

# 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

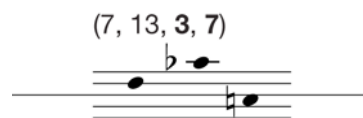
### this withdrawl of the body

#### General

This is careful music, a social balance between each of you as performers, and also a collaboration with me (through my score) and the ensemble (as interpreters). Any changes, alterations, interpretive decisions, or creative solutions are always welcomed though not required; if possible I would like this to be a dialogue. This piece, as well as the notation the notation practice is heavily influenced by the politics and writings of Michel de Cereau. It is an attempt to balance what I hear with how you play, and further, I hope that playing will give the audience something fresh each time.

#### Notation

When you see this

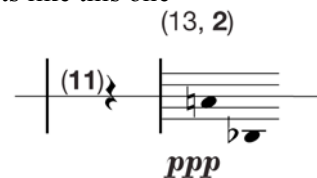


it means that in this group you have three pitches (D, Ab, A), two durations in seconds (plain text 7 + 13), and two rests in seconds (bolded text 3 + 7) to choose from in any combination; performers may choose any of these pitches and durations in any order alternated with any of the given rests. For example, a performer may play an Ab for 13 counts and rest for 7, then play a D for 7 counts and rest for 3, then play an A for 7 counts and rest for 3, then play an A for 13 counts and rest for seven, etc.; this continues in the same manner until you reach your next group of pitches/durations/rests or you are cued by another player to move on.

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

- play pitches in any octave
- + 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 like this one



are always cued from the actions of another part as coordinated vertically. This notation indicates that from the cue, you count (in this case eleven) and then come in with your part as notated (as explained above).

#### Articulation

Articulations and method of sustain are left to your interpretation, so long as it is in keeping with the overall dynamics and texture of the piece. A sparse version (almost acoustic) or a dense version with loopers and ebows etc are both possible interpretations of the piece; each performer may choose a different 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 about micro-timings but rather about large-scale pacing. As such, the performers cue one another in a causal but not strictly timed manner. Using your ears and cuing each other with a timer nearby is likely to be the easiest way move through the form.

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

Should you have 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*

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

bell of ride cymbal, sticks, below texture

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

circles with brushes, any surface below texture

*pp*

*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*

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

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

cue with drums and guitar, chord tones

*mp*

*C*

synth

45

(2-3, 3, 5)

aligned with end of parchment crumple

*mp*

*mp*

*mf*

(8, 9, 11)

(9, 11, 13)

*mp*

add Bb in while sustaining (13)

*A*