

this withdrawal of the body

written for Newspeak

"Today, the text no longer imposes its rhythm on the subject, it no longer manifests itself in the reader's voice. This withdrawal of the body, which is the condition of its autonomy, is a distancing of the text. It is the reader's *habeas corpus*."
- Michel de Certeau, *The Practice of Everyday Life*

Instructions

General

This is a slow moving, quiet piece. Considered a collaboration between composer and ensemble, any changes, alteration, or interpretive decisions are the purview of the ensemble and are not only welcomed but encouraged.

Notation

The notational system employed by this work affords the performer the freedom to choose pitches, rests, and their durations based on listening in the moment of performance. When the performer see this:

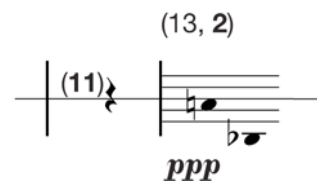


it means that this group presents the performer with three pitches (D, Ab, A), as well as two durations associated with these pitches articulated by non-bold numbers above the staff (7 + 13) in the example above). The pitches can be performed in any order and at any of the durations provided above by the non-bold numbers. The bolded numbers represent the duration of rests available to the performer (3 + 7 in the example above). The rests can be used in any order from the durations provided and should be inserted between chosen pitches. For example, a performer could play an Ab for 13 counts then rest for 7 counts, then play a D for 7 counts and rest for 3 counts. The decision of what pitch/duration/rest should be informed by what is heard in the musical texture at the moment of performance.

Next to each group of pitches is a sign indicating the octave in which the pitches may be played like so:

- play pitches at the octave written
- + play pitches at or above the octave written
- play pitches at or below the octave written
- +/- play pitches at, above, or below the octave written

Rests such as the example that follows:



are cued from the actions of another performer as coordinated by the vertical dashed lines. This notation indicates that from the cue, the performer counts the rest (in this case 11) entering with their part as notated.

Articulation

Articulations and method of sustain are left to interpretation, so long as it is in keeping with the overall dynamics and texture of the piece. A sparse version with compressor/sustain or a dense version with loopers and ebows are both possible interpretations of the piece; each performer may choose their own method, or the ensemble may modulate between methods either as a group or individually.

Timing

It is possible to coordinate this piece in a number of different ways. This piece is not concerned with micro-timings but rather with large-scale pacing. As such, the performers cue one another in a causal but not strictly timed manner. By listening and cuing each other with a timer nearby, moving through the form should be fluid.

Feel free to take the information I've given as a template in order to make the piece your own. ENJOY!

Should there be any questions, don't hesitate to contact me:

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this withdrawl of the body

s. cluett 2009

an after-image, an exhalation of breath

♩ = 67

0:00 1:00 2:00 3:00 4:00 5:00 6:00 7:00

voice

alternate deep breaths with a shhh through megaphone stop with violin entrance

pp

(5, 7, 5, 3) - oh

pp

15

(2, 3, 2, 3) - oh/ah

p

(2, 3, 4, 3, 4) - ah

mp

(3, 4, 2) - ah/oh

p

(3, 4) - oh

A

vln

tasto, any method

mp

15

solid and insistant, slightly above texture

(9, 5)

<mf

(7, 9, 3, 5)

gritty, subtle detune

(>4, 2)

>mf

Cm/G (8) -> Bb (9) -> F (12) x2

strong chord tones, orchestrate with ensemble

short, irregular, broken staccato

mp

B

clar.

15

(9, 5)

mp

(9, 5)

<mf

(6, 8, 3, 5)

(7, 9, 3, 5)

mp

(8, 9, 1)

mp

(8, 9, 1)

p

(5, 1)

C

drums

(1, 2, 4, 1, 3, 5)

bass drum, solid, crisp

p

floor tom with towel, soft mallets

p

<mf

bass drum and cymbal crash with each guitar chord cue guitar, should be strong but dark

A

perc

(0:00 - 2:00)

crumple parchment slowly

pp

steady

amplified paper hit with eraser end of pencil

mp

(2x, 4x, 1, 2)

add second pencil

pp

circles with brushes, any surface below texture

mp

C

guitar

15

(9, 5)

buried in synth sound

just above synth

(9, 5)

(2, 3, 2, 3)

(3, 4, 3, 5)

mf

Cm/G (8) -> Bb (9) -> F (12) x2

dirty, ratt style distortion, no bridge pickup buried, muddy sound

sustained tones and harmonics

mp

B

bass

30

(3, 7)

(3, 5, 3, 7)

(3, 5, 6, 3, 7)

(3, 5, 6, 3, 7)

mp

mf

cue with drums and guitar, chord tones

(3x, 2x, 1, 2, 3)

l.h.+r.h. mute w/ felt pick

mp

C

synth

45

(2-3, 3, 5)

aligned with end of parchment crumple

mp

mf

(8, 9, 11)

(9, 11, 13)

mp

add Bb in while sustaining (13)

A