewis’s

⁵⁶ Hurston, Zora Neale, “Characteristics of Negro Expression,” in *Signifyin(g), Sanctifyin’ & Slam Dunking: A Reader in African American Expressive Culture*, ed. Gena Caponi-Tabery (Amherst: University of Massachusetts Press, 1999), 295–96.

⁵⁷ Hurston, Zora Neale, 297.

⁵⁸ Moten, *In the Break*, 18.

⁵⁹ Wilson, Olly, “The Heterogeneous Sound Ideal in African-American Music,” in *Signifyin(g), Sanctifyin’ & Slam Dunking: A Reader in African American Expressive Culture*, ed. Gena Caponi-Tabery (Amherst: University of Massachusetts Press, 1999), 159.

notion of multidominance.⁶⁰ Additionally, I discuss the ways in which these musical qualities are evocative of futurity and utopian ideals.

2.3 Composition as a Method of Decentering

*To denaturalize the way we dwell (move) in the world is to
denaturalize the world itself in favor of a utopian performativity.*⁶¹

To this listener, one of the most striking qualities of *The Will to Adorn* is the manner in which styles are freely referenced—via rhythm, texture, and timbre—as if to sample a variety of musical movements in the service of a future with less restrictive aesthetic constraints. The work can be said to contain a potentiality, defined by Muñoz as “a certain mode of nonbeing that is eminent.”⁶² The potentiality in this music often accomplishes what is described by Zora Neale Hurston as “dynamic suggestion” in reference to dance, a quality in which each movement suggests further repercussions, a sort of “compelling insinuation.”⁶³ This dynamic suggestion, an inherent futurity, is one integral component of experimental movements, serving the distinct purpose of trying to uncover a better future within a dissatisfying, stultifying present.⁶⁴

⁶⁰ George E. Lewis, “Too Many Notes: Computers, Complexity and Culture in ‘Voyager,’” *Leonardo Music Journal* 10 (2000): 33.

⁶¹ Muñoz, *Cruising Utopia*, 151.

⁶² Muñoz, 9.

⁶³ Hurston, Zora Neale, “Characteristics of Negro Expression,” 298.

⁶⁴ Mike Sell, *Avant-Garde Performance & the Limits of Criticism: Approaching the Living Theatre, Happenings/Fluxus, and the Black Arts Movement* (Ann Arbor: University of Michigan Press, 2005), 206–7.

What I argue gives *The Will to Adorn* this intense potentiality is its use of surplus, a frequent deployment of the quality of “too much,” often characterized by the virtuosic technical requirements from its performers as well as its genre mobility. On the role of surplus in black performance, Fred Moten writes: “See, black performance has always been the ongoing improvisation of a kind of lyricism of the surplus—invagination, rupture, collision, augmentation.”⁶⁵ That is to say that the performance of surplus is something always already happening, an ongoing process of resisting cohesion or stability. Muñoz describes the function of surplus as follows: “The utopian function is enacted by a certain surplus in the work that promises a futurity, something that is not quite here.”⁶⁶

While the notion of surplus in *The Will to Adorn* can be interpreted from a variety of musical parameters—vertical and horizontal density of pitch, an extensive rhythmic language, a spectrum of timbres made possible by an unlikely combination of instruments,⁶⁷ and polystylism—the feasibility of realizing these myriad elements is one of the ways in which it most distinctly evokes its own present potentiality in hope of a utopian future. By feasibility, I am referring to the specific set of technical challenges in learning and performing the work on the part of the musicians. While there are many virtuosic requirements for the players, I will focus in on four specific demands that force performers to reckon with the score: rhythmic accuracy, microtonal passages, non-idiomatic writing, and rapid timbral changes.

⁶⁵ Moten, *In the Break*, 26.

⁶⁶ Muñoz, *Cruising Utopia*, 7.

⁶⁷ A quality Olly Wilson describes as “the heterogeneous sound ideal.” Wilson, Olly, “The Heterogeneous Sound Ideal in African-American Music,” 160–61.

Figure 2-1: Lewis, *The Will to Adorn*, mm. 18-20, Str.

The musical score for strings (Violins 1 & 2, Viola, Violoncello, and Contrabasso) from Lewis's *The Will to Adorn*, measures 18-20. The score is in 3/4 time and features complex, rapid rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamics include fortissimo (f) and pianissimo (p.p.p.).

The rhythmic challenges of the work are considerable, as evidenced by a passage like the one above. If tackled in small portions and at a moderate tempo, the rhythms are quite playable (though some beamings could be simplified to more clearly show metric placement). The difficulties of this passage arise from the rapid speed at which it must be executed: 84 beats-per-minute for the half note, or 168 beats-per-minute for the quarter note. At this tempo, each quarter note lasts for approximately one-third of a second, and thus coordinating the placement of the smaller note values at breakneck speed pushes the boundaries of feasibility—either for a player to correctly subdivide the pulses and execute them on their instrument, or for a listener to be able to comprehensively discern accuracies and inaccuracies in the realization of the score. For example, a sixteenth-note is only .08 seconds, and a single rhythmic partial of a sixteenth note quintuplet is a mere .07 seconds. If a mistake occurs that confuses these two rhythmic placements, resulting in an inaccurate rhythmic placement by 10 milliseconds, the inaccuracy will be imperceptible to the average listener. The irregular, syncopated rhythms exacerbate these difficulties, as the rhythms are not as easily chunked into larger groups. Needless to say, coordination between players is also a significant challenge. It is likely that, with this texture,

Lewis is hoping to achieve a very specific effect—the fracturing of rapid and irregular pointillistic music.

Figure 2-2: Lewis, *The Will to Adorn*, mm. 72-78, Vla. and Cb.

Microtonal pitch material—that which employs quarter-tones in between the twelve equally-tempered semitones of the Western chromatic scale—is present throughout the work, but its potential for inciting intonation issues is particularly evident in the above excerpt (Figure 2-2). The difficulty of playing this unison microtonal melody in tune is considerable, even more so when considering it is also doubled by the bassoon and timpani (not shown). The artificial harmonics of the bass part are technically problematic, especially transitioning between each one, an act that relies upon shifting the entire hand along the fingerboard while maintaining an accurate distance between the stopped pitch and touched nodal point.

Passages like these are plentiful, as are those which require three players to play three different microtonal shadings of a note simultaneously (for example, D-natural, D-quarter-sharp, and D-three-quarters-sharp), often as a subsection of a larger harmony. Other passages utilize

two chorales in canon, with one chorale presenting microtonal inflections of the other as a form of commentary. In doing so, Lewis is taking an expressive intonational choice often found in improvised music and adapting it for use within the context of a fully notated work.

Density accomplished by microtonal means, particularly vertical density, is one striking component of the piece's coda. The final chords of the piece are shown in the excerpt below.

Figure 2-3: Lewis, *The Will to Adorn*, mm. 254-256

The musical score for measures 254-256 of Lewis's *The Will to Adorn* is presented in a system of 14 staves. The measures are labeled 254 and 255 at the top. The instruments are: Fl., Ob., B♭ Cl., Bsn., C Tpt., Tbn., Perc. 1, Perc. 2, Gtr., Pno., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score shows a dense texture with many notes and rests. Dynamics include *p*, *ff*, and *f*. A cluster of notes is visible in measure 256, particularly in the lower staves.

A reduction of the full score helps make the density of this material apparent. The wind parts at the end of measure 255 into measure 256 contain a particularly dense cluster, in which

three instruments play different inflections of C while three other wind instruments play different inflections of D.

Figure 2-4: Lewis, *The Will to Adorn*, mm. 254-256, reduction

The image is a musical score reduction for measures 254-256 of Lewis's *The Will to Adorn*. It is organized into four systems, each with a bracketed label on the left: Winds, Percussion, Piano, and Strings. The score is in 4/4 time. The Winds section consists of two staves, both marked '(held from previous measure)' at the start. The Percussion section has two staves. The Piano section has two staves. The Strings section has two staves. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes tied across measures. The overall texture is complex, with many overlapping notes and rests.

By ordering the total pitch class material of this point (end of 255-256) as a scale and considering the role of the wind parts within the context of the full harmony, it is easy to discern that Lewis is going to extreme lengths to utilize a deliberately compact selection of pitch classes

beyond the equal-tempered chromatic aggregate. The fifteen-note chord that he constructs, shown in scalar form below, contains nine of its pitch classes within the span of a major third⁶⁸ (C to E)—more than half the pitch classes of the chord are located in only the space of a third of an octave. For the sake of simplicity, and to avoid duplicates of the same pitch class, I have used some enharmonic spellings to show all accidentals as varieties of sharps.

Figure 2-5: mm. 256, pitch material ordered as a scale



By applying the same technique to the preceding chord at measure 254 and comparing the collection of pitch classes that comprise each of the two chords, Lewis’s harmonic technique is clarified. Not only is the music progressing from a thirteen-note chord (Figure 2-6, below) to a fifteen-note chord (Figure 2-5, above), but he is compacting the density of the second harmony toward its “bottom”: between the pitch classes C and E. So, while the bass voice moves downward from C-triple-sharp to C-natural between the two chords (a linear movement that may otherwise feel like a form of relaxation), the addition of voices and compressing of others results in a feeling of increased tension.

⁶⁸ Here, I refer to a major third for simplicity’s sake, however, conceptually I am referring to interval class 4. That is to say, all of the pitches do not reside literally within a major third, but all of the pitch classes do reside within interval class 4.

Figure 2-6: mm. 254 pitch material ordered as a scale



Figure 2-7: Lewis, *The Will to Adorn*, mm. 232-235, Pf.



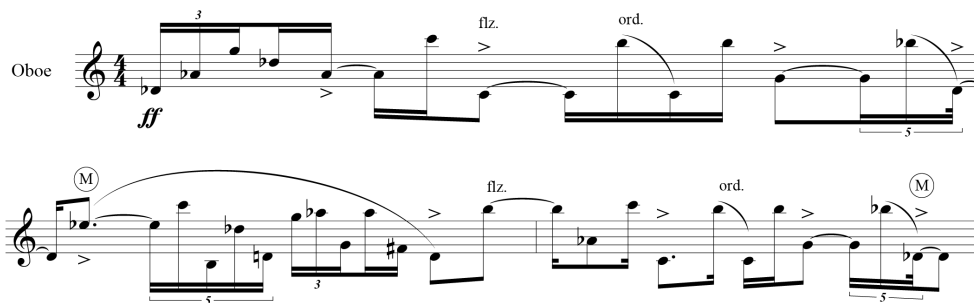
Non-idiomatic writing is another way that Lewis evokes the quality of surplus in this work. The passage above, largely performed solo, is gesturally suggestive of any number of modernist works (for example, Pierre Boulez's *Notations* for solo piano)⁶⁹ or the exploratory improvisation of a performer like Cecil Taylor (for example, his 1973 *Solo* album).⁷⁰ As colorful as it is, it is also quite problematic for the pianist. While the tempo is not extraordinarily fast (116 for the quarter note), the variety of chord shapes often require the performer to rapidly switch between uncomfortable hand positions, on top of which the frequent changes in register for a single hand provide a significant challenge for accuracy (for example, the dyad in the lower

⁶⁹ Boulez, Pierre. *Douze notations: pour piano* (Wien: Universal Edition, 1985).

⁷⁰ Cecil Taylor, *Solo*. (Tokyo, Japan: Venus Records, 1994).

staff of beat 2 of measure 235, requiring the left hand to move up over an octave and back down in an extremely small span of time).

Figure 2-8: Lewis, *The Will to Adorn*, mm. 37-39, Ob.



The ensemble's oboist is presented with similar technical difficulties during a soloistic passage at measure 37 (shown above in Figure 1.8). This is only one of many excerpts that call for registrally and rhythmically disjunct playing. The player is asked to navigate over two octaves of their range at breakneck speed (the passage is marked at 168 beats per minute for the quarter note), including some rhythms that are, similar to Figure 1.1, near or beyond the range of perceptible accuracy. For instance, the 32nd note quintuplet partials the player is asked to place near the ends of measures 37 and 39 are a rhythmic value equivalent to .03 seconds. As if these challenges were not sufficient, the player must periodically utilize flutter-tonguing and multiphonics at both ends of the oboe's range. It is unlikely that even the most skilled performer can play either of the passages above with total accuracy; passages such as these are likely meant to be gestural and aspirational in nature. While asking players to confront something knowingly impractical or impossible on their instrument may be a source of frustration, it is also a prompt that inevitably draws something entirely unique out of the performer. After showing several

more examples, I will more specifically discuss the way in which this gap between the possible and impossible is a break out of which problem-solving becomes its own form of improvisation and interpretation.

Figure 2-9: Lewis, *The Will to Adorn*, mm. 79-83, Perc.

The musical score for Percussion 1 and 2, measures 79-83, is shown. Perc. 1 (top staff) plays Lg. Tam-Tam (mf to mf), Chm. (p), and Vib. (mp). Perc. 2 (bottom staff) plays Trgl. (pp to p) and Mrcs. (p to mp). Bongos (bottom left) play a rhythmic pattern (p). Nipple gongs (bottom right) play a sustained note (f). Med. Trgl. (bottom right) play a sustained note (f).

As suggested by components of the preceding oboe passage, a final aspect of the virtuosic requirements is evident in the demand for rapid timbre changes. This is most visually evident in the percussion parts, often requiring choreography to navigate large multi-percussion setups in which a vast number of instruments are employed, each requiring different playing techniques and striking implements. The passage directly above (Figure 1.9) demonstrates typical challenges in this regard. The first percussionist plays a tam-tam, chimes, vibraphone, bongos, and Thai nipple gongs. A performer would typically utilize a different mallet for each of these—large heavy yarn mallets for the tam-tam, rawhide hammers for the chimes, cord mallets for the vibraphone, drumsticks for the bongos, and yarn mallets for the nipple gongs. The second percussionist faces a similar conundrum: felt mallets are needed for the timpani, a metal rod for the triangle, no mallets for the maracas (although they must be picked up and set back down),

and brass or plastic mallets for the crotales. Taken alone, each individual measure of the passage above presents no complications. As a whole, with each subsequent measure containing new requirements, both percussionists will need to make several compromises, utilizing a mallet that is acceptable on several instruments rather than sounding optimal on any one—the challenge of implement choice thus produces a conceptual gap between a timbral ideal and the timbral actuality.

Figure 2-10: Lewis, *The Will to Adorn*, mm. 222-224, Winds

The music in one of the concluding sections of the work, measures 215-226, presents the requirement for extreme timbral variety upon virtually every member of the ensemble. The winds parts above (Figure 2-10) are a representative subset. The clarinet and trombone parts are particularly demanding. The clarinetist is asked to periodically oscillate between an ordinary playing technique, slap-tonguing, and multiphonics that emphasize the fifth harmonic. The trombonist must navigate another array of techniques: the covering and uncovering of the bell with a plunger mute, tongue rams, voice multiphonics (produced by simultaneous singing and playing), and occasionally pairing one of these techniques with a downward slide. Each of these

techniques may not be particularly problematic when presented alone, but to traverse between them while staying true to the rhythmic integrity of the passage—an obstacle in and of itself—is no small feat.

Figure 2-11: Lewis, *The Will to Adorn*, mm. 222-224, Perc.

The musical score for Percussion 1 and Percussion 2 spans measures 222 to 224. Perc. 1 (treble clef) has notes for Tibetan bells, lo bongo, Lg. Trgl., castanets, and stick one hand lo bongo. Perc. 2 (bass clef) has notes for Med. Trgl., Sn., splash, lo temple block, high tom, and Med. Trgl. The score ends with a repeat sign and 'r.s.' at measure 225.

The percussion parts in this section (Figure 2-11) present similar challenges to those discussed in Figure 2-9, particularly for the first percussionist. To achieve an optimal sound from all instruments requires two hard cord mallets, drumstick, and a metal beater. Holding four implements is commonplace for the contemporary percussionist, but unfortunately it makes the one-handed buzz at the end of measure 224 impossible; holding an additional mallet along with a drumstick restricts the motion that allows the tip of the stick to bounce on the drum head. As in Figure 2-9, a likely solution is compromising with implement choice.

Figure 2-12: Lewis, *The Will to Adorn*, mm. 217-219, Str.

The image displays a musical score for a string ensemble, consisting of five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The notation is in 2/4 time and spans three measures. The score includes various musical symbols such as notes, rests, and dynamic markings. 'ord.' (ordinario) and 'c.l.b.' (col legno battuto) are used to indicate different playing techniques. The music is characterized by a rhythmic pattern of sixteenth notes and rests, creating a pointillistic texture.

The string parts in this passage do not contain as vast of a multitude of timbral requirements—their techniques are generally limited to ordinario, ordinario while executing a tremolo, or *col legno battuto* (abbreviated c.l.b., or playing with the wood of the bow rather than the hair). However, a switch between these playing techniques does, without a doubt, change the response of the bow on the string which, in turn, has the potential for impacting the degree of rhythmic integrity. As opposed to the other instrumental sections, the string parts here have a great deal of material which conforms to a sixteenth-note grid, and thus, for these five players, rhythmic accuracy is especially crucial even within a relatively pointillistic musical texture.

The timbral variety required of the performers in the four examples immediately above (Figures 2-9, 2-10, 2-11, 2-12) is analogous to the multi-instrumental nature of many of the AACM's concerts, in which each member is well-practiced across a battery of potential instruments, enabling the ensemble to access a broader array of colors than their individual numbers might suggest. The same effect is evoked in the music above,⁷¹ with each performer drawing a multitude of timbres from their instruments via a range of playing styles and extended

⁷¹ The examples above are from measures 217-219 and 222-224 respectively, but these conclusions apply to the entire section: from measure 215-226.

techniques. Consequently, the fifteen-member ensemble is capable of producing an expanded range of thirty-five timbres (not including the different qualities of sound produced in each register of a given instrument). The broad range of instrumental colors utilized in this passage and many others allow for an extended range of musical textures. Whether an audience is able to distinctly identify all of these many timbres in one moment is debatable, but certainly they can distinguish more or less timbral variety comparatively between sections, especially within the broader textural implications (as will be discussed later, in Chapter 4).

Now that some of the local risks and rewards of the compositional process have been presented, it is important to consider the broader context of these decisions. The compositional choice to write material that is at or beyond the edge of feasibility is not only an act that has the potential for putting the performer in a position of psychological or physiological risk,⁷² it also is something that interacts directly with the composer's reputation. If a composer is deemed "worthy" or even "genius" in the collective imagination of a musical community, they are not infrequently given license to or praised for writing that which is impractical or entirely impossible. Performers will make sacrifices that they would not make otherwise. Regarding the music of Iannis Xenakis, Steve Schick, a colleague of Lewis from his days teaching at the University of California San Diego, quips "...if so much of Xenakis is truly impossible, then how is it that so many people are playing his music?"⁷³ Similar license has been granted to composers from the New Complexity school, like Brian Ferneyhough. George Lewis, a 2002 MacArthur Fellow with a formidable career to match, certainly has earned a reputation that validates the

⁷² Alex Temple, "Composers, Performers, and Consent," NewMusicBox, November 24, 2015, <https://nmbx.newmusicusa.org/composers-performers-and-consent/>.

⁷³ Steven Schick, *The Percussionist's Art: Same Bed, Different Dreams* (Rochester, NY: University of Rochester Press, 2006), 201–2.

artistic license to push the illusory boundaries of feasibility.⁷⁴ This strange form of access—to have the prestige to write what you want without question and be rewarded for it with institutional and financial power—is worth noting for two reasons. One is that to take such risks in the nascent stages of a career tends to result in disqualification, and the other is that the group of people who tend to be allowed into those echelons are overwhelmingly white and male. A second is for the fruitful range of possibilities that occur in the break between the impossible and the boldly attempted. While interpretation in a totally feasible work might have a definition like that of Ferneyhough who described it as “meaningful deviation from the score,”⁷⁵ the act of interpretation gains an entirely new meaning when, in the realization of the impossible work by a well-regarded composer, the performer gives their all and still comes up short. The interpretation, then, lies in the distance between what happens and a utopian ideal. Although I do not know if Ferneyhough himself would describe the interpretive space as a form of improvisation, it is almost certain that Lewis has at least considered this; in recent years he has co-edited the *Oxford Handbook of Critical Improvisation Studies* which gathers scholarship on improvisation from a disparate array of disciplines. His interest in the broader implications of improvisation are evident.⁷⁶ Whether one is able to hear a difference between interpretation-as-improvisation between the work of two figures like Lewis and Ferneyhough is naturally dependent upon an individual’s knowledge of the piece, aesthetic, and context (so that they might determine *what* constitutes deviation from the score, and if that deviation is meaningful or not).

⁷⁴ “George E. Lewis - MacArthur Foundation,” accessed April 20, 2019, <https://www.macfound.org/fellows/689/>.

⁷⁵ Schick, *The Percussionist’s Art*, 96.

⁷⁶ George Lewis and Benjamin Piekut, eds., *The Oxford Handbook of Critical Improvisation Studies*, vol. 1 (New York: Oxford University Press, 2016).

the full score:

Figure 2-13: Lewis, *The Will to Adorn*, mm. 36-39

[illegible]

Not only is the oboist asked to play a passage that pushes the boundaries of feasibility, but is attempting to accomplish this task while also fighting through one of the most vertically and horizontally dense ensemble textures of the entire piece. Of the rest of the ensemble, many of the instruments are capable of single-handedly overpowering the lone wind player. The metaphorical implications of this are significant: the idea of the amount of preparation and effort necessary to attempt to accomplish something superhuman, only to have those efforts totally occluded by forces beyond one's control. The frustration that comes out of this are not limited to those of the oboist, but transmitted to the audience. Perhaps a live audience cannot entirely hear the oboist or hear them at all, but can see the physical effort being exerted to little or no avail. The frustration is thus not limited to the oboist, but is part of the audience's experience in which they are aware that something critical is being said but not heard. In short, three simultaneous struggles are taking place: that between the performer and instrument, the individual and the ensemble, and between the tutti ensemble and audience. That a portrayal of minoritarian belonging could be read from a passage like this is not necessarily a stretch. Lewis is acutely aware of the possible personal implications inherent in the interactivity of music-making:

...if there is to be serious talk about "our" identity as humans, those identities are continually conditioned and reinscribed through processes of interactivity, where negotiation, difference, partial perspective—and in the case of music, sonic signaling—enter the picture.⁷⁷

The notion of music as a space for a reflection on the human condition is hardly new. More likely than not, it is an outlook most musical traditions have in common. What is more

⁷⁷ Lewis, "Too Many Notes," 38.

certain, particularly given Lewis's interest in the phenomenology of music since his philosophy studies at Yale,⁷⁸ is that he is conscientious of composition as a form of structuring social interaction and interpersonal experimentation and the potential effects that has on the performer. The notion of creative work as a means of facilitating types of interaction (especially aesthetic conversation) is something also evident in his stylistic plurality.

⁷⁸ George E. Lewis, *George E. Lewis: The Story's Being Told*, interview by Trevor Hunter, June 1, 2010, <https://nmbx.newmusicusa.org/george-e-lewis-the-storys-being-told/>.

Figure 2-14: Lewis, *The Will to Adorn*, mm. 192-194

The musical score for measures 192-194 of Lewis's *The Will to Adorn* is presented in a standard orchestral format. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Guitar (Gtr.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 4/4 time and features a 'swing-like' feel with a 'bebop' style. Dynamics include forte (f) and piano (p). The score shows a complex interplay of melodic lines and rhythmic patterns, with some instruments playing sustained notes and others providing rhythmic accompaniment. The percussion part includes specific instructions for 'Lg. Cymb. stk.', 'B.Dr.', 'lo tom', 'splash', 'clunk pipe', and 'damped gong on D'. The string parts include various articulations and dynamics, with some instruments playing sustained notes and others providing rhythmic accompaniment.

While there are many sections in *The Will to Adorn* that hint at polystylism, a critical moment comes out of the section at rehearsal letter K (measure 154), in which bebop references bubble to the surface of the musical texture and are finally overt. Not only does this turn of events present the sonic influence of jazz in a salient manner, but it also elucidates and re-

contextualizes the textural stream that was already present, imbuing it with new meaning. In this already-present textural stream, the pianist, guitarist, and two percussionists have been imparting syncopated, disjunct material like that pictured at measure 192 for some time. When the “swing-like” music emerges—first in the strings, then in the brass, and finally in the woodwinds (seen above, in Figure 2-12)—and is offset by two sets of punctuating chords in conversation with one another, what was once potentially heard as angular and thorny modernist music might be re-heard as a driving rhythm section.

A somewhat less overt but driving force in the work, relevant to the topic of polystylism, is the utilization and transformation of three short musical gestures that originated in the jazz idiom. The *shake* is the first—described by trumpeter Wayne Bergeron as an “out of control lip trill”—and essentially is a wide expressive oscillation in pitch.⁷⁹ The pitch variation is indefinite but more extreme in amplitude than vibrato, and its rhythmic speed is traditionally unmeasured. The *fall* and the *doit* are, respectively, either a rapid fall or rise from a definite pitch to an indefinite pitch. In Chapter 4, I detail how Lewis utilizes and transforms these gestures over the course of the work. At this juncture, I wish to simply state that their inclusion is poignant given the physical implications they evoke, and the manner in which, from the work’s first wall of sound, they (in their purest form) attempt to emerge from a texture formed out of their own fragments.

What make the genre mobility within this work particularly significant are the stakes from which it originates, and the social aims of the music. Composition is a direct reflection of the way a person thinks about community. In a 2010 interview with NewMusicBox, Lewis states:

⁷⁹ Wayne Bergeron, “FAQ,” accessed April 20, 2019, <https://www.waynebergeron.com/faq>.

Communities—even a diverse community like Columbia—does have its preferred set of value systems: some of them are built into the curricular requirements; some of them are built into the folkways of the institution; and some are built into the faculty and the people who come here with their own views of the world. The people who don't share those views just don't come, or are selected out of the process. And that ends up being a problem because you don't want to be self-fulfilling or self-perpetuating where the same people come every year with the same sense of ideas.⁸⁰

Ultimately, what Lewis's work does (especially within the context of the Academy) is undermine a preferred set of value systems in the service of a broader community. The surplus of adornment in this work, the boundary-testing polystylism, the demands it makes of performers and listeners, and the "too much" quality are not only suggestive of something on the horizon, but interruptive in nature. In the lacuna created by this interruption, we might imagine a utopian future in which such multidominance is more central to the experimental practice writ large, and, in turn, invoke a change in the makeup of experimentalism's communities. Advances in the level of composing, referencing, playing, and hearing might get musical practitioners closer to achieving such a goal, but it is more likely that this potentiality will remain a point that will become closer but never finally reached. The nonexclusive totality represented by Lewis's score is something that prompts us to continue seeking perfection.⁸¹

⁸⁰ Lewis, George E. Lewis. "The Story's Being Told."

⁸¹ Moten, *In the Break*, 121.

2.4 Looking Ahead

In the first section above, I traced the manner in which wider historical patterns of oppression and erasure relate to the history of the American avant garde, accomplished through cycles of human and aesthetic disqualification. The process by which work by black experimentalists was excluded from structural support and promotion was heavily reliant upon coded rhetoric, a direct parallel to the way in which political doublespeak was used to transform and reinforce larger systems of racial oppression. By connecting the nature of these practices, I hope to echo and extend the goals of Lewis:

*I see my work on the AACM, as well as my work on experimental music more broadly, as an interventionist project, an activity aimed at encouraging the production of new histories of experimentalism in music.*⁸²

Lewis has earned institutional success, evidenced by many metrics—tenure-track teaching positions, a MacArthur Fellowship, programming by renowned groups like Ensemble Intercontemporain and ICE (International Contemporary Ensemble) and publication in academic journals—in many ways he is an exception to the arguments that this chapter presents. Despite the fact that the presence of a figure like Lewis shows that it is *possible* for a black experimentalist to achieve fabulous success within the new music community does not mean that we should lose sight that this is an exceptional occurrence, and not a reflection of the general state of art music at this point in time. In a study of eighty-five 2019-2020 orchestral seasons, it was found that only 5.5% of works were from composers of underrepresented racial, ethnic, and

⁸² Lewis, *A Power Stronger than Itself*, xiii.

cultural heritages.⁸³ In 2017, of the 310 doctoral degrees earned by United States citizens or permanent residents in the fields of music, musicology, ethnomusicology, music performance, music theory, and music composition, only six (1.9%) were black or African American.⁸⁴ Of the seventy-two winners of the Pulitzer Prize in Music, only four have been African American (Kendrick Lamar, Henry Threadgill, Wynton Marsalis, and George Walker).⁸⁵ These are only a few metrics, but they illustrate a valuable point. While the success of someone like Lewis is inspiring, and he has used his own career advancement to influence the circles in which he operates, the larger makeup of art music circles in the United States does not illustrate significant demographic parity. As Halberstam articulates: “Disciplines qualify and disqualify, legitimate and delegitimate, reward and punish; most important, they statistically reproduce themselves and inhibit dissent. As Foucault writes, ‘Disciplines will define not a code of law, but a code of normalization.’”^{86,87} In other words, while there may be exceptional outliers, it is necessary that we continue to notice who is predominantly defining the discipline, and thus, who is defining normalization.

What we find in the AACM, and what is represented within the microcosm that is *The Will to Adorn*, is a type of work that diverts the listener away from entrained modes of listening, and attempts to widen the purview of the avant garde. Lewis’s goal of “encouraging the

⁸³ “Orchestra Seasons,” Institute for Composer Diversity, accessed April 29, 2019, <https://www.composerdiversity.com/orchestra-seasons>.

⁸⁴ “Doctorate Recipients from U.S. Universities: 2017 | NSF - National Science Foundation,” accessed April 29, 2019, <https://nces.nsf.gov/pubs/nsf19301/data>.

⁸⁵ “Music,” accessed April 29, 2019, <https://www.pulitzer.org/prize-winners-by-category/225>.

⁸⁶ Halberstam, *The Queer Art of Failure*, 38.

⁸⁷ Michel Foucault, “*Society Must Be Defended*”: *Lectures at the Collège de France, 1975-76* (New York: Picador, 2003), 38.

production of new histories of experimentalism in music” is a statement rooted in utopian ideals, one that imagines a future that allows for the full complexity of black subjecthood in music and advocates for its rightful place within a new music canon and curriculum. By interrupting patterns of disqualification, it is possible to foster a future of contemporary music that is more expressive and imaginative than ever before. In the coming chapters, I will disclose my analysis of the use of time and texture in this piece, so that we might more fully comprehend the manner in which some of the ideas discussed within this chapter are manifested.

3 Time, Tempo, and Proportion as Adorning Principles

3.1 Time and Music in the 20th/21st Centuries

Division of time in music has been treated with importance since the beginning of the twentieth century. Stravinsky's use of rhythm and meter,⁸⁸ the notion of rhythm/tempo as an extension of pitch in a piece such as Lutosławski's *Livre pour orchestra*⁸⁹ and the works of Stockhausen,⁹⁰ and Xenakis's polyrhythmic techniques in particular come to mind,⁹¹ among others. And while composers have increasingly turned to divisions of time as a fundamental aesthetic choice rather than a consideration of secondary importance, I see Lewis's *The Will to Adorn* as an important example of the ways in which time can be manipulated in several ways simultaneously, and across structural dimensions. In the work, Lewis's organization of time serves to reinforce the principle of asymmetry from the choices of notated tempi and implications of felt tempi, to individual divisions of pulse, all the way to large-scale formal divisions. As such, the use of asymmetry as the driving principle behind the work is a unifying phenomenon, providing an off-kilter effect as a global process of adornment.⁹²

⁸⁸ Jonathan D. Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York; London: Schirmer Books; Collier Macmillan Publishers, 1988), 286.

⁸⁹ David S. Lefkowitz, *Analysis of Post-Tonal Music: A Parametric Approach* (Oakland: University of California Press, 2017/Forthcoming), chap. 16, p. 16.

⁹⁰ Mark Delaere, "Tempo, Metre, Rhythm, Time in Twentieth-Century Music," in *Unfolding Time: Studies in Temporality in Twentieth-Century Music*, ed. Darla Crispin (Leuven: Leuven University Press, 2009), 33–34.

⁹¹ Iannis Xenakis, *Pléiades* (Paris: Éditions Salabert, 1979).

⁹² By "adornment," I essentially mean embellishment and ornamentation, two terms which are more familiar to the music theoretic discourse. However, I choose to use the word "adornment," throughout because of its programmatic connection to Lewis's inspiration for this work.

While there may be musical forebearers to Lewis's temporal tools, I relate Lewis's temporal and rhythmic techniques in this particular work to a programmatic idea from Zora Neale Hurston's essay, "The Characteristics of Negro Expression," from which this work's title is derived:

*"It is the lack of symmetry which makes Negro dancing so difficult for white dancers to learn. The abrupt and unexpected changes. The frequent change of key and time are evidences of this quality in music... The presence of rhythm and lack of symmetry are paradoxical, but there they are. Both are present to a marked degree. There is always rhythm, but it is the rhythm of segments. Each unit has a rhythm of its own, but when the whole is assembled it is lacking in symmetry. But easily workable to a Negro who is accustomed to the break in going from one part to another, so that he adjusts himself to the new tempo."*⁹³

"Abrupt and unexpected changes," "frequent change of key and time," and the paradoxical relationship between rhythm and lack thereof are abound in Lewis's work. In addition, the characteristics of creative expression that Hurston's quote elucidates are salient in her style of writing: sentences of irregular length and proportions, variety of grammatical structures, sentence fragments, and balance of word choice between the repetitive and unexpected. I am not necessarily interested in Hurston's formulation of time in music as described above so much as I am interested in Lewis's musical reaction to her comments and their style of delivery. That Lewis would draw direct inspiration from the content and style of Hurston's essay is but one example of his drawing from vernacular sources in his music (a

⁹³ Hurston, Zora Neale, "Characteristics of Negro Expression," in *Signifyin(g), Sanctifyin' & Slam Dunking: A Reader in African American Expressive Culture*, ed. Gena Caponi-Tabery (Amherst: University of Massachusetts Press, 1999), 298.

notable example being the use of Quincy Troupe's poetry as well as quotations from basketball players and commentators in his 1996 work *North Star Boogaloo*).⁹⁴

In this chapter, I detail how adornment manifests itself as an asymmetric phenomenon in this work beginning with large-scale formal divisions, then looking at medium-level temporal divisions, and finally the micro-parsing of beats and durations. Following that progression from “zoomed out” to “zoomed in,” I then reveal the ways in which those principles allow time to be multiply directed in the work,⁹⁵ and briefly discuss the ways in which these musical choices also exhibit some properties of moment form.⁹⁶

3.2 Adornment Realized as (Asymmetry in) Form

Form is the manner in which higher level temporal structures in a work are most commonly conceived.⁹⁷ Herein I will be discussing the concept of “formal adornment,” by which I mean the departure from forms commonly found in music. While the abandonment of more traditional forms is hardly a new phenomenon, I argue that what makes Lewis's work here unique are the extreme lengths he goes to in regard to divisions of sections and their relative proportions.

An arc diagram is useful for showing some general concepts about the proportional relationships of large sections. Below, an arc diagram based on measure numbers shows the

⁹⁴ Steven Schick, *The Percussionist's Art: Same Bed, Different Dreams* (Rochester, NY: University of Rochester Press, 2006), 72–73.

⁹⁵ Kramer, *The Time of Music*, 46–50.

⁹⁶ Kramer, 453.

⁹⁷ Eric F. Clarke, “Levels of Structure in the Organization of Musical Time,” *Contemporary Music Review* 2, no. 1 (January 1, 1987): 214, <https://doi.org/10.1080/07494468708567059>.

primary sections and subsections of *The Will to Adorn*. Sections are delineated based on drastic changes of texture and musical material, which nearly always correspond to a change in tempo. Subsections are also sometimes determined on the basis of tempo, but also by more subtle musical decisions.

Figure 3-1: Arc diagram of *The Will to Adorn* based on measure numbers

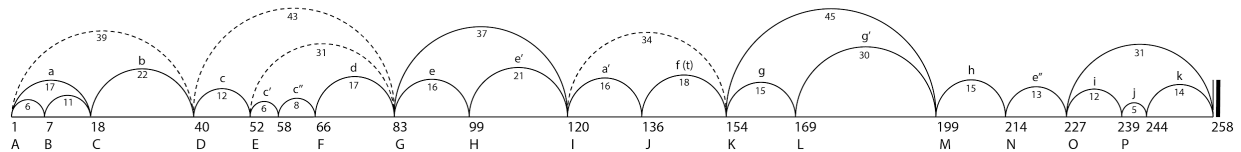


Figure 3-2: First half of Figure 3-1, enlarged

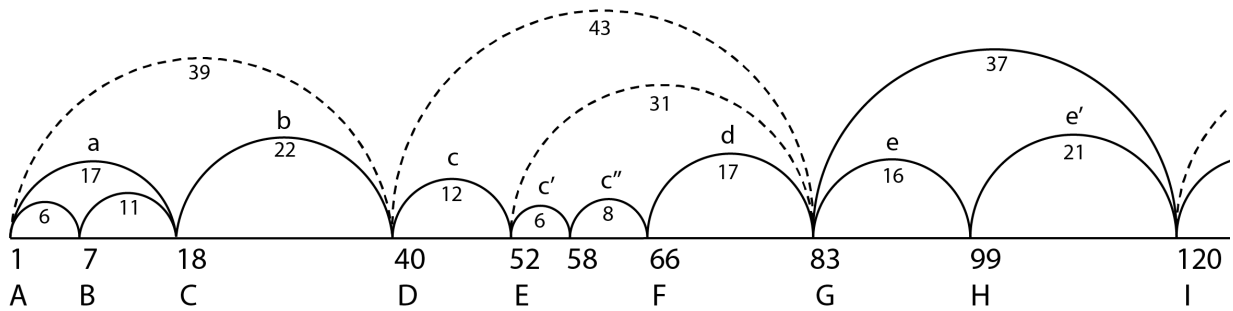
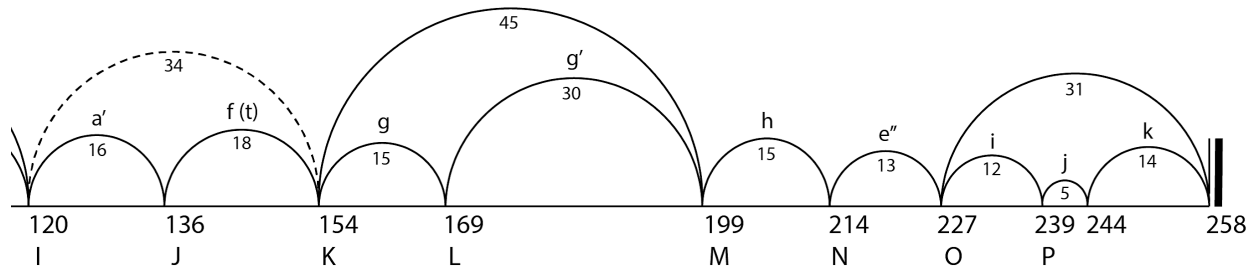


Figure 3-3: Second half of Figure 3-1, enlarged



This diagram does show the general formal divisions of the work (sections, sub-sections, and sub-sub-sections, as well as possible supersections). It also is convenient, for the purposes here, that tempo markings and section delineations nearly always correspond.

However, the above diagram is not accurately representative of the work *as it is experienced in real time* by a listener, as it does not accommodate for the wide disparity of (often rapidly changing) tempi in the work. As a result, certain sections appear rather bloated, and others look more minuscule than they are perceived, similar to the manner in which certain map-making techniques can distort the actual sizes of certain geographic areas.⁹⁸ Because of this, it is necessary to use an alternative method of diagramming that accounts for how the work is experienced in real time for the analytic parameters presently at stake. As such, below is an alternative arc diagram produced using clock time. These clock times were derived from the 2017 recording of the work, performed by the International Contemporary Ensemble, under the direction of Steven Schick and under supervision of the composer.⁹⁹ While the arcs are primarily

⁹⁸ As in a Mercator projection

⁹⁹ “George Lewis: The Will To Adorn, by George Lewis, International Contemporary Ensemble, Steven Schick, David Fulmer,” New Focus Recordings, accessed April 8, 2019, <https://newfocusrecordings.bandcamp.com/album/george-lewis-the-will-to-adorn>.

delineated by changes in tempo, the sections are also clearly demarcated by changes in vertical and horizontal density, texture, and timbre.¹⁰⁰

Figure 3-4: Arc diagram of *The Will to Adorn* based on clock time

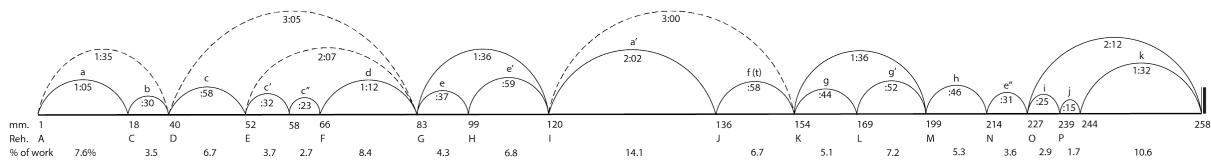
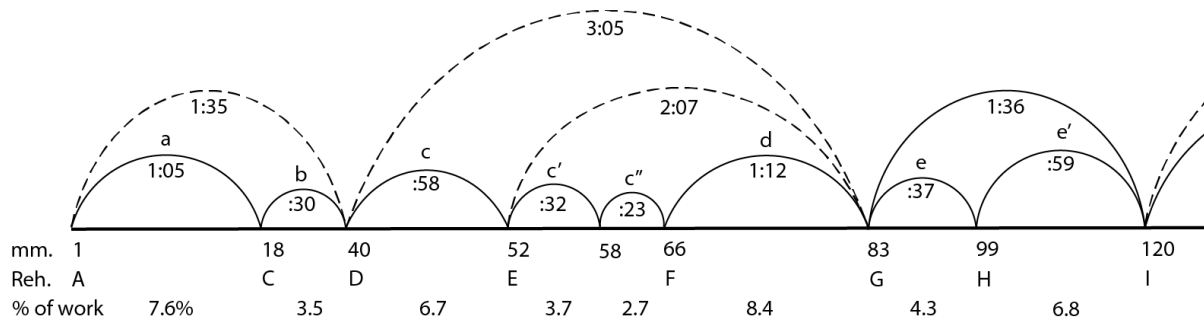
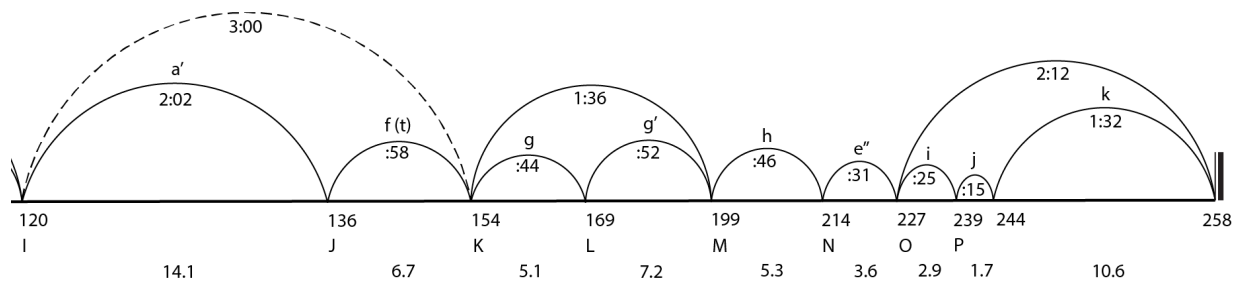


Figure 3-5: First half of figure 3-4, enlarged



¹⁰⁰ Clarke, "Levels of Structure in the Organization of Musical Time," 219.

Figure 3-6: Second half of figure 3-4, enlarged



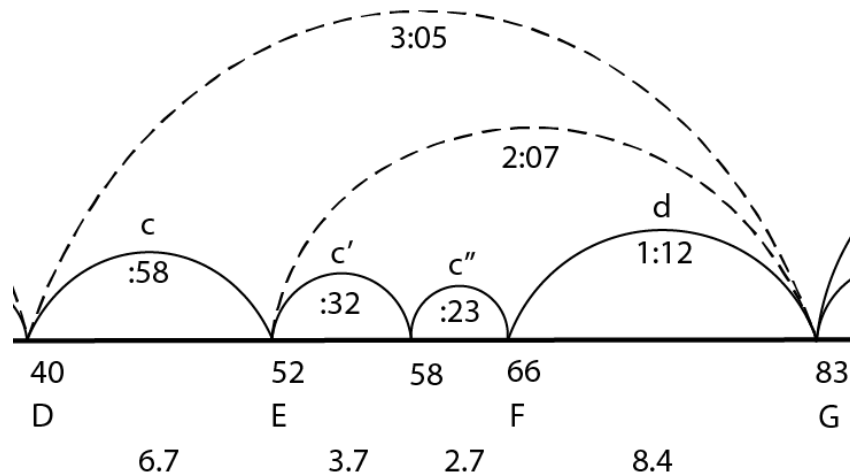
By comparing the above diagrams, it is readily apparent how the proportional weight of some sections is distorted in the first diagram. An examination of Rehearsal I-K and Rehearsal K-M in the first diagram gives the (inaccurate) impression that K-M is nearly twice as long as I-K. However, by examining the second diagram, it is clear that I-K carries almost twice as much proportional weight (a duration of 3'00", divided into two subsections of 2'02" and 58") as I-K (a duration of 1'36" divided into two subsections of 44" and 52").

An understanding of the proportions as they are experienced *in real time* (as demonstrated by the second diagram) is important because it shows the extreme lengths of formal asymmetry. Not only is it difficult to find two sections of the exact same length, but the range of length of sections is dramatically diverse, from the most miniscule sub-sub-sections of 2 seconds (.2% of the work) to the longest two supersections (roughly 20% of the work each, notated as dashed lines).

By examining the larger arcs, one can observe that the first five sections of the work form a near-palindrome of section lengths (1'35", 3'05", 1'36", 3'00", 1'36"), a relatively symmetrical move which is then offset, asymmetrically, by the latter portion of the work (41", 31", 2'12").

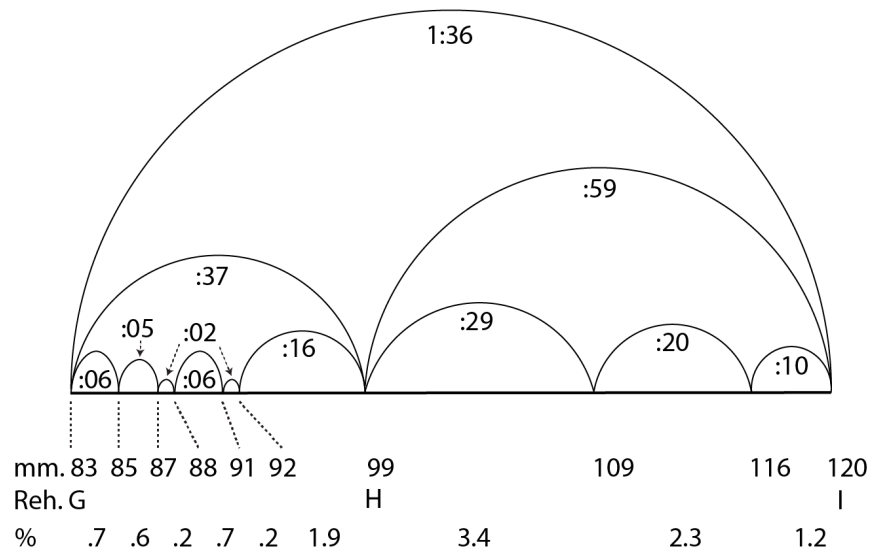
By zooming in further, we see the self-similar manner in which these divisions begin to replicate and mutate. Between D and G, four sections of diverse lengths (58", 32", 23", 1'12") can be grouped into two progressively larger supersections, also of diverse lengths (2'07" and 3'05"). Considered together, the section and supersection lengths also have some relationships reminiscent of the fibonacci sequence: the sum of 32" and 23" is nearly 58", the sum of 58" and 1'12" approximate 2'07", and 1'12" and 2'07" are slightly larger than 3'05".

Figure 3-7: Arc diagram of *The Will to Adorn*, mm. 40-83 (Reh. D-G)



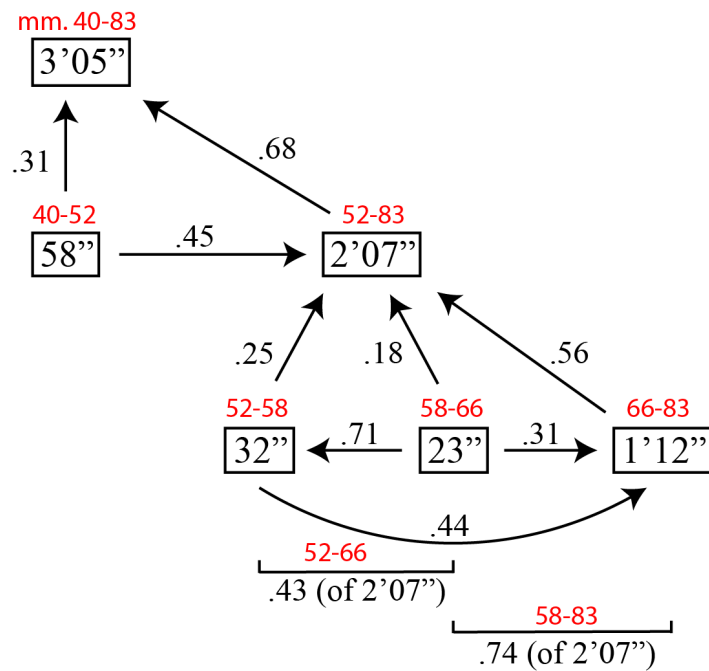
Immediately following, the passage from G to I (1'36") can be divided into two subsections. The latter (59") can be divided three ways (29", 20", 10"), and the former (37") into six sub-subsections (6", 5", 2", 6", 2", 16"). Near-fibonacci sequences are found here as well: 10" and 20" combine to approximate 29", and 29" and 59" combine to approximate 1'36".

Figure 3-8: Arc diagram of *The Will to Adorn*, rehearsal letters G-I in closer detail



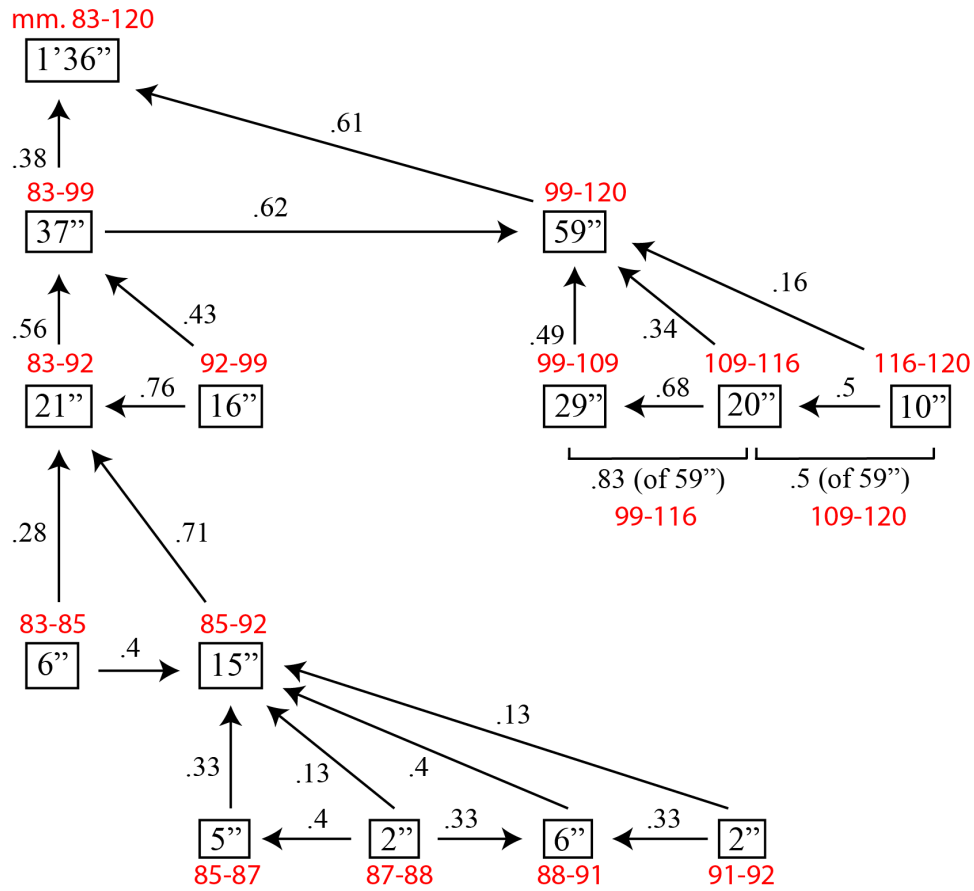
These divisions of time can also be represented as follows, with decimal points showing the numerical proportional relationships between given sections. While the diagrams above seem to imply repeated instantiations of the golden mean (.618, or durations approximately close, such as $2/3$), closer inspection of the exact relationships as observed below reveal that to be illusory. After all, would the recursive repetition of one specific proportional relationship not then be a move that might be described as symmetrical in nature? If the answer is yes, and I propose that it is, then the propagation of a wide variety of proportional relationships reinforces the idea that Lewis is making asymmetrical choices even at the most delicate of structural levels. The fact that the proportional relationships change undermines what would otherwise be a symmetrical phenomenon.

Figure 3-9: Proportional analysis, Reh. D-G



We can garner several details from the diagram above, representing rehearsal letters D through G. A given proportion might nearly replicate once or twice (for example, the appearance of .43 and .45), and there is a broad range of diversity in the proportions represented. Eleven different relationships are present, with a total range of .18 to .74. The effect of an incoherent splintering of a wide variety of proportions is even more striking in rehearsal letters G through I, as represented below.

Figure 3-10: Proportional analysis, Reh. G-I



After making the observations above, a second analytic pass through the clock time arc diagram analysis reinforces the potential significance of .68/.31 or .38/.61 proportional pairings (or close approximations) reiterated throughout other time spans in the work, as represented in the table below. The examples are presented from the most local scales to the most global scales.

Figure 3-11: Table of additional significant proportional relationships

Rehearsal Letters	Measure Numbers	Time Spans	Proportion	Notes Regarding Context/Significance of Material
A-C and A-D	1-18 and 1-40	1'05" and 1'35"	.68	Establish the fundamental textural and gestural material for the work
C-D and A-C	18-40 and 1-40	30" and 1'35"	.31	Establish the fundamental textural and gestural material for the work
N-O and M-N	214-227 and 119-214	31" and 46"	.67	"Interpenetrative" formal sections that separate more explicit jazz references and the first moment of a unified felt pulse
244-end and O-end	244-258 and 227-258	1'32" and 2'12"	.69	O is the first point at which the entire ensemble has a unified felt pulse, and 244 is the point at which the coda begins.
I-J and I-K	120-136 and 120-154	2'02" and 3'00"	.67	I is the point at which the beginning material is re-contextualized (as a palimpsest); I-K is the largest bifurcated formal arc of the work.
J-K and I-K	136-154 and 120-154	58" and 3'00"	.32	J is the only point at which melodically disjunct solo material is allowed to come to the front of the musical texture.
G-I and A-G	83-120 and 1-120	1'36" and 6'16"	.34	Right after G is the moment at which the shortest formal sections occur.
K-end and A-K	154-258 and 1-154	5'14" and 9'16"	.38	K is a dividing point in the work (stylistically and texturally), at which point the jazz references bubble to the surface of the musical texture

As seen in the examples above, from the overall form of the work to mid-range and local sections, Lewis consistently ensures the asymmetrical, off-kilter nature of spans of time. The nesting of unequal proportions within each other inevitably results in the effect of unexpectedness while listening, that the location of the next major event is always unpredictable.

3.3 Adornment Realized as (Asymmetry in) Macro Time

Lewis's choice of tempi is another integral way in which he controls the flow of time in this work, providing another route for utilizing embellishment as a global phenomenon to control the parsing of time. This can be determined by examining the following:

1. The proportional and linear (or nonlinear) relationships between notated tempi of different sections, allowing Lewis to combine tempo changes with conventional notation to extend a network of complex proportions.¹⁰¹
 - a. By “linear,” I am referring to relationships as they unfold across time (“linear,” that is to say, from beginning to end). By “nonlinear,” I am referring to relationships that become evident upon examination out of context, primarily through the analytic process (“nonlinear” in that relationships between disparate locations in the work may become evident—idealized structural relations that are not readily apparent to the listener).¹⁰²
2. The relationships between notated tempi and felt tempi *within* a given section *or between* sections.

¹⁰¹ Clarke, 217.

¹⁰² Clarke, 212.

Throughout this section I will refer both to “notated tempi” and “felt tempi.” Notated tempo refers to the metronome marking indicated by Lewis (a concept referred to by Coulembier as “base tempo” in his analysis of Carter’s music). By “felt tempi,” I am referring to the experienced rate of a given set of pulses, which may be related to the base tempo by either a polyrhythmic technique or a displacement of rhythmic grouping (a concept referred to by Coulembier as “absolute tempo”).¹⁰³

3.3.1 Tempo Relationships

The first technique described above (the proportional or nonlinear relationships between notated tempi of different sections) can be conceptualized three different ways, each revealing several valuable insights about the tempo structures in the work.

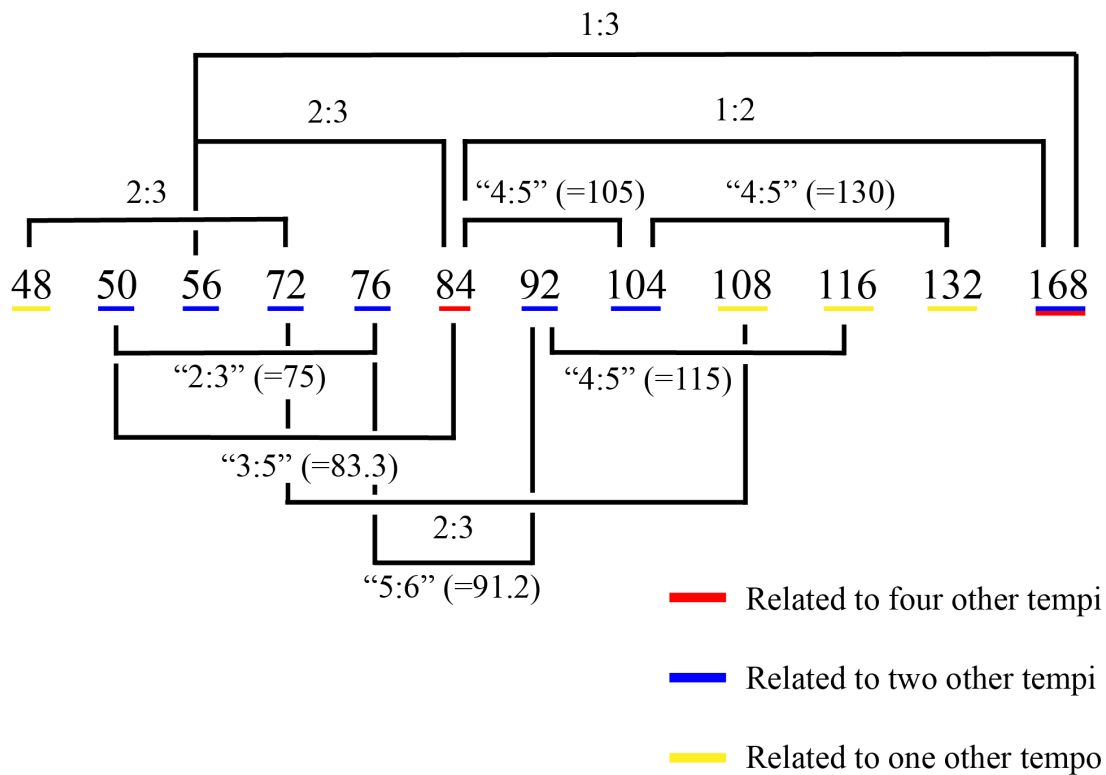
Below, the first diagram shows all presented tempo markings, ordered from slowest to fastest— that is to say, a nonlinear presentation¹⁰⁴—and shows significant proportional relationships between said tempi. Solid lines with numbers in quotes refer to approximate proportional relationships, while numbers not in quotes indicate exact proportional relationships. The colors refer to the number of proportional relationships each tempo has to other tempi—a type of cardinality. In this formulation, a red tempo is related to four other tempi, a blue tempo is related to two other tempi, and a yellow tempo is related to only one other tempo. Identifying

¹⁰³ Klaas Coulembier, “Complexity as Compound Simplicity. Elliott Carter’s ‘Esprit Rude/Esprit Doux,’” *Revue Belge de Musicologie / Belgisch Tijdschrift Voor Muziekwetenschap* 63 (2009): 149–54.

¹⁰⁴ Nonlinear because they are ordered from low to high, and not in the sequence they occur in the work.

this characteristic shows the amount of “potentiality” each tempo has to be used in relation to other tempi.

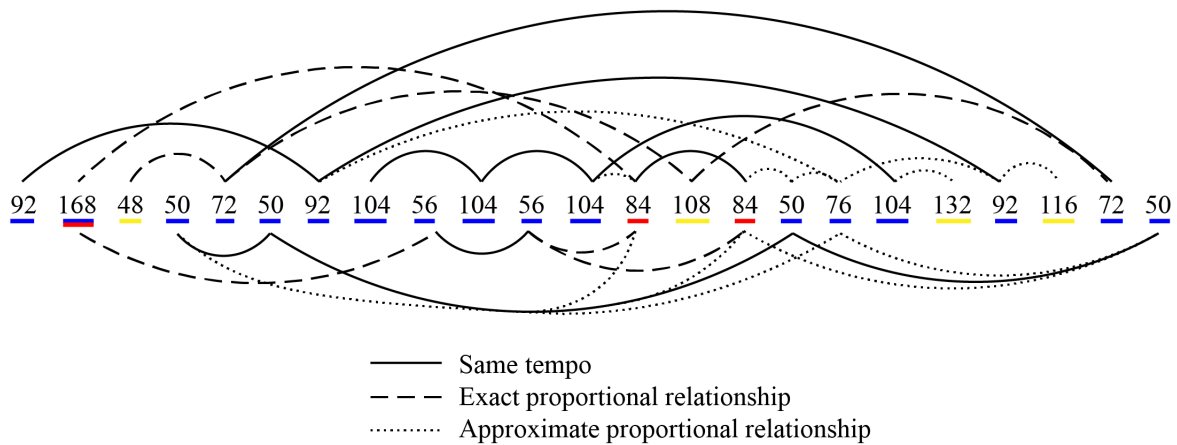
Figure 3-12: *The Will to Adorn*, Nonlinear tempo relationships



A second diagram takes this information to show relationships between all tempi *as they occur chronologically* (that is to say, linearly), with arcs indicating the aforementioned proportional relationships between both close and disparate locations. Solid lines indicate the same tempo, dashed lines indicate an exactly proportionally related tempo, and dotted lines indicate an approximately proportionately related tempo. Asymmetry is manifest here as well. The distance between different usages of the same tempo vary widely, as illustrated by the

disparity of difference of size between various solid arcs. The “potentiality” of various tempo relationships is also asymmetrical in nature: notice the overwhelming majority of tempi related to two other tempi (blue) and the manner in which they are primarily delegated to the anterior half of the work. By contrast, the few tempos that are related to only one other tempo (yellow) are distributed more evenly throughout the work, and the tempo related to four other tempi (84, or red) is limited to the beginning and middle.

Figure 3-13: *The Will to Adorn*, Linear tempo relationships



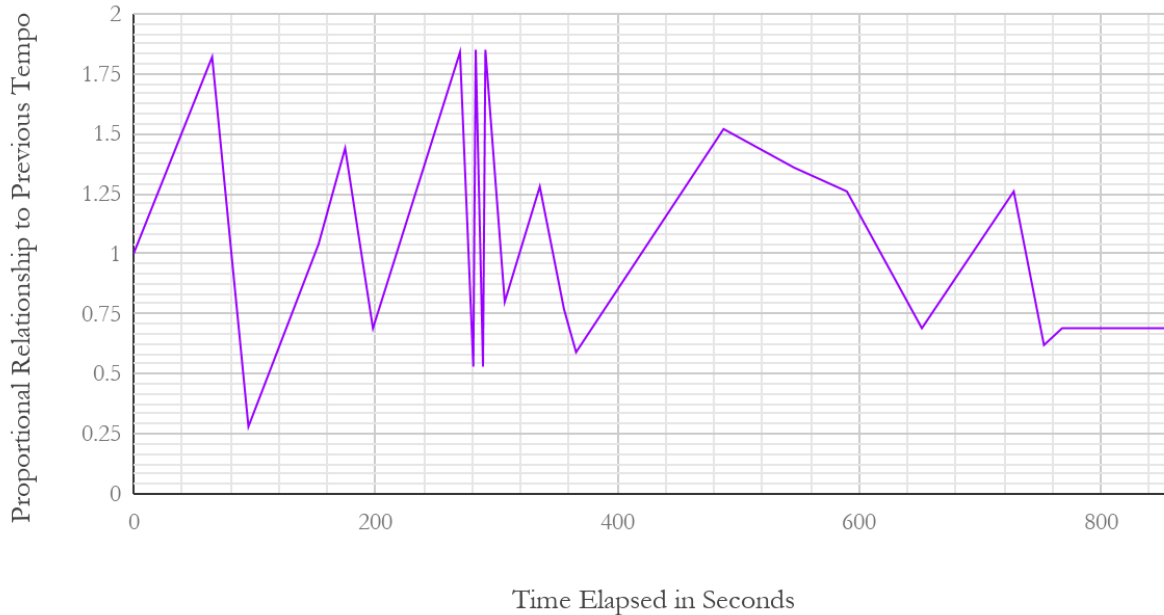
The next diagrams present the numerical proportions of *each* tempo change during the work, as they are experienced chronologically.

Figure 3-14: *The Will to Adorn*, chronological proportions of tempo relationships

Time Elapsed (in Seconds)	Tempo	Proportional Relationship (to Previous Tempo)
0	92	1
65	168	1.82
95	48	0.28
153	50	1.04
175	72	1.44
198	50	0.69
270	92	1.84
276	104	1.13
281	56	0.53
283	104	1.85
289	56	0.53
291	104	1.85
307	84	0.8
336	108	1.28
356	84	0.77
366	50	0.59
488	76	1.52
546	104	1.36
590	132	1.26
652	92	0.69
728	116	1.26
753	72	0.62
768	50	0.69
860 (end)	--	--

Figure 3-15: Graph representation of Figure 3-14

Chronological Proportional Relationships of Tempi



Representing the chronological proportional relationships as a graph leads to a few other brief conclusions. It is important to remember that, with this visual representation, a value of more than 1 indicates an increase in tempo, and a value of less than one indicates a decrease in tempo. Thus, if two successive points are both above 1, but the slope of the line is decreasing, it means that the tempo is still increasing, but the proportional amount of increase is less significant for the second point. There is a general up/down/up/down tendency, and the vast majority of the range is from .53-1.85 with one major outlier of .28. What this suggests is that Lewis is using the changes from tempo to tempo as one technique for creating discontinuity. The moment at which Lewis utilizes the simplest shape of tempo transitions (1.52, 1.36, 1.26) happens approximately two-thirds of the way through the work at a critical juncture in which the jazz references bubble to the musical surface and become the focal point of the texture.

3.3.2 Relationships between Notated and Felt Tempi

Now to discuss the second technique for deployment of tempi: the relationships between notated tempi and felt tempi *within* a given section or *between* sections. The frenetic nature of the first page of the score can, in part, be attributed to the vast array of timbres deployed as the entire ensemble plays, but it can also be attributed to the stratification of various durations deployed by Lewis, durations that I conceive of as multiply occurring felt tempi over a notated tempo.

Figure 3-16: Lewis, *The Will to Adorn*, mm. 1-4

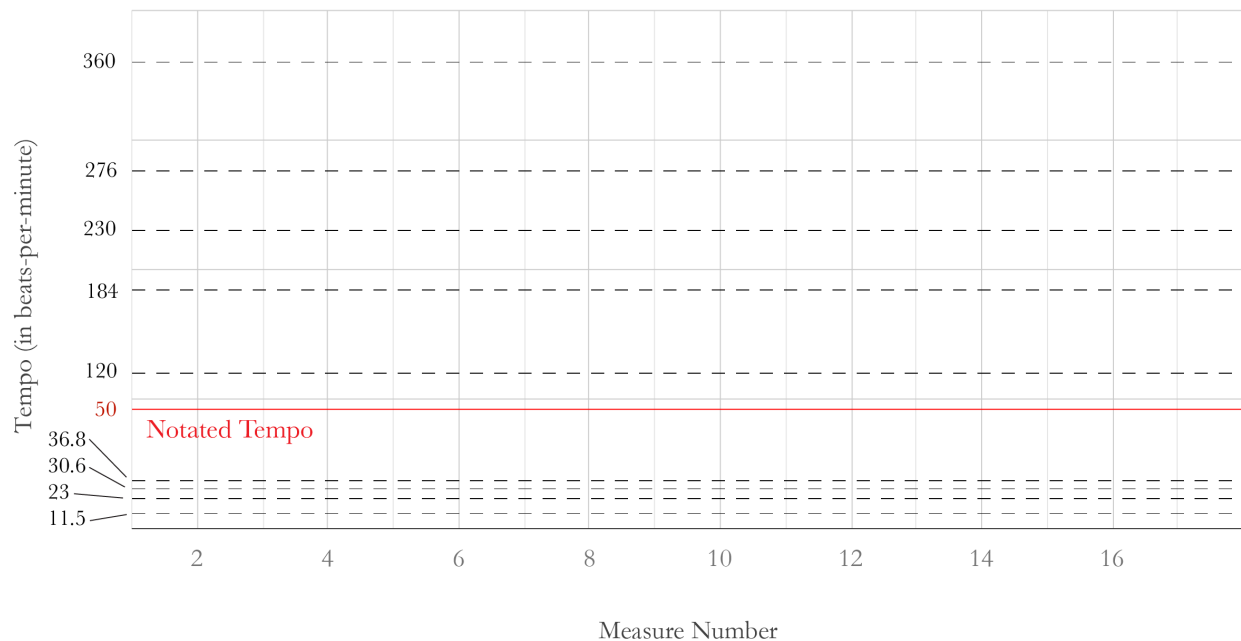
The image shows a page of a musical score, likely for a symphony, featuring various instruments. The page is numbered "A" and "92" in the top left corner. The instruments listed on the left are: Flute, Oboe, Clarinet in Bb, Bassoon, Trumpet in C, Trombone, Percussion, Guitar, Piano, Violin 1, Violin 2, Viola, Cello, and Bass. The score includes dynamic markings (e.g., *mp*, *f*, *ff*, *mf*, *p*), articulation (e.g., *acc.*, *stacc.*, *leg.*), and performance instructions (e.g., "harden no stem", "plunger + o", "Lg. Cymb. mallet", "Mod. Tam-Tam", "Crot.", "Guitar", "Piano", "Violin 1", "Violin 2", "Viola", "Cello", "Bass"). The notation is in 4/4 time, and the key signature is one flat (Bb). The score is written for a full orchestra, with each instrument having its own staff. The page is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 13. The score includes various musical notations such as notes, rests, and dynamic markings.

The ensemble can be divided into several consorts that imply durations of varying lengths. The parts employing sixteenth-note triplets (oboe, bass clarinet, guitar, and upper staff of the piano) imply twice the notated tempo—the entrances of several of those instruments that begin with an eighth note followed by its immediate division into a sixteenth-note triplet, I believe, prompt the listener to perceive the pulse in this way. Flute, both violins, percussion 2, and sometimes the viola imply every five eighth notes. Longer durations—every two, three, or four quarter notes—are often used in alternation with one another.

These divergent lengths of duration, while not notated explicitly as such, can be conceived as multiply occurring tempi: the base tempo of 92, twice the notated tempo (184), every five eighth notes (36.8), as well as the longer oscillating durations (23 for the whole note, 30.6 for the dotted half note, and 46 for the half note). The idea of these multiply occurring tempi can be graphed as follows, with the notated (base) tempo indicated in red, and various felt tempi represented by other lines.

Figure 3-17: Notated versus felt tempi, mm.1-17

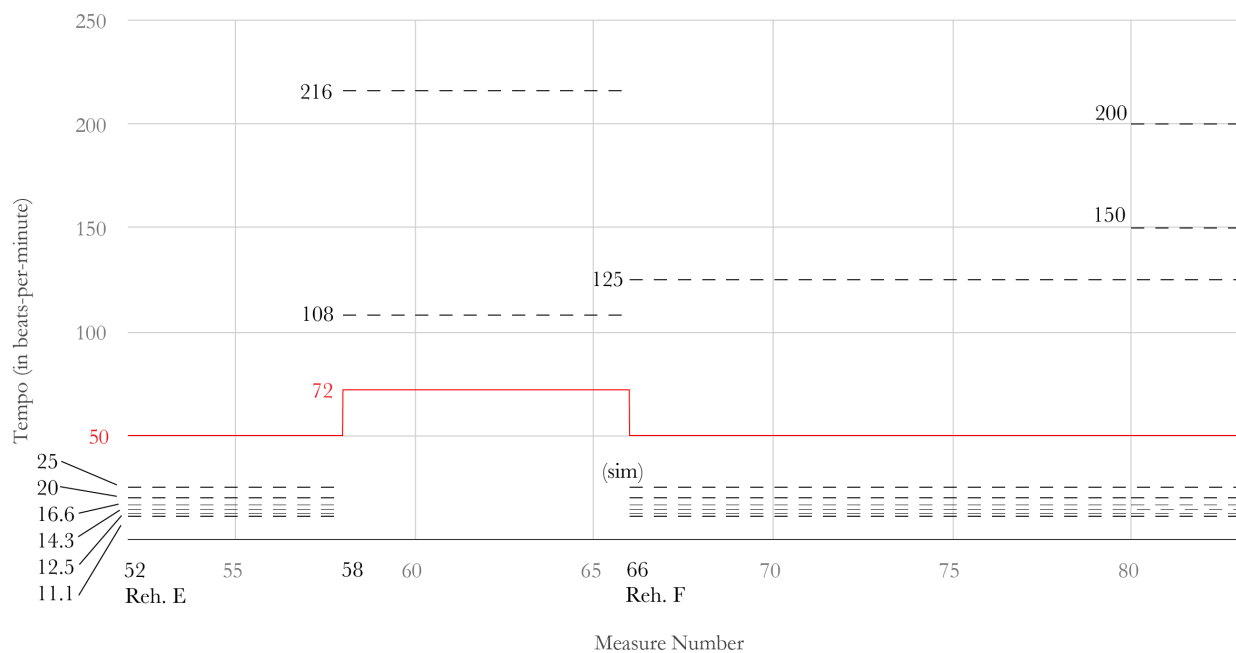
Notated and Felt Tempi, mm. 1-17



This idea is taken further in the section at rehearsal E, in which families of instruments imply shifting durations of longer pulses against one another from measure 52 to 57 and from measure 66 until measure 82. These sections could be notated as two simultaneously occurring sets of meter changes—each flattering its respective consort’s durational material—so that changes in harmony might coincide with metrically strong positions for fluctuating meter changes rather than as syncopations within a constant simple meter as is presently the case. However, such a solution would primarily be for the convenience of the performer, as the music at this moment does not sound (at least, to this listener) inherently metric from any particular consort of instruments. Rather, the impression is that of two sets of shifting durations being pitted against one another, constantly oscillating between durations from four to nine eighth notes (25, 20, 16.6, 14.3, 12.5, and 11.1 beats per minute, respectively).

Figure 3-18: Notated versus felt tempi, mm. 52-83

Notated and Felt Tempi, mm. 52-83



In the interstitial section at measure 58, the music is generally pointillistic in nature, and, as such, is likely to be perceived as relatively atemporal. However, two percussion interjections undermine the pointillistic effect, essentially drawing the listener back into perceiving one or two possible tempi. If the listener perceives the pulse of these interjections to be equivalent to the quarter note triplet, the felt tempo is temporarily 108 beats per minute, whereas if the listener perceives the pulse to be the eighth note triplet, the felt tempo is temporarily 216 beats per minute. Regardless, the felt pulse is significantly above the notated tempo of 72 for the quarter note.

Figure 3-19: Lewis, *The Will to Adorn*, mm. 61, Perc. 2

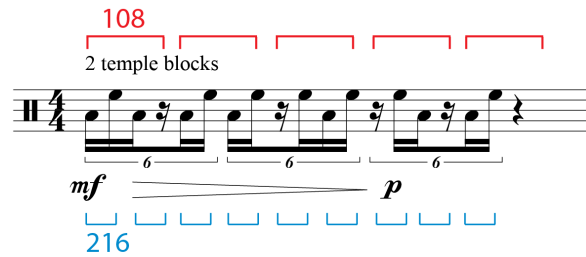
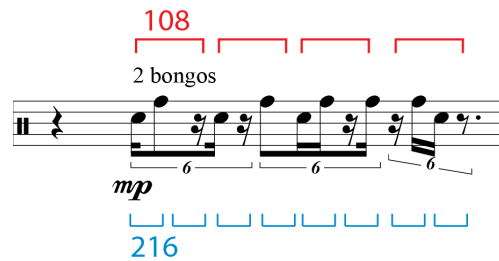


Figure 3-20: Lewis, *The Will to Adorn*, mm. 64, Perc. 1

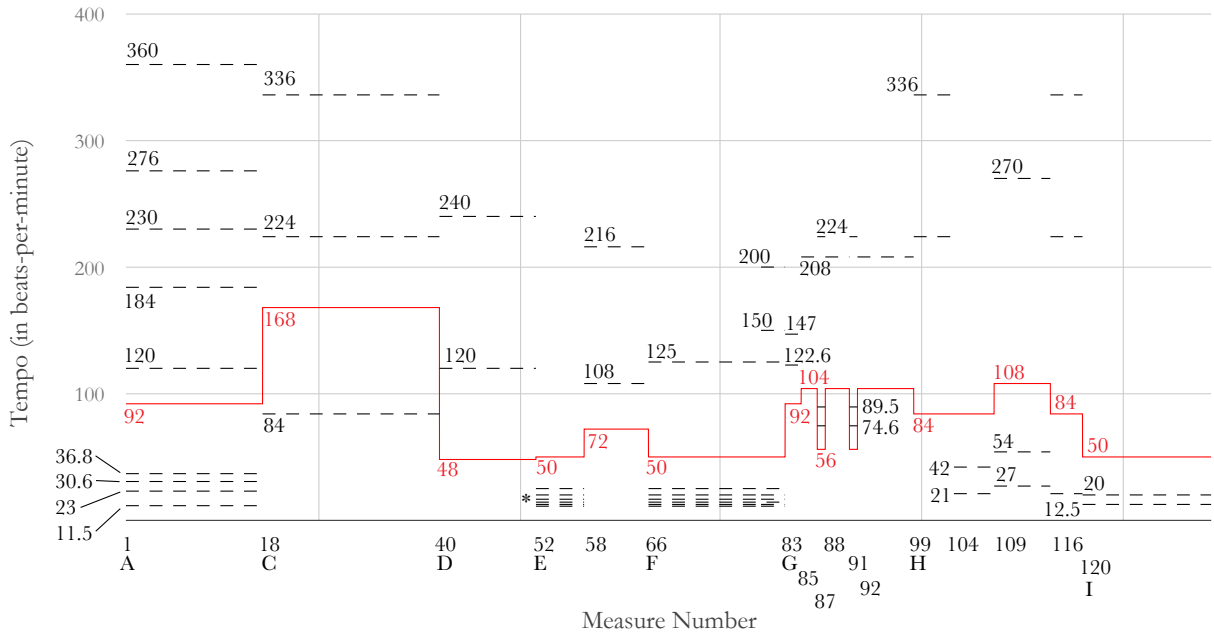


In considering the shift between these sections, one can discern that in the first and third portions (mm. 52-57 and 66-82), the felt pulses are primarily below (that is, slower than) the notated tempo, whereas in the interstitial section (mm. 58-65), the briefly heard felt pulses are entirely above (that is, faster than) the notated tempo. As a result, the otherwise modest shifts in the base tempo are significantly exaggerated.

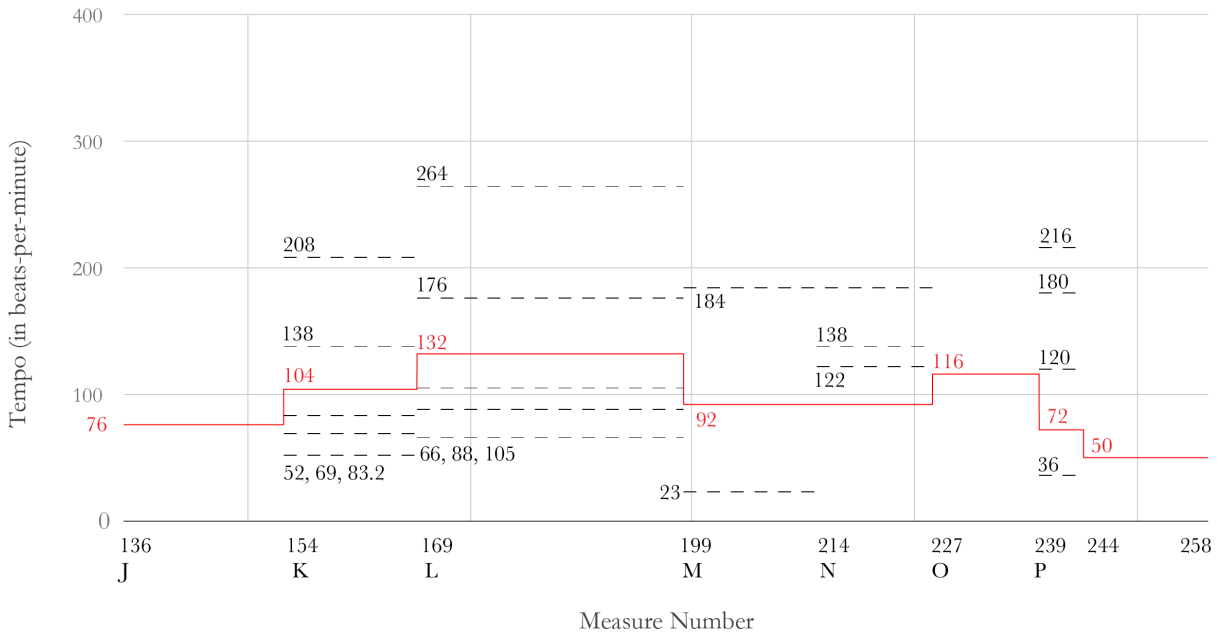
This analytic technique of graphing the notated tempo versus felt tempi can then be applied throughout the work, as shown below.

Figure 3-21: Notated versus felt tempi, entire work

Notated and Felt Tempi, first half



Notated and Felt Tempi, second half



Several conclusions may be drawn from conceptualizing pulse in this way. Immediately apparent are the widely divergent range of pulses used in the work (approximately 11 to 504 BPM),¹⁰⁵ many of which are beyond perceptual limits.¹⁰⁶ Therefore, I believe their inclusion here is largely conceptual in nature. This relates closely to a second phenomenon: how “dense” or “open” a range of absolute tempi are within a section, and furthermore, whether any absolute tempi are above, below, or around the base tempo. A more dense range of tempi results in chaos; it is difficult to readily discern any of them. On the other hand, a more “open” range of tempi may allow the stratification of individual tempi to be more readily apparent to the listener. The technique relates somewhat to Brian Ferneyhough’s formulation of the tactility of time in his own music, in which he sometimes seeks to push a listener “beyond the ‘normal’ threshold of temporal tolerance, into an area in which provisionally erected frameworks are continually being violated by current events which invade them.”¹⁰⁷ Lewis is essentially setting up a series of time spans, and then filling them with a series of events that make us aware of their demands on the listener’s temporal tolerance.

Finally, the fact that an absolute pulse virtually never connects two adjacent sections is another way of describing the lack of metric modulation as a rhythmic technique employed in the work. If the same graphic process were applied to a work by, say, Elliott Carter, widely known

¹⁰⁵ Several of these exceedingly large tempi were left off this diagram purposely, in order to allow for greater visual clarity of the clustered lower value tempi. These absent tempi include 420 and 504 BPM from measure 18-40 and 416 BPM in measures 85-87, 88-90, and 92-99.

¹⁰⁶ That is to say that they are “too slow” or “too fast” to be discerned as they are to most listeners. In the context of audibly metric music, the extreme slow tempos would mentally be divided into smaller chunks at a faster tempo, whereas the extreme fast tempos would be chunked into larger groups of pulses at a slower tempo.

¹⁰⁷ Brian Ferneyhough, “The Tactility of Time,” *Perspectives of New Music*. 31, no. 1 (1993): 23.

for his use of metric modulation, we would expect to observe some felt (grey) tempo lines to remain constant while notated (red) tempo lines increased or decreased.

Essentially, by utilizing the above two techniques, Lewis is extending the idea of adornment beyond its more obvious musical possibilities; he is effectively adorning individual tempi and their relationships. Such decisions are intriguing particularly because they are not readily apparent, and yet they are an undeniable part of the architecture of the work.

3.4 Adornment Realized as (Asymmetry in) Micro Time

At the local level, Lewis is also utilizing techniques which play with our perception of pulse. One frequently used device is the imitation of rhythmic contours at two different hierarchical levels. The effect of this is (in musical terms) to experience something both “sped up” and “slowed down”—in visual terms, to experience something both “zoomed in” and “zoomed out”—simultaneously.

One of the most effective passages for illustrating this concept occurs at rehearsal letter H. While an improvisatory flute solo (not pictured) is at the forefront of the texture, what is particularly interesting is the manner in which the accompaniment is constructed. The first few measures of this are shown below:

Figure 3-22: Lewis, *The Will to Adorn*, mm. 99-102, Fl. and Cb. omitted

The musical score for measures 99-102 of Lewis's *The Will to Adorn* is presented across ten staves. The instruments and their parts are as follows:

- Ob.** (Oboe): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- B♭ Cl.** (B-flat Clarinet): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- Bsn.** (Bassoon): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- C Tpt.** (C Trumpet): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- Tbn.** (Trombone): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- Perc.** (Percussion): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- Gtr.** (Guitar): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- Pno.** (Piano): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- Vln. 1** (Violin 1): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- Vln. 2** (Violin 2): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- Vla.** (Viola): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".
- Vcl.** (Violoncello): Measures 99-100 feature a melodic line with dynamics *mf* and *f*. Measures 101-102 feature a melodic line with dynamics *f* and *mp*. Annotations include "multiph." and "wide vibr.".

The above example shows the manner in which the layers interact, but to illustrate this point, it is helpful to examine each layer. Below, we see only the parts for the winds (except flute), and the two percussionists.

Figure 3-23: Lewis, *The Will to Adorn*, mm. 99-102, Winds and Perc. (Fl. omitted)

It is helpful to illustrate this concept by discerning the rhythmic contour of inter-onset-intervals (IOIs)¹⁰⁸ between each new event; a new event may be the beginning of a note, a change in pitch, or a change in timbre. For my purposes here, I am not measuring the end of a note as an event, but only its attack point. In the above layers, I believe this is an appropriate technique because the primary musical interest lies in the points in which the timbres shift, reliant upon our ear being drawn to a new sound rather than the disappearance of an already-heard sound (a principle emphasized by each sound's diminuendo). In the passage that follows, the pizzicato playing technique reinforces the importance of an attack-focused analysis. Additionally, for this specific passage and instrumental group above, I am measuring the IOIs of all the above instrumental parts *as one composite*. Such a process results in the contour <13112221342>, in which the numeral 1 is representative of an eighth note, 2 of a quarter note, and so on in the above example.

¹⁰⁸ Erica Cao, Max Lotstein, and Philip N. Johnson-Laird, "Similarity and Families of Musical Rhythms," *Music Perception: An Interdisciplinary Journal* 31, no. 5 (2014): 446, <https://doi.org/10.1525/mp.2014.31.5.444>.

To illustrate how this is related to what happens on the beat level, I will now repeat the process for each of the individual string layers in measure 99 only. For the below example, 1 is representative of a thirty-second note, 2 is representative of a sixteenth note, and so on. By changing the scale of the measurement of IOIs, that is to say, by defining 1 as the smallest note value, it enables us to examine the relative rhythmic proportions of the given passages regardless of the notated durations.

Figure 3-24: Lewis, *The Will to Adorn*, mm. 99, Str. IOIs (Cb. omitted)

Violin 1: <2331331342232>

Violin 2: <232322213431>¹⁰⁹

Viola: <33329323(3)>¹¹⁰

Cello: <3452132232>

¹⁰⁹ For these examples, the first numeral represents the first played note in the measure, regardless of whether or not it occurs on the downbeat. As such, the first numeral for the Violin 2 part here is a 2 even though that note is not played until the fourth thirty-second note of the measure.

¹¹⁰ Numerals in parentheses for this IOI analysis denote that their value is until the end of the bar line, and not until the next played note. The bar line is used as a stopping place primarily for convenience's sake.

Figure 3-25: Lewis, *The Will to Adorn*, mm. 99, Str. (Cb. omitted)

Figure 3-25 shows a musical score for measures 99-103 of Lewis's *The Will to Adorn*. The score is for Violin 1, Violin 2, Viola, and Cello. All parts are marked 'pizz.' (pizzicato) and 'mf' (mezzo-forte). The key signature has one flat (B-flat). The time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes with accents.

Finally, I repeat the same process for the following passage, at measure 104, resulting in the following set of IOI analyses:

Figure 3-26: Lewis, *The Will to Adorn*, mm. 104, Str. IOIs (Cb. omitted)

Violin 1: <34323(2)>

Violin 2: <221343(1)>

Viola: <3233>

Cello: <213223(2)>

Figure 3-27: Lewis, *The Will to Adorn*, mm. 104, Str. (Cb. omitted)

The image displays a musical score for four string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The score is written in 4/4 time and features a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. Accents (>) are placed over several notes in the Violin 1, Violin 2, and Violoncello parts. The Viola part includes a sharp sign (#) on a note in the second measure. The key signature has one flat (B-flat), and the time signature is 4/4.

Comparing the above data in the table below results in both frustration and insight. There are a preponderance of the numerals 1, 2, and 3, with the occasional 4 and one outlier (9). However, there are otherwise no discernable patterns to be found, at least none that I have been able to locate. Instead, what I argue is significant about making these comparisons is how these contours *resemble* without exactly *replicating* one another.¹¹¹ There are some general phenomena that can be observed: the numeral 1 is almost never repeated in direct succession (with one exception), the numeral 2 is frequently repeated in direct succession but never more than once by a single instrument, the numeral 3 follows similar rules as the numeral 2, and the numeral 4 will occur only once within a given instrument if it occurs at all. Thus, while there is not an exact pattern, the general rhythmic language (based on this limited data set of IOIs) is similar enough that the listener will still perceive the rhythms as belonging to the same family.¹¹²

¹¹¹ As a comparison with another musical parameter, if one were to analyze three passages containing only three pitch classes, each ordered differently with an apparent randomness, it is likely that listeners would still determine the three passages to be related.

¹¹² Cao, Lotstein, and Johnson-Laird, "Similarity and Families of Musical Rhythms," 450.

This has been supported by research that indicates that even when confronted with a large number of varying rhythms, listeners tend to reduce them to only a few archetypes.¹¹³

Figure 3-28: Lewis, *The Will to Adorn*, mm. 99-101, IOI comparisons

mm. 99-101: Winds and Perc.	mm. 99: Str.	mm. 104: Str.
<13112221342>	Vln. 1: <2331331342232> Vln. 2: <232322213431> Vla: <33329323(3)> Vc: <3452132232>	Vln. 1: <34323(2)> Vln. 2: <221343(1)> Vla: <3233> Vc: <213223(2)>

What the data implies is a process of imitation but not replication; the seemingly random rhythmic orderings, paradoxically, produces rhythmic families that are imitative of one another across hierarchical levels. As such, Lewis is constructing an accompaniment for the flute solo in which the winds and percussion are imparting musical gestures that are dramatically “zoomed in,” which is to say that the relative distance between each acoustic event is rather spacious. Simultaneously, the strings (at measure 99) are effectively imitating the rhythmic contours, “zoomed out” four times.¹¹⁴ Then, in measure 104, the string rhythms are suddenly augmented, altering the relationship between the two layers.¹¹⁵

¹¹³ London, Justin, “Temporal Complexity in Modern and Post-Modern Music: A Critique from Cognitive Aesthetics,” in *Unfolding Time: Studies in Temporality in Twentieth-Century Music*, ed. Crispin, Darla (Leuven: Leuven University Press, 2009), 49.

¹¹⁴ By “zoomed out” four times, I am referring to the smallest rhythmic duration utilized in each layer: eighth notes in the winds and percussion, and thirty-second notes in the strings.

¹¹⁵ As a result of this augmentation, the string rhythms at measure 104 are only “zoomed out” two times.

More commonplace rhythmic techniques that Lewis employs are imitative or canonic devices, perhaps best illustrated by the music at rehearsal K, shown below.

Figure 3-29: Lewis, *The Will to Adorn*, mm. 154-156 (Reh. K)

K ♩ = 104

The musical score for rehearsal K (measures 154-156) of Lewis's *The Will to Adorn* is presented for a full orchestra. The tempo is marked as 104 beats per minute. The score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Guitar (Gtr.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is characterized by a high density of rhythmic notation, including numerous accents, slurs, and dynamic markings such as *ff* (fortissimo) and *ord.* (ordinario). The percussion parts are particularly active, with specific instructions like 'clack pipe', 'splash', 'slapstick', and 'to temple bld.'. The string parts also show complex rhythmic patterns, with some instruments marked *loco* (out of tempo). The woodwind section includes parts for Flute, Oboe, Clarinet, and Bassoon, with some instruments marked *multiph.* (multiphonics) and *ord.* (ordinario). The brass section includes parts for Trumpet and Trombone, with some instruments marked *plunger + o* (plunger and oboe) and *ord.* (ordinario). The piano part is highly active, with many notes and rests, and is marked *loco* (out of tempo). The guitar part is also active, with many notes and rests, and is marked *use pick* (use pick). The violin and viola parts are marked *ord.* (ordinario) and *a.s.p.* (ad libitum). The violoncello and contrabass parts are marked *ord.* (ordinario) and *a.s.p.* (ad libitum). The score is a complex and challenging piece of music, requiring a high level of technical skill and rhythmic precision from the performers.

While listening to the passage above, the most salient feature is the irregularly occurring rhythmic punctuation from the piano, bass clarinet, trombone, and bass.¹¹⁶ However, it is the

¹¹⁶ An occasional punctuation from this consort will be augmented by another instrument's presence.

process with which Lewis creates the rest of the musical texture which is of interest because of the paradoxical relationship between its simplicity of construction and the sonic effect that it imparts. To illustrate this, it is best to examine the behavior of several instrumental pairs.

Figure 3-30: Lewis, *The Will to Adorn*, mm. 154-156, Vla. and Vc.



The cello and viola parts above demonstrate a strict rhythmic canon¹¹⁷ at the sixteenth note level, a lone exception to this being the last note of each instrument.

Figure 3-31: Lewis, *The Will to Adorn*, mm. 154-156, Vln. 1 and 2



In the same measure, the violin 1 and violin 2 parts are in a less strict rhythmic canon, now at the eighth note levels.

¹¹⁷ In using the word “canon” here I am referring to the rhythmic content only, and not the pitch content.

Figure 3-32: Lewis, *The Will to Adorn*, mm. 154-156, Picc. and Ob.



The piccolo and oboe parts also show a rhythmic canon, less strict, at the sixteenth note level.

In considering the rhythmic texture as a whole, what Lewis constructs is a singular broken consort largely in unison, plus another three pairs of instruments forming a triple canon. In addition to those four groups, the remaining instruments (bassoon, trumpet, percussion 1 and 2, guitar), add their own freely constructed contrapuntal material, resulting in a dense, highly fragmented rhythmic texture. These local rhythmic devices might represent a sort of asymmetry of compositional technique, wherein a clear process or general phenomenon is balanced (or imbalanced, rather) by more intuitive, freely ordered material. In other words, the “implied symmetry” of a canonical technique is reduced or attenuated through the use of additional layers constructed without any immediately apparent logic.

3.5 Relevant Characteristics of Moment Forms

This chapter began with a discussion of large-scale formal structures as a way to show Lewis’s parsing of time in this work, but I would also argue that *The Will to Adorn* exhibits characteristics of moment form. Jonathan Kramer describes moments as “self-contained entities, capable of standing on their own, yet in some nonlinear sense belonging to the context of the

composition”¹¹⁸ and that the successful deployment of a moment will “give the impression of starting (at least on a middle-ground level) in the midst of previously unheard music.”¹¹⁹ This is accomplished by creating a great deal of internal continuity and external discontinuity within a given moment; the technique or techniques for doing so could utilize one or more musical parameters.

In this work specifically, the use of tempi and timbre/texture are what specifically ground each section in itself, prompting the listener (or at least, this listener) to hear it as its own distinct entity. As a result, many of the sections sound as if they could have begun in the midst of previously unheard music, and that Lewis is moving between these musics as if sampling them. A breadth of stylistic references are present: new complexity in one moment, free jazz in the next, microtonal music in another.

My analysis above may seem to point *away* from the qualities inherent of moment time, but I instead argue that because moment time is somewhat conceptual in nature (by Stockhausen’s own admission, according to Kramer, “the infinity of moment time must be bounded for practical reasons. A work which *suggests* infinite duration cannot literally *be* eternal.”),¹²⁰ a work having a certain degree of ordered logic does not inherently disqualify it from having qualities that may be considered indicative of moment time. Furthermore, *because* so many of the qualities discussed earlier in the analysis are as a result of repeated listening, measurement, and analysis, their force is felt subliminally. In this work, it is only the moment at which the most explicit jazz references bubble to the surface of the musical texture (between

¹¹⁸ Kramer, *The Time of Music*, 207.

¹¹⁹ Kramer, 203.

¹²⁰ Kramer, 203.

measures 175 and 198 and between 227 and 238) that the listener becomes more distinctly aware of the perceptual passage of musical time in a more normative linear sense.

3.6 Conclusion

In unfurling and examining these findings, it becomes evident that there is hardly a singular explanation for Lewis's temporal techniques: they are many, and while an audience member will certainly pick up on their plentiful nature, the depth of their detail is likely beyond the perceptive capacity of most listeners. These phenomena form a vast web of loosely connected temporal threads, the cumulative effect of which is a relentless avoidance of austerity. With his choice of notated and felt tempi, to individual divisions of pulse, to large-scale formal divisions, Lewis is able to establish an off-kilter effect as a global process of adornment, resulting in a vast surplus of temporal fragmentation.

In other words, by constructing these thorough systems, the global phenomenon of asymmetry is so abundant that the adornment of local- and medium-scales often overwhelm large scale structures past the point of immediate comprehension. This effect relates back to another relevant passage from Hurston's previously mentioned essay (emphasis mine):

*"It was grotesque, yes. But it indicated a desire for beauty. And decorating a decoration, as in the case of the doily on the gaudy wall pocket, did not seem out of place to the hostess. The feeling back of such an act is that there can never be enough of beauty, let alone too much. ... Whatever the Negro does of his own volition he embellishes. His religious service is for the greater part excellent prose poetry. Both prayers and sermons are tooled and polished until they are true works of art. **The supplication is forgotten in the frenzy of creation.**"¹²¹*

¹²¹ Hurston, Zora Neale, "Characteristics of Negro Expression," 297.

In Chapter 4, I will parse the textural and gestural facets of this work before showing (in Chapter 5) how the relationship between texture and time affects relative perceptions of stability or instability in the experience of a listener.

4 Textural Techniques and Gestural Transformation

4.1 Background and Traditional Texture Types

Texture is a fairly broad musical term that encompasses a variety of aspects of the perceptive experience, as it is comprised of virtually every other musical parameter: pitch, rhythm, timbre, volume, articulation, and the way that different parts interact with one another. Broadly, the term refers to music's "sounding components; it is conditioned in part by the number of those components sounding in simultaneity or concurrence, its qualities determined by the interactions, interrelations, and relative projections and substances of component lines or other component sounding factors."¹²²

When considering texture, three viewpoints should be taken into account: that of the composer, that of the analyst, and that of the listener. Composers utilize texture as a way of elucidating or obfuscating their musical ideas, both in individual moments as well as the manner in which they unfold over the course of a musical composition. Textural choices are utilized by a composer as an additional parameter that might impart how musical material (say, a melody) is contextualized. For example, contrasting textural decisions around two statements of the same melodic material help to make one statement bold and sardonic, and another statement plaintive. More broadly, the decisions a composer makes around this parameter are a fundamental act that help to show which sounds are grouped together, or act in opposition to one another, as well as showing a hierarchy of the given musical materials. For some composers, texture is the guiding compositional force in and of itself, as I elaborate upon in Section 4.2, below.

¹²² Wallace Berry, *Structural Functions in Music* (Englewood Cliffs, N.J: Prentice-Hall, 1976), 184.

From the listener's perspective, one part of discerning texture begins with what Albert S. Bregman refers to as "auditory scene analysis," a process that essentially involves the conscious or subconscious discernment of sound qualities into auditory objects (sound sources), and parsing them into groups as necessary. Subsequently, a listener makes assumptions about any changes or developments that these groups undergo over time, forming an "auditory stream." The cognitive chunking of sounds is based on a number of factors—pitch content, timbre, spectral similarity, temporal properties, location in space, intensity/volume, and synchronization of changes.¹²³ While this may seem like a large array of possibilities (because it is), an "internally continuous, externally discontinuous" model, in which a change-in-rate-of-change tends to result in differentiation,¹²⁴ simplifies the approach: sonic objects that are alike in more ways than not are more likely to be perceived as belonging to the same group and auditory stream.

The perspective of the analyst is a unique position: that of an intermediary between the composer and listener. A common but predictable trap for the analyst, specifically in regard to notated music, is to become overly concerned with details of the score while paying limited attention to the perceptive experience of the listener. It is thus critical for the analyst to observe both the textural intent of the composer and the auditory perception of the listener—in fact, the closeness or distance between these two facets of musical practice and musical experience may provide some of the most interesting insights of the textural analysis process.

¹²³ Albert S. Bregman, "Auditory Scene Analysis and the Role of Phenomenology in Experimental Psychology," *Canadian Psychology/Psychologie Canadienne* 46, no. 1 (February 2005): 38, <http://dx.doi.org/10.1037/h0085822>.

¹²⁴ David S. Lefkowitz and Kristin Taavola, "Segmentation in Music: Generalizing a Piece-Sensitive Approach," *Journal of Music Theory* 44, no. 1 (2000): 171–72, <https://doi.org/10.2307/3090673>.

An analyst's attempt to consider the experience of the listener is complicated by the intensely personal and encultured notion of listening. Familiarity with a musical language is undoubtedly linked to perceptual ability of that musical language: for instance, the contrapuntal relationships within the polyphonic form of a fugue may seem quite dense and overwhelming to an uninitiated listener, and immensely logical to another. An additional challenge lies in quantifying some of the qualitative aspects¹²⁵ of musical textures. As Lefkowitz articulates, it is difficult to formulate an exact numerical representation of a degree of dimensions such as textural density, method of stratification, or the independence of voices/subtextures,¹²⁶ but general assertions may be made within the context of a given work or style.

Some of the most commonly employed terms in regard to texture types before the twentieth century are below. Their definitions are adapted from those employed by Wallace T. Berry.

1. Polyphony: literally meaning “many-voiced,” a texture comprised of multiple melodically and rhythmically independent voices.
2. Homophony: a texture in which a primary part is accompanied by additional layers that supply harmonic content and rhythmic contrast.
3. Heterophony: multiple voices are related melodically, but individual voices may contain minor departures in (rhythmic or melodic) embellishment
4. Homorhythmic: multiple melodically independent but rhythmically unified lines (for example, in four-part chorale writing)
5. Monophony: conventionally a single-voiced melody (monolinear)

While these terms maintain relevance in some styles or schools of post-tonal music, they do not fully capture the explosion of textural possibilities that have emerged in the past century.

¹²⁵ Berry, *Structural Functions in Music*, 192.

¹²⁶ David S. Lefkowitz, *Analysis of Post-Tonal Music: A Parametric Approach* (Oakland: University of California Press, Forthcoming), Chapter 17, Page 20.

The emancipation of texture as a guiding musical parameter in its own right demanded new terminology and analytic techniques, as I will elaborate upon in the remainder of the chapter.

4.2 Texture Development in the 20th and 21st Centuries

Formerly, texture played a supportive or subservient role in the shaping of other parameters of musical material. For example, it may have been used to clarify or enhance the intent of a melodic or harmonic idea. However, in the last century, composers turned to texture as an integral aspect of sonic expression. Timbre was asserted as a primary force in textural discernment¹²⁷—the quality of sound became an intrinsic part of determining and shaping textural ideas. Some composers began to utilize texture as the principal parameter (in other words: subject or organizing principle) at the forefront of a piece of music.

The use of texture as a potential driving force spurred the creation of new types of texture, and consequently the creation of new nomenclature. While a continually growing list of new terminology has been covered by other theorists, I will limit my review here to the four additional textural concepts that are most relevant to Lewis's work: micropolyphony, soundmass, gesturophony, and polystylism.

Besharse includes micropolyphony and soundmass within the category of additive textures, in which the perception of the entire texture is a result of hearing the sum of individual textural elements. Thus, rather than hearing individual components, a listener hears “a blurred mass of pitches, timbres, and rhythms.”¹²⁸ The first of these additive textures is micropolyphony,

¹²⁷ Kari E. Besharse, “The Role of Texture in French Spectral Music” (D.M.A., University of Illinois at Urbana-Champaign, 2009), 33, <https://search.proquest.com/docview/304895436/abstract/BF9B65D5B2034D5EPQ/1>.

¹²⁸ Besharse, 54.

commonly associated with the work of György Ligeti. In a micropolyphonic texture, many contrapuntal lines (which may be constructed freely or according to strict rules) contribute to a global mass with great internal motion. An example of this can be found in an excerpt from his orchestral work *Atmosphères*, shown below.

Figure 4-1: György Ligeti, *Atmosphères*, mm. 23-26¹²⁹

The musical score for György Ligeti's *Atmosphères*, measures 23-26, is a complex and dense composition. It is written for a large orchestra without a percussion section. The score is marked with 'C' and '23' at the beginning, and '25' at the end. The music is characterized by dense, complex textures and a variety of dynamic markings, including 'delicissimo', 'ppp', and 'molto vibr.'. Handwritten notes and markings are present throughout the score, including 'SUL PONT., MOLTO VIBR.', 'molto structure', and 'sempre ppp (SUL TASTO, NON VIBR.)'. The score is written in a complex, non-representational style, with many notes and rests that are not clearly defined by traditional musical notation.

¹²⁹ György Ligeti, *Atmosphères: für grosses Orchester ohne Schlagzeug* (Wein: Universal Edition, 1963).

Ligeti essentially divides the orchestra into three consorts: the first violins (*sul pont*, *molto vibrato*), second violins (*sul tasto*, *non vibrato*), and woodwinds. Within each consort are several sub-consorts, each of which imparts its own metric acceleration, oscillating between two tones. The construction of each layer is relatively simple—and like some other types of polyphonic music, utilizes the organizing principle of imitation—but results in a quivering mass of sound in which the perception of individual lines is eventually obfuscated.

Figure 4-2: Lewis, *The Will to Adorn*, mm. 99-100, Str. (Cb. omitted)

The musical score for Figure 4-2 consists of four staves: Vln. 1, Vln. 2, Vla., and Vlc. Each staff contains a complex, rhythmic pattern of notes and rests, marked with 'pizz.' (pizzicato) and 'mf' (mezzo-forte). The notation includes various note values, rests, and dynamic markings, illustrating a dense, textured sound.

While stylistically quite different, the same characteristics can be seen in the above passage from Lewis's work. Even though each individual line is not crafted with the same strictness as the Ligeti passage (Figure 4-1), the rhythmic irregularity and loose similarity in contour of each part results in the perception of one unified textural stream with a great deal of internal motion.

The other type of additive texture common to post-tonal music is sound mass. Similar to micropolyphony, the listener hears the accretion of individual layers that fuse to become indistinguishable components of a global sound. Unlike micropolyphony, in sound mass, the

individual layers tend to be more static in nature, and hence it does not contain a great deal of internal motion. One of the most widely cited employers of sound mass Krzysztof Penderecki. A representative example is the end of his *Threnody for the Victims of Hiroshima*, shown below in Figure 4-3. Although the individual players within each string section are divided to play a selection of individual pitches, (shown in the bottom four staves), the effect is that of the top stave: an extremely thick band of sound.

Figure 4-3: Krzysztof Penderecki, *Threnody: to the Victims of Hiroshima*, mm. 70¹³⁰

¹³⁰ Krzysztof Penderecki, *Threnody: To the Victims of Hiroshima* (New York: Edwin F. Kalmus, 1961).

Figure 4-4: Lewis, *The Will to Adorn*, mm. 99-102, Winds and Perc. (Fl. omitted)

The musical score for measures 99-102 of *The Will to Adorn* by Lewis, featuring winds and percussion (flute omitted). The score is written for Oboe (Ob.), Bass Clarinet (B.C.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Large Cymbal (Lg. Cymb.), and Medium Cymbal (Med. Cymb.). The notation is dense and complex, featuring multiple layers of sound, including wide vibrato, multiphonics, and bowed cymbals. Dynamics range from piano (p) to fortissimo (f). The score is divided into measures 99, 100, and 101, with measure 102 being a continuation of the previous measure.

While Lewis's instrumentation and notation are vastly different from that of Penderecki, the above example (Figure 4-4) contains many of the characteristics of sound mass. The layering of multiphonics, sometimes combined with wide vibrato and glissandi, as well as the layering of two sizes of bowed cymbals, results in a fairly wide, dense, and noisy harmonic spectrum that slowly shifts as a result of dovetailed entrances.

The idea of polytexture is a tool in which the music can be divided into two or more subtextures (each of which may have its own salient characteristics). In *Music for Loss*, Hannah Lash utilizes this technique in several passages; she employs multiple layered canons to create different textural streams. In the excerpt below (Figure 4-5), a slow-moving canon between the two trumpets and two horns forms one contrapuntal subtexture. A second subtexture is formed by the violins (also in canon, separated by an eighth note) and the glockenspiel. This second subtexture is likely perceived as a micropolyphony due to the amount of horizontal density, frequently crossing violin lines, and polyrhythmic composite rhythms. A third subtexture is provided by the steady sustain of a tam-tam roll.

Figure 4-5: Hannah Lash, *Music for Loss*, mm. 86-87

The musical score for measures 86-87 of Hannah Lash's *Music for Loss* is presented for a full orchestra. The score includes staves for Horns 1 and 2, Trumpets 1 and 2, Glockenspiel, Timpani, Violins I and II, and Viola. The music is characterized by a high density of accidentals, particularly flats and naturals, and the frequent use of triplets. Dynamic markings such as *p* (piano) are present. The texture is complex, with multiple layers of sound, including sustained notes in the horns and trumpets, and rapid, rhythmic patterns in the strings and glockenspiel.

By returning to the two previous examples from Lewis in the context of the full score, we're able to see how he combines subtextures to form a polytexture. Below (Figure 4-6), one can observe how the micropolyphony of the string material forms one clear subtexture, while the soundmass of the wind and percussion extended technique material forms another clearly delineated textural stream. As discussed in Chapter 3, their rhythmic material is imitative of one another, and simply being presented on different scales (extreme diminution versus extreme augmentation). These two subtextures, acting in consort, provide the accompaniment for an angular flute solo, stratified from the other musical material by register, timbre, and and contour.

Figure 4-6: Lewis, *The Will to Adorn*, mm. 99-101

H $\text{♩} = 84$

Fl. solo lots of breath *f*

Ob. *mf* multiph. *f* wide vibr. *mf* *f* multiph. wide vibr. *mp*

Bs. Cl. *mf* *f* wide vibr. *mf*

Bsn. *f* *mf* *f* multiph. wide vibr. *f* *mp*

C Tpt. *mf* voice multi *f* wide vibr. *mf*

Tbn. *mf* *f* *mf*

Perc. *f* Lg. Cymb. bowed *f* Lg. Cymb. bowed *f*

Perc. *p* Med. Cymb. bowed *f*

Gtr. *100*

Pno. *100*

Vln. 1 *mf* pizz. *f* *mp* ord. m.p.

Vln. 2 *mf* pizz. *f* *mp* ord. m.p.

Vla. *mf* pizz. *f* *mp* ord. m.p.

Vlc. *mf* pizz. *f* *mp* ord. m.p.

Cb. *mf* *f* s.p.p. wide vibr.

The utilization of gesture in music is not a new phenomenon, but the utilization of the rhetorical power of such gestures as a driving parameter has become increasingly commonplace. In *Try*, Andrew Norman relentlessly explores the possible implications of a series of short ideas presented in the first brief section of the work. At the conclusion of each subsequent section, in which an individual idea is developed, Norman periodically inserts the ensemble-wide gesture of a “chaotic rewind” (see Figure 4-7, below), in which one might imagine him frantically scratching out ideas on a piece of manuscript paper before discarding the sheet and starting over. These ideas are less reliant upon specific pitch material and rhythms—as evidenced by performance indications such as “winds need not be accurately coordinated” and “as fast as possible, need not be in time”—as they are about the physicality they evoke.

Figure 4-7: Andrew Norman, *Try*, mm. 45-46¹³¹

[illegible]

¹³¹ Andrew Norman, *Try* (New York: Schott, 2015).

Polystylism is a category that may have two possible subcategories. In one, a composer might simply write in the style of another genre or period of composition. Another subcategory is that of quotation music, in which composers freely borrow and reassemble music from existing compositions. For the sake of space, I will not include specific excerpts here, but representative examples might include the quotation of Beethoven in John Adams' *Absolute Jest*,¹³² J.S. Bach in Caroline Shaw's *Punctum*,¹³³ and several dozen references in the third movement of Luciano Berio's *Sinfonia*.¹³⁴ I will return to the subject of gesture in the last portion of this chapter, and how Lewis's transformation of gestural cells relates to polystylism in *The Will to Adorn*.

4.3 Refining an Analytic Model

To articulate the various historic and emergent practices around the composition and utilization of texture, we can parse its components into the following list of dimensions:

1. Number of textural components (or textural streams)
2. Degree of density or sparseness
 - a. How vertically dense is the texture?
 - b. How horizontally dense is the texture?
3. Degree of independence of voices
 - a. Are there individual voices?
 - b. Are there subtextures?
4. Degree of unification or stratification between voices or subtextures
 - a. Stratification or unification may be accomplished via any of the parametric qualities (pitch content, rhythm, timbre, contour, intensity, etc.)
5. Quality of the texture shapes, or in other words: how are they put together? What kind of data constitutes a texture shape?¹³⁵

¹³² John Adams, *Absolute Jest: for string quartet and orchestra* (New York; Milwaukee: Hendon Music; Boosey & Hawkes, 2012).

¹³³ Attacca Quartet, *Orange* (New York: Nonesuch Records, 2019).

¹³⁴ Luciano Berio, *Sinfonia* (London: Universal Edition, 1999).

¹³⁵ As opposed to how different the shapes are from one another.

- a. Is the data for these sonic objects granular or continuous?
- 6. How well-defined are the textural components?
- 7. Subject of the textural components: what is its parametric content?
 - a. Pitch: As it refers to pitch, pitch-classes, and contour more generally
 - b. Time: control of time via rhythm, tempo, and the general perception of the progression of time (or lack thereof)
 - c. Space: ways that the musical elements function within a physical space to interact with one another

The above system for delineating the dimensions for texture—largely based on the work of David Lefkowitz¹³⁶ but also bearing influence from the work of Kari E. Besharse¹³⁷—may be divided into three sections. Dimensions 1-4 help to determine the clarity of a given texture, 5-6 determine its quality, and 7a-c determine the subject of the various texture-shapes. Furthermore, it can be adapted into a ten-position vector (below) that corresponds to the list above.

Figure 4-8: Sample Texture Vector

1	2a	2b	3	4	5	6	7a	7b	7c
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It is a significant challenge to quantify some of the more qualitative textural elements, and an approach to this hurdle may depend on the given piece being analyzed, but I have found the below method to be effective. The quantification of these is clearly subjective, but I believe the analytic process is sound so long as one is consistent with their own subjectivity.

¹³⁶ David S. Lefkowitz, *Analysis of Post-Tonal Music*, Chapter 17, 18-19.

¹³⁷ Besharse, “The Role of Texture in French Spectral Music.”

Figure 4-9: Texture vector dimensions explained

Vector Position	Corresponds with:	Range of Values	Other Notes:
1	Number of Textural Components	1-5	Range of values is 1-x, wherein x is the maximum number of simultaneous textural components in the work being analyzed
2a	Vertical Density	1-10	1 is least dense, 10 is most dense
2b	Horizontal Density	1-10	1 is least dense, 10 is most dense
3	Independence of Voices	1-10	1 is least independent, 10 is most independent
4	Degree of Unification or Stratification	1-10	1 is most stratified, 10 is most unified
5	Quality of Texture Shapes	1-10	1 is predominantly granular, 10 is predominantly linear/continuous
6	Degree of definition	1-10	1 is not well-defined, 10 is most well-defined
7a	Parametric Content: Pitch	1-10	1 refers to passages in which pitch is not a meaningful aspect of the musical texture, 10 refers to moments in which pitch is a meaningful aspect of the musical texture (but see below)
7b	Parametric Content: Rhythm	1-10	1 refers to passages in which pitch is not a meaningful aspect of the musical texture, 10 refers to moments in which pitch is a meaningful aspect of the musical texture (but see below)
7c	Parametric Content: Space	1-10	1 refers to passages in which space is not a meaningful aspect of the musical texture, 10 refers to moments in which space does have a meaningful impact on the musical texture ¹³⁸

¹³⁸ In other words, does space help to elucidate other dimensions of the musical texture?

As mentioned earlier, some of these vector positions (dimensions) are easily represented quantitatively, while others are not. Accordingly, I have utilized a system which attempts to represent some of the more qualitative elements numerically. For example, “degree of unification or stratification” depends on a number of compositional techniques that may work with or against one another. Two textural components may be stratified by register, but unified by timbre. Although there are a dizzying number of possibilities within the musical realm, I have chosen here to limit my considerations to those which play the most significant part in unifying or stratifying textural streams in *The Will to Adorn*: rhythm, register, timbre, melodic range/contour, vertical density, and volume. The stratification analysis of each section began with a numerical rating of 5; any additional method of unification added a value of 1, and any method of stratification subtracted a value of 1. The whole parameter was ultimately measured on a scale of 1-10.

In regard to the parametric content of space: this work does not utilize space for textural effect as explicitly as some other compositions. George Crumb’s *Ancient Voices of Children*, for example, calls for both the boy soprano and oboist to perform both on-stage and off-stage for different sections of the work.¹³⁹ In Gérard Grisey’s *Le Noir de l’Étoile*, six percussionists surround the audience. As a result, the location of the sound sources and their physical relationship to the audience are an integral aspect of the musical material.¹⁴⁰ *The Will to Adorn* does not call for any specific spatialization of the ensemble’s members, although that does not

¹³⁹ George Crumb, *Ancient Voices of Children: A Cycle of Songs on Texts by García Lorca*, Edition Peters, no. 66303 (New York: C. F. Peters Corp, 1970).

¹⁴⁰ Gérard Grisey, *Le Noir de l’Étoile: pour six percussionnistes, bande magnétique et retransmission in situ de signaux astronomiques* (Milano: Ricordi, 2008).

necessarily mean that space is not an active component. Space, in this instance, is a parameter that enhances the way in which Lewis utilizes the ensemble. In other words, it makes the homogeneous or heterogeneous combinations of instruments more salient. As such, I quantified this dimension by determining whether the space either elucidates the other textural dimensions or obscures it.¹⁴¹

Although the qualities of pitch and time do give a distinct character to various textural streams, they are particularly difficult to reduce to and define as a single numeric value. For the task at hand, I believe they are essentially accounted for in a number of the other textural dimensions. As noted above, they are integral to the way in which textural streams are well-defined or not, which, in turn, affects how many textural streams are perceived, and how stratified or unified those components are. Accordingly, I chose to work with a slightly reduced, eight-part vector for this analysis, shown below.

¹⁴¹ Based upon the documented setup for performances of this piece, in which the strings comprise a first row, the winds comprise a second row, and the rhythm section (piano, guitar, percussionists) are furthest from the conductor).

Figure 4-10: Table detailing texture vector for the remainder of this analysis

Vector Position	Corresponds with
1	Number of Textural Components
2a	Vertical Density
2b	Horizontal Density
3	Independence of Voices
4	Degree of Unification or Stratification
5	Quality of Texture Shapes
6	Degree of definition
7	Space

While these are the components that I have found to be most effective in analyzing the texture of this work, it inevitably captures only the perspective of this analyst. Thus, if another reader believes it is prudent to explore a vector based on a different number or weighting of dimensions (for this or any work), they should feel free to do so. In the coming section, I apply the above analytic technique to *The Will to Adorn*.

4.4 Textural Analysis of *The Will to Adorn*

After establishing my analytic process, I went about completing a textural analysis table, shown below in its complete form (Figure 4-11). *The Will to Adorn* is rife with rapid juxtaposition along virtually every parameter, and textural changes are no exception. In this particular work, textural changes were well-defined, and therefore establishing where texture changes occurred was not problematic for this particular work. Filling in the vector for the remaining parameters was dependent upon following the rubric I established above. In regard to

the more qualitative dimensions, when in doubt, I utilized a comparative strategy. For example, even if one cannot definitively say that a Section X should have a stratification rating of 9 (or any numeric rating), one can likely determine that Section X is more stratified than Section Y, and thus maintain consistent relative relationships.¹⁴² Regularly examining my process by listening also proved to be valuable; switching perspectives from analyst to listener was a critical reminder to keep aural perceptibility in mind.

¹⁴² This relates to my earlier point; even though this process has subjective components, one should be consistent with their own subjectivity.

Figure 4-11: *The Will to Adorn*, complete textural table

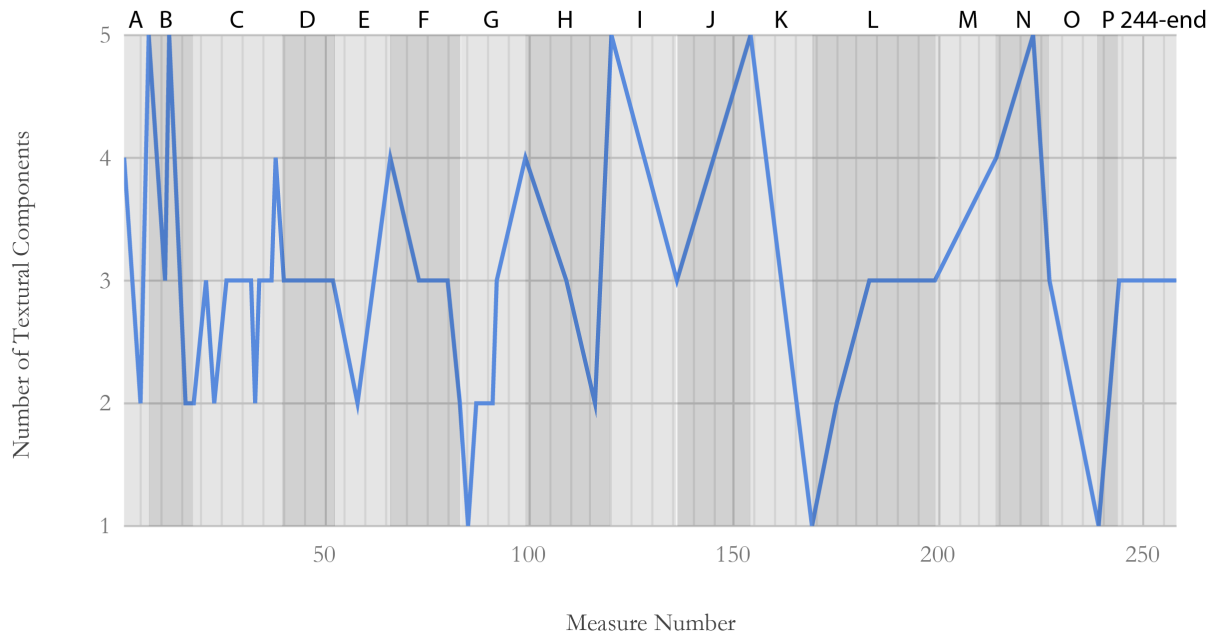
Rehearsal Letter	Section	1. No. of TC	2a. VD-Quant	2b. HD-Quant	3. VI-Quant	4. Unification or Stratification	5. Quality of Texture Shapes	6. Degree of definition	7. Space
A	mm. 1-4	4	9	5	4	3	7	5	1
	mm. 5-6	2	5	5	8	4	7	7	3
B	mm. 7-10	5	9	6	4	3.5	7	4	1
	mm. 11	3	9	6	8	3	6	7	3
	mm. 12-15	5	9	6	4	4	7	4	1
	mm. 16-17	2	6	4	8	4	7	7	2
C	mm. 18-20	2	7	10	1	7	1	2	1
	mm. 21-22	3	6	10	4	4	2	6	4
	mm. 23-25	2	7	10	1	7	1	2	1
	mm. 26-27	3	6	10	4	4	2	6	4
	mm. 28-29	3	6.5	9	1	5	1	3	2
	mm. 30-31	3	6.5	9	4	5	1	3	4
	mm. 32	3	7	9	1	5	1	2	1
	mm. 33	2	6.5	9	4	6	1	5	4
	mm. 34	3	8	9	1	6	1	2	1
	mm. 35-36	3	9	8	10	4	2	8	1
	mm. 37	3	7	7	10	3	4	9	4
	mm. 38-39	4	7	10	10	4	1	2	1
	mm. 40-51	3	5	3	6	4	5	7	6
E	mm. 52-57	3	4	4	8	6	8	10	6
	mm. 58-65	2	3	6	8	8	1	5	2
F	mm. 66-72	4	3	3	6	3	8	10	8
	mm. 73-79	3	3	4	6	5	8	9	3
	mm. 80-82	3	3	4	6	3	7	9	6
G	mm. 83-84	2	4	5	8	4	6	10	3
	mm. 85-86	1	1	7	10	10	1	10	1
	mm. 87	2	5	5	8	2	5	10	10
	mm. 88-90	2	1	7	8	2	1	9	1
	mm. 91	2	5	5	8	3	5	10	5
	mm. 92-98	3	3	7	8	1	3	9	1
H	mm. 99-108	4	5	6.5	6	1	5	10	5
	mm. 109-115	3	5	7	8	1	5	10	5
	mm. 116-119	2	4	6.5	4	1	5	10	10
I	mm. 120-135	5	3	1	4	6	8	3	3
J	mm. 136-153	3	3.5	3.5	8	2	5	4	1
K	mm. 154-168	5	7	7	1	6	1	2	1
L	mm. 169-174	1	6.5	8	8	6	1	2	10
	mm. 175-182	2	7	9	8	2	3	4	10
	mm. 183-198	3	8	9	8	1	5	6	5
M	mm. 199-213	3	9	6.5	8	3	7	7	1
N	mm. 214-222	4	8	7	4	6	2	1	3
	mm. 223-226	5	8	7	8	5	3	3	3
O	mm. 227-232	3	9	7	1	8	5	10	10
	mm. 233-238	2	3.5	6.5	8	10	3	10	10
P	mm. 239-243	1	9	3.5	8	1	8	10	10
	mm. 244-258	3	3	1	1	2	9.5	10	10

Upon first encounter, such a table can be unwieldy in its entirety. To evaluate its contents, I have found it essential to look at and listen for the progression of each individual parameter before considering them in relationship with one another. Thus, in the passages below, I show each dimension's progression through time represented as a line graph, then how subgroups of parameters function in relationship with one another, and then return to consider how all of the dimensions operate together. Additionally, for dimensions #2-7, a secondary dashed lined is added for which a weighted moving average (WMA) has been applied,¹⁴³ illustrating more general developments in contour. Note also that larger, rotated versions of the graphs in this chapter (Figures 4-12 through 4-30, 4-32, 4-33) are included in the appendix for closer inspection if the reader wishes to see them.

¹⁴³ The formula used for this weighted moving average (WMA) was $(7G+6F+5E+4D+3C+2B+A)/28$, wherein the most recent data point is G and the least recent data point is A. For the first through sixth data points, a weighting was added gradually (from unweighted to six points, respectively).

Figure 4-12: Progression of Number of Textural Components (Dimension 1)

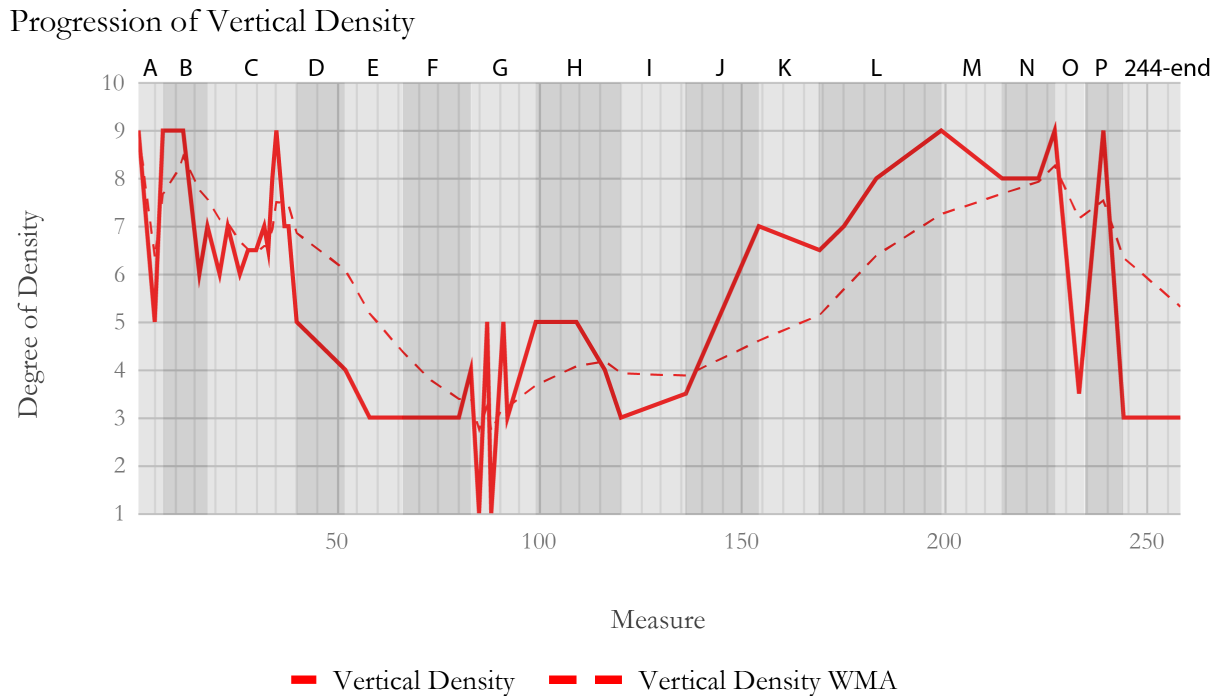
Number of Textural Components



In examining each of these dimensions, I am looking for compelling findings in two primary categories: discernible global trends in contour (amount of change), and spatialization of any of those trends over the course of time (rate of change). For the first dimension, pictured above (Figure 4-12), several observations can be made. The first is an obvious compactness of number of changes within a narrow timespan in the first moments of the work (measures 1-17), and that these changes are medium in amplitude (± 2 or ± 3). Following this, there is a significant stretch of time in which the rate of change is slightly elongated (measures 18-84), and the amplitude of change is reduced (± 1 or 2). Within this section, several short plateaus at two or three textural elements are also apparent. Subsequently, a sudden increase in the amplitude of change comes with the first appearance of a single textural component, roughly one-third of the way through the work (mm. 85). From this moment forward, more extreme changes in amplitude

occur at a broader rate through the remainder of the work. One can also observe two brief plateaus of three textural elements (mm. 183-213 and mm. 244-258), harkening back to similar plateaus located in the first third of the piece and avoided in the second third.

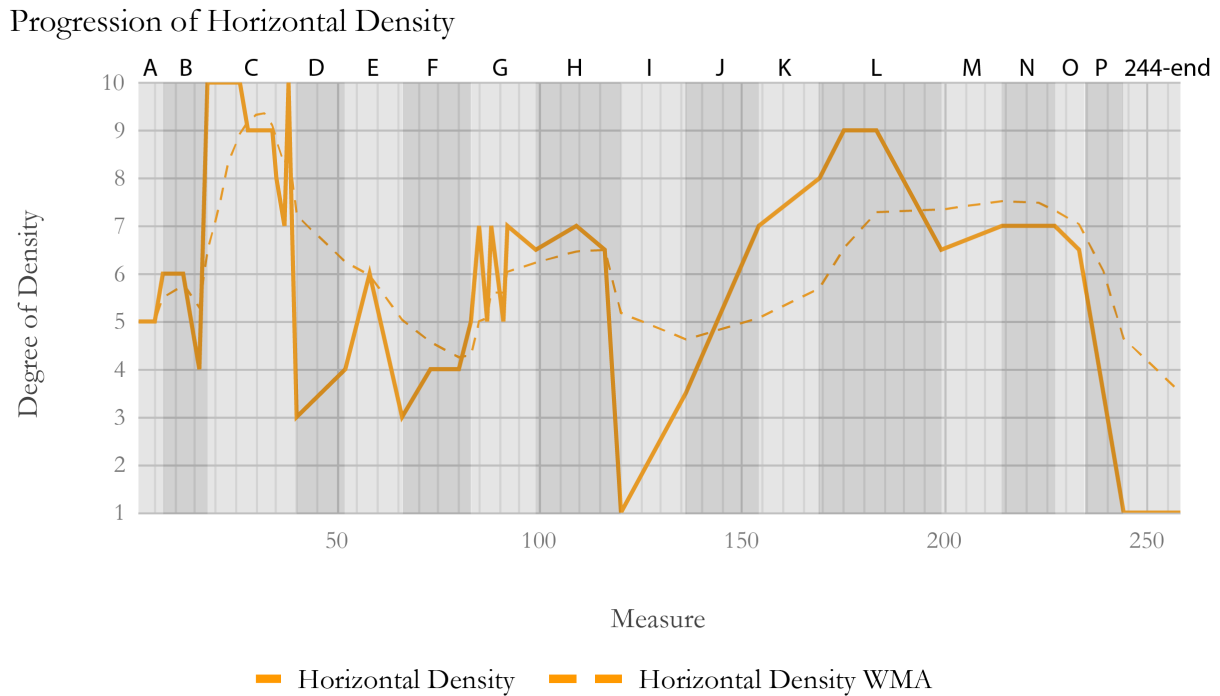
Figure 4-13: Progression of Vertical Density (Dimension 2a)



The progression of vertical density in the work has quite a different shape than the first textural dimension, and is characterized by periods of rapid changes (measures 1-40, 80-99, 223-end) interspersed with periods of more gradual change. Hints of a three-part structure are also present: a fairly general high-low-high contour—helping to give a sense of starting from a place, departing from it, and then returning—with a decrease in density at the end that corresponds with the coda. While the overall contour is generally shown in the graphic representation of the raw data (shown in the solid red line), the granularity of the data can be somewhat distracting for

observing the global effect, and thus the application of the weighted moving average (shown in the thinner, dashed line) illustrates the formal implications more clearly.

Figure 4-14: Progression of Horizontal Density (Dimension 2b)



The utilization of horizontal density over time is somewhat less simplistic, but there are still several observable phenomena. In examining the raw data (in solid orange), several periods of increased horizontal density are evident, occurring in wildly different shapes: the first (prior to measure 53) looks somewhat like an abruptly rising mesa with part of its top missing. The second significant period of increased horizontal density (straddling measure 100) is less extreme, but lasts for a slightly longer period of time, and the final period of increased horizontal density is extremely broad (lasting from measure 120 to 244 in the raw data). Like vertical density, the progression of horizontal density over time suggests a three-part structure, clarified

by the WMA represented by the dashed line—elimination of some degree of granularity makes the general alternation between low and high points readily apparent.

Figure 4-15: Progression of Horizontal and Vertical Density (Dimensions 2a and 2b)

Vertical Density & Horizontal Density

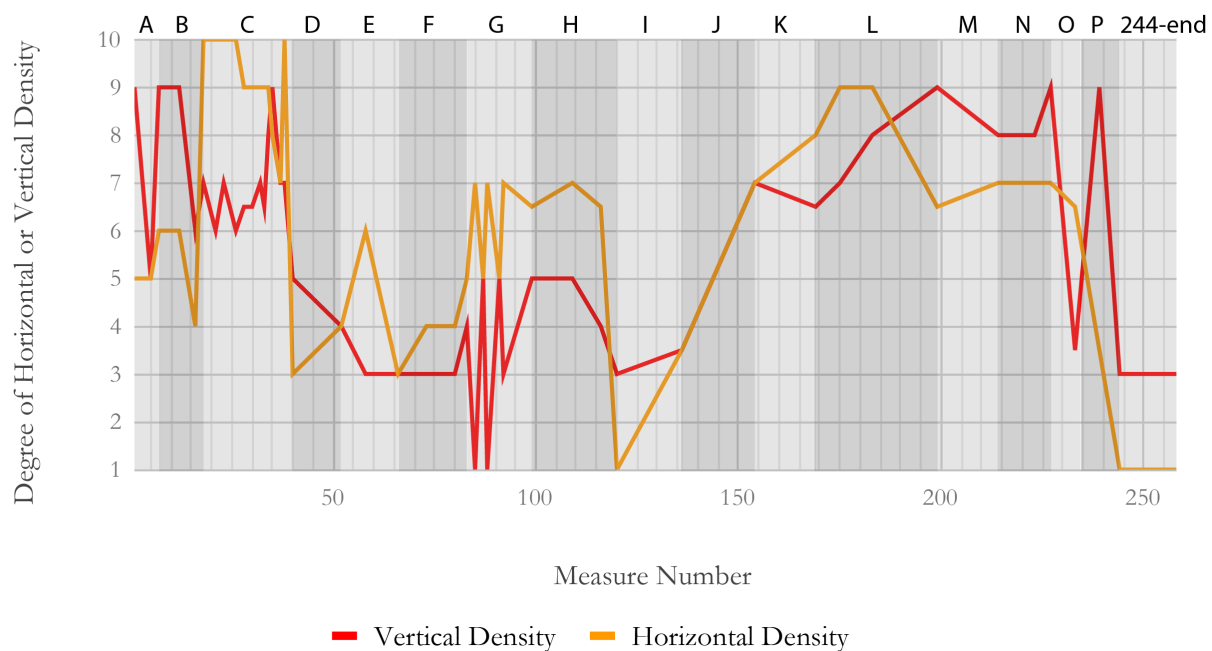
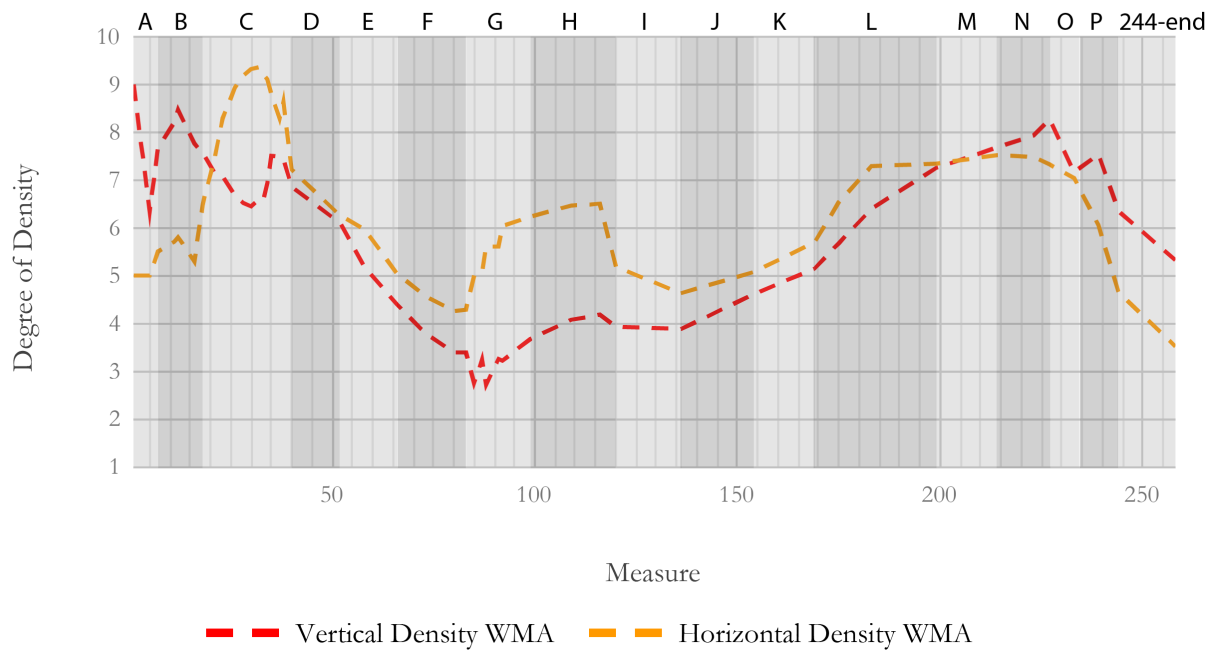


Figure 4-16: Progression of Vertical and Horizontal Density with WMA

Progression of Vertical and Horizontal Density (WMA)



To more fully understand density as a whole, it is necessary to consider how vertical and horizontal density interact over the course of the work. The raw, granular data (Figure 4-15) indicates that the two dimensions are working primarily in contrary motion or oblique motion in relation to one another for the first half of the work (prior to measure 120), and generally in similar motion toward the end of the work (with a few exceptions). The second graph (Figure 4-16) illustrates two obvious global phenomena: vertical density only surpasses horizontal density at the beginning and end of the work, and both types of density are *generally* following the same contour. Because the two density types are working in consort, in many of the remaining graphs, an average of the two dimensions will be utilized to show a single density stream.

Figure 4-17: Progression of Density and Number of Textural Components

Number of Textural Components, Vertical Density & Horizontal Density

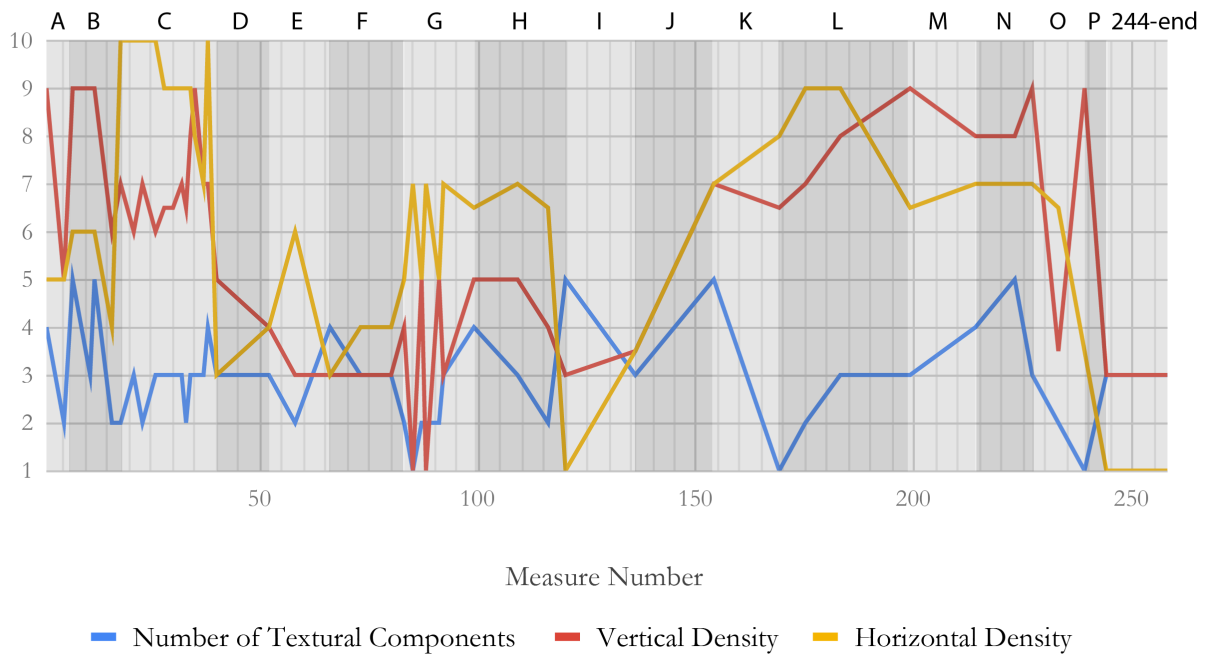


Figure 4-18: Progression of Textural Components and Overall Density (with WMA)

Textural Components (Normalized) and Overall Density (WMA)

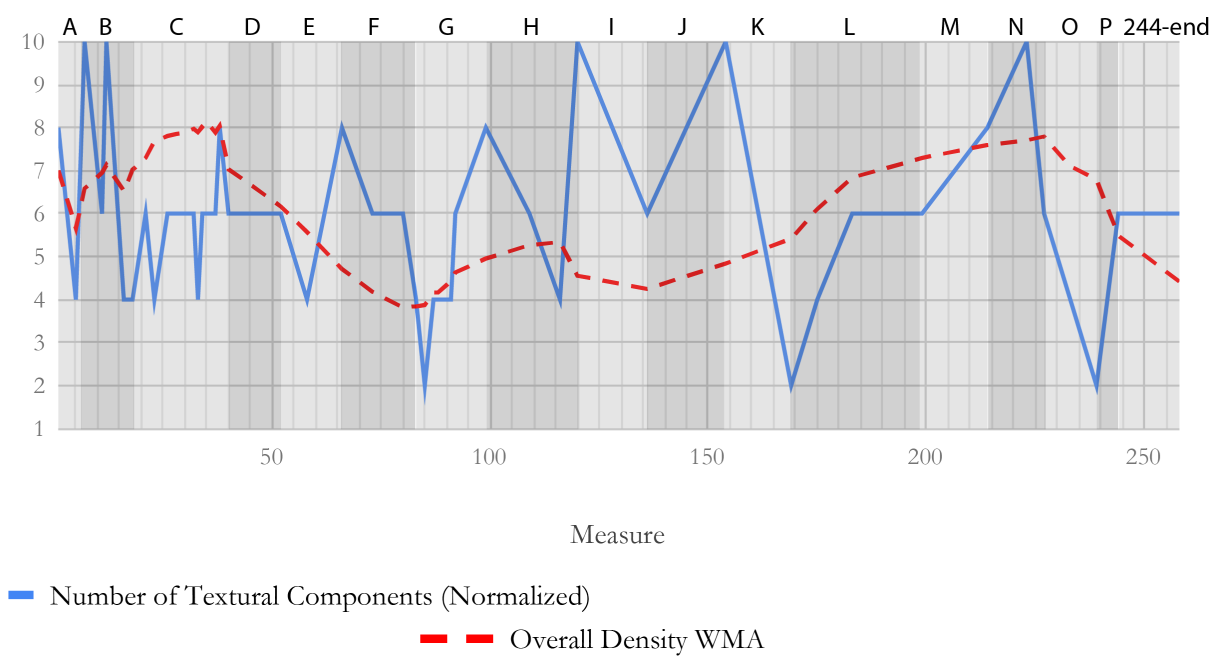
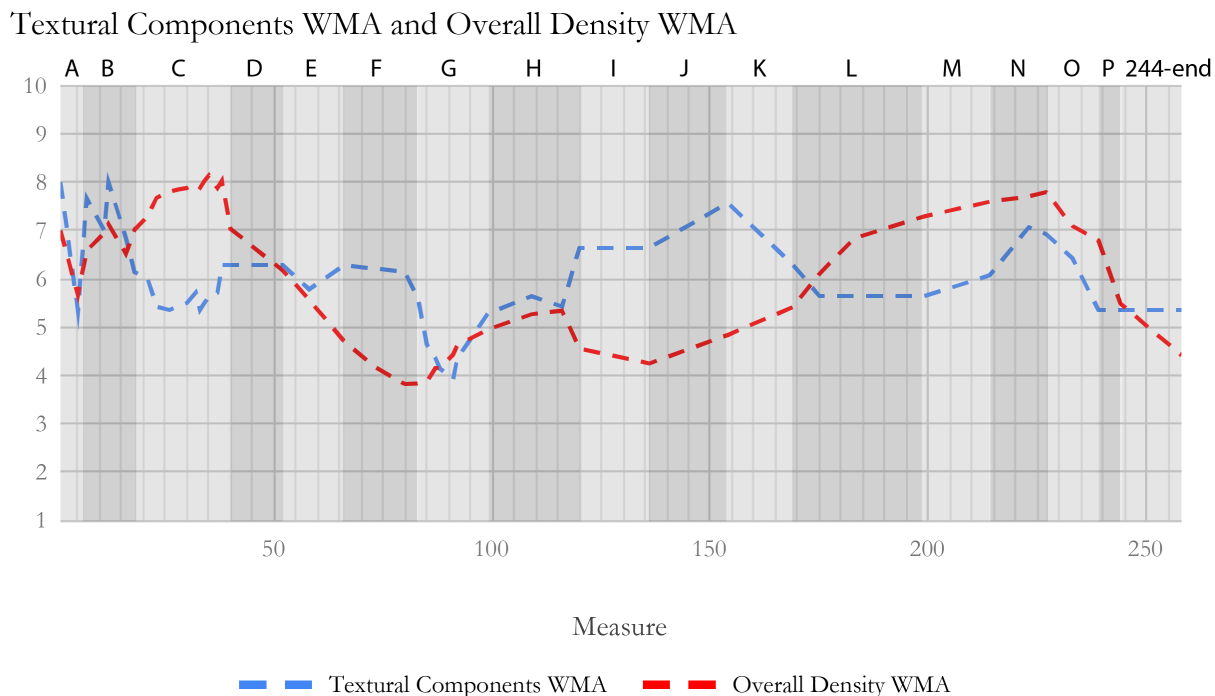


Figure 4-19: Progression of Textural Components WMA and Overall Density WMA



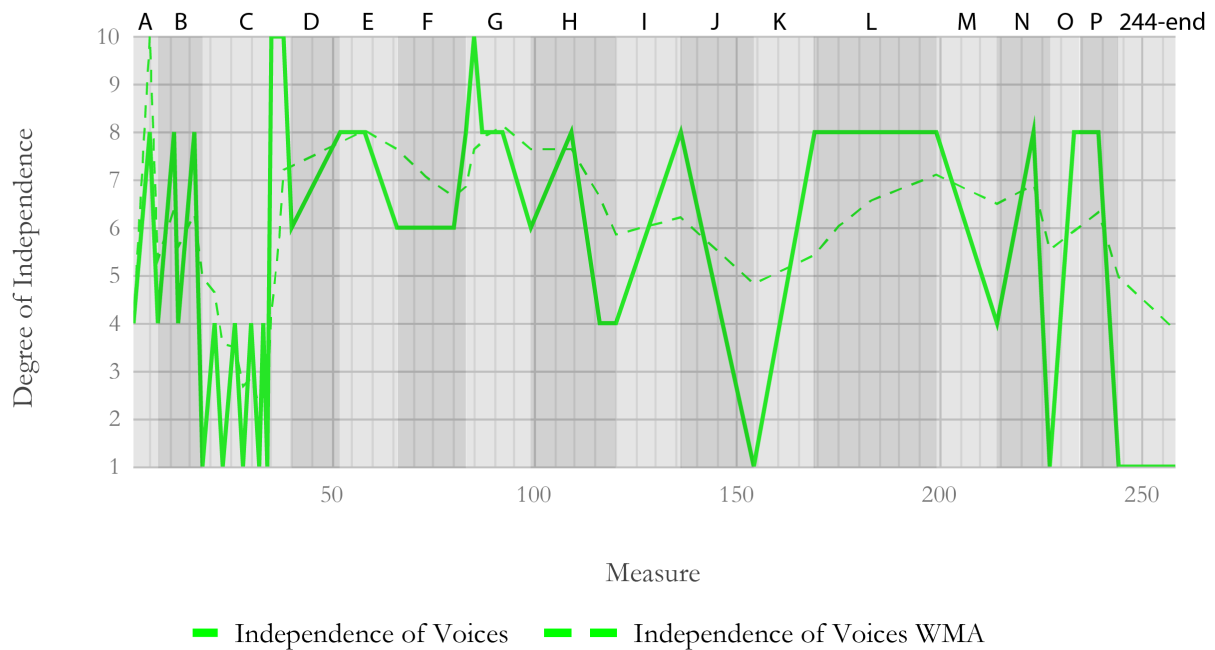
One critical conclusion can be drawn by considering the interplay between density and number of structural components—a larger number of textural streams being presented in a given musical section is not necessarily *correlated with* or the *cause of* increased horizontal or vertical density. Evidence for this can be found by looking at the lowest and highest points of number of textural components and examining the corresponding density levels. For example, by inspecting Figure 4-17 (a representation of the raw data) at measure 85, there is only one textural component (blue), matched by vertical density (red), but the horizontal density (orange) remains somewhat high. Alternately, at measure 120, the maximum of five textural components are being employed, but both the vertical and horizontal density are relatively low. The independence of their progression is even more evident when the average density WMA is compared to a

normalized representation of the textural elements,¹⁴⁴ as in Figure 4-18. Particularly in the middle third-or-so of the work, the number of textural dimensions is changing fairly drastically, between its lowest and highest points, while the overall amount of density remains rather low. Nonetheless, the places in which they *do* bear some cohesion are at the beginning and end of the work, which reinforces the three-part structure observed in the previous examples. Figure 4-19 simplifies these conclusions by showing the number of textural elements as a weighted moving average, which suggests that over longer periods of time, the number of textural elements are inversely related to the degree of density; note how in a number of places, as the number of textural elements increases, density decreases, and vice versa.

¹⁴⁴ As there were a maximum of five textural components in a given section for this work, the normalization process conveniently consisted of doubling the number of textural elements in a given moment so that its total total range of values was changed from 1-5 to 1-10.

Figure 4-20: Progression of Independence of Voices (Dimension 3)

Progression of Independence of Voices

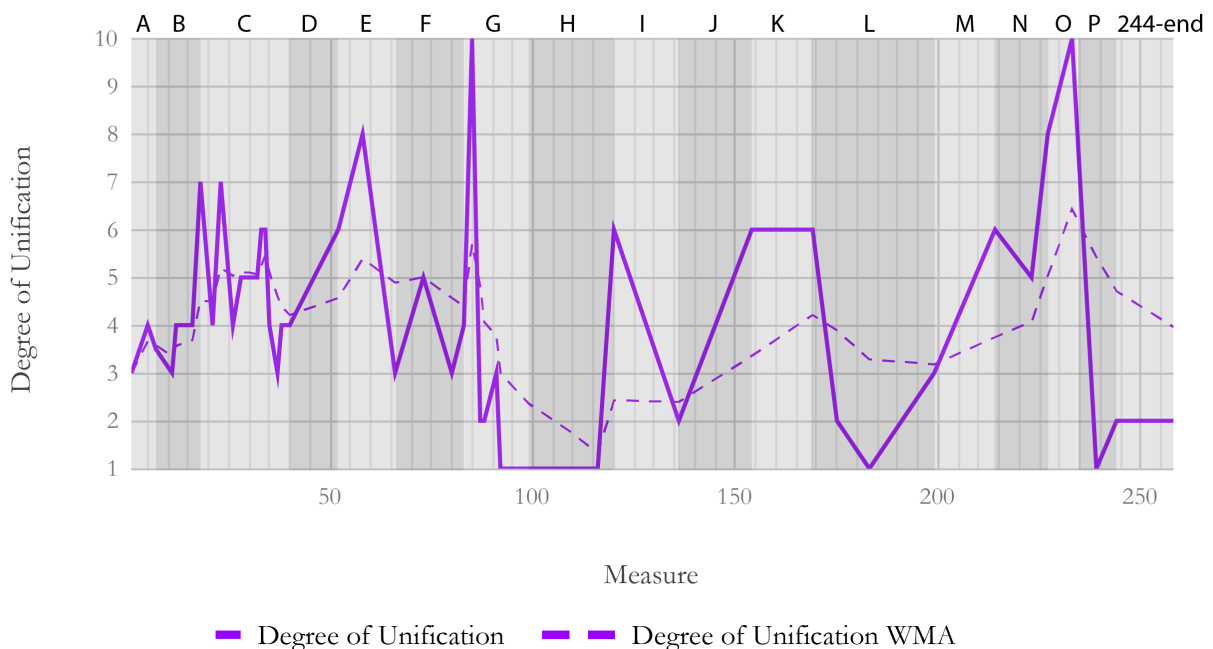


The raw data of Figure 4-20 shows a trend in which the independence of voices returns to a moderately-high rate (8), with a few exceptions occurring in the first third-or-so of the work. As with several of the other dimensions, the densest rate of change occur in the first portion of the work (prior to measure 40). There also appears to be a certain logic, even if it is intuitive, of the growing lack of independence in the latter two-thirds or so of the work—beginning around measure 100, one can observe the lower points growing lower (between the returns to 8) until reaching maximum dependence just after measure 150, and then imitating a similar contour starting at measure 200. While the WMA obfuscates many of the salient points that the granularity of the raw data provides, it shows what the listener is likely to experience: a period of extreme flux between independence and dependence (prior to approximately measure 60), followed by a longer meandering path toward increased dependence. In other words, there is a

general progression from more fluctuation to less fluctuation—in both periodicity and magnitude. Here, I do not necessarily equate “more fluctuation” with “more stability” or vice versa, but rather mean these as a general indication of the rate and size of change in this dimension.

Figure 4-21: Progression of Stratification or Unification (Dimension 4)

Progression of Unification/Stratification



On average, the work tends toward being more stratified (lower in value on the y-axis) than unified. The two most unified sections occur at measures 85 and 233; the former is less distinctive when considered with the weighted moving average. The first of these peaks is approached quite abruptly (although a series of shorter spikes in unification do occur from the beginning of the work up until that point), and the latter is approached more gradually. In terms of global phenomena, a tendency to oscillate around the median range is present in the first third

or so of the piece, after which the spikes in either direction are more extreme in amplitude and in duration, although the application of a WMA attenuates these peaks and again suggests a general high-low-high contour, albeit less extreme in amplitude than observed with density (Figures 4-13 through 4-16). The manner in which Lewis chooses the moments of maximum unification is directly related to his formal deployment of polystylism; the tendency toward unification toward the latter half of the work coincides with the most distinct stylistic references to jazz. This tendency toward unification is magnified by the tendency away from voice independence observed under Figure 4-19.

Figure 4-22: Progression of Textural Dimensions #1-4

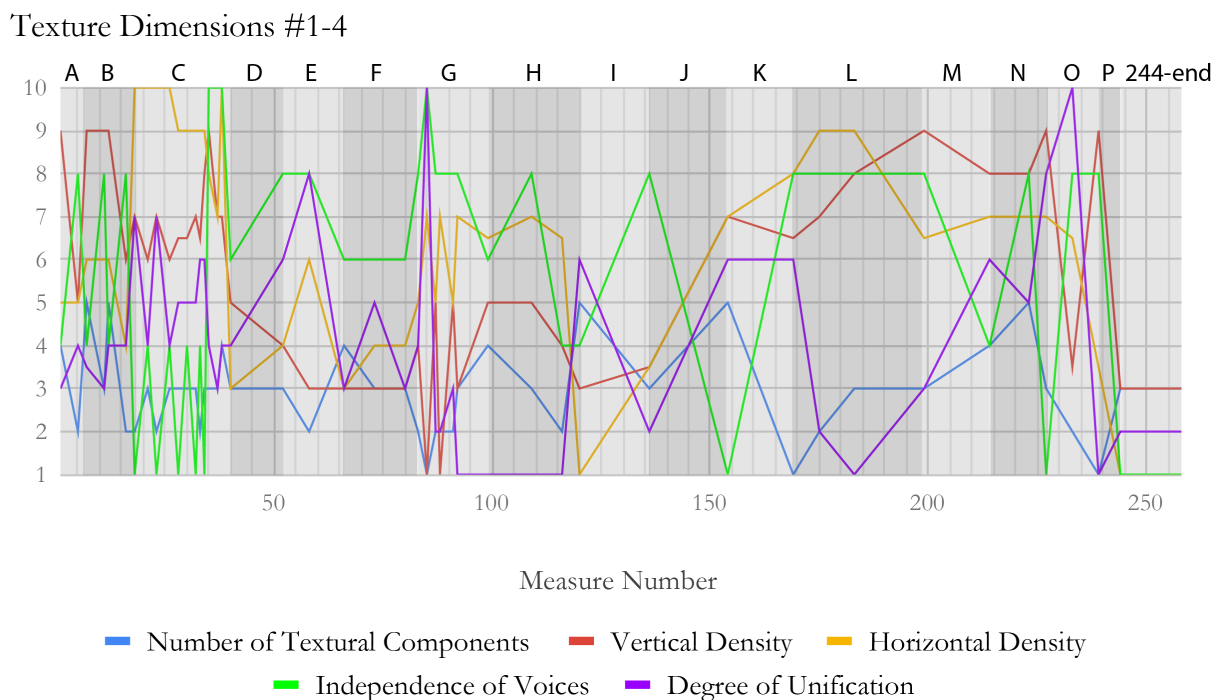
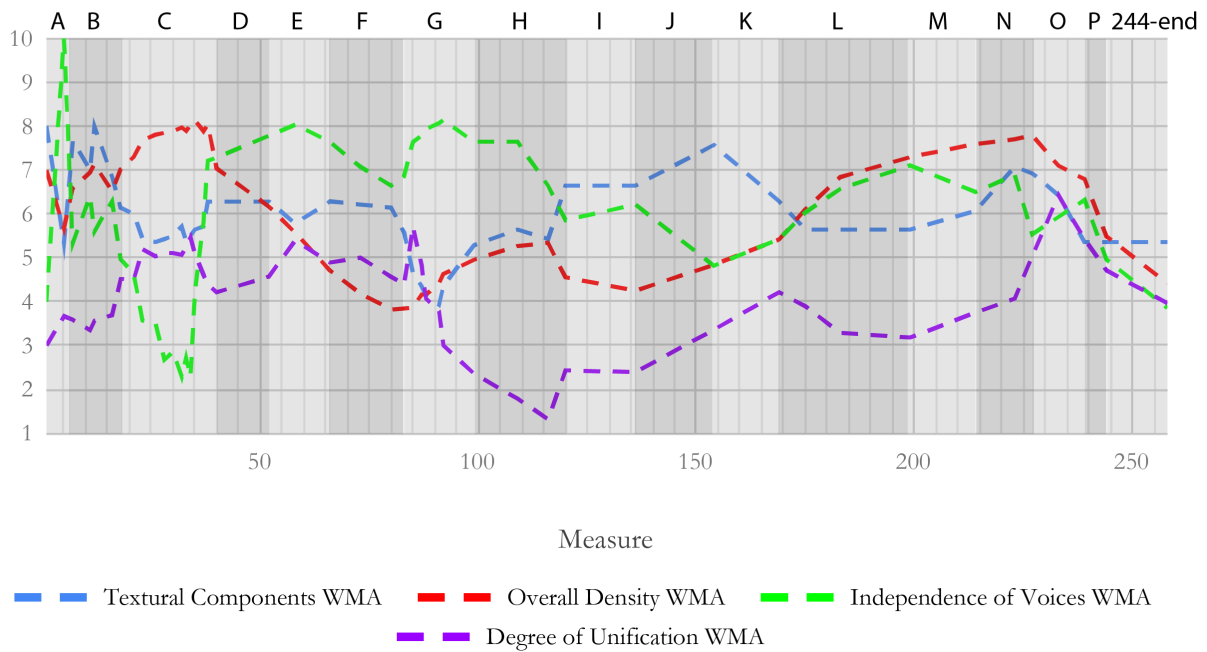


Figure 4-23: Progression of Texture Dimensions #1-4 with WMA

Texture Dimensions #1-4 with WMA

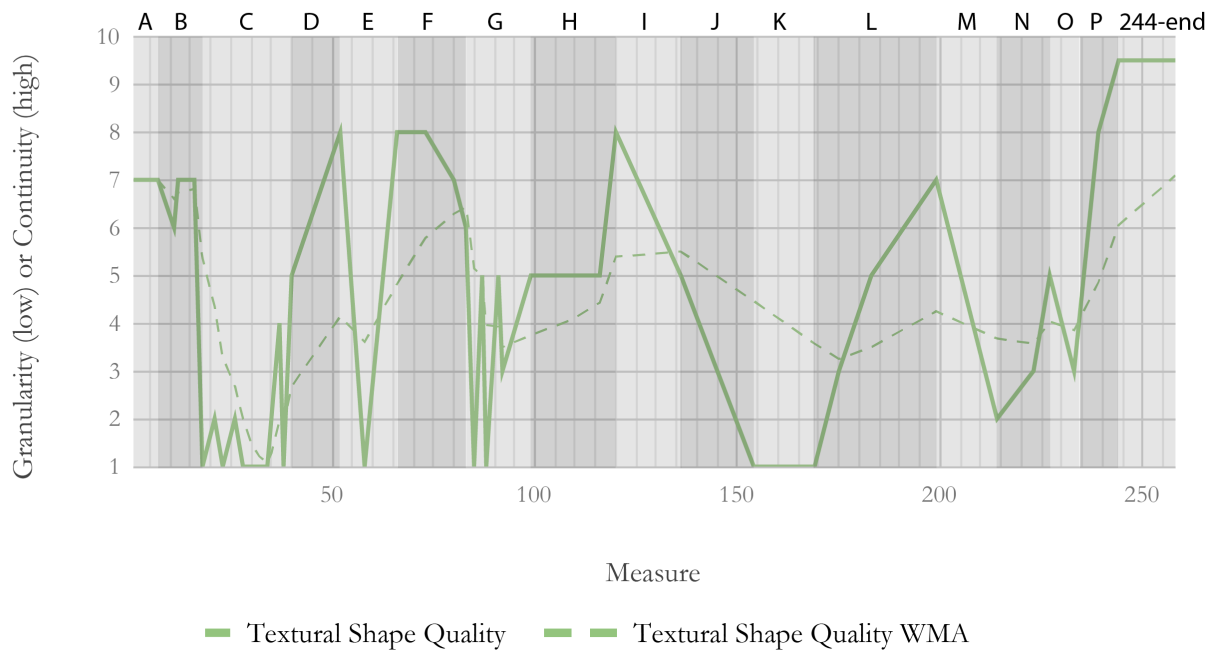


Before moving forward with the observation of texture dimensions 5-7, it is useful to examine dimensions #1-4 (the dimensions which, as discussed earlier, help to establish the overall clarity of the texture). The near-constant crossing of textural dimensions, pictured above in Figure 4-22, suggest that Lewis is not relying upon any single textural dimension to define the textural clarity in a global sense. However, there are still a few observable trends, which may be noted by the manner in which a particular dimension might suddenly depart from the median range of the y-axis and veer toward one of the extremes. The degree of unification, in purple, is somewhat interesting in this regard; it dominates the low end of the spectrum (totally stratified) just prior to measure 100 for a significant stretch, then dominates the upper end of the spectrum (totally unified) closer to the end of the work, at measure 233. The graph above also confirms a trait suggested earlier (by Figures 4-17, 4-18, and 4-19), that the number of textural dimensions

is not necessarily correlated with the strength of other textural dimensions. Also noticeable are the three moments in which many dimensions move together rapidly and simultaneously: at measures 18, 85, and 227. These are moments at which the textural changes will likely be the most perceptible, because of the sheer number of dimensional transformations taking place. Figure 4-23 illustrates the more continuous effects of how dimensions #1-4 operate with one another and over time: their relationships are in a great deal of flux toward the beginning half of the work, and gradually become more connected toward the end of the work. The diversity of their magnitudes is generally decreasing over time, and the amount of similar motion is generally increasing. It also indicates a less obvious relationship between unification and density. They each contain a general high-low-high contour, with unification's slightly more jagged nature causing it to briefly cross the threshold of density's path. This crossing toward the beginning of the work complicates some hearing of their shared general contour in the first half of the work, in turn allowing their relative trajectories to become somewhat more obvious in the latter half.

Figure 4-24: Progression of Quality of Texture Shapes (Dimension 5)

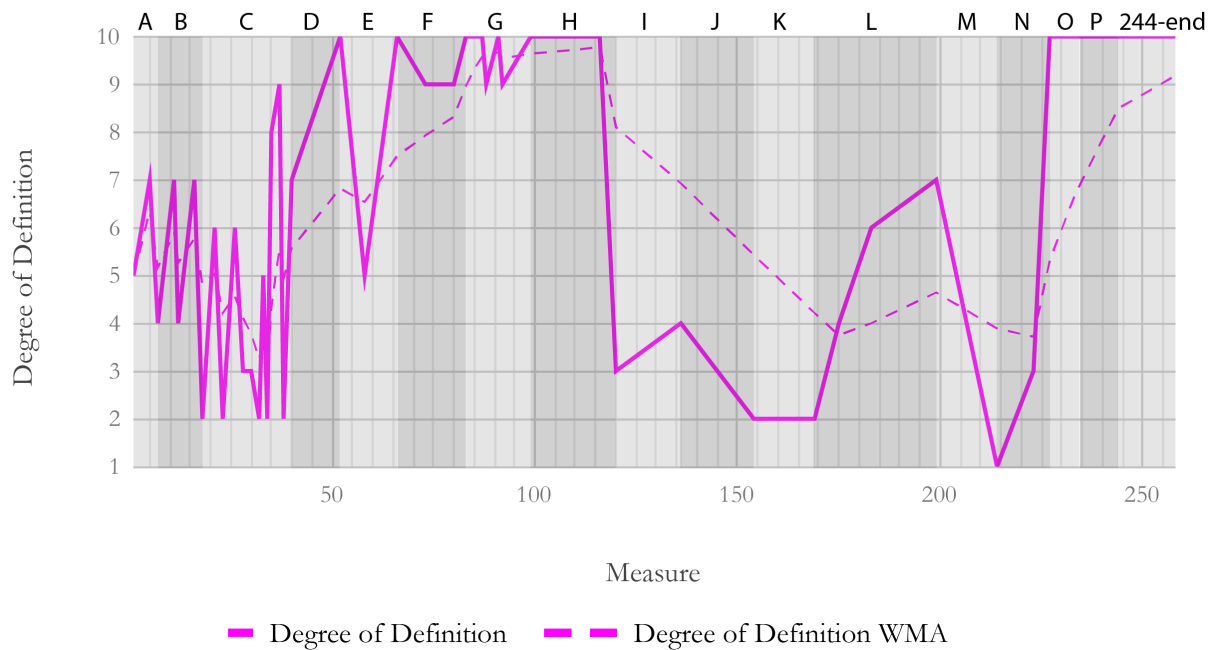
Progression of Textural Shape Quality WMA



The degree of quality (granular or continuous) of the texture shapes, shown above in Figure 4-24, does not appear to be a particularly driving textural dimension in this work. While it is apparent that its progression over time undergoes numerous changes in both amplitude and periodicity, inevitably providing structural variety, it does not seem to have a structural logic (or loose “narrative”) that I have been able to ascertain. But, when considered with the dimension progressions that have already been discussed, the outlier of great continuity at the very end of the work is undoubtedly something that will enhance the listener’s perception of arrival and closure.

Figure 4-25: Progression of Texture Shape Definition (Dimension 6)

Progression of Degree of Definition



The striking visual appearance of Figure 4-25 immediately shows how the progression of texture shape definition over time is one of the most compelling textural dimensions. As with a number of other dimensions, the rate of change is quite rapid in the first portion of the work and oscillates around the median definition value. After measure 52, there is an extended period for which (with one exception), the definition approaches and then hovers around its maximum values of 9 or 10. Following a subsequent period of lower degrees of definition, the textural shapes are again returned to a maximum degree of definition prior to the end of the work. This is one particular dimension in which the experience of a listener is particularly relevant. The degree to which textures are defined is one of the immediate, almost tactile, aspects of listening to new music; it is a dimension that listeners are able to quickly grasp on a conscious or unconscious

level based upon the earlier discussion of auditory scene analysis.¹⁴⁵ In consideration of this idea in relationship with Figure 4-22, we might more broadly think of the work as having a progression from “somewhat not defined” to “persistently increasing definition” to an “extended lack of definition” and finally a return to “defined” in terms of the listener’s perception. In other words, the listener is taken back and forth between the experiences of being more certain of textural shapes (defined) and less certain of textural shapes (not defined).

Figure 4-26: Progression of Spatial Impact (Dimension 7)

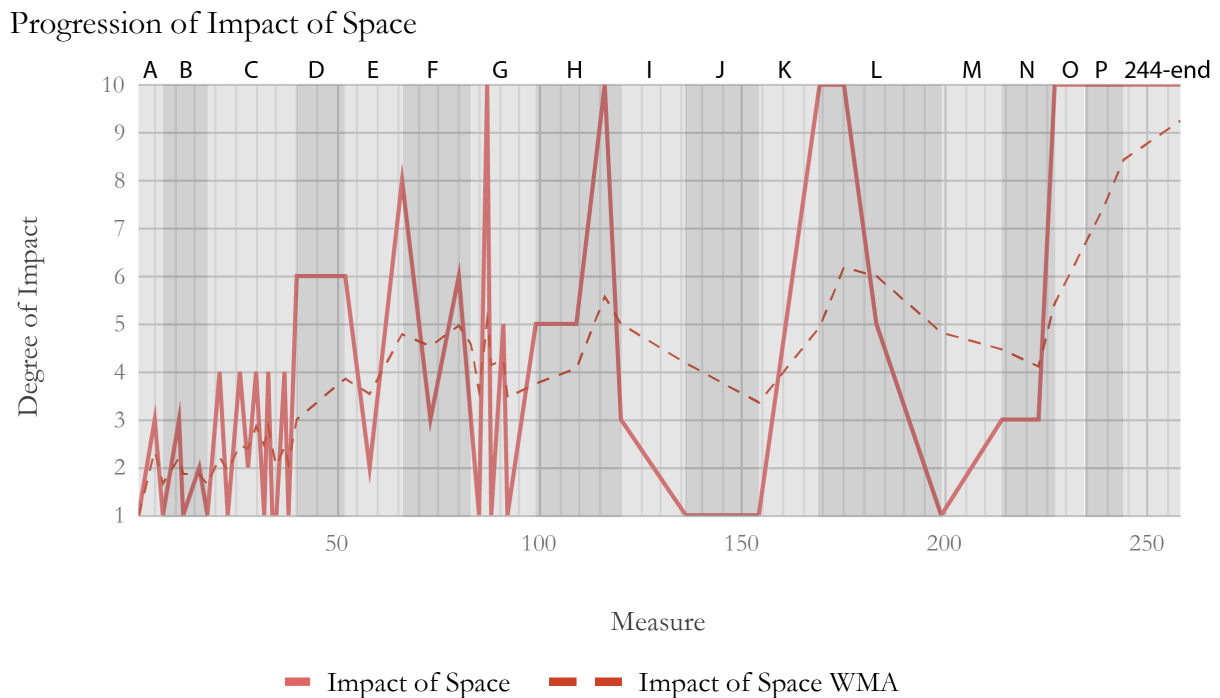


Figure 4-26 shows the growth of impact of space on textural perception in *The Will to Adorn*. While the progression is not entirely linear in behavior, the general progression of this dimension is clear: a series of low spikes (to 3 and 4) develop into a slightly longer plateau (to 6,

¹⁴⁵ See section 3.1

at measure 40), then another shorter spike (to 8, at measure 66), before ultimately reaching a maximum of 10 at measure 87. From this point until the end of the work, periods of maximum spatial impact stretch to longer and longer durations (measures 116, 169, and 227), dramatized by the contrast of periods of minimum spatial impact (measures 136 and 199). The thinner dashed line indicating the weighted moving average makes this general progression even more salient. The impact of this dimension likely attenuates some of the peaks in the first half or so of Figure 4-24—that is to say, the moments of high definition in the earlier half of the work are perceived as less significant in amplitude or temporal length as a result of the more limited impact of space. As a result, the listener's experience of the point of high definition toward the end of the work is made even more dramatic through the influence of the spatial dimension; in other words, the use of space intensifies the increased definition at the work's conclusion. More simply put, a higher spatial impact positively affects a listener's ability to perceive the definition of textural elements, and a lower spatial impact does the opposite.

Figure 4-27: Progression of Textural Dimensions #5-7

Progression of Textural Dimensions #5-7

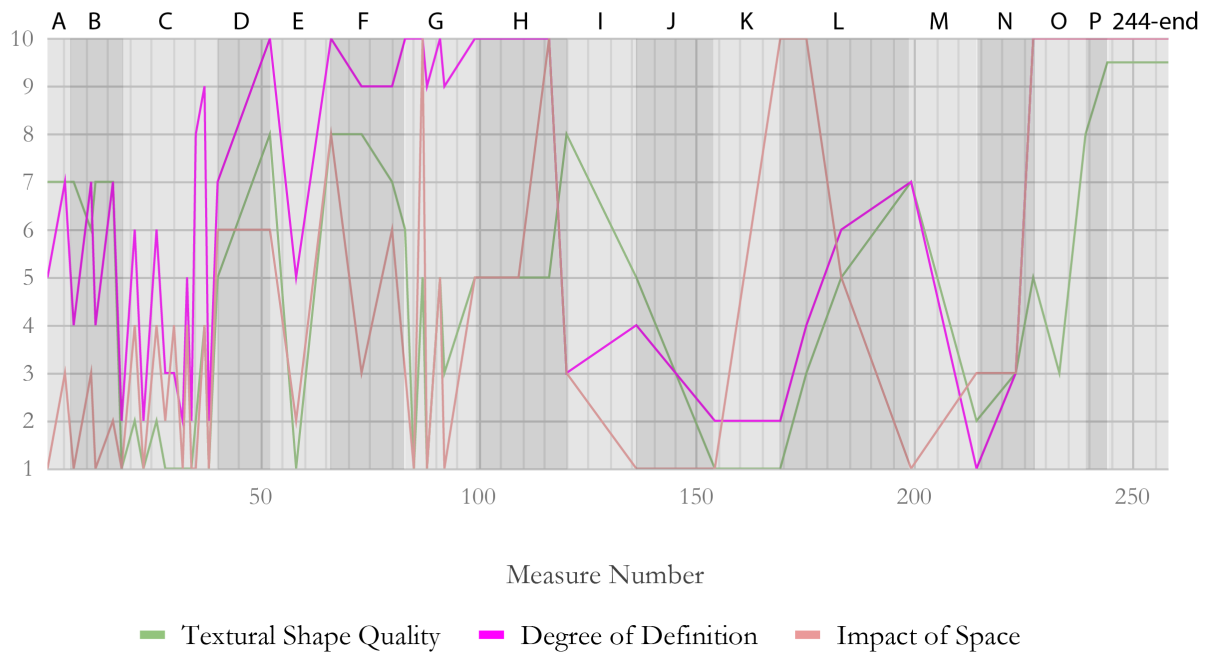
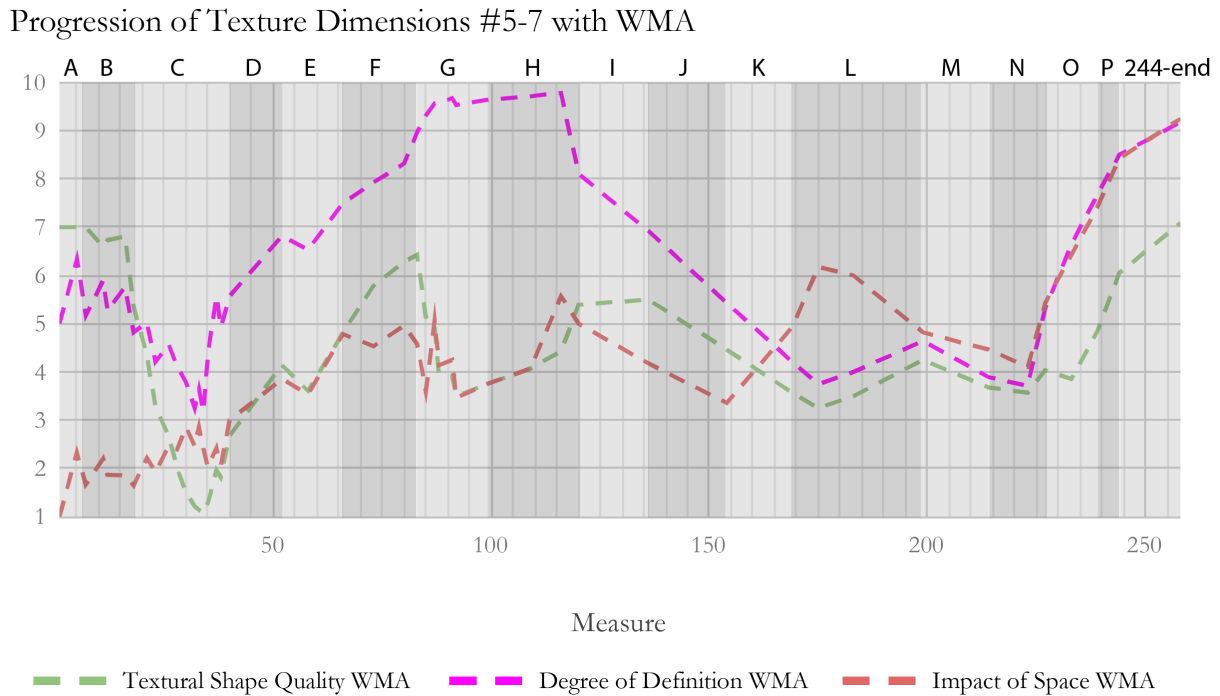


Figure 4-28: Progression of Texture Dimensions #5-7 with WMA



As opposed to dimensions 1-4 considered together (as in Figure 4-22 and 4-23), dimensions 5-7 largely seem to work in tandem with one another when considering only the raw, granular data (Figure 4-27). Occasionally, an individual dimension will anticipate or lag behind another—for example, how the swell of impact of space anticipates smaller swells in textural shape quality and degree of definition after measure 150. While the effect of the relationship between textural definition and impact of space was explained in the paragraph above, we can also ascertain that space generally works to highlight moments of increased or increasing continuous textural shape quality. When considered together with the rate (change-in-the-rate-of-change) and directionality of change, it is evident that these dimensions are working together to produce a general movement from more fragmented to more linear, more independent to more dependent. The application of WMAs, shown in Figure 4-28, illustrates this point. Over the

course of the work, dimensions #5-7 are undergoing a constant process of finding more cohesive contour movements in relation to one another.

Figure 4-29: Progression of All Textural Dimensions

All Textural Dimensions

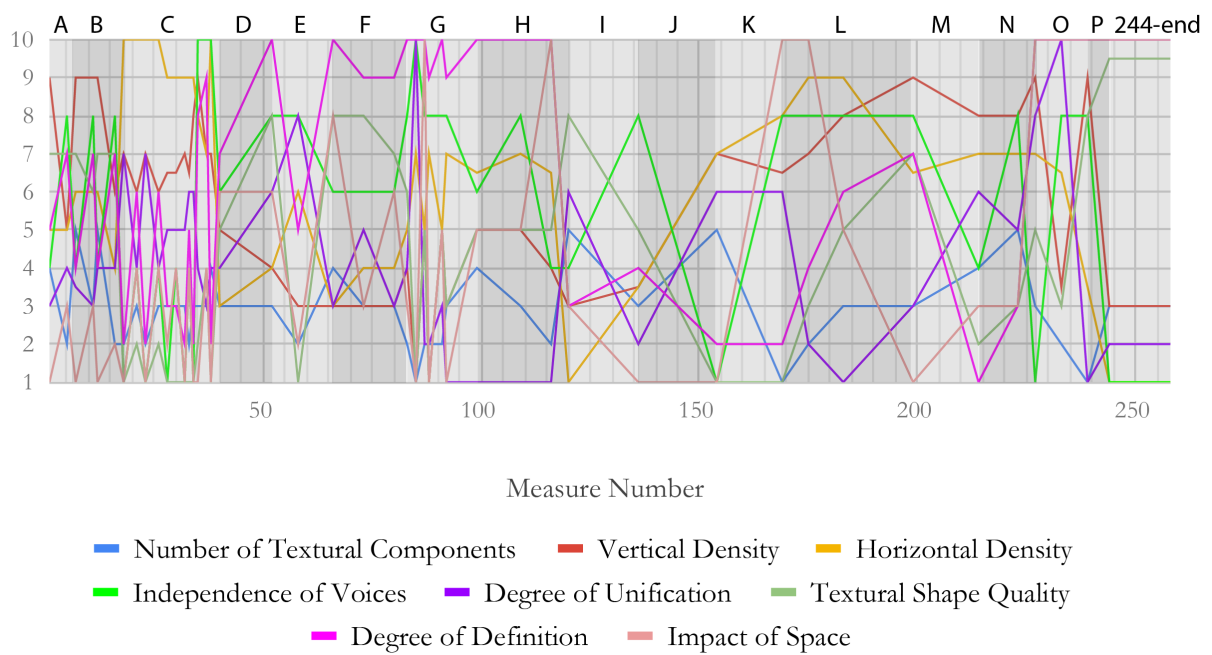


Figure 4-30: Progression of All Texture Dimensions with WMA

Progression of All Textural Dimensions (WMA)

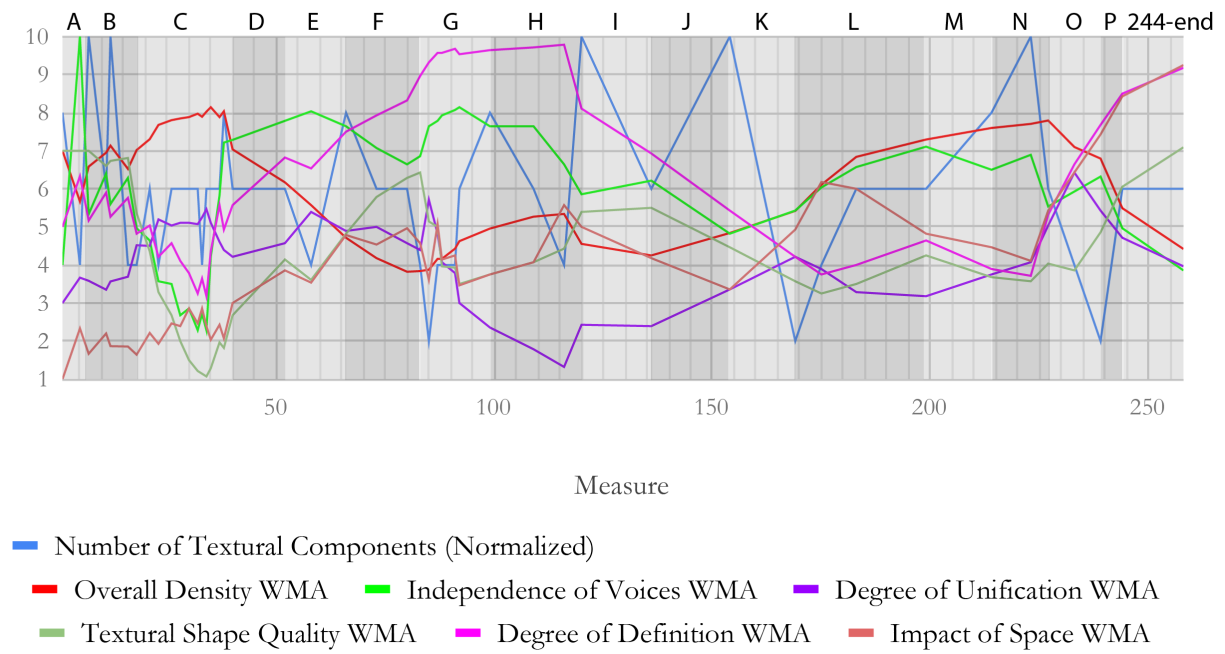
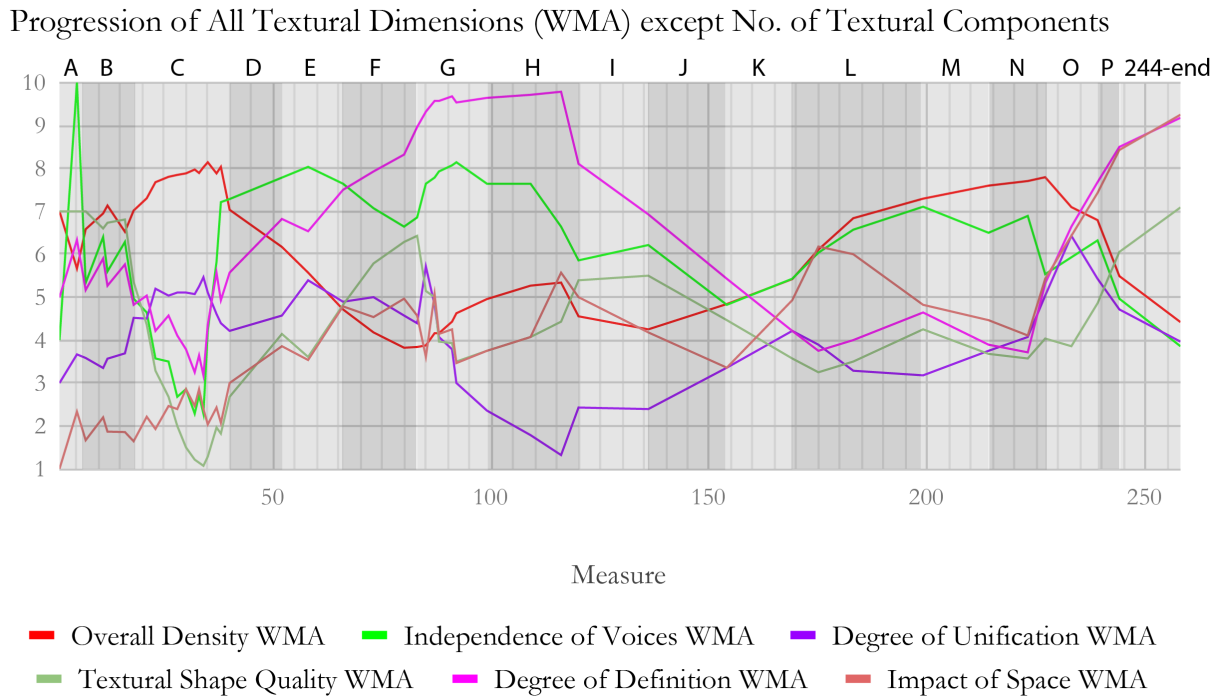


Figure 4-31: Progression of All Texture Dimensions with WMA (except Dimension 1)



A visual representation of all the textural dimensions (like that above) shows the immense complexity of their relationships. While it is relatively straightforward to track the progression of a single aspect or a few components (as I have done with Figures 4-13 through 4-28), it becomes clear how complex texture is within this work when looking at the aggregate of parameters operating together. Nonetheless, a few observations can be made by examining the relative compactness or openness of the aggregate of dimensional relationships in a given moment and over time, as well as which dimensions are treated as outliers in a given moment. Most significant is the manner in which the dimensions are extraordinarily entangled toward the beginning, moderately entangled in the middle (majority of the work), and then each become (high or low) outliers right at the very end, leaving a noticeable open gap from measure 244 to the end. Three distinct periods of radical entanglement—at approximately measure 1-40, 70-80,

120, and 225-245—are almost certainly going to be points at which a listener will perceive a multidominance of textural dimensions. So, while there may not be a distinct theme in this work (in the sense of, say, a sonata form work in the classical period), the texture is an element that periodically is able to lend a sense of return. Even when new material is introduced toward the end of the work, the technique of its presentation allows a listener, retroactively, to re-contextualize the sonic attributes of the work's opening. Examination of the weighted moving averages over the course of the work reveals an overall progression from a high rate-of-change and degree of amplitude to a lower rate-of-change and narrower range of amplitudes. This is another way of conceptualizing a global trend of disentanglement—the notion of ideas coming into focus—one that is enhanced by the utilization of gestural material that I discuss in the next section.

4.5 Gestures and Gestural Transformation

To close this chapter, I will briefly discuss gesture's role in this music. It may be a stretch to label any sections within *The Will to Adorn* as “gesturophony,” a textural type described by Lefkowitz in which all components are gestures or gestural,¹⁴⁶ but it is evident that Lewis is employing a narrow index of gestures that are then treated through various transformational processes to form components of textural streams. Furthermore, Lewis's gestural technique is his primary tool for bridging the thornier modernist qualities of the earlier portions of the piece with the direct jazz references that come toward the end of the work.

Some of the gestures Lewis uses are derived from jazz. Alexander Rothe, a Columbia University colleague of Lewis who has interviewed him at length and written extensively about

¹⁴⁶ David S. Lefkowitz, *Analysis of Post-Tonal Music*, Ch. 17, pp. 6–7.

his music, describes Lewis' use of polystylism as follows: "A key technique of genre mobility is musical signifyin(g), a practice of quoting or referring to preexisting material that in turn changes it by adding a new layer of meaning—whether playful, subversive, or as a means of paying tribute to someone or something."¹⁴⁷ In the case of *The Will to Adorn*, the preexisting material not only refers specifically to the "swing-like" material that emerges near the end of the work, but to the three characteristic jazz gestures that Lewis employs and transforms over the course of the piece in various ways. This persistent signifyin(g)^{148,149} of these gestures is one of the only constants in this work that is otherwise about constant juxtaposition.

The three gestures included are the *fall*, the *doit*, and the *shake*; their names belie the physicality they evoke. As I noted in Chapter 2, the *shake* is essentially is a wide expressive oscillation in pitch, described by trumpeter Wayne Bergeron as an "out of control lip trill."¹⁵⁰ The pitch variation is indefinite but more extreme in amplitude than vibrato, and its rhythmic speed is traditionally unmeasured. The *fall* and the *doit* are, respectively, a rapid fall or rise from a definite pitch to an indefinite pitch. While the *fall* and the *doit* are, yes, inversions of the same idea, they evoke different ideas in terms of physicality, and thus I will refer to them separately here.

¹⁴⁷ Alexander K. Rothe, "The Sound of Empathy in George Lewis's Afterword," May 12, 2018, <http://musicologynow.ams-net.org/2018/05/the-sound-of-empathy-in-george-lewiss.html>.

¹⁴⁸ Henry Louis Gates, *The Signifying Monkey: A Theory of African-American Literary Criticism*, 25th Anniversary Edition (New York: Oxford University Press, 2014), 52.

¹⁴⁹ The concept of "signifying," often spelled "signifyin(g)" was originally coined and used by Gates in the field of literary theory in reference to types of wordplay, but has since been adapted and used by other disciplines.

¹⁵⁰ Wayne Bergeron, "FAQ," accessed April 20, 2019, <https://www.waynebergeron.com/faq>.

Figure 4-32: Lewis, *The Will to Adorn*, mm. 8, Trpt. (the shake)



Figure 4-33: Lewis, *The Will to Adorn*, mm. 1, Tbn. (the fall)

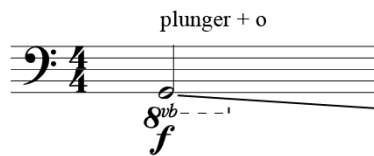


Figure 4-34: Lewis, *The Will to Adorn*, mm. 16, Trpt. (the doit)



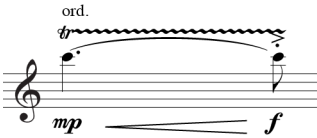
Each of these gestures is then treated to various types of transformation over the course of the work. A type of transformation is already apparent in the above examples; the fall and especially the doit tend to be faster gestures within the context of their genre of origin, whereas in this work, they initially are presented as taking up longer spans of time. Additional transformation types may fit into several categories: making a continuous gesture discrete in nature, altering its degree of horizontal density (by diminution or augmentation, even if only generally so), changing its regularity, reducing its vertical amplitude, adding a timbral change, or changing its pitch material from indefinite to definite. Eventually, different gestural transformations become linked together—for example, a transformed version of the doit with a transformed version of the shake—thus forming gestural chains.

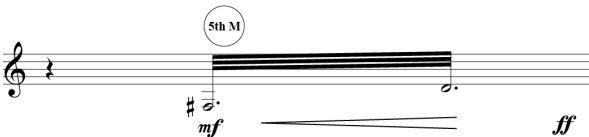
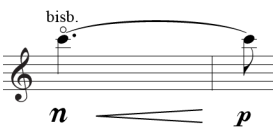
As a shorthand for showing the method of transformation, I employ the following system:

Figure 4-35: Gestures and Transformation Technique Labelling System

Types of Gestures	Transformation Techniques
S=Shake	d=discrete
F=Fall	m=diminution
D=Doit	a=augmentation
	t=timbral change
	r=reduction in amplitude
	b=gesture in retrograde
	c=combination with another gesture type

Figure 4-36: The shake, transformation types

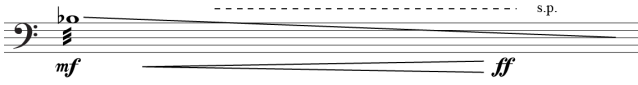
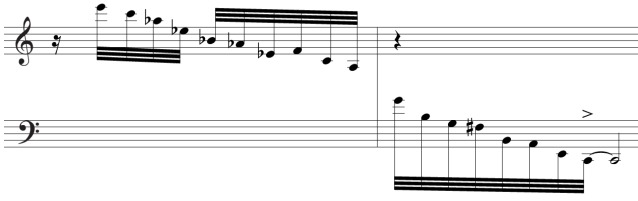
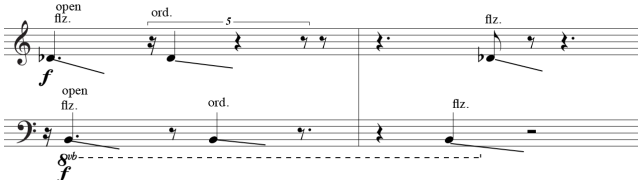
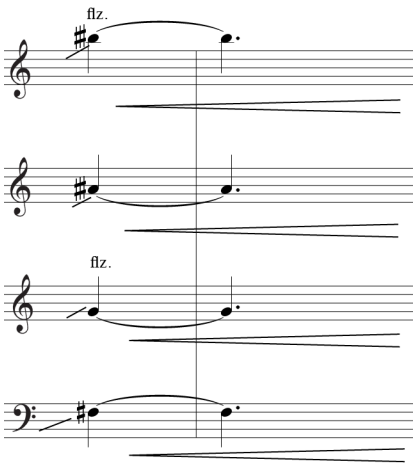
Shake Transformation Type	Example	Coding
Trill	 mm. 1: flute	S-d
Variable or medium-speed oscillation between pitches	 mm. 1-2: oboe	S-d,a

	 mm. 6: percussion 1 and 2 mm. 45-46: piano (left hand only)	
Multiphonic tremolo	 mm. 9: clarinet	S-d,t
Wide vibrato	 mm. 99-100: trumpet	S-r
Bisbigliando ¹⁵¹	 mm. 122: flute	S-r ¹⁵²

¹⁵¹ Lewis does not define his use of bisbigliando in the prefatory notes to his work. While the term is primarily utilized in reference to harp technique, based on the recording, I am assuming he is referencing a timbral trill (rapid alternation between two or more fingerings for the same pitch).

¹⁵² I include the bisbigliando as an extraordinarily subtle version of the shake. When the flutist alternates between two different fingerings for the same pitch, the two fingerings result in ever-so-slightly different inflections of the given pitch (either for the fundamental, or in their overtone structure). Thus we detect a wavering of the pitch, akin to the shake but with an extreme reduction in amplitude of pitch variation.

Figure 4-37: The fall, transformation types

Fall Transformation Type	Example	Coding
Harmonic glissando	 mm. 1: violin	F-r
Tremolo and timbre change	 mm. 2: cello	F-t
Discrete version of gesture	 mm. 7-8: piano	F-d
Flutter-tongue	 mm. 21-22: trumpet and trombone	F-t
Retrograde	 mm. 42-43:¹⁵³ flute, oboe, clarinet, and bassoon	F-b

¹⁵³ Note the rise to each of the beginning pitches in this example.

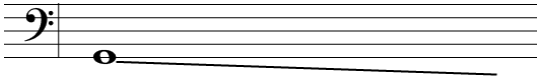
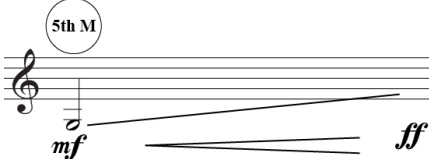
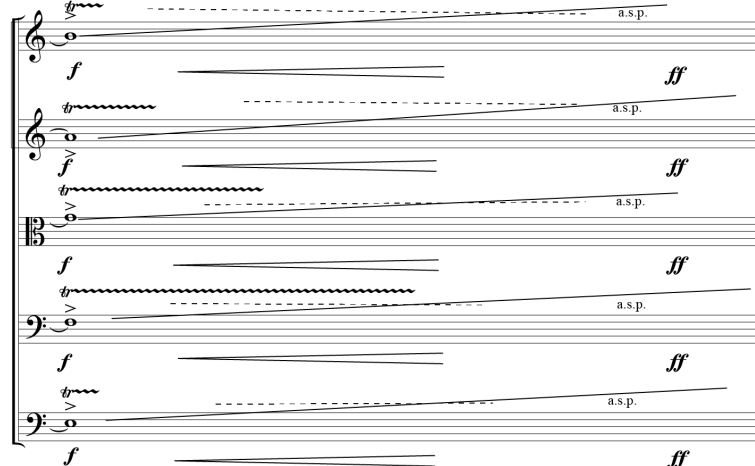
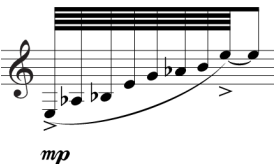
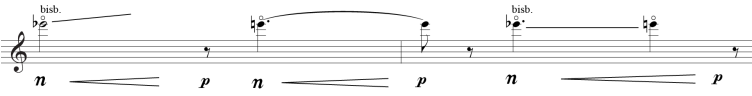
Superball (friction)	Timp. superball rub  <i>mf</i> mm. 107: timpani	F-t
Bisbigliando	 mm. 121-122: flute	F-t,r,c

Figure 4-38: The doit, transformation types

Doit Transformation Type	Example	Coding
Harmonic	 <i>f</i> $\triangleright$ <i>mp</i> mm. 1: viola	D-r
Multiphonic	 mm. 2: bass clarinet	D-t
Trill	 mm. 6: strings	D-c

Discrete version of gesture	 <i>mp</i> mm. 51: piano	D-d
Tremolo	 <i>fp</i> mm. 40: violins	D-t
Bisbigliando	 <i>n</i> mm. 132-133: flute	D-t,c
Rip	 <i>ff</i> mm. 229: trumpet and trombone	D-d

In their original form and within the purview of jazz, these gestures were often an ornamental feature of the music, used at particular points for expressive emphasis; that is to say that they originated as a form of adornment. By transforming the gestures, Lewis is essentially adorning an adornment, or, to cite his reference to Zora Neale Hurston, “decorating a

decoration.”¹⁵⁴ If we examine the beginning of the piece, it is possible to see how so much of the textural fabric is formed by these adorned adornments:

¹⁵⁴ Hurston, Zora Neale, “Characteristics of Negro Expression,” in *Signifyin(g), Sanctifyin’ & Slam Dunking: A Reader in African American Expressive Culture*, ed. Gena Caponi-Tabery (Amherst: University of Massachusetts Press, 1999), 297.

Figure 4-39: Lewis, *The Will to Adorn*, mm. 1-2, annotated

A ♩ = 92

Flute: *flz.*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *flz.*

Oboe: *mp*, *f*

Clarinet in B $\flat$: *f*, *mf*, *ff*

Bassoon: *f*, *mf*, *ff*, *f*

Trumpet in C: *mf*, *f*, *mp*

Trombone: *f*, *mp*, *f*

Percussion: *f*, *f*

Percussion 2: *f*, *mp*, *f*

Guitar: *mf*, *f*, *mf*

Piano: *f*

Violin 1: *f*, *mp*, *f*, *mp*, *f*, *mp*

Violin 2: *mp*, *f*, *mp*, *f*, *mp*, *f*

Viola: *f*, *mp*, *f*, *mp*, *f*, *mp*

Cello: *f*, *mf*, *ff*

Bass: *f*, *mf*

Annotations: *ord.*, *5th M*, *plunger + o*, *harmon no stem*, *arco s.p.*, *pizz.*, *s.p.*

After identifying the three gestural archetypes and the transformation processes that Lewis employs as a method of musical signifying, I tracked their occurrence throughout the work. Following this opening passage, it is rare that the *majority* of the textural components in a given moment can be traced to one of the three gestures—other types of musical material exist in their own right—but nonetheless, at least one of these gestures or a transformation of it is present in most passages. One sort of gestural density might be the relative amount (say, percentage) of a section’s total musical material that is comprised of gestural content, but that is only one way of thinking about the possible contributions of gesture. Given that Lewis’s usage of these motives is based upon their appearance and transformation as a collection of sonic objects, we might instead examine the relative variety of gestural archetypes within a given section, and the number of transformation types present. By making a table of this data, and normalizing the respective scales of gesture types and transformation types, it was possible to graph the relative saturation^{155,156,157} of each of these attributes over the course of the work. In Figure 4-40, below, the progression of gesture type and transformation type saturation over time is shown. Following that, in Figure 4-41, a weighted moving average was applied to provide a more continuous representation of the temporal experience of these elements, similar to the technique that was applied to texture dimensions earlier in this chapter.

¹⁵⁵ This concept of “saturation” is borrowed from the same terminology in reference to pitch-class-set vectors. If a given pitch-class set’s interval class vector indicates that the set contains one instantiation of interval class 3 (IC3), but six are possible for that cardinality of pitch-class set, we might say that the position of IC3 has a low degree of saturation. The inverse would then be true; if six instantiations are present, the position of IC3 is totally saturated.

¹⁵⁶ Michael Buchler, “Relative Saturation of Interval and Set Classes: A New Model for Understanding Pcset Complementation and Resemblance,” *Journal of Music Theory* 45, no. 2 (2001): 263–343, <https://doi.org/10.2307/3653442>.

¹⁵⁷ Gesture types were initially tracked on a scale of 0-3, and transformation types on a scale of 0-5. By normalizing both to be represented on a scale of 0-10, relationships between the two are more easily observed.

Figure 4-40: Progression of Gesture Type and Transformation Type Saturation

Saturation of Gesture Types and Transformation Types

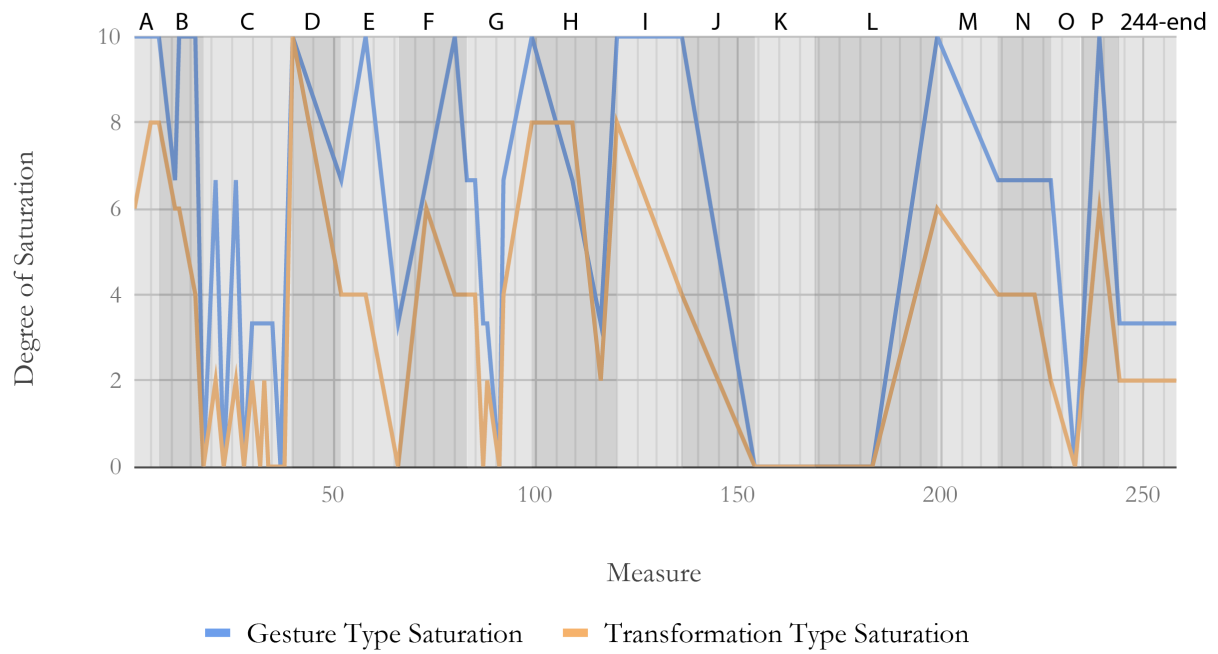
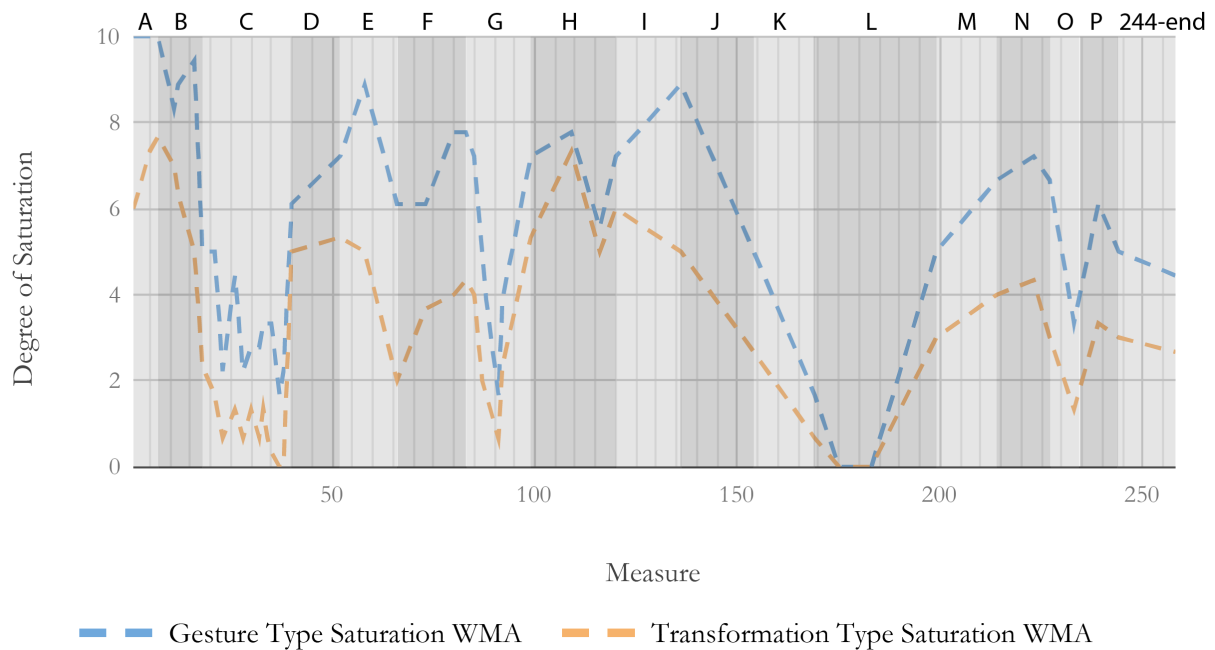


Figure 4-41: Progression of Gesture Type and Transformation Type Saturation (WMA)

Gesture Type and Transformation Type Saturation with WMA



One of the more interesting and revealing aspects of visualizing the relationships between these components is that while they do have a general tendency to operate together, that is not always the case. Between measures 52 and 58, as well as between measures 73 and 83, the two lines move in either oblique or contrary motion in relation to one another. There is also a general tendency for the relationship between the two lines to be in constant flux in the first half of the work (the behavior of the two lines appears more clumsy), whereas from measure 120 onward, the two types of saturation are obviously working together (particularly clear in Figure 4-41). Like the textural dimensions, then, a global takeaway from the analysis is that behavior of the two progressions of saturation is generally moving from a more complex relationship to a less complex relationship, or in other words, the relationship is moving from less-focused to more-focused.

But unlike the complete textural analysis (Figures 4-29, 4-30, and 4-31), the gestural tracking suggests a connection between two parts of the work: the somewhat extended low points starting at measure 18 and at measure 154, two large troughs that are interruptive of the continuity of data.

This finding prompts a return examination of the texture dimensions at these two places, to see if vectors might support that this connection exists. The texture vector for measure 18 is $\langle 2, 7, 10, 1, 7, 1, 2, 1 \rangle$ and for measure 154 is $\langle 5, 7, 7, 1, 6, 1, 2, 1 \rangle$. To quantify the degree of difference between these two vectors, we can utilize a difference vector. The process for determining this is shown below, in Figure 4-42:

Figure 4-42: Difference Vector and Magnitude Guide

Step									Magnitude
	2	7	10	1	7	1	2	1	
Subtract each vector position from the other	5	7	7	1	6	1	2	1	
	-3	0	3	0	1	0	0	0	
Utilize absolute values of the resultant integers	3	0	3	0	1	0	0	0	
Add these values to determine the relative magnitude of the two difference vectors	3	+0	+3	+0	+1	+0	+0	+0	=7

If we apply this process to the texture vectors for measures 18 and 54, it results in a difference vector of $\langle 3, 0, 3, 0, 1, 0, 0, 0 \rangle$ and a difference magnitude of 7 utilizing a simple addition method. By producing a table of all the difference vectors and magnitudes for all possible

textural relationships, I am able to not only determine *what* these magnitudes are, but *how significant* or *insignificant* they are in relationship to one another. For reference, it is useful to list the five highest and five lowest magnitudes throughout the work below, in Figures 4-43 and 4-44.

Figure 4-43: *The Will to Adorn*, highest value texture magnitude differences

Magnitude of Difference	Corresponding Measure Numbers
50.5	38 and 244 38 and 258
46.5	18 and 239 23 and 239
45.5	154 and 239
44.5	32 and 239 34 and 239
43.5	223 and 244 223 and 258

Figure 4-44: *The Will to Adorn*, lowest texture magnitude differences

Magnitude of Difference	Corresponding Measure Numbers
0.5	7 and 12
2	32 and 34
3	5 and 16
3.5	1 and 7 11 and 199 99 and 109
4	18 and 32 18 and 34 23 and 32 23 and 34 30 and 33

The total range of magnitudes runs from 0.5 to 50.5. With the aforementioned example of measure 18 and measure 154, they are not only similar in their decreased usage of gestural archetypes and transformational techniques; a strong connection is drawn between these moments through all of the textural dimensions, as evidenced by an fairly low difference magnitude of 7. This may not be the *very* lowest in the work, but is undoubtedly *one of* the lower values; difference magnitudes less than 10 in this work are not commonplace. Taken in combination with the gestural analysis, it is clear that there is an analytic connection between these two points, one that is reinforced by the proportional lengths of these sections: 18-40 is .31 of 154-199.

What the textural and gestural analysis offer is something that is ultimately elucidated in retrospect during the listening experience. When confronted by the rapid juxtapositions that are especially concentrated in the first portion of the piece, measure 18 may not register as important

for a listener. It is, after all, surrounded by a torrent of rapidly crossing textural dimensions, and thus a listener has no reason in that moment to regard it as significant. However, when a quite similar textural event happens at measure 154, and is confirmed by the most overt jazz references in the work (combined with an absence of the shake, fall, and doit gestural archetypes), it becomes clear in retrospect that the two sections are in fact connected. In Chapter 5, I will show how additional connections are supported by the proportional and temporal findings of Chapter 3, utilizing further data points from the total texture difference vector analysis.

4.6 Conclusion

In considering the breadth of analytic work above, it is possible to generalize three analytic conclusions:

1. The overall relationship of textural dimensions in this work is proceeding from more complex to less complex.
2. The behavior of gesture type and transformation type saturation follows a similar progression as the textural dimensions: a more complex relationship moving toward a more simple relationship.
3. Cross-referencing significant moments from the textural and gestural analysis elucidates connections between disparate temporal locations.

Each of these conclusions supports a conceptualization of the work in which the overt jazz references are a pivotal point that the rest of the work adorns. In Chapter 5, I will consider these findings in relationship with the findings of Chapter 3 to determine how proportional

relationships support connections made between disparate locations on the basis of texture and gesture, and how a listener experiences the textural and gestural elements over time.

By articulating the various dimensions of texture and formulating an analytic approach in which each of these qualitative dimensions are quantified, a parameter of contemporary music that is more elusive to describe becomes considerably easier to track and observe. The results of quantifying this information in individual moments and over the course of time brought me to a different approach in listening; although I had certainly listened to the holistic textural aspects of music before, it was a new experience to listen for each of the dimensions as they operated in their own right. While I was certainly aware that texture was one of the parameters that made this work attractive to me, I did not (at the outset) yet understand the manner in which articulating and analyzing it would allow me to break out of my established listening habits. That isn't to say that this could not have occurred with another piece of music—for another person, it very well might—but what began as a vague attraction toward a particular musical aspect eventually resulted in what Rothe describes (in relationship to Lewis's music) as "active participation of the listener as a creative improviser."¹⁵⁸

¹⁵⁸ Rothe, "The Sound of Empathy in George Lewis's Afterword."

5 Final Analytic Notes

5.1 Considering Previous Conclusions in Tandem

In Chapter 3, I illustrated the ways in which Lewis manipulates time in several ways simultaneously, and across structural dimensions. His temporal organization serves to reinforce the principle of asymmetry as a global phenomenon of adornment from the choices of notated tempi and implications of felt tempi, to individual divisions of pulse, all the way to large-scale formal divisions. In Chapter 4, I parsed the various textural dimensions and showed how they progressed over the course of the work. As a result, we learned that the overall relationship of textural dimensions in this work proceeds from more entangled to less entangled, and similarly, that the behavior of gesture type and transformation type saturation proceeds from a more complex to a relatively simple relationship. By cross-referencing significant moments from the textural and gestural analysis, it was then possible to elucidate connections between disparate temporal locations.

Based upon what we learned in the previous two chapters, one might consider Lewis's approach in *The Will to Adorn* to be related to the idea of variations in search of a theme. At the work's outset a surplus of disparate musical ideas is presented, without any immediately apparent way of resolving their relationship to one another. Because of the quasi jump-cut changes from one section to the next and the distinctive musical personality of each section, they each have a great deal of internal continuity and external discontinuity. Thus, we appreciate each section as unique unto itself and relatively self-contained, bearing some resemblance to moment form. The proliferation of multiple types of adornment obfuscates immediate connections

between these sectional moments until the explicit jazz references are revealed to be the central point that the rest of the work adorns.

To elaborate upon concepts introduced in the last chapter, we might now consider the role that textural elements more generally play over the course of time, what relationship the textural elements have with the proportional analysis, and how this is meaningful to a listener. In the table below, I delineate which textural dimension is primarily used to delineate a juncture between adjacent sections.¹⁵⁹ Put another way, the dimension or dimensions with the largest change (in absolute value) is a principal technique for creating discontinuity within the context of this work. One might also think of these in terms of stability and instability; while one dimension is the least stable, the others are relatively stable in comparison.

¹⁵⁹ Look ahead to Figures 5-2, 5-3, and 5-4 for clarification on location of rehearsal letters, or refer to diagrams in previous chapters.

Figure 5-1: Textural Shifts over Time

Section	Primary Textural Shift	Dimension Number(s)
A to B (mm. 1-7)	Vertical Density	2a
B to C (8-17)	Horizontal Density, Independence of Voices	2b, 3
C to D (18-39)	Horizontal Density, Impact of Space	2b, 7
D to E (40-51)	Textural Shape Quality, Degree of Definition	5, 6
E to F (52-65)	Unification/Stratification, Textural Shape Quality	4, 5
F to G (66-82)	Impact of Space	7
G to H (83-98)	Impact of Space	7
H to I (99-119)	Horizontal Density, Degree of Definition, Impact of Space, Unification/Stratification	2b, 4, 6, 7
I to J (120-135)	Independence of Voices, Unification/Stratification	3, 4
J to K (136-153)	Independence of Voices	3
K to L (154-168)	Number of Textural Components, Independence of Voices	1, 3
L to M (169-198)	Impact of Space	7
M to N (199-213)	Textural Shape Quality, Degree of Definition	5, 6
N to O (214-226)	Independence of Voices, Degree of Definition, Impact of Space	3, 6, 7
O to P (227-238)	Unification	4

While there is no definitive pattern to the ordering of these elements, several observations can be made. Most notably, we can observe that Lewis is not relying upon any single textural dimension to drive the work—occasionally a given dimension might be used twice in a row, but never more. Occasionally the same two dimensions might be paired with one another (for example, 5 and 6 in D to E and M to N), but more often they are not. Most significant is that the first dimension, the number of textural components, is used as the primary means of textural shift only once. Like several other important formal events, this occurs at Rehearsal K, the section in which the referential material finally comes into focus.

In the previous chapter I wrote about Lewis's utilization of gesture and gestural transformation type as a form of signifying. Essentially, gestures are used as sonic objects in this work. When considered over larger scales of time, such as the sections listed in the table above, it is plausible to consider each of these sections as objects (or moments). By creating a great deal of textural dimension discontinuity between the sections and varying the technique of creating that discontinuity, the listener experiences a variety of these sectional objects. Additionally, the way in which the driving dimension from sectional moment to sectional moment is constantly shifting skews the sense of formal direction. We are aware perhaps that we are proceeding *forward*, but not necessarily in a straight line. Rather, as if moving an item of great weight (in which the entire object cannot be picked up, but must be shifted forward in angular stages), only a few musical dimensions are actively involved in moving the listener past a new sectional juncture.

The most obvious arrival point in the work occurs at letter K (measure 154), which might suggest a division of the work into two large parts, a distinction which is made clear by the musical material but also supported by the proportional analysis in Chapter 3. However, the

information gathered from charting the textural dimensions, gesture types, and gestural transformation types suggest that an alternative structure can be discerned beneath the surface features of the music. Four locations in the piece (measure 40, 85, 120, and 225) stand out as significant—these are the moments which combine a decreased saturation of gesture types (or transformation types) with a dramatic shift in texture vector.

Figure 5-2: Arc diagram showing two possible divisions of the form

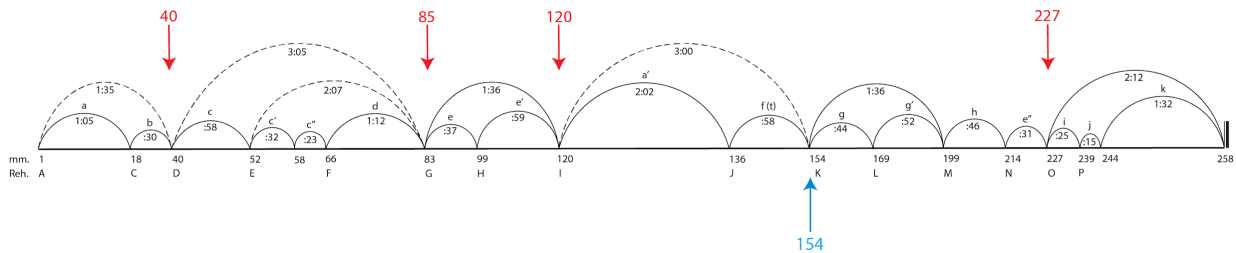


Figure 5-3: First half of Figure 5-2, enlarged

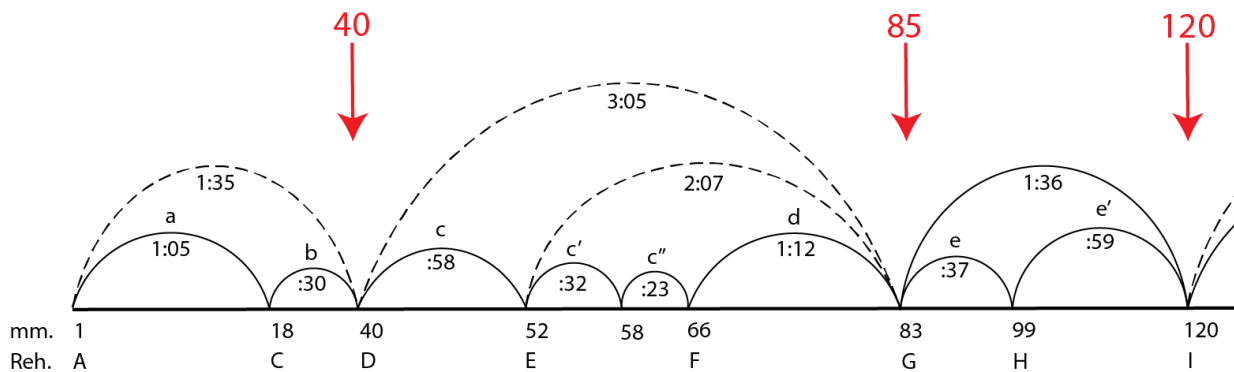
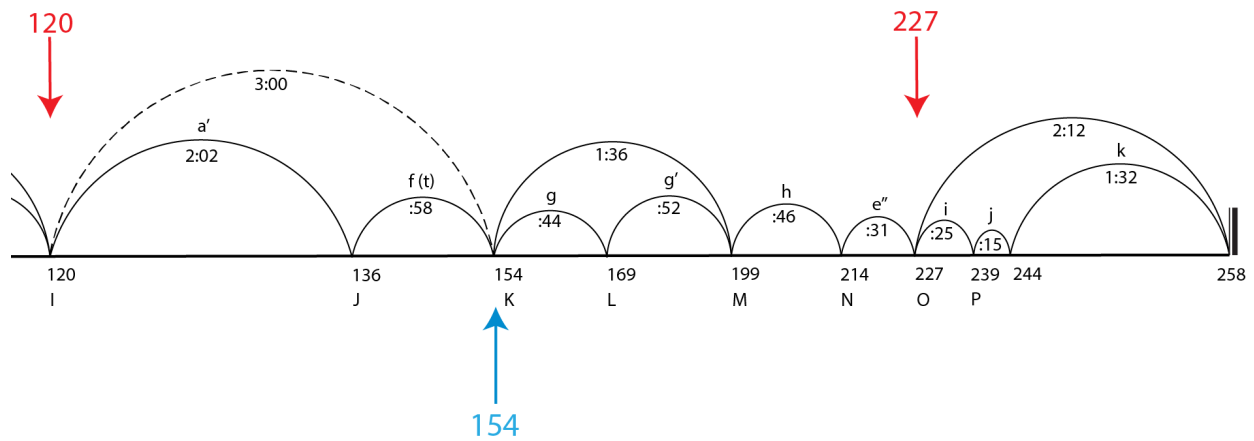


Figure 5-4: Second half of figure 5-2, enlarged

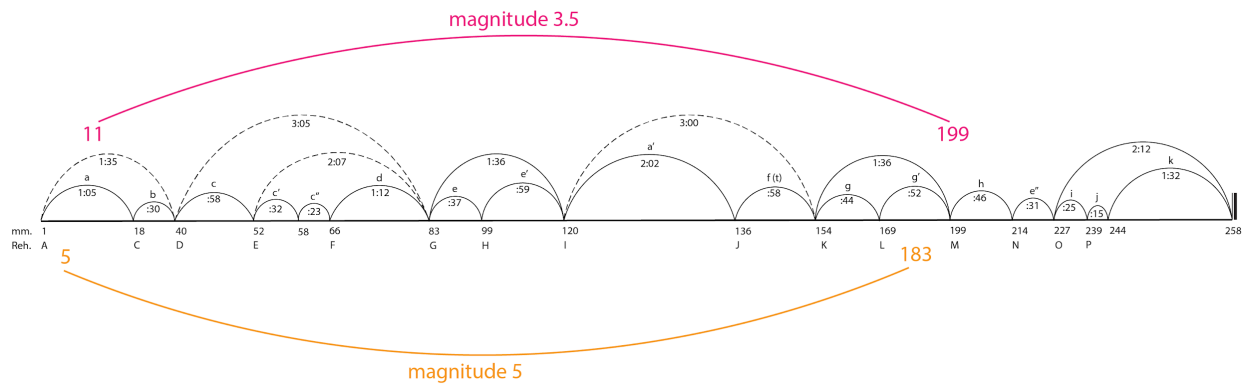


Of the six relationships between these landmarks (between measures 40 and 85, 40 and 120, 40 and 227, 85 and 120, 85 and 227, 120 and 227), four have difference vectors greater than 30—a somewhat large difference. Furthermore, section lengths delineated by two of these locations (measures 120-227 and 227-end) conform to one of the proportions (.38/.61) found to be significant in Chapter 3.¹⁶⁰ This last point is significant. The same proportion can be found regardless of whether one considers the work to be in two parts with a dividing point at letter K (mm. 154), or when considering the less overt landmarks established by the textural and gestural elements. The proportion between 227-end and 120-227 is equivalent to K-end and A (m. 1)-K. The proportion between 227-end and 120-end is equivalent to K-end and the entire work. Finally, the proportion between 227-end and K-end is equivalent to 120-end and the entire work—and all these conclusions are of interest because 120 and 227 are not in the same place as K.

¹⁶⁰ Measured in clock time, not measure numbers.

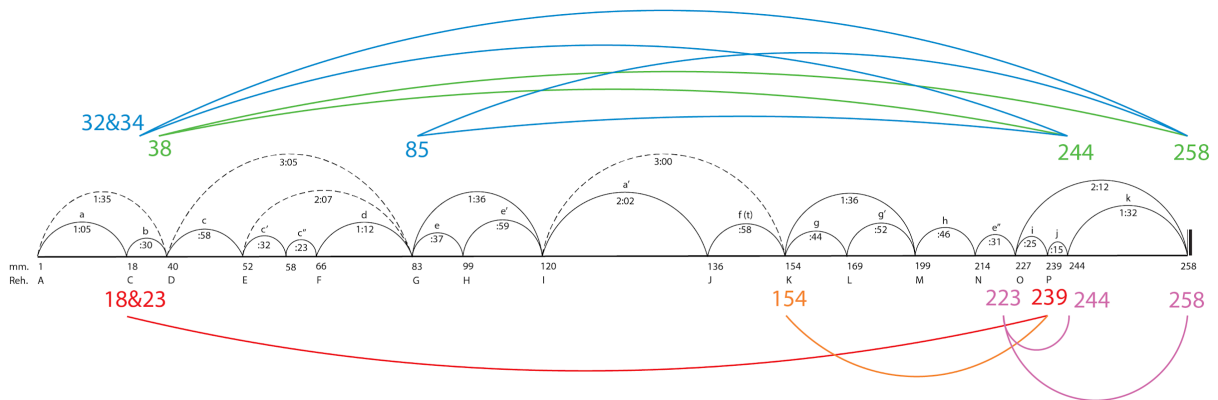
The smallest difference magnitudes of the work (those equal to or less than 4) indicated back in Figure 4-44 are not of extreme importance. Many of them occur within a given section, and given that each section tends to maintain a very specific identity in terms of textural qualities and tempi, it is unsurprising that two texture difference vectors within a given section would have a relatively low magnitude. However, there is one truly notable exception. First, the magnitude 3.5 texture difference vector between measures 11 and 199 indicates a relationship that might easily be missed. Musically, the two sections bear some similar material: a rhythmically and registrally disjunct melodic line (in measure 11, it is the piccolo, and in measure 199, the oboe) accompanied by fall gestures and steady pulsations from the percussionist. The tempi between these sections are also identical: 92 for the quarter note. Thus, these sections are connected by related musical ideas, their tempo, and their texture vectors. Another unexpected relationship elucidated by a texture difference vector (of magnitude 5, also relatively low) occurs between measures 5 and 83. The intriguing aspects of this correspondence are that the two locations fairly far apart in the form contain similar textural content—one distinct textural component of each is an elaborated version of the *doit* gesture—and that their functions within their respective contexts is rather different. Essentially, measure 5 functions as an interjection between repeated four-bar passages in the first large section of the work (mm. 1-18), while 83 provides the momentum that initiates an entire new section (at letter G). These relationships are visualized below, in Figure 5-5.

Figure 5-5: Connections formed by low difference vector magnitudes



An examination of the largest texture difference magnitudes is more revealing. Those that appeared in Figure 4-43 are shown over the arc diagram below (Figures 5-6, 5-7, and 5-8).

Figure 5-6: Connections formed by high difference vector magnitudes



Difference vector magnitude: 50.5 46.5 45.5 44.5 43.5

Figure 5-7: First half of Figure 5-6, enlarged

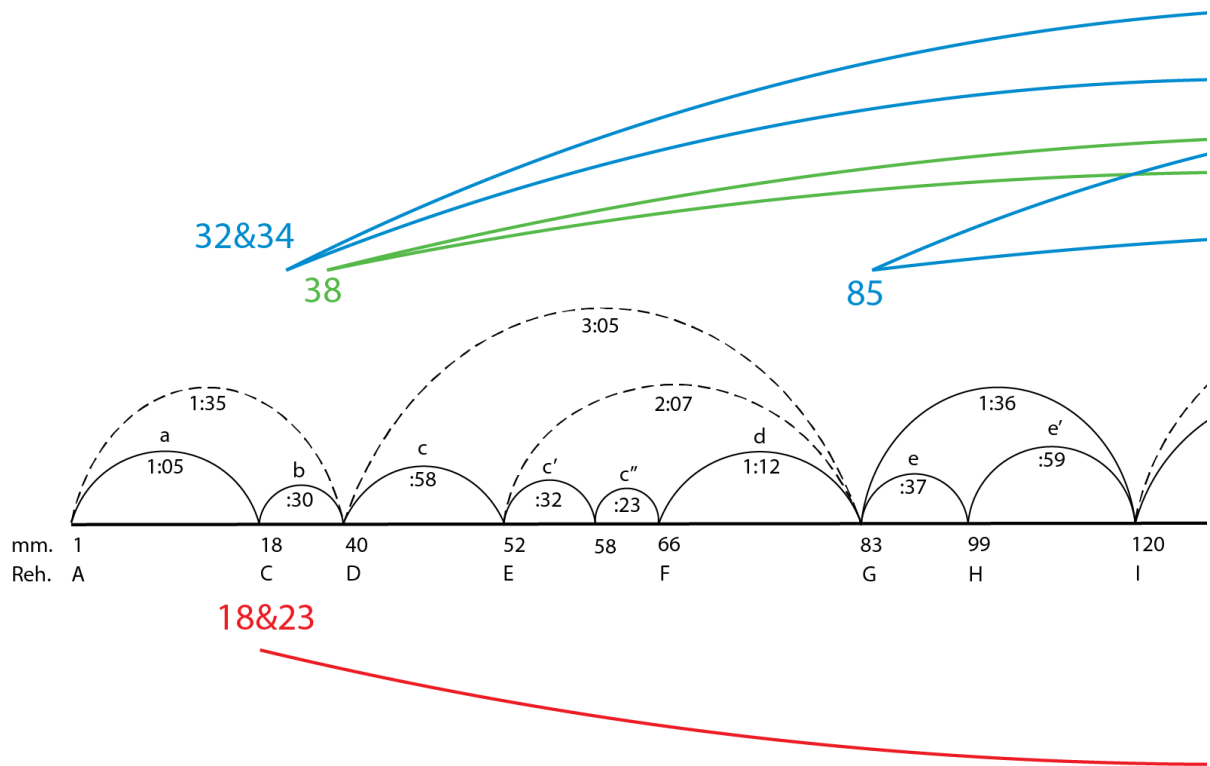
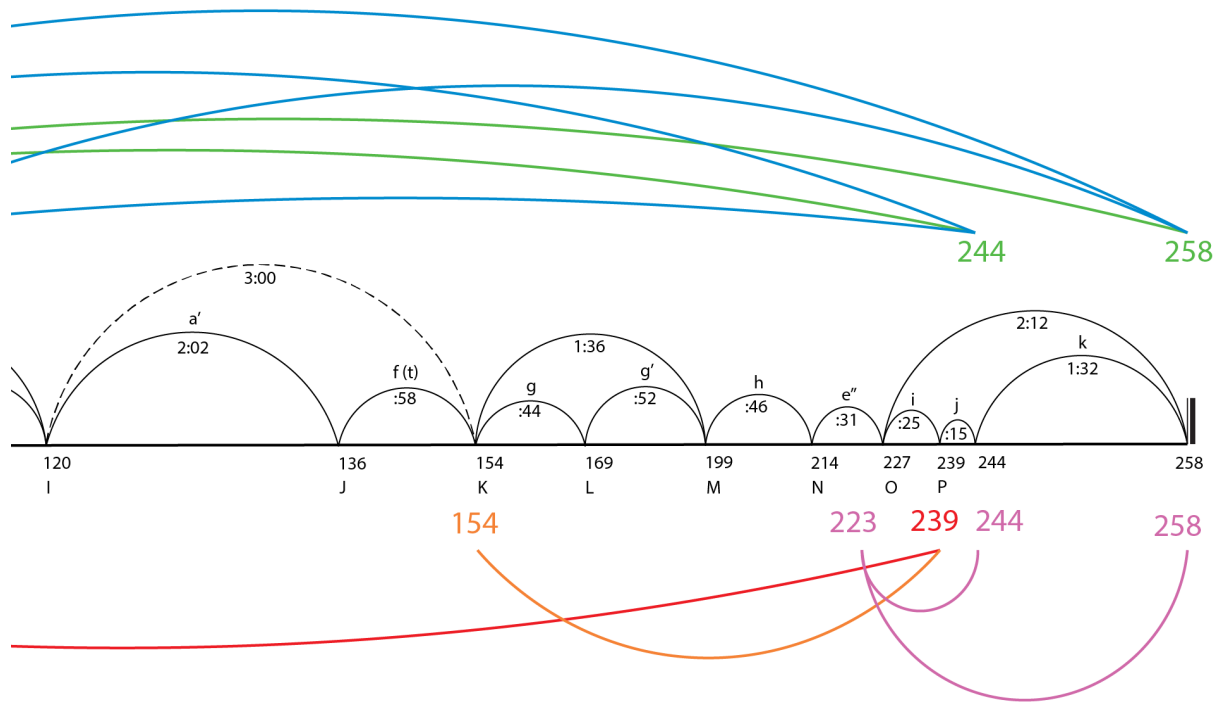


Figure 5-8: Second half of Figure 5-6, enlarged



Several critical phenomena are happening here. First, the greatest number of connecting points between these largest difference vector magnitudes happen at the beginning and end of the work, between roughly measures 18-38 and 223-end. As a result, a listener experiences a vast change in textural dimensions from the very beginning of the work to the focal point and coda of the work. Second, and more importantly, *each* moment this data points to reinforces another analytic conclusion already presented. The points toward the beginning of the work begin or lie within the 18-40 section that had a significant proportional relationship to 154-199 (the passage of the most explicit jazz references), as discussed in Chapter 4. The key points of measures 40, 85, 154, and 227 are directly at or very close to the key divisional points of the work discussed in Figures 5-2, 5-3, and 5-4, which, as we discovered, held their own proportional significance.

In Chapter 4, I discussed the relationship between measures 18-40 and 154-199; they each have a decreased use of gestural archetypes and transformation techniques, their section

lengths conform to a .31/.68 proportional relationship, and the texture vectors at the outset of the two sections have a relatively low difference magnitude of 7.

Despite the gestural correspondences in these two passages, I do not necessarily see gesture as a primary *formal* characteristic in its own right. As shown above and in previous chapters, the analysis of time and texture proves to be revealing, whether alone or considered in relation to one another. While gesture is quite important to the listener and conceptually ties the work together, analysis of it does not prove to be as intriguing as the other elements; in particular, it alone does not reveal as many connections between distant areas. However, because of its importance to the listener, its tendency to contribute to the textural streams, and its ability to lead the analyst to even a few points of interest (that may then be clarified and supported by returning to the temporal and textural analysis), I consider its inclusion within this monograph to be of value.

Will a listener be able to understand that these phenomena are happening, and whether they are intentional or not? Almost certainly they will not be able to discern exact relationships between sections. However, many listeners will gather on a more intuitive level that temporal relationships are proportional—they are logical on the basis of what the piece has taught the listener, or that something texturally special has occurred. As is the case with other dense scores, like those of Ferneyhough and Boulez, one will likely not hear every constructed detail in initial listening, but the analysis undoubtedly contributes to a better understanding of the fundamental principles that govern the work, and improves chances for understanding in repeated listenings. This relates to the nature of time in the processes of listening, analysis, and repeated listenings. A first listening will undoubtedly offer obvious formal information or surface level observations of the work, and is usually a relatively linear process—we experience primarily some semblance of

the passage of time, although we may think back to a former section or form expectations for the music yet to come. In the analytic process, we have the luxury of taking a nonlinear approach and parsing the various sections with little regard to the passage of time, free to examine sections in any order for the express purpose of discovery. What is special about repeated listenings following analysis is that one is able to test the conclusions made in the analytic process and potentially expand the listening experience. What makes Lewis's work here intriguing is that he has chosen two parameters—time and texture—that a listener is able to immediately recognize as salient features. More importantly, repeated listenings reward analytic work; unexpected temporal and textural findings can become almost instructive in nature. Disparate connections that were not immediately apparent become some of the most exciting features of the work.

5.2 Possible Future Applications and Developments

The analysis presented herein could have several possible applications for both analysts and composers. The textural analytic techniques could be effectively applied to the music of Karlheinz Stockhausen or John Zorn¹⁶¹ as a method for articulating types of continuities and discontinuities in moment form music, thereby uncovering any significant proportional relationships, and determining any connections between disparate sections.

One future additional development of the textural analytic technique would be an extension of the vector mathematics. With such an extension, not only could the relative magnitude of each individual textural dimension be calculated, but the overall magnitudes of

¹⁶¹ For example, Zorn's *Speedfreaks* or *Cat O'Nine Tails*.

these seven-dimensional vectors and the relative angles between difference vectors could also be determined. Most importantly, it would serve as an extension of determining not only the size of a given textural shift, but the nature of those shifts *over time*.

For composers, the analytic techniques are particularly useful in the pre-composition stages of writing a new work. Certainly, proportional techniques have been utilized before, although this analysis illustrates the way that it may be used in a more extreme fashion (from micro to macro dimensions). To a more limited extent, I have chosen to implement these techniques in my own *Concerto for Percussion and Sinfonietta*. Furthermore, using the manipulation of texture dimensions as the principal route of driving a composition is undoubtedly a fruitful source of thinking about formal structuring from a less typical perspective. Composers such as Ligeti, Lutosławski and Penderecki made their own textural innovations in the twentieth century, but the tracking of these various dimensions through this analysis shows how much more potential this musical parameter has in store.

5.3 In Closing

In Chapter 2, I wrote about the aesthetics of human disqualification and how the same principles have been traced in artistic realms, much as Lewis has written about in his own scholarship and music. I went on to explain how I understand the function of surplus in *The Will to Adorn* as a quality that relates to notions of futurity and utopianism from Fred Moten and José Esteban Muñoz. Within that chapter, I focused on the idea of surplus as represented by virtuosic requirements for the players, but in subsequent chapters elaborated upon the notion of surplus as suggested through temporal and textural techniques. To reiterate, Moten writes that “...black performance has always been the ongoing improvisation of a kind of lyricism of the surplus—

invagination, rupture, collision, augmentation.”¹⁶² Muñoz offers a theorization that surplus enacts a utopian function that “...promises a futurity, something that is not quite here.”¹⁶³ The textural and temporal analysis offered herein is representative of Moten’s assertion of the possible actions of surplus. In particular, the disparate connections that I’ve elucidated in Lewis’s score show how he has taken a central section with explicit jazz references, and constructed a musical landscape around it in which time and texture adorn by means of invaginating, rupturing, colliding, and augmenting.

When we consider what Lewis is asking the performers to impart, Muñoz’s point becomes more salient. Lewis’s use of polystylism is juxtaposed against a quasi-modernist aesthetic, suggesting a work that is referential to multiple genres, an understanding supported by the work’s original inspiration: the essay of Zora Neale Hurston. In that sense, the work is looking back, channeling histories and practices that have been significant within Lewis’s own career as a musician and scholar. Simultaneously, the forms of surplus that appear in this work are something that suggests a more radical musical future. Ultimately, I believe this is one of the most important underlying tensions with much of Lewis’s work. On the one hand, as a historian, he has written about the challenges of being experimental while black, and how the notion of genre (or mobility between genres) within the AACM was a source of tension between other streams of experimental music and adequate institutional support. These topics were developed in his work as a musician, most notably in his opera *Afterword*, which takes the last chapter of

¹⁶² Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003), 26.

¹⁶³ José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 7.

his book *A Power Stronger Than Itself* as a jumping-off point to trace the history of the AACM through the many individuals he interviewed.¹⁶⁴

On the other hand, while portions of *Afterword* and *A Power Stronger Than Itself* document the challenges that organizations like the AACM faced, I do not see this work as entirely pessimistic. Rather, it relates more to the notion that, as Lewis explains, “Sounds have histories, but we often don’t know what they are. They don’t announce themselves. In order to find out the history of a sound, you have to look at its environment.”¹⁶⁵ So if we are to understand that optimistic tendencies are present in a piece like *The Will to Adorn*, it might, in fact, be from the perspective of bringing together practices and perspectives in the service of creating an environment for a more just future. Just as one might trace the meaning of a sound by looking at its environment and how it is encultured in the people within that environment, the reverse is also possible; we might produce new histories of sound by creating new environments. Such a notion is confirmed by the foreword to Lewis’s book:

*I see my work on the AACM, as well as my work on experimental music more broadly, as an interventionist project, an activity aimed at encouraging the production of new histories of experimentalism in music.*¹⁶⁶

This is what ultimately relates to Muñoz’s notion of the utopian function of surplus, and how it is relevant to *The Will to Adorn*. It is not simply that Lewis has constructed an elaborate

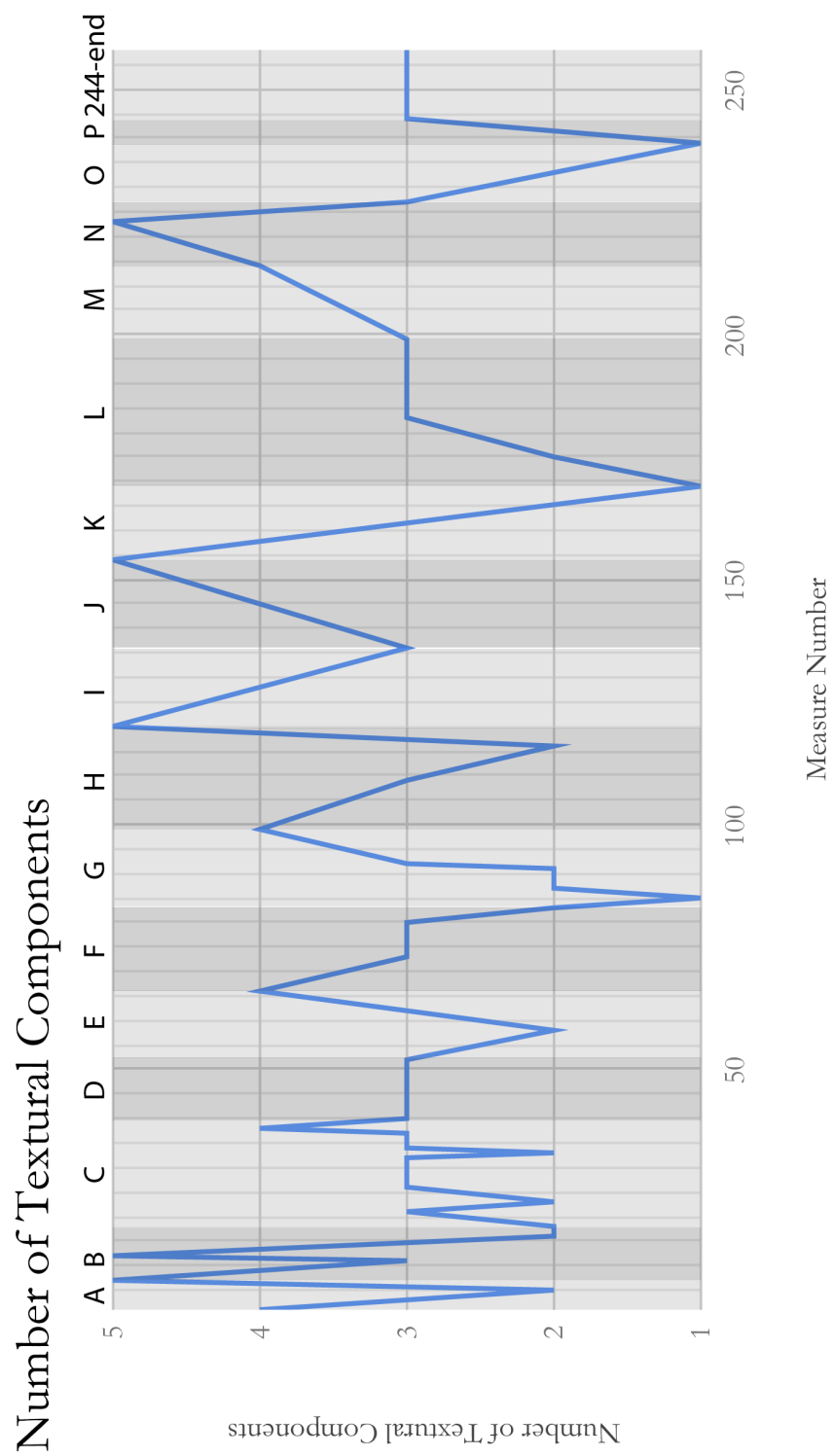
¹⁶⁴ George E. Lewis, Afropop Worldwide | Before Afterword: George Lewis on the AACM as Opera, interview by Sam Backer, May 19, 2015, <http://afropop.org/articles/before-afterword-george-lewis-on-the-aacm-as-opera>.

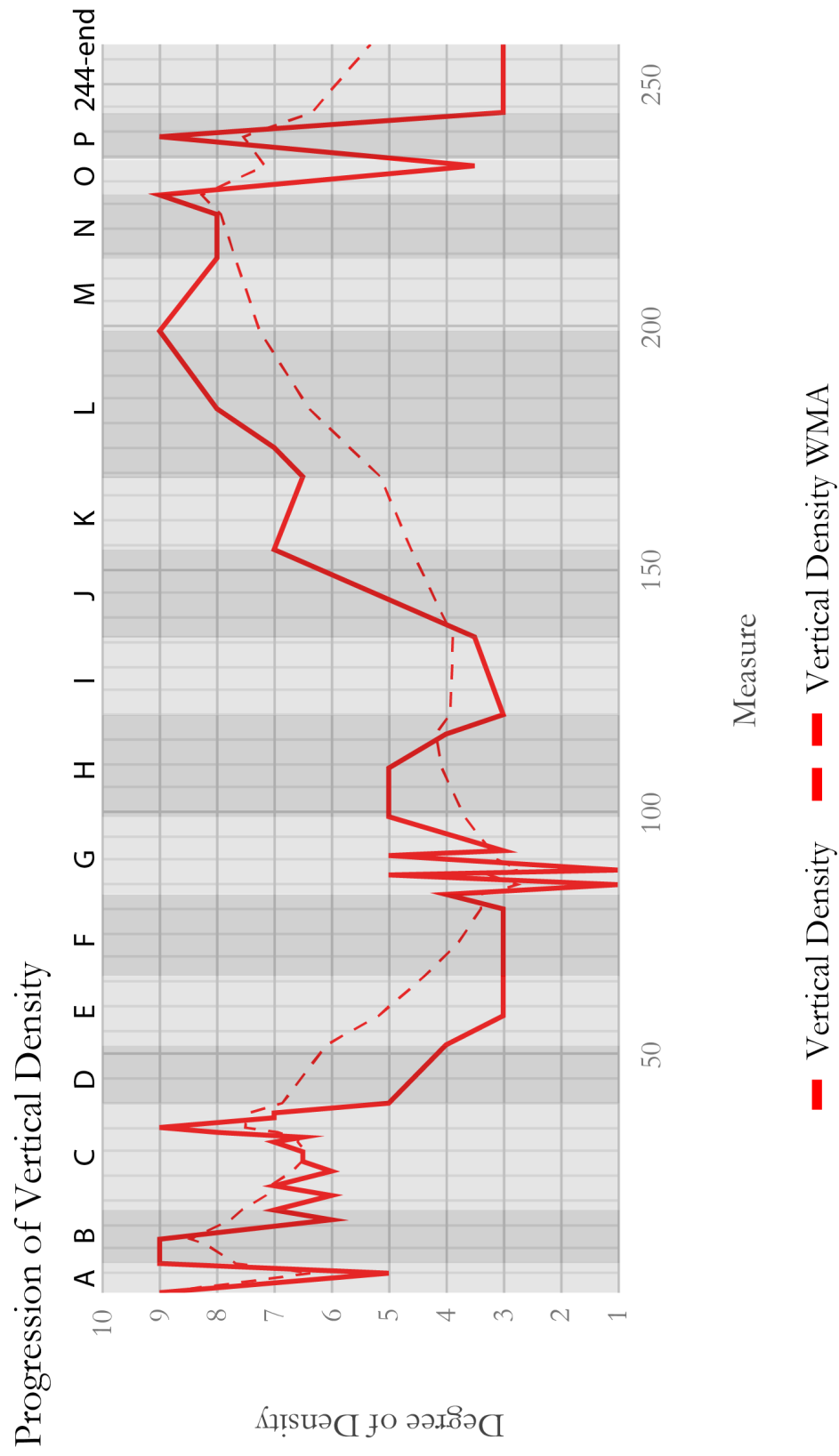
¹⁶⁵ Lewis.

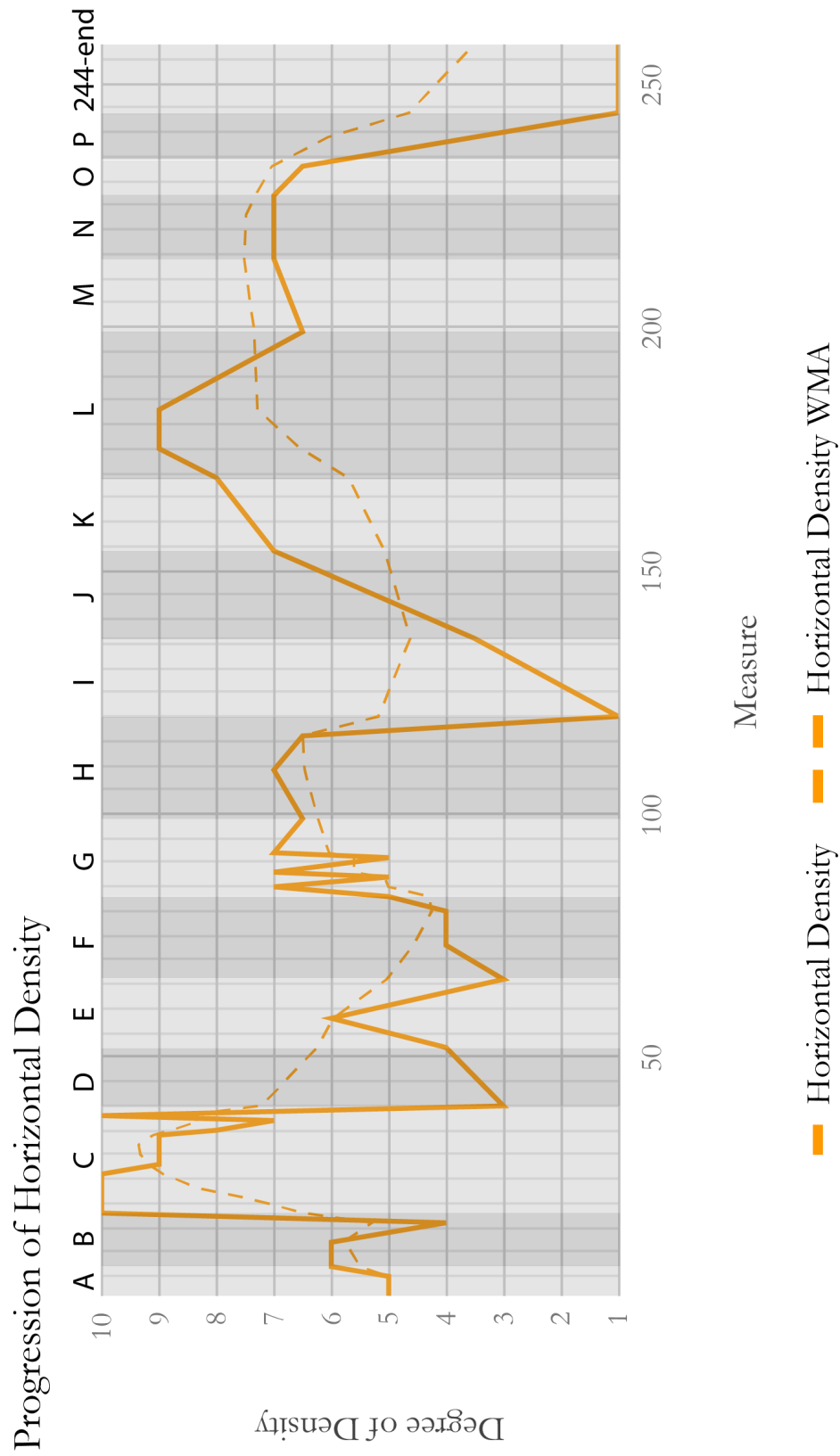
¹⁶⁶ George Lewis, *A Power Stronger than Itself: The AACM and American Experimental Music* (Chicago: University of Chicago Press, 2008), xiii.

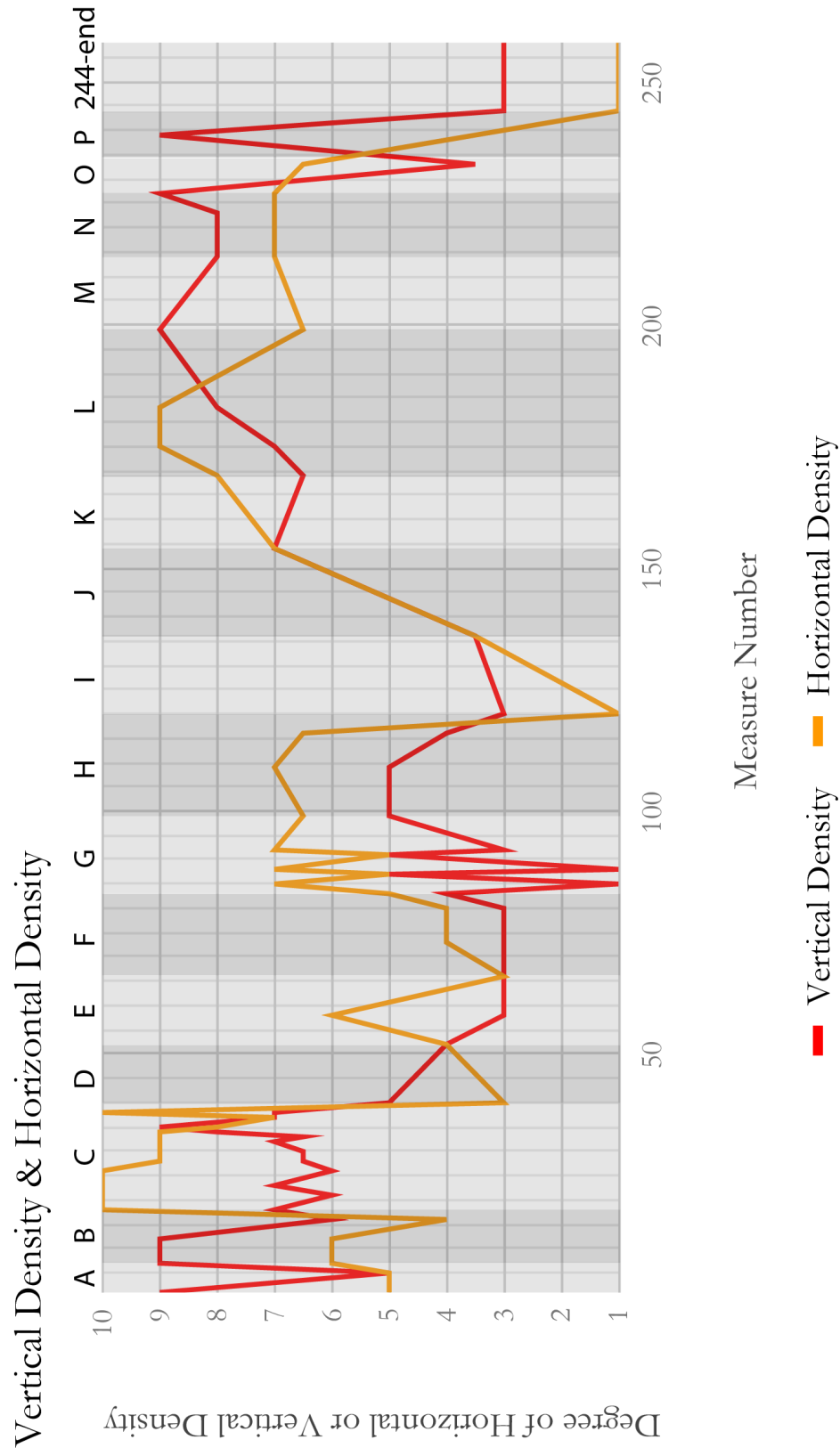
system (surplus) of textural and temporal connections, but has done so in a way that provokes listeners, performers, and analysts to investigate this music so that they might build a different future. Establishing systems and environments in which other people function is an essential but often unspoken part of the composer's job, and ultimately, that's what Lewis has done here. He has created a space in which he, the performers and interpreters of his work, Zora Neale Hurston, the many practitioners of modernism and jazz, and scholars are able to come together in conversation. In this space, we can acknowledge what has made this music, and what might re-make it.

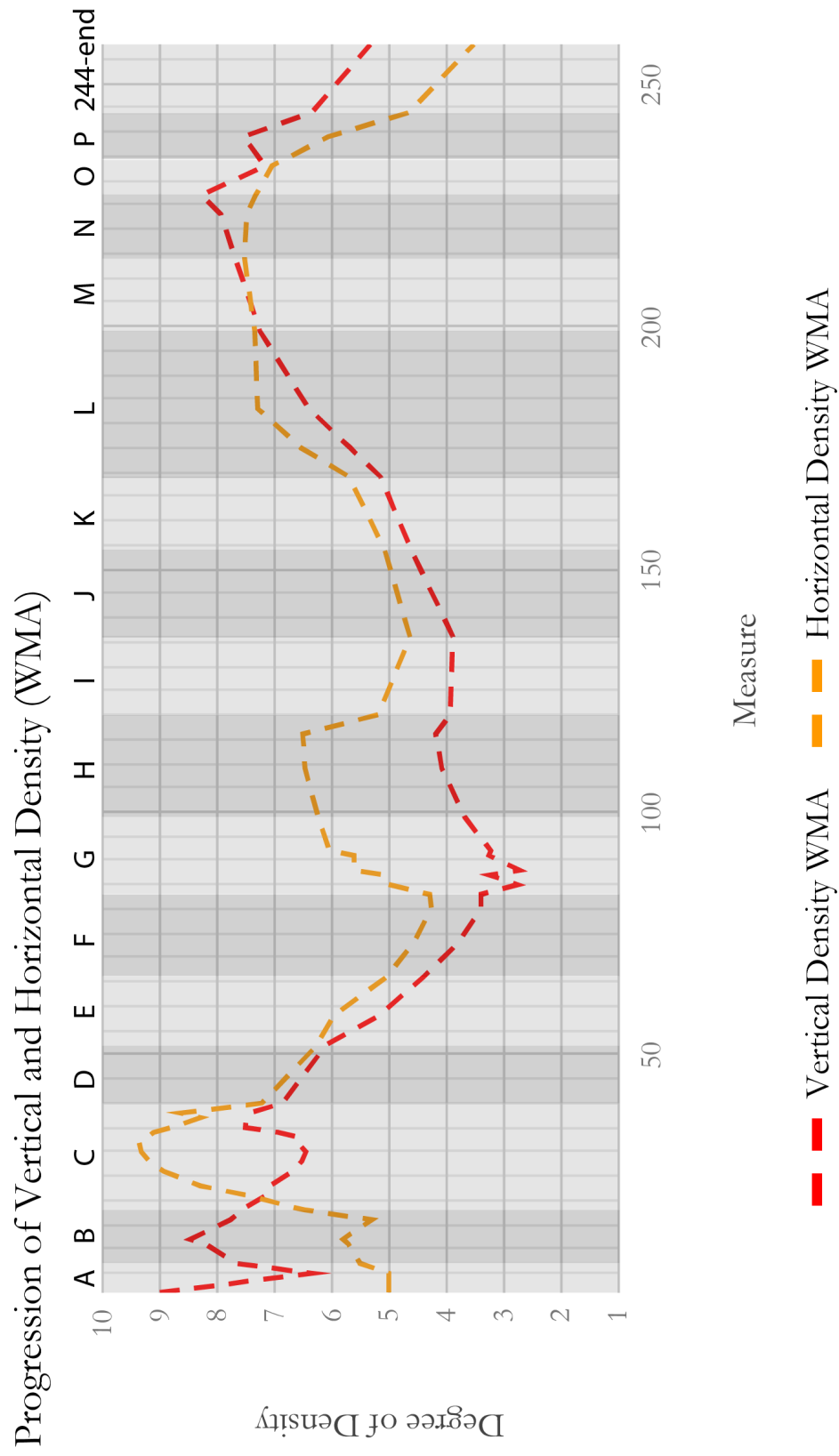
Appendix A: Enlarged Texture Dimension Diagrams

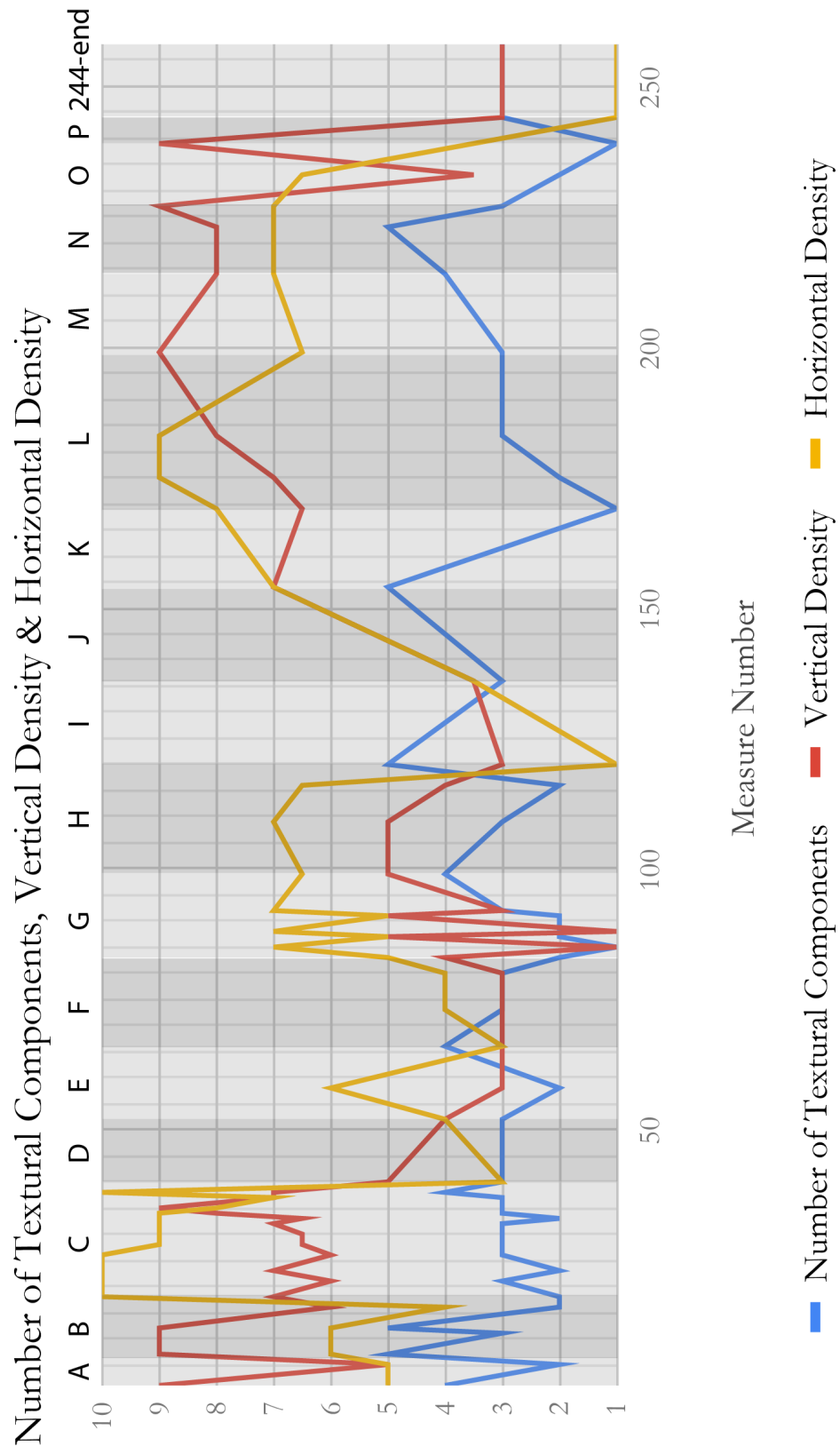


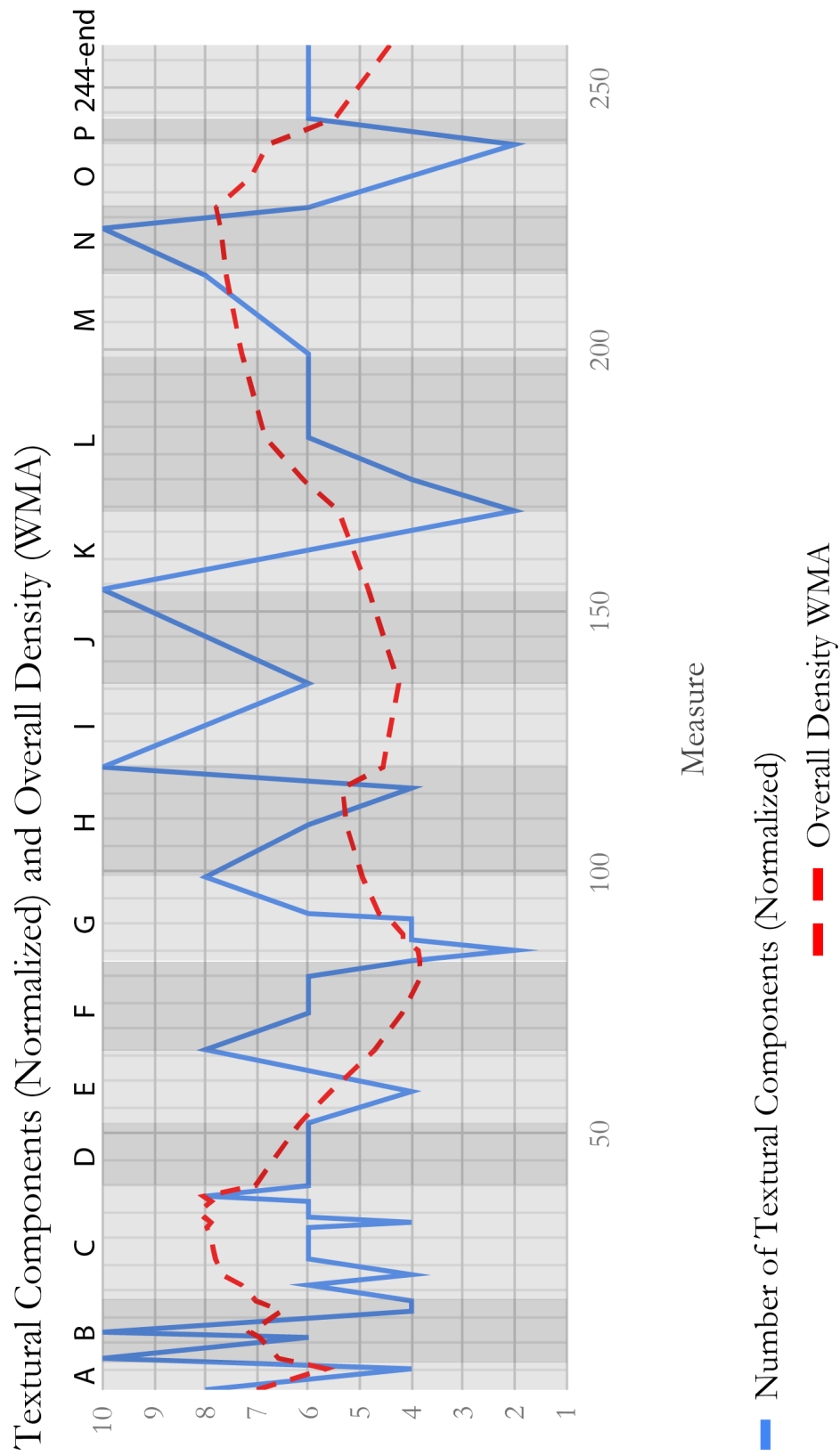


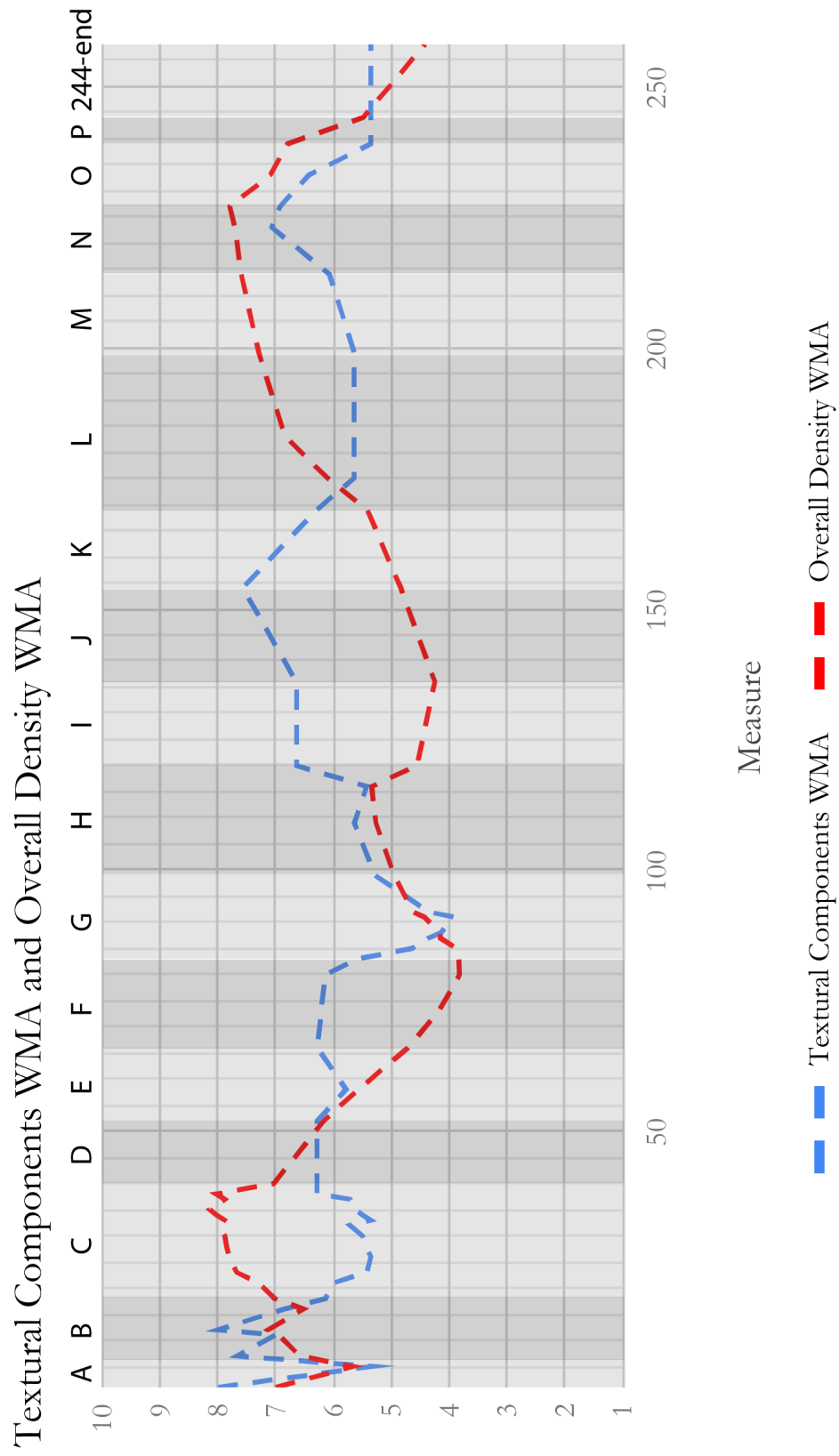


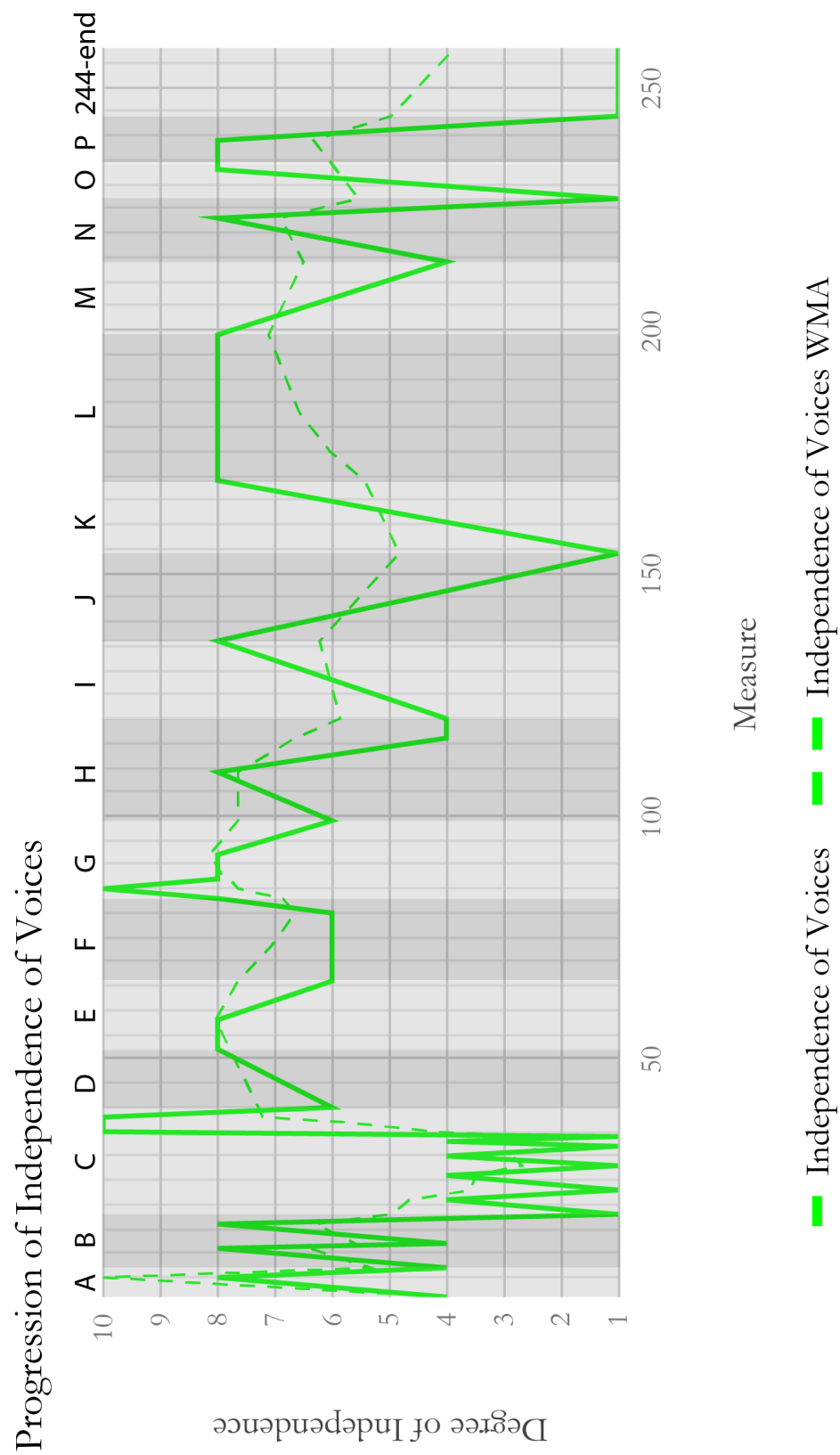


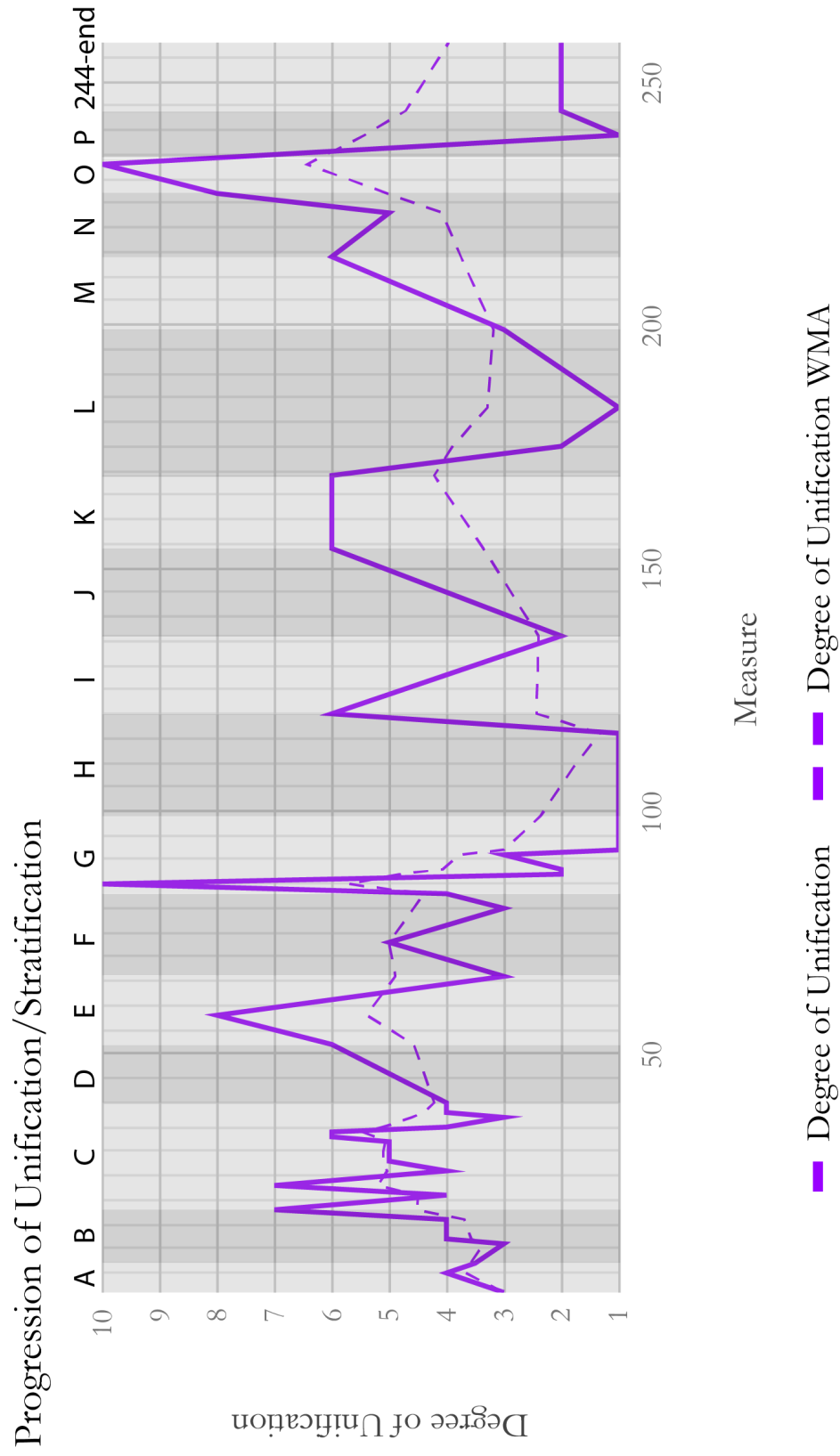


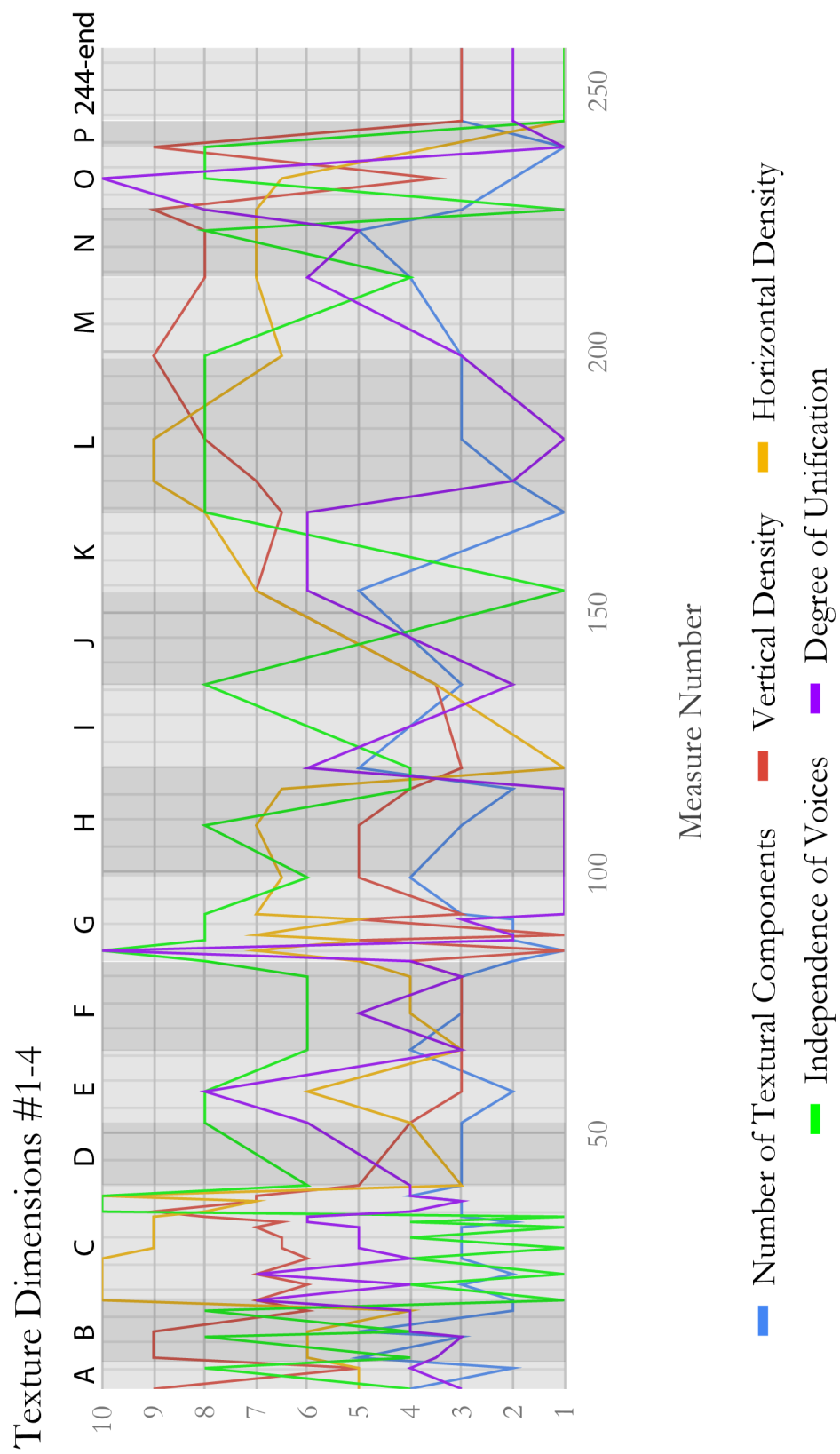


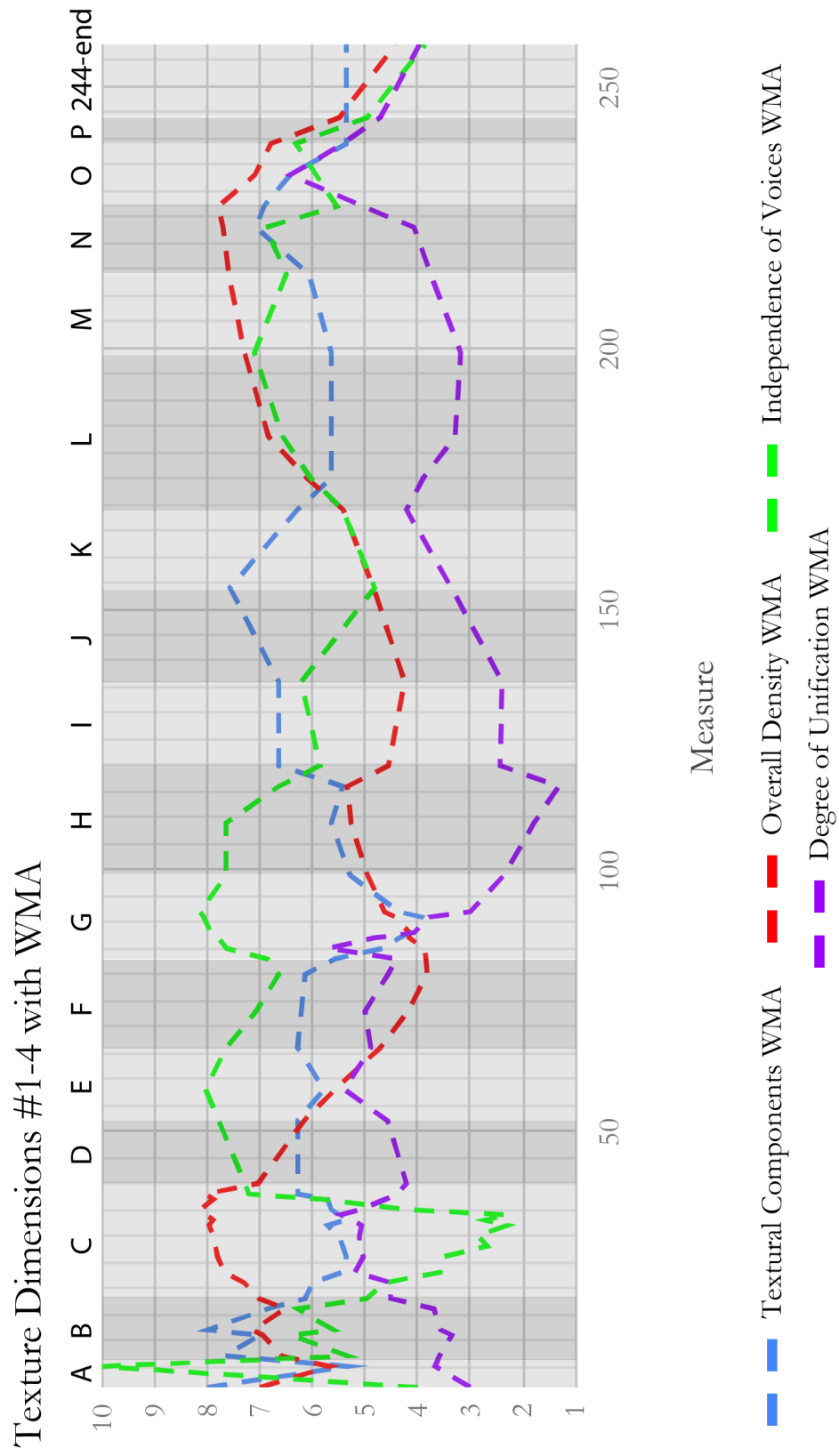


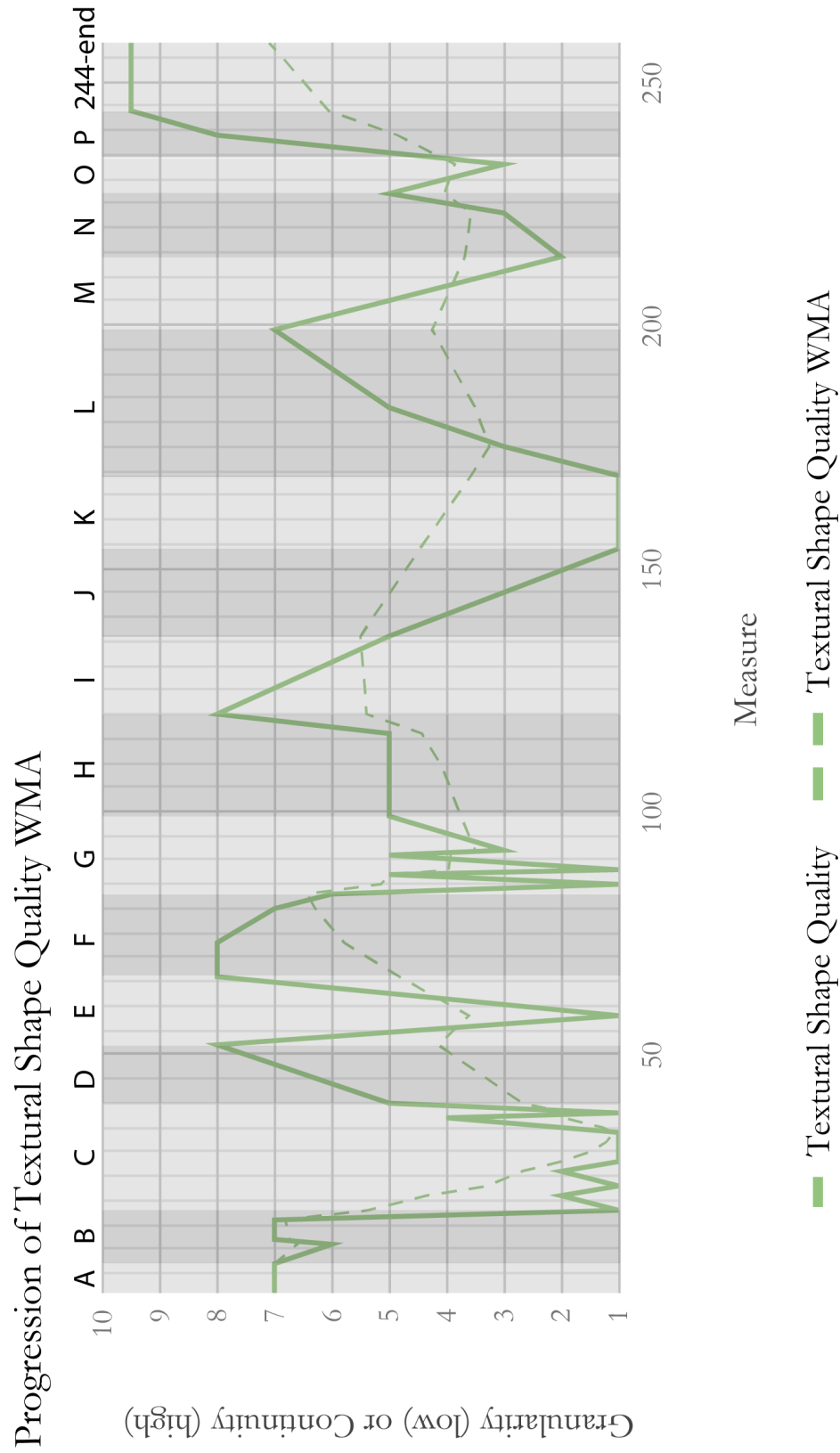


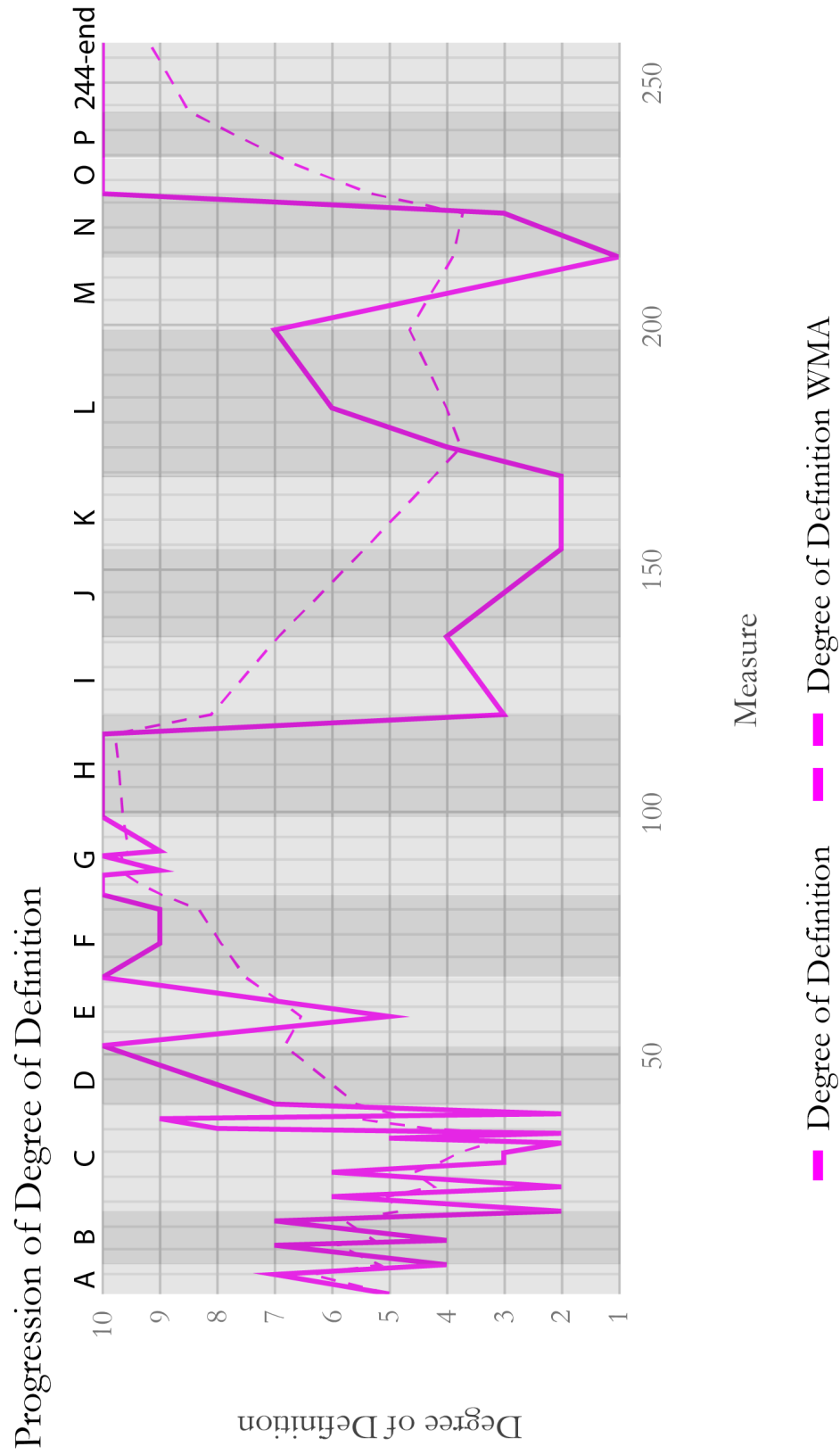


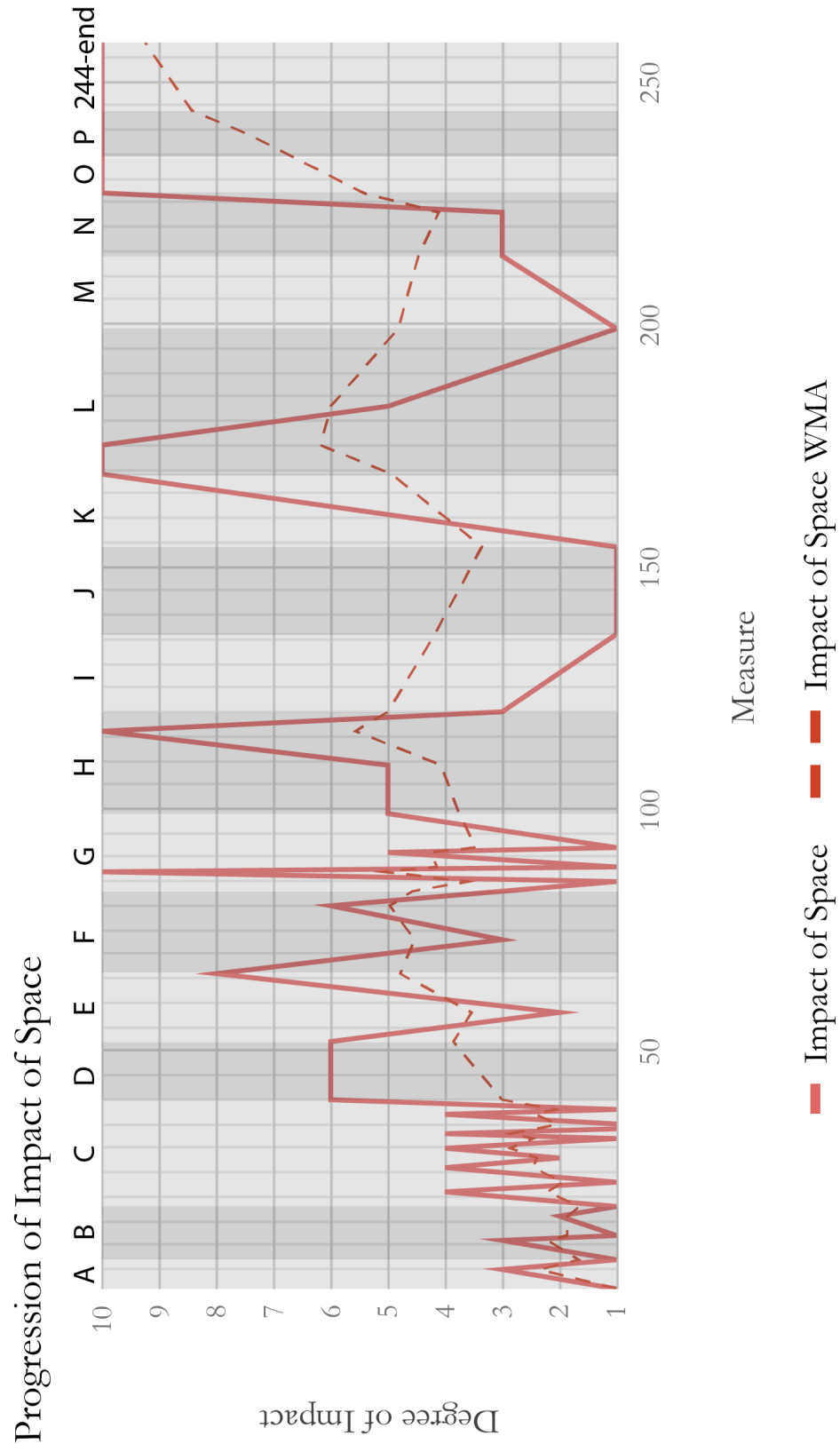


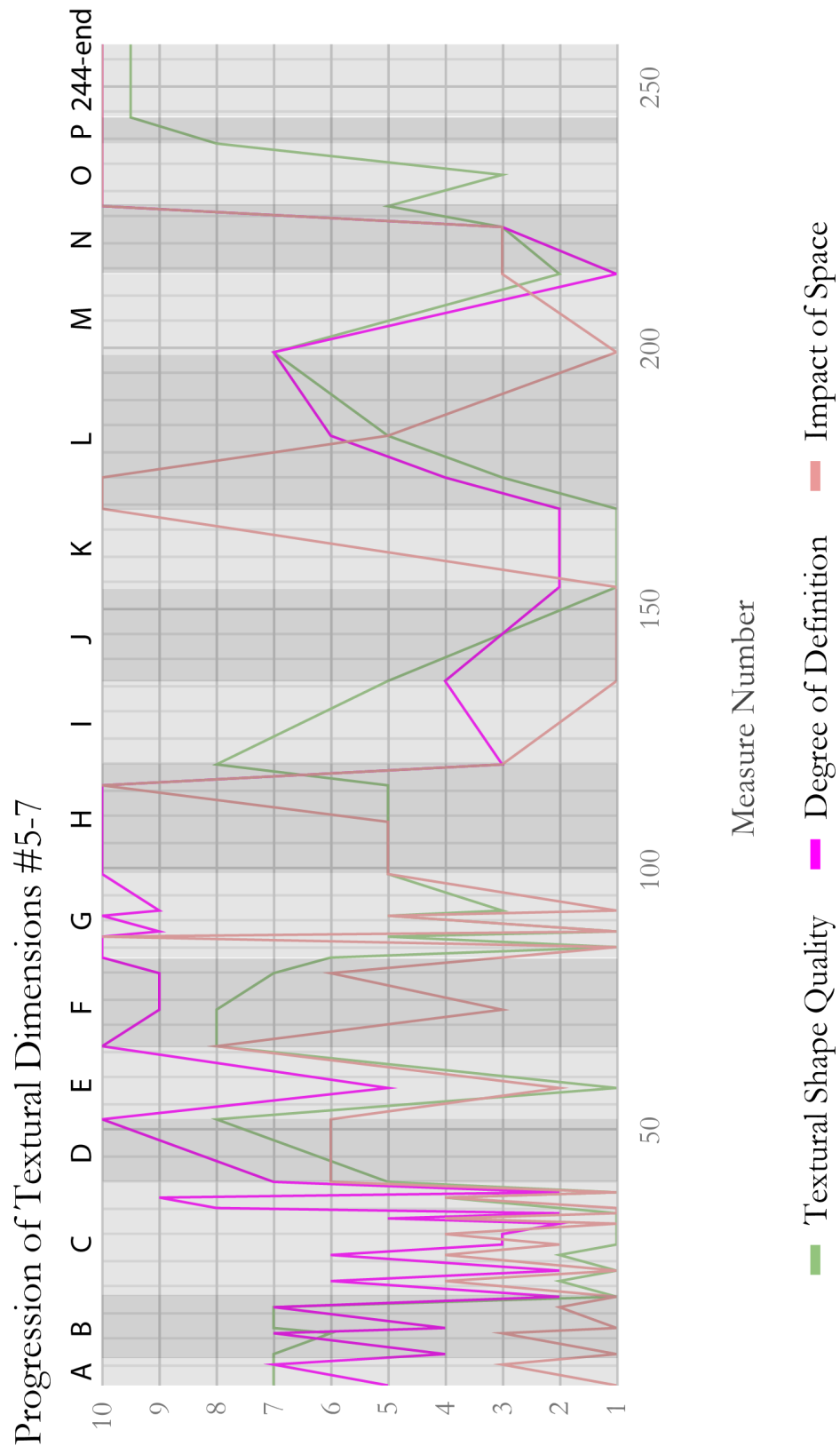




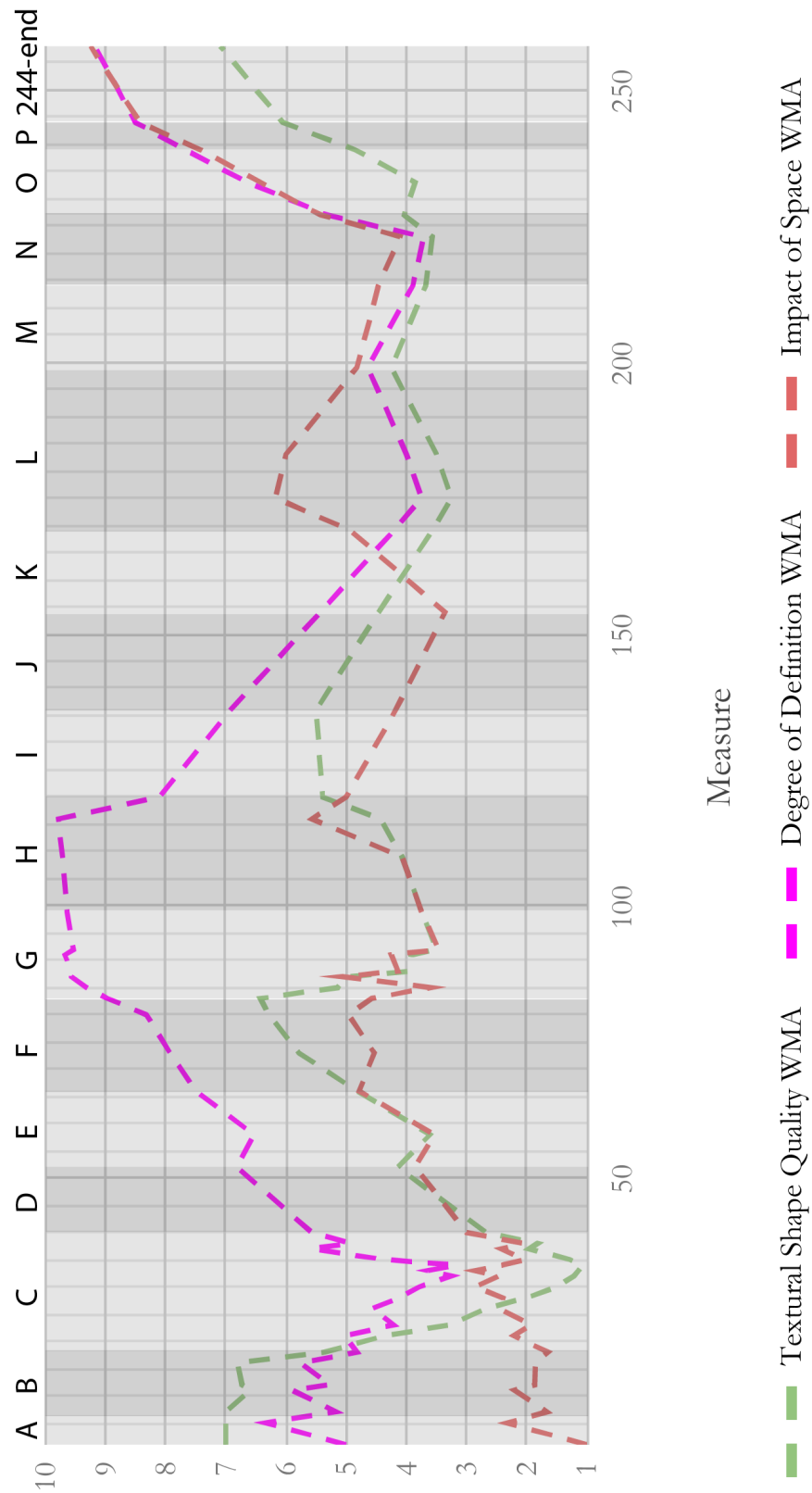


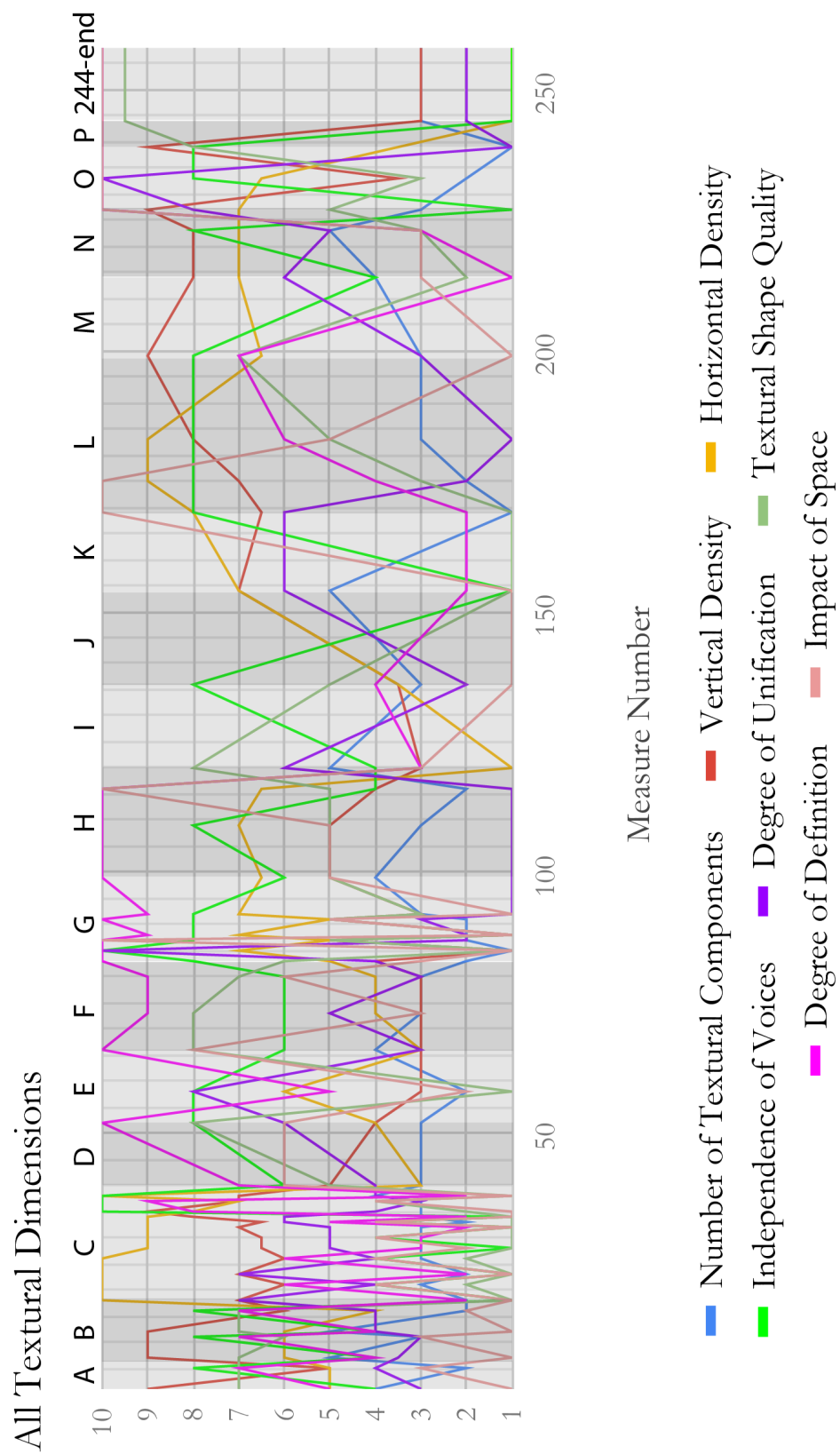


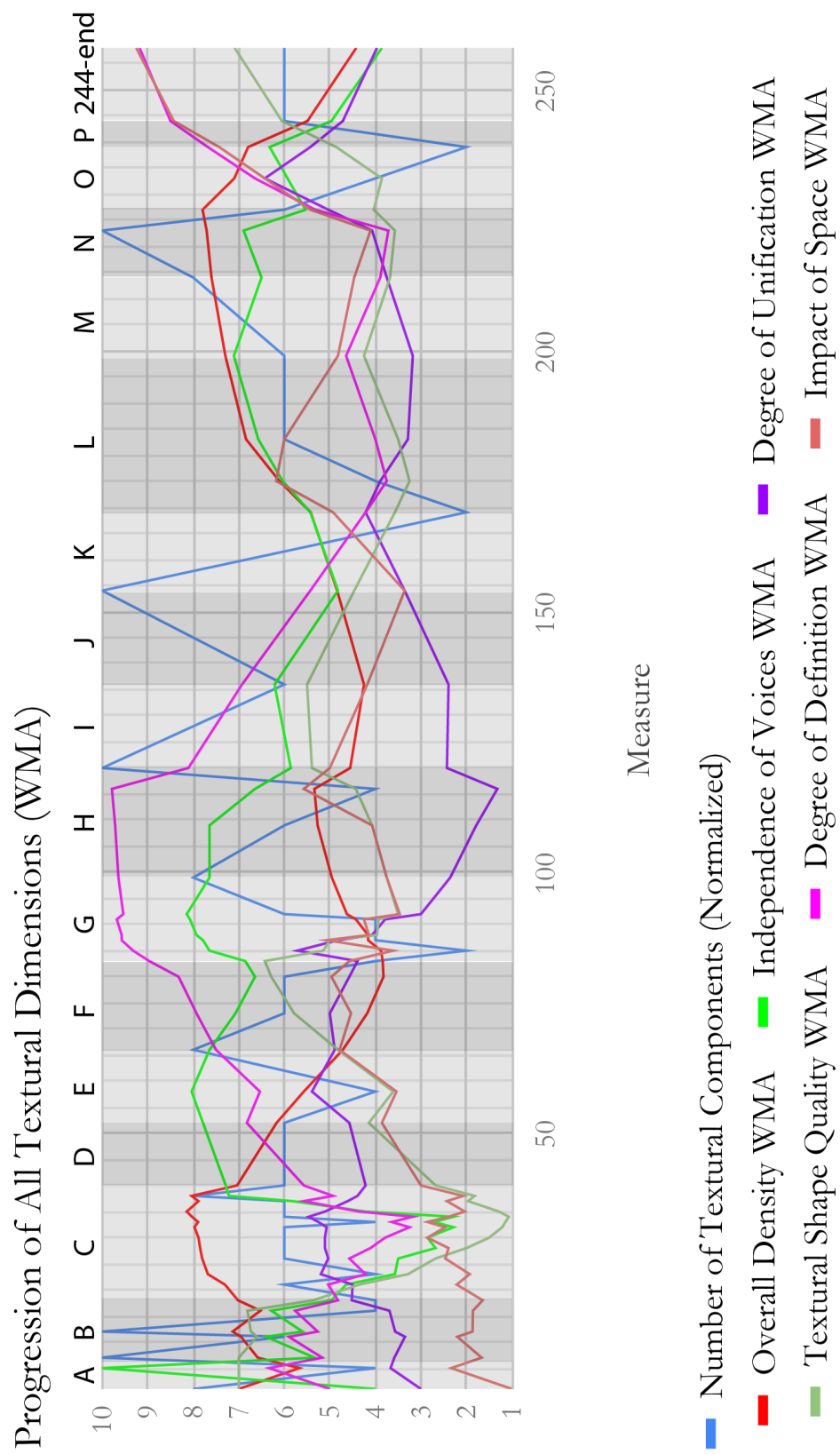


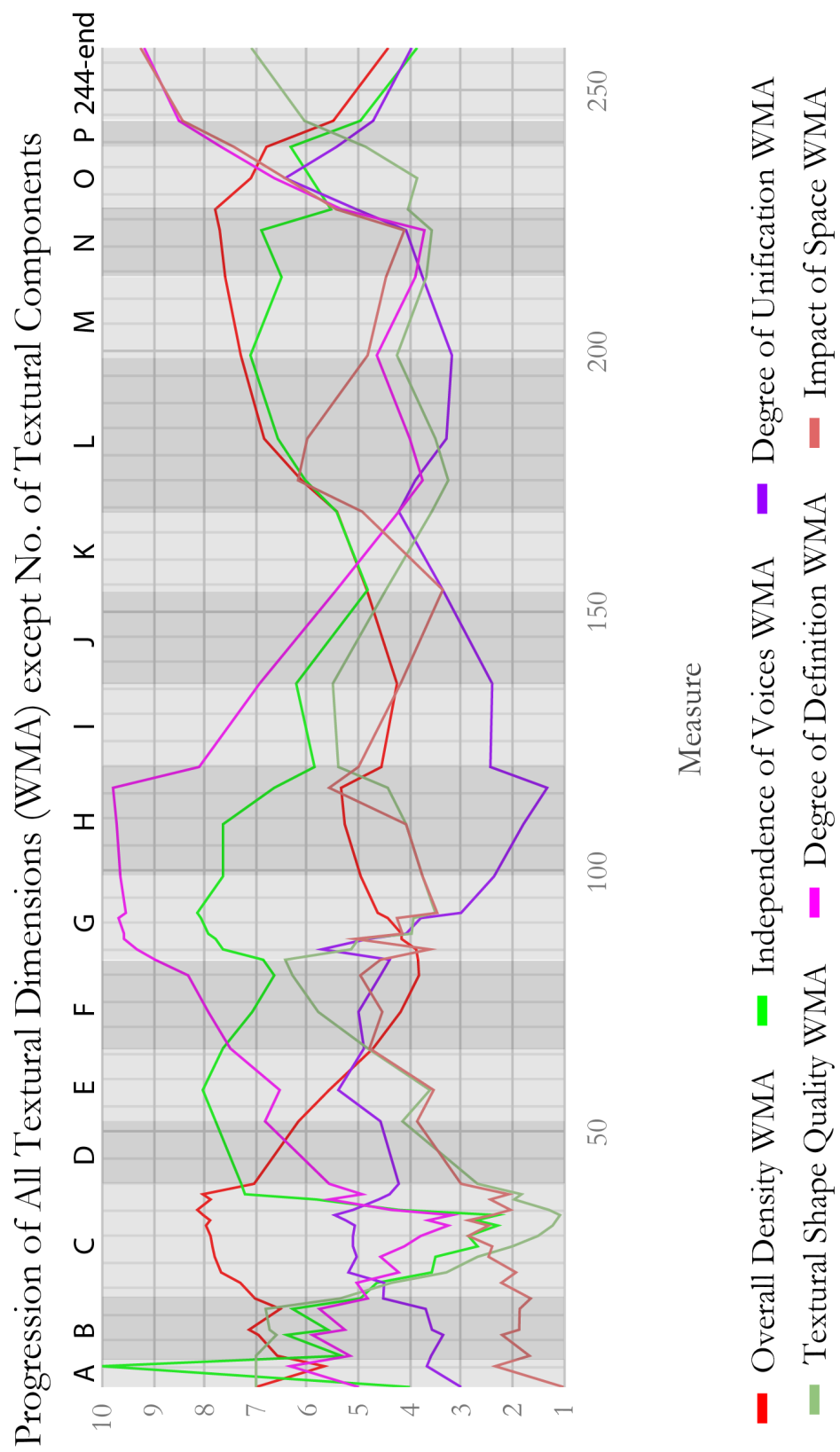


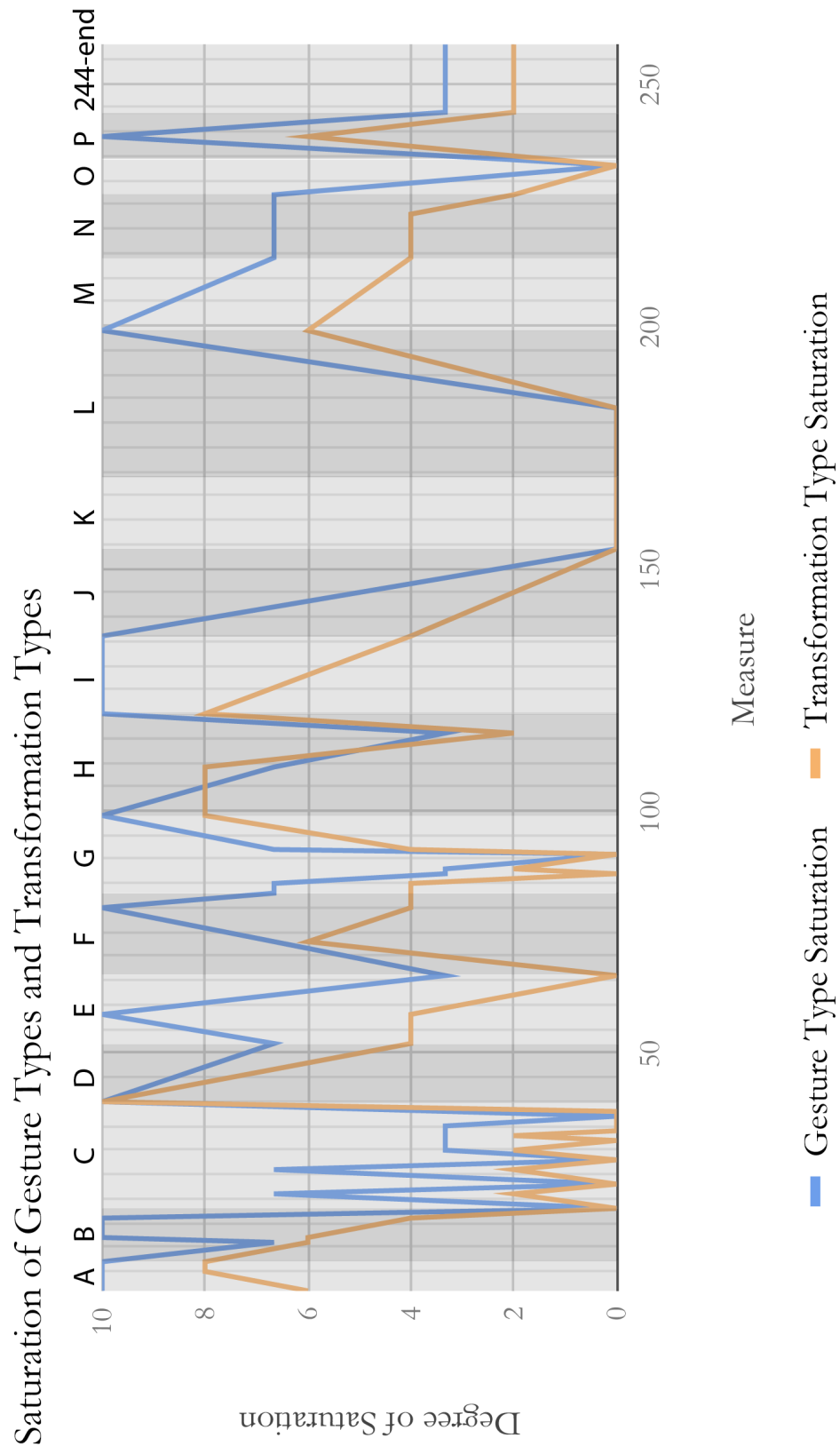
Progression of Texture Dimensions #5-7 with WMA

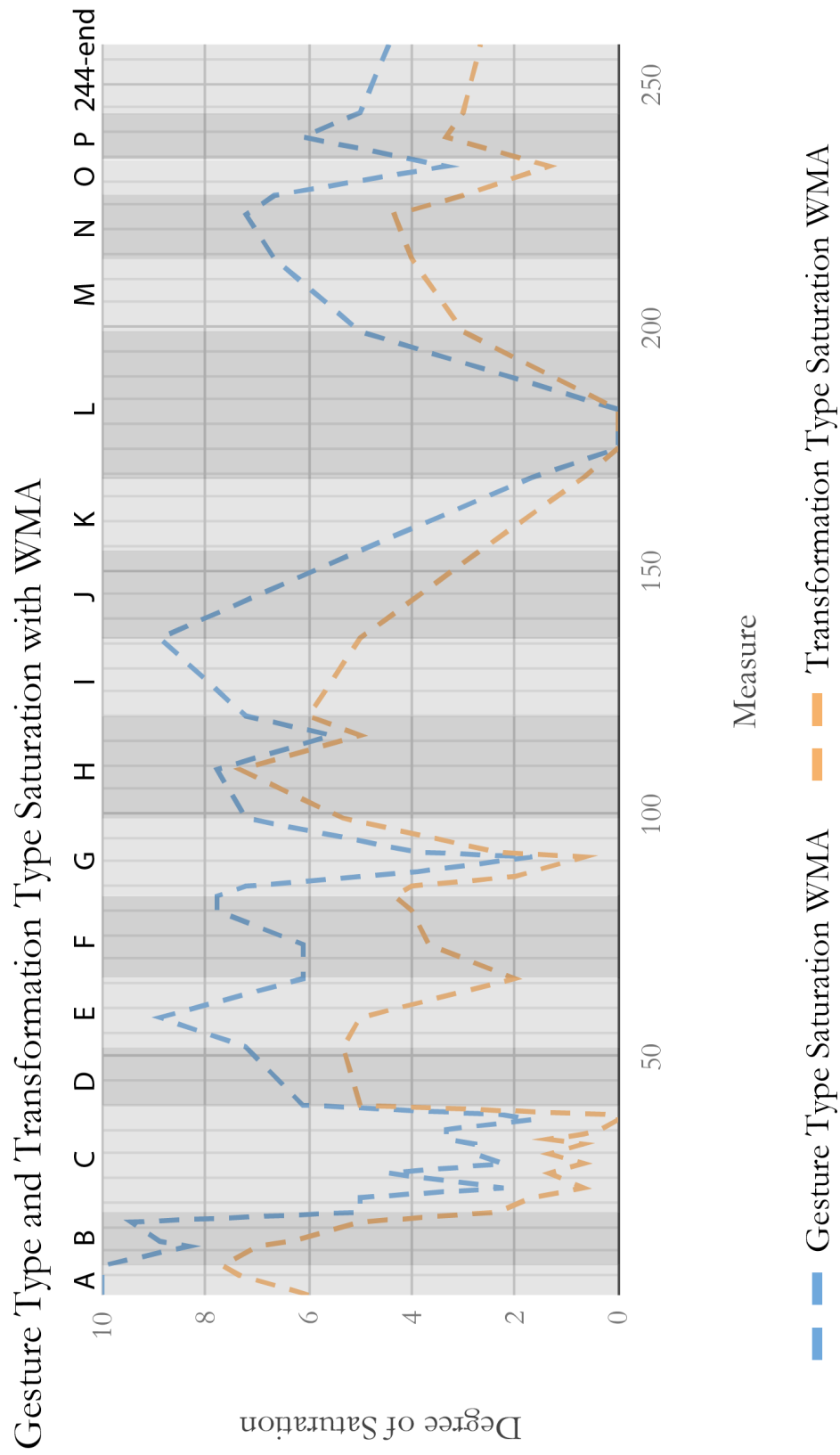












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Volume II

Concerto for Percussion and Sinfonietta

Derek Tywoniuk

Concerto for Percussion and Sinfonietta (2018-2019)

by Derek Tywoniuk

Approximate Duration: 23 minutes

Score in C (with standard octave transpositions)

Instrumentation:

Piccolo
Flute
Oboe
B-flat Clarinet
Bass Clarinet
Bassoon

Horn in F
B-flat Trumpet
Trombone
Tuba

Solo Percussion:
3.0 Vibraphone
Siren
3 Splash Cymbals
3 Tin Cans
3 Woodblocks
3 Glass Bottles
5 Toms
Snare Drum

Piano

Single strings (one per part):
Violin 1
Violin 2
Viola
Cello
Contrabass

Concerto for Percussion and Sinfonietta

Derek Tywoniuk (2018-2019)

Mvt. 1

Anxious ♩ = 116

Piccolo

Flute

Oboe

Clarinet in B♭

Bass Clarinet

Bassoon

Horn in F

Trumpet in B♭

Trombone

Tuba

Mvt. 1

Anxious ♩ = 116

Vibraphone

Percussion

Piano

Violin I

Violin II

Viola

Cello

Double Bass

3 tin cans (or other junk metal)

$p > pp$

$< p > pp$

$< mp > pp$

$p < mp > p$

Concerto for Percussion and Sinfonietta

8

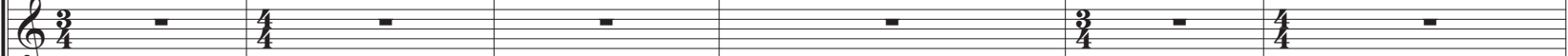
9

Picc.



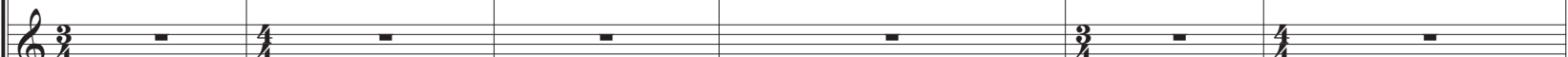
Musical staff for Piccolo. Measure 1: 3/4 time, whole rest. Measure 2: 4/4 time, eighth rest, eighth note G# (pizzicato), quarter rest. Measure 3: 4/4 time, whole rest. Measure 4: 4/4 time, whole rest. Measure 5: 3/4 time, half note G (pizzicato). Measure 6: 4/4 time, whole rest. Dynamics: p, p > pp, p, p.

Fl.



Musical staff for Flute. Measures 1-6: whole rests.

Ob.



Musical staff for Oboe. Measures 1-6: whole rests.

B♭ Cl.



Musical staff for B♭ Clarinet. Measures 1-6: whole rests.

B. Cl.



Musical staff for Bass Clarinet. Measures 1-6: whole rests.

Bsn.



Musical staff for Bassoon. Measures 1-6: whole rests.

Hn.



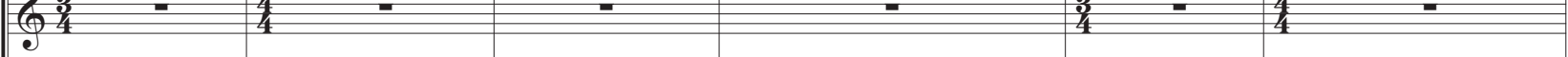
Musical staff for Horn. Measures 1-6: whole rests.

B♭ Tpt.



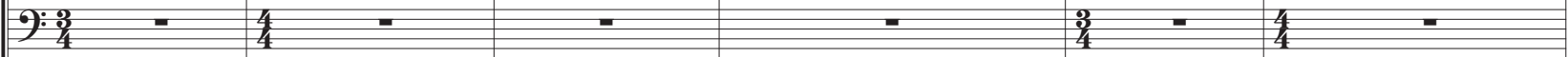
Musical staff for B♭ Trumpet. Measures 1-6: whole rests.

Tbn.



Musical staff for Trombone. Measures 1-6: whole rests.

Tuba



Musical staff for Tuba. Measures 1-6: whole rests.

Perc.



Musical staff for Percussion. Measure 1: 3/4 time, quarter rest, quarter rest, eighth note G# (pizzicato), eighth note G (pizzicato). Measure 2: 4/4 time, quarter rest, quarter rest, eighth note G# (pizzicato), eighth note G (pizzicato). Measure 3: 4/4 time, quarter rest, quarter rest, eighth note G# (pizzicato), eighth note G (pizzicato). Measure 4: 4/4 time, quarter rest, quarter rest, eighth note G# (pizzicato), eighth note G (pizzicato). Measure 5: 3/4 time, quarter rest, quarter rest, eighth note G# (pizzicato), eighth note G (pizzicato). Measure 6: 4/4 time, quarter rest, quarter rest, eighth note G# (pizzicato), eighth note G (pizzicato). Dynamics: mp, pp, mp, pp, p > pp, mp, pp, mp.

Pno.



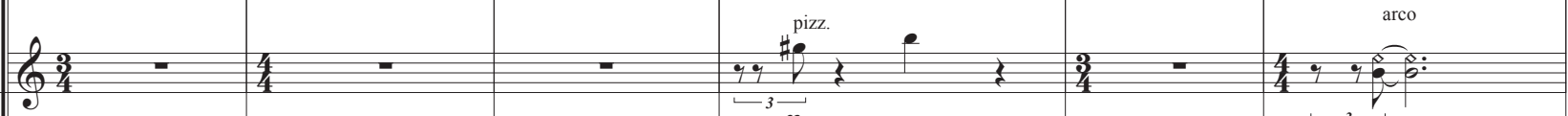
Musical staff for Piano. Measure 1: 3/4 time, whole rest. Measure 2: 4/4 time, eighth rest, eighth note G# (pizzicato), quarter rest. Measure 3: 4/4 time, whole rest. Measure 4: 4/4 time, eighth rest, eighth note G# (pizzicato), quarter rest. Measure 5: 3/4 time, whole rest. Measure 6: 4/4 time, quarter rest, quarter rest, eighth note G# (pizzicato), eighth note G (pizzicato). Dynamics: p, p.

Vln. I



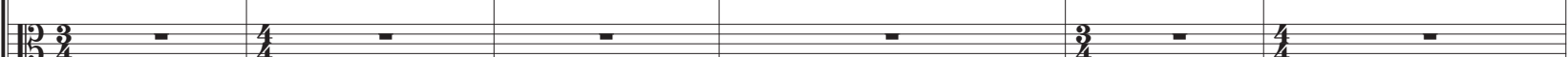
Musical staff for Violin I. Measure 1: 3/4 time, whole rest. Measure 2: 4/4 time, eighth rest, eighth note G# (pizzicato), quarter rest. Measure 3: 4/4 time, whole rest. Measure 4: 4/4 time, eighth rest, eighth note G# (pizzicato), quarter rest. Measure 5: 3/4 time, whole rest. Measure 6: 4/4 time, quarter rest, quarter rest, eighth note G# (pizzicato), eighth note G (pizzicato). Dynamics: p, p > pp, p.

Vln. II



Musical staff for Violin II. Measure 1: 3/4 time, whole rest. Measure 2: 4/4 time, whole rest. Measure 3: 4/4 time, whole rest. Measure 4: 4/4 time, eighth rest, eighth note G# (pizzicato), quarter rest. Measure 5: 3/4 time, whole rest. Measure 6: 4/4 time, quarter rest, quarter rest, eighth note G# (pizzicato), eighth note G (pizzicato). Dynamics: p, p.

Vla.



Musical staff for Viola. Measures 1-6: whole rests.

Vc.



Musical staff for Violoncello. Measures 1-6: whole rests.

D.B.



Musical staff for Double Bass. Measures 1-6: whole rests.

Concerto for Percussion and Sinfonietta

The musical score is for 'The Glass Bottle' by David Lang, featuring a large ensemble of instruments. The score is in 2/4 time and includes dynamic markings such as *mp*, *mf*, *p*, and *pp*. The instruments are arranged in a large ensemble, including Piccolo, Flute, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Percussion, Piano, Violins, Viola, Violoncello, and Double Bass. The score is divided into measures, with a key signature of one sharp (F#) and a time signature of 2/4. The percussion part includes a section marked '+ 3 glass bottles'. The piano part includes a section marked '8va'. The violin and viola parts include a section marked 'pizz.'. The double bass part includes a section marked 'pizz.'. The score is written for a large ensemble, with each instrument part having its own staff. The score is divided into measures, with a key signature of one sharp (F#) and a time signature of 2/4. The percussion part includes a section marked '+ 3 glass bottles'. The piano part includes a section marked '8va'. The violin and viola parts include a section marked 'pizz.'. The double bass part includes a section marked 'pizz.'. The score is written for a large ensemble, with each instrument part having its own staff. The score is divided into measures, with a key signature of one sharp (F#) and a time signature of 2/4.

Concerto for Percussion and Sinfonietta

20

Picc. *mf* *mf* < *f* *mp* > *p*

Fl.

Ob. *p* < *mp*

B♭ Cl.

B. Cl. *sim.* *mf* *mp*

Bsn. *mf* *mp*

Hn.

B♭ Tpt. *mf* *mf* *mp*

Tbn.

Tuba

Perc. *mf* *mp* *mf* *f* *mp*

Pno. *p* *mf* *mp* *mf* *mp*

Vln. I *mf* *mp* *mf* < *f* *mp* > *pp*

Vln. II *mf* *mp* *mf* < *f* *mp* > *pp*

Vla. *mf* *mf* < *f* *mp* > *pp*

Vc. *p* < *mp* *mf* *mp*

D.B. *mf* *mp*

8^{va} loco

pizz. arco

29

196

Concerto for Percussion and Sinfonietta

31

Picc. *mf* *f*

Fl.

Ob. *mf* *f*

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt. *mf* *f*

Tbn.

Tuba

Perc. *mp* *f* *mp* *f* *mf*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

D.B.

Concerto for Percussion and Sinfonietta

42

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Perc.

42

Pno.

42

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

46

Picc. *p* *ff*

Fl. *p* *ff*

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

50

Picc. *pp* *ff* *ff* *mp*

Fl. *pp* *ff* *ff* *mp*

Ob. *mp*

B♭ Cl. *mp*

B. Cl.

Bsn.

50

Hn.

B♭ Tpt.

Tbn.

Tuba

50

Vib.

50

Pno. *mp*

50

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B.

Concerto for Percussion and Sinfonietta

[illegible]

Concerto for Percussion and Sinfonietta

60

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

mf

pizz.

mf

mf

mf

mf

f

Concerto for Percussion and Sinfonietta

65

Picc. *mf* *fp*

Fl. *fp*

Ob. *fp*

B $\flat$ Cl. *fp*

B. Cl. *fp* *f*

Bsn. *f*

Hn. *f*

B $\flat$ Tpt. *f*

Tbn. *f*

Tuba *f*

Vib. *mf* *mf* *f* *mf* (the lower voice slightly more)

Pno. *f*

Vln. I *fp* arco on the string

Vln. II *fp* arco

Vla. *mf*

Vc. *fp* *f*

D.B. *fp* *f*

Concerto for Percussion and Sinfonietta

68

Picc. *f* *fp* *f* *mp*

Fl. *f* *fp* *f* *mp*

Ob. *f* *fp* *f* *mp*

B♭ Cl. *f* *fp* *f* *mp*

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Vib. *f* *mf* (sim. as a few measure before) *f* *mf*

Pno.

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc.

D.B.

Concerto for Percussion and Sinfonietta

72 Picc. *ff* *f*

72 Fl. *ff* *f*

Ob. *ff* *f*

B $\flat$ Cl. *ff* *f*

B. Cl.

Bsn.

72 Hn.

B $\flat$ Tpt.

Tbn.

Tuba

72 Vib. *ff*

72 Pno.

72 Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

This musical score page contains measures 77 through 81. The instrumentation includes Piccolo, Flute, Oboe, B♭ Clarinet, Bass Clarinet, Bassoon, Horn, B♭ Trumpet, Trombone, Tuba, Vibraphone, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time with a key signature of one flat (B♭). Measure 77 features a woodwind melody in Piccolo, Flute, Oboe, and B♭ Clarinet, marked *mf*. The Bassoon and Trombone/Tuba parts have a half note chord marked *mf*. The Piano has a half note chord marked *mf*. Measures 78 and 79 are mostly rests for the woodwinds, with the Bassoon and Trombone/Tuba parts continuing their half note chord, marked *mp*. The Piano continues with a half note chord marked *mp*. Measure 80 features a woodwind melody in Piccolo, Flute, Oboe, and B♭ Clarinet, marked *p*. The Bassoon and Trombone/Tuba parts have a half note chord marked *p*. The Piano has a half note chord marked *p*. Measure 81 features a woodwind melody in Piccolo, Flute, Oboe, and B♭ Clarinet, marked *p*. The Bassoon and Trombone/Tuba parts have a half note chord marked *p*. The Piano has a half note chord marked *p*. The Violin I and Violin II parts enter in measure 80 with a half note chord marked *p*. The Viola, Violoncello, and Double Bass parts enter in measure 80 with a half note chord marked *p*. The score ends in measure 81 with a woodwind melody in Piccolo, Flute, Oboe, and B♭ Clarinet, marked *p*. The Bassoon and Trombone/Tuba parts have a half note chord marked *p*. The Piano has a half note chord marked *p*. The Violin I and Violin II parts have a half note chord marked *p*. The Viola, Violoncello, and Double Bass parts have a half note chord marked *p*.

Concerto for Percussion and Sinfonietta

85

Picc. *pp* *mp* *p* *mf* *fp* *f*

Fl. *pp* *mp* *p* *mf* *fp* *f*

Ob. *mp* *mf*

B $\flat$ Cl. *mp* *mf*

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt. *mp* *mf*

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla. *mf* *f*

Vc. *mp* *mf* *f*

D.B. *mp* *mf* *f*

sul pont.

sul pont.

Concerto for Percussion and Sinfonietta

92

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

♭ Tpt.

Tbn.

Tuba

(pedal with each descending figure)

Vib.

Pno.

ord.

Vln. I

ord.

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

96

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

96

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

96

Vib.

96

Pno.

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

[illegible]

Concerto for Percussion and Sinfonietta

103

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

103

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

103

Vib.

103

Pno.

103

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

108

107

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

p

mp

ff

ff

Concerto for Percussion and Sinfonietta

114

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

glissando
molto vib., very wild

glissando
molto vib., very wild

Concerto for Percussion and Sinfonietta

119

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

123 126

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

131

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

Mvt. II

Lontano ♩ = 72

[illegible]

Mvt. II

Lontano ♩ = 72

[illegible]

Concerto for Percussion and Sinfonietta

147

(like a shadow of the vibraphone)

142

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Vib.

Perc.

Pno.

8^{vb}
Cello

Vln. I

Vln. II

Vla.

Vc.

D.B.

oscillate between two (or more) alternate fingerings until mm. 160

pp

p

p

p

arco
(one hand bow,
one hand hard rubber mallet)

p espress.

sul pont.
change bows as necessary

p espress.

arco
sul pont.

p

155

222

Concerto for Percussion and Sinfonietta

162

[illegible]

Concerto for Percussion and Sinfonietta

164

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Pno.

8^{vb}
Ped.

Vln. I

Vln. II

Vla.

Vc.

D.B.

any multiphonic
(very noisy)

fp

f

p

f

to siren

siren

pp

f

p

fp

f

Concerto for Percussion and Sinfonietta

171

Picc.

(take breaths as necessary)

Fl.

f

Ob.

p

B♭ Cl.

(take breaths as necessary)

f

B. Cl.

any multiphonic
(very noisy)

f

Bsn.

any multiphonic
(very noisy)

f

Hn.

fp

f

p

B♭ Tpt.

fp

f

p

Tbn.

fp

f

Tuba

fp

f

Vib.

(siren)
pitches approximate

mf

ff

Pno.

ord.

ff

8vb

loco

ff

Vln. I

f

Vln. II

ff

Vla.

fp

Vc.

arco *

ff

D.B.

ff

*Scratch tone, stopped strings.
As fast as possible, but
starting and stopping where indicated.
(exact rhythm and contour unimportant)

Concerto for Percussion and Sinfonietta

174

Picc. *f*

Fl. *f*

Ob. *f*

B $\flat$ Cl. *f*

B. Cl.

Bsn.

Hn. *f*

B $\flat$ Tpt. *f*

Tbn. *f*

Tuba *f*

Vib. (siren)

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

ord.

8^{vb}

Concerto for Percussion and Sinfonietta

182

180

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(siren)

fp

fp

fp

fp

3

8^{vb}

Concerto for Percussion and Sinfonietta

186

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

186

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

(siren)

186

Vib.

186

Pno.

186

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

8vb

f

f

f

Concerto for Percussion and Sinfonietta

192

189

Picc. *ff*

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

B. Cl.

Bsn.

Hn. *ff* Con sord. *p*

B♭ Tpt. *p* Con sord. straight mute

Tbn. *ff*

Tuba *ff*

Vib. (siren) *fff* as high as possible

Pno. *p*

Vln. I *p*

Vln. II *fp*

Vla. *ff* *f*

Vc. *ff* *f*

D.B. *ff* *f*

192

Concerto for Percussion and Sinfonietta

193

Picc. *pp*

Fl. *pp*

Ob.

B $\flat$ Cl.

B. Cl. *pp* oscillate between two (or more) alternate fingerings 5 5

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib. (siren) *p* *espress.* vibraphone
arco
(one hand bow,
one hand hard rubber mallet)

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. *p* *espress.* ord.

Concerto for Percussion and Sinfonietta

199

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

oscillate between two (or more) alternate fingerings

pp

n

n

n

n

n

Concerto for Percussion and Sinfonietta

Mvt. III
Rude ♩ = 120

Concerto for Percussion and Sinfonietta

213

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Vib.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

215

ff

f

(wood blocks)

pp

p

Concerto for Percussion and Sinfonietta

[illegible]

Concerto for Percussion and Sinfonietta

223

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

223

Hn.

B♭ Tpt.

Tbn.

Tuba

223

Vib.

223

Perc.

223

Pno.

223

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

232

Picc. *f* *fp* *fp* *fp*

Fl. *f* *fp* *fp* *fp*

Ob. *f* *fp* *fp* *fp*

B♭ Cl. *f* *fp* *fp* *fp*

B. Cl. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

Tuba *f*

Vib. *f* (pedal with each accent)

Perc. *f*

Pno. *f* loco *And.*

Vln. I *ff* (independently speed up and slow down tremolo from the other strings)

Vln. II *ff* (independently speed up and slow down tremolo from the other strings)

Vla. *ff*

Vc. *f*

D.B. *f*

239

Concerto for Percussion and Sinfonietta

This musical score page contains measures 235 through 238. The instrumentation includes Piccolo, Flute, Oboe, B♭ Clarinet, Bass Clarinet, Bassoon, Horn, B♭ Trumpet, Trombone, Tuba, Vibraphone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written for a full orchestra. Measures 235 and 236 feature woodwind entries with triplets and accents, marked *fp*. Measures 237 and 238 show the woodwinds continuing their patterns while the strings play a rhythmic accompaniment. The Piano part includes complex chords and arpeggios, with a *p* dynamic marking. The string section (Violins I and II, Viola, Violoncello, and Double Bass) plays a sustained harmonic with a scratch tone effect in measures 237 and 238. The Percussion part is marked with a *p* dynamic and includes a scratch tone effect in measures 237 and 238.

240

Faster ♩ = 140

239

Picc. *fp* *fp* *fffz* *f*

Fl. *fp* *fp* *fffz* *f*

Ob. *fp* *fp* *fffz* *f*

B♭ Cl. *fp* *fp* *fffz* *f*

B. Cl. *fffz*

Bsn. *fffz*

Hn. *fffz*

B♭ Tpt. *fffz*

Tbn. *fffz*

Tuba *fffz*

Vib. *fffz*

Perc. *fffz*

Pno. *f* *fffz*

Sc. *fffz*

Vln. I *f* *ord.* *subito p*

Vln. II *f* *ord.* *subito p*

Vla. *f* *ord.* *subito p*

Vc. *f* *subito p*

D.B. *f* *subito p*

Concerto for Percussion and Sinfonietta

245

247

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

254

Picc.

254

Fl.

254

Ob.

254

B♭ Cl.

254

B. Cl.

254

Bsn.

254

Hn.

254

B♭ Tpt.

254

Tbn.

254

Tuba

254

Vib.

254

Pno.

254

Vln. I

254

Vln. II

254

Vla.

254

Vc.

254

D.B.

Concerto for Percussion and Sinfonietta

[illegible]

Concerto for Percussion and Sinfonietta

264

Picc.

f

meno f

f

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

fp

fp

fp

Bsn.

fp

fp

fp

Hn.

264

f

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

264

f

meno f

f

Pno.

264

mf

Vln. I

264

scratch tone (little pitch)

f

meno f

f

Vln. II

264

scratch tone (little pitch)

f

meno f

f

Vla.

fp

fp

fp

Vc.

fp

fp

fp

D.B.

fp

fp

fp

Concerto for Percussion and Sinfonietta

268

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

268

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

268

Vib.

268

Pno.

268

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

271

272

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

[illegible]

Concerto for Percussion and Sinfonietta

283

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p espress.

mp

Concerto for Percussion and Sinfonietta

This musical score page contains measures 287 through 290. The woodwind section includes Piccolo, Flute, Oboe, B♭ Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horn, B♭ Trumpet, Trombone, and Tuba. The strings section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano and vibraphone are also present. The score features a variety of musical notations, including rests, notes, and dynamic markings such as *p* (piano) and *f* (forte). The woodwinds and brass play sustained notes with crescendos and decrescendos. The strings play a rhythmic pattern of eighth notes. The piano and vibraphone play sustained chords. The score is written in 3/4 time and includes a key signature of one sharp (F#).

Concerto for Percussion and Sinfonietta

291

Picc. *f* *subito p* *f*

Fl. *f* *subito p* *f*

Ob. *f* *subito p* *f*

B $\flat$ Cl. *f* *subito p* *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

B $\flat$ Tpt. *f*

Tbn. *f*

Tuba *f*

Perc. *mf* *f*

Pno. *fp* *pp*

Vln. I *f* *ord.* *pp* *sul tasto*

Vln. II *f* *ord.* *pp* *sul tasto*

Vla. *f* *ord.* *pp* *sul tasto*

Vc. *f* *pp*

D.B. *f* *pp*

Concerto for Percussion and Sinfonietta

296

Picc. *p espress.*

Fl. *p espress.*

Ob. *p*

B $\flat$ Cl. *p*

B. Cl.

Bsn.

296

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

296

Vib.

296

Pno.

296

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

307

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

ff

mf

ord.

fp

p

f

più f

3

8va

Concerto for Percussion and Sinfonietta

316

Picc. *f* *subito p* *f* *ff* *f*

Fl. *f* *subito p* *f* *ff* *f*

Ob. *f* *subito p* *f* *ff* *f*

B $\flat$ Cl. *f* *subito p* *f* *ff* *f*

B. Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

Hn. *f* *ff* *f*

B $\flat$ Tpt. *f* *subito p* *f* *ff* *f*

Tbn. *f* *ff* *f*

Tuba *f* *ff* *f*

Perc. 316 (bottles/blocks/cans) *mf* *f* (toms) *ff*

Pno. 316

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

D.B. *f* *ff* *f*

Concerto for Percussion and Sinfonietta

321

Picc. *subito p* *f* *ff* *f*

Fl. *subito p* *f* *ff* *f*

Ob. *subito p* *f* *ff* *f*

B $\flat$ Cl. *subito p* *f* *ff* *f*

B. Cl. *ff* *f*

Bsn. *ff* *f*

Hn. *ff* *f*

B $\flat$ Tpt. *subito p* *f* *ff* *f*

Tbn. *ff* *f*

Tuba *ff* *f*

Perc. *mf* *f* *ff*

Pno. *f*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

D.B. *f* *f*

Concerto for Percussion and Sinfonietta

[illegible]

Concerto for Percussion and Sinfonietta

[illegible]

Concerto for Percussion and Sinfonietta

331

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

Suddenly spacious

 = 84-88

336

Picc.

Musical staves for Piccolo, Flute, Oboe, B♭ Clarinet, Bass Clarinet, and Bassoon. Each staff shows a measure of rest in 3/4 time, followed by a measure of rest in 4/4 time, and then three measures of rest in 4/4 time.

Hn.

336

B♭ Tpt.

Tbn.

Tuba

Musical staves for Horn, B♭ Trumpet, Trombone, and Tuba. Each staff shows a measure of rest in 3/4 time, followed by a measure of rest in 4/4 time, and then three measures of rest in 4/4 time.

Suddenly spacious

 = 84-88

336

Perc.

Musical staff for Percussion. Shows a measure of rest in 3/4 time, followed by a measure of rest in 4/4 time, and then three measures of rest in 4/4 time.

336

ff

Pno.

Musical staves for Piano. The left hand plays a series of eighth notes with accents, and the right hand plays a series of eighth notes with accents. The piece ends with a forte (*f*) dynamic. A dashed line indicates an octave below the staff.

8^{vb}

336

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. Each staff shows a measure of rest in 3/4 time, followed by a measure of rest in 4/4 time, and then three measures of rest in 4/4 time.

molto sul pont.

f

Concerto for Percussion and Sinfonietta

344

342

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

fp

fp

fp

3

3

342

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

342

Vib.

342

Pno.

8^{vb}

342

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

fp

fp

Concerto for Percussion and Sinfonietta

352

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

352

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

352

Vib.

352

Pno.

8^{vb}

352

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

fp

fp

fp

mf

Mute (with hand)
loco

Concerto for Percussion and Sinfonietta

360

356

Picc.

Fl.

mf

Ob.

mf

B $\flat$ Cl.

solo

p espress.

5

B. Cl.

fp

fp

Bsn.

fp

fp

356

Hn.

fp *fp* *fp* *fp* *fp* *fp*

3

B $\flat$ Tpt.

Tbn.

Tuba

356

Vib.

5

5

5

356

Pno.

8^{vb}

356

Vln. I

Vln. II

Vla.

molto sul pont.

fp

Vc.

molto sul pont.

fp

D.B.

fp

Concerto for Percussion and Sinfonietta

362

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

362

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

362

Vib.

362

Pno.

362

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

fp

fp

fp

8^{vb}

Concerto for Percussion and Sinfonietta

369

[illegible]

Concerto for Percussion and Sinfonietta

370

Picc. *f*

Fl. *f*

Ob. *f*

B $\flat$ Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

B $\flat$ Tpt. *p* *ff*

Tbn. *p* *ff*

Tuba *f*

Perc. *fp* *ff*

Pno. *8^{vb}*

Vln. I *f*

Vln. II *f*

Vla. *fp* *f*

Vc. *fp* *f*

D.B. *fp* *f*

Concerto for Percussion and Sinfonietta

376 379

Picc. Fl. Ob. B $\flat$ Cl. B. Cl. Bsn. Hn. B $\flat$ Tpt. Tbn. Tuba Perc. Pno. Vln. I Vln. II Vla. Vc. D.B.

f *ff* *p* *loco* *pp* *f* *ppp* *arco* *ppp* *arco* *ppp* *III arco* *ppp*

Concerto for Percussion and Sinfonietta

381

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

motor on (slow)

Con sord.

pulse with breath (relatively inarticulate)

pp

p

pp

mf

ppp

mf

I or II

III

271

Concerto for Percussion and Sinfonietta

395 (follow the decay of the vibraphone)

Picc. *mf* *p*

Fl.

Ob.

B♭ Cl.

B. Cl. *p*

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Vib. *mf* *f* *mf*

Pno. *mf*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla.

Vc.

D.B. *fp*

Concerto for Percussion and Sinfonietta

Becoming more agitated ♩=108-112

399

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Becoming more agitated ♩=108-112

399

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dead stroke in center of bar
with pedal depressed
(harmonics should be produced)

mf

p

pp

p

Concerto for Percussion and Sinfonietta

A tempo ♩ = 120

accel.

403

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

mp

p

mp

p

mp

p

403

Hn.

B♭ Tpt.

Tbn.

Tuba

accel.

A tempo ♩ = 120

403

Vib.

mf

p

mf

403

Pno.

p

mf

403

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

408

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

408

Hn.

B♭ Tpt.

Tbn.

Tuba

408

Perc.

408

Pno.

408

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

413

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

416

413

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

413

Perc.

(wood blocks)

413

Pno.

413

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

pp

arco

pp

arco

pp

Concerto for Percussion and Sinfonietta

418

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

p

p

p

(tin cans)

ff

ff

p

p

p

Concerto for Percussion and Sinfonietta

423

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

427

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

430

Mute (with hand)

f

8vb

f

molto sul pont.

fp

433

281

Concerto for Percussion and Sinfonietta

439

Picc. *p* *f*

Fl. *p* *f*

Ob. *fp* *f* *p* *f*

B $\flat$ Cl. *fp* *f* *p* *f*

B. Cl. *fp* *f*

Bsn. *fp* *f*

Hn. *f* *fp* *f*

B $\flat$ Tpt. *f* *fp* *f*

Tbn. *p* *f* *p* *f*

Tuba *f*

Perc. *meno f*

Pno. *f*

Vln. I *f* on the string

Vln. II *f* on the string

Vla. *f* on the string

Vc. *f* arco

D.B.

Concerto for Percussion and Sinfonietta

447

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Trpt.

Tbn.

Tuba

Vib.

Pno.

Viol. I

Viol. II

Vla.

Vcl.

D.B.

448

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Concerto for Percussion and Sinfonietta

450 **Faster** ♩ = 140

G.P.

Picc. *fp* *fp* *p* *f*

Fl. *fp* *fp* *p* *f*

Ob. *fp* *fp* *p* *f*

B♭ Cl. *fp* *fp* *p* *f*

B. Cl.

Bsn.

Hn.

B♭ Tpt. *subito p* *f*

Tbn.

Tuba

Perc. *mf* *f*

Pno. *f*

Peo. *

Vln. I *f* ord.

Vln. II *f* ord.

Vla. *f* ord. *p*

Vc. *f* *p*

D.B. *f* *p*

Concerto for Percussion and Sinfonietta

Concerto for Percussion and Sinfonietta

Interlude ♩ = 68

[illegible]

Concerto for Percussion and Sinfonietta

466

Picc. *pp* *p* 5

Fl. *pp* *p* 3 3

Ob. *pp* *p* 5

B $\flat$ Cl. *pp* *p* 3 3

B. Cl. *p* *pp* *p* 3

Bsn. *pp* *p* *pp*

Hn. 466 *pp* *p*

B $\flat$ Tpt. Con sord. *pp* *p* *pp*

Tbn. Con sord. *pp* *p* *pp*

Tuba Con sord. *p* *pp* *p*

Perc. 466 three splash cymbals arco *pp* 3 *mf*

Pno. 466

Vln. I 466 *pp* *p* *pp* *p* 3 5

Vln. II *pp* *p* *pp* *p* 3 5

Vla. (ord.) sul pont. *pp* *p*

Vc. (ord.) sul pont. *pp* *p*

D.B. (ord.) sul pont. *p* *pp* *p*

Concerto for Percussion and Sinfonietta

470

Picc. *pp* *p* *pp* *p*

Fl. *pp* *p* *pp* *p*

Ob. *pp* *p* *pp* *p*

B♭ Cl. *p*

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

470 to snare drum with brushes snare drum *pp* *mp* *pp* *p* *mf* *p* *mp* *p*

Pno.

470

Vln. I *p* *pp* *pp*

Vln. II *p* *pp* *pp*

Vla. *p* *pp*

Vc.

D.B.

sul pont. overpressure ----- ord.

ord.

Concerto for Percussion and Sinfonietta

476

Picc.

477

pp

5

p

Fl.

pp

5

p

Ob.

pp

5

p

B♭ Cl.

pp

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

p

476

3

5

mf

5

f

5

5

3

p

p < mp > p

3

3

mf

476

Pno.

476

Vln. I

5

p

pp

Vln. II

5

p

pp

(ord.)

p

pp

3

Vc.

ord.

pp

5

p

Concerto for Percussion and Sinfonietta

485 486

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *f*

p *espress.*

pp *p*

sul pont.

p *pp* *p*

Concerto for Percussion and Sinfonietta

This musical score page contains measures 490 through 500. The instrumentation includes Piccolo, Flute, Oboe, B♭ Clarinet, Bass Clarinet, Bassoon, Horn, E♭ Trumpet, Trombone, Tuba, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature is 3/4. The score features various musical notations such as rests, notes, slurs, and dynamic markings (p, pp, f, mf, mp). The piano part includes a muted section and a low register (8vb) indicated by a dashed line. The string section includes a 'sul pont.' (sul ponticello) marking for the double bass and 'sul tasto' markings for the violins and viola. The woodwinds and brass parts have specific melodic lines, with the bassoon and bassoon parts showing a transition from p to pp. The percussion part has a single note at measure 490. The piano part has a complex melodic line with triplets and slurs. The string section has a rhythmic pattern of eighth notes and quarter notes, with the double bass part showing a triplet and a slur. The score is written for a full orchestra, with each instrument part on its own staff. The measures are numbered 490 through 500 at the end of each staff. The key signature is one flat (B♭).

Concerto for Percussion and Sinfonietta

Mvt. IV
Vivace ♩ = 132

500

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Mvt. IV
Vivace ♩ = 132

500

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

509

505

Picc. *ff*

Fl. *f* *s*

Ob. *ff*

B♭ Cl. *f* flz.

B. Cl. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

Tuba *f*

Vib. *f* *mp* *ff* loco

Pno. *ff* *8vb*

Vln. I *p* *ff* scratch tone (no pitch, exact strings unimportant)

Vln. II *p* *ff* scratch tone (no pitch, exact strings unimportant)

Vla. *p* *ff* scratch tone (no pitch, exact strings unimportant)

Vc. *p* *ff* scratch tone (no pitch, exact strings unimportant)

D.B. *ff* arco scratch tone (no pitch, exact strings unimportant)

Concerto for Percussion and Sinfonietta

512 517

Picc. *mf* *ff* *mf* *ff*

Fl. *ff* *f* *ff*

Ob. *mf* *ff* *mf* *f* *f* *ff* any multiphonic (very noisy)

B $\flat$ Cl. *ff* *f* *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff*

B $\flat$ Tpt. *ff*

Tbn. *f*

Tuba *f*

Vib. *p* *mf* *p*

Pno. *p* loco *8^{vb}*

Vln. I *ff* *f* *p* *ff*

Vln. II *ff* *f* *p* *ff*

Vla. *ff* *f* *p* *ff*

Vc. *p* *ff* arco *ff*

D.B. *ff* *ff*

533

303

539

304

Concerto for Percussion and Sinfonietta

551

549

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

582

Picc. *mf* *ff* *mf*

Fl. *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

B $\flat$ Cl. *mf* *ff* *mf*

B. Cl. *mf* *ff* *mf*

Bsn. *mf* *ff* *mf*

Hn. *mf* *ff* *mf*

B $\flat$ Tpt. *mf* *ff* *mf*

Tbn. *mf* *ff* *mf*

Tuba *mf* *ff* *mf*

Vib. 582 9 5 9

Pno. 582

Vln. I 582 *f* *ff* *f* *ff*

Vln. II *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff*

D.B. *ff*

Concerto for Percussion and Sinfonietta

598

597

Picc.

597

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

597

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

597

Vib.

597

Pno.

597

Vln. I

on the string

f

597

Vln. II

on the string

f

597

Vla.

on the string

f

597

Vc.

arco

on the string

f

597

D.B.

arco

on the string

f

0

603

316

Concerto for Percussion and Sinfonietta

606

Picc. *f* *mf* *f*

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

B $\flat$ Cl. *f* *mf* *f*

B. Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

Hn. *mf* *f* *mf* *f*

B $\flat$ Tpt. *mf* *mf* *f*

Tbn. *mf* *mf* *f*

Tuba *mf* *mf* *f*

Vib. *mf* *mf* *f*

Pno. *mf* *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Concerto for Percussion and Sinfonietta

614

610

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

B♭ Cl. *mf* *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

610

Hn. *p* *ff* *mf* *f* *mf* *f*

B♭ Tpt. *p* *ff* *mf* *f* *mf*

Tbn. *p* *ff*

Tuba *p* *ff*

610

Vib. *ff*

610

Pno. *ff* *loco* *8^{vb}*

610

Vln. I *p* *ff* *mf*

Vln. II *p* *ff* *mf*

Vla. *p* *ff* *mf*

Vc. *p* *ff*

D.B. *ff* *arco*

Concerto for Percussion and Sinfonietta

620

Picc. *ff* *fp* *ff* *fp* *ff*

Fl. *ff* *fp* *ff* *fp* *ff*

Ob. *ff* *fp* *ff* *fp* *ff*

B $\flat$ Cl. *ff* *fp* *ff* *fp* *ff*

B. Cl. *ff* *fp* *ff* *fp* *ff*

Bsn. *ff* *fp* *ff* *fp* *ff*

Hn. *fp* *f* *fp* *f* *fp* *f* *fp*

B $\flat$ Tpt. *fp* *f* *fp* *f* *fp* *f* *fp*

Tbn. *fp* *f* *fp* *f* *fp* *f* *fp*

Tuba *fp* *f* *fp* *f* *fp* *f* *fp*

Perc. 620

Pno. 620

Vln. I 620

Vln. II 620

Vla. 620

Vc. 620

D.B. 620

Concerto for Percussion and Sinfonietta

628

Picc.

Fl.

Ob.

B $\flat$ Cl.

B. Cl.

Bsn.

628

Hn.

B $\flat$ Tpt.

Tbn.

Tuba

628

Vib.

628

Perc.

628

Pno.

628

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for measures 628-630 of the Concerto for Percussion and Sinfonietta. The score is written for a large ensemble, including woodwinds, brass, percussion, piano, and strings. Measures 628-630 feature a complex rhythmic pattern with triplets and accents in the woodwinds and strings, and a specific percussion pattern. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

