Australian ‘deterritorialised’ music theatre: 
a theoretical and creative exploration

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ABSTRACT

This project consists of a theoretical examination of Australian music theatre and a portfolio of musical compositions. The thesis proposes an innovative analytical model for music theatre/multi-media with a distinctive perspective. Adapting concepts from feminist-Deleuzean theorists, it advances a notion of feminine difference that moves beyond earlier debates between essentialists and anti-essentialists. This theoretical framework guides the close examination of three works—Andrée Greenwell’s Laquiem: Tales from the Mourning of the Lac Women (1999), Greenwell’s Laquiem (2002) and Gretchen Miller’s Inland (1999/2000)—that complicate the category ‘music theatre’ in the way that they cross genre boundaries. Greenwell’s Laquiem: Tales from the Mourning of the Lac Women is a new music performance work based upon Kathleen Mary Fallon’s ‘The Mourning of the Lac Women’. This work has a close relationship to Laquiem (2002), a short film directed, composed and scripted adapted by Greenwell based upon the same text by Fallon. Inland is a radiophonic work that Miller also staged as a live performance. The thesis argues that changing format and interdisciplinary content of works such as these has contributed to the current proliferation of genre labels. Recent works can be defined under various descriptors such as ‘performance art’, ‘documentary opera’ or ‘installation performance’. The thesis offers the concept of ‘detrerritorialised music theatre’ to address works that exist at and beyond the limits of music theatre as a category. The penultimate chapter applies a Deleuzean feminist framework to the composition portfolio submitted with the thesis. The creative work consists of two audio-visual installations (one with quadraphonic sound), a music-theatre work (exploring ‘action’-instrumental possibilities) and a music-art tour that includes music for string trio, singer and brass/sax septet.
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CHAPTER ONE: INTRODUCTION: THE ‘DETERRITORIALISATION’ OF ‘CONTEMPORARY MUSIC THEATRE’
The Thesis Study

This thesis offers a distinctive analytical model for Australian music theatre. Where previous commentators have approached this type of work using relatively stable generic names (such as ‘installation performance’ or ‘multimedia event’), this study highlights the instability of existing descriptors. It argues that it is more fruitful to view the field as being in a permanent state of flux, with new works generating new classifications. These classifications can reappear in relation to works that contain very different content. The situation is easily seen as a hindrance to analysis: a field that is constantly in flux cannot possibly be ‘fixed’ long enough for analysis to take place. The original contribution of this thesis is its specific focus on the movements of change within the field, drawing on the philosophical concepts of Gilles Deleuze and Félix Guattari.

The three works chosen for close analysis—Andrée Greenwell’s *Laquiem: Tales from the Mourning of the Lac Women* (1999), Greenwell’s *Laquiem* (2002) and Gretchen Miller’s *Inland* (1999)—exemplify the instability of this field. The relationship of *Laquiem: Tales* to music theatre is complicated by its use of spoken text, chamber music performance conventions, and its close relationship to the short film *Laquiem*, which was script adapted by Greenwell based upon ‘The Mourning of the Lac Women’, written by Kathleen Mary Fallon. *Inland* also has an ambivalent relation to music theatre: in its radiophonic form, it is far removed from the conventions of music theatre. When performed live, the co-presence of narrators, musicians, sound design and projected images allow this work to be equally classified as a ‘multimedia performance’, ‘music theatre’ piece or work of ‘theatre’.

These works present new problems for analysis, particularly in the case of Miller’s *Inland*, which consists entirely of interwoven fragments of music, spoken text, and

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environmental sound.\textsuperscript{2} Recent critiques have highlighted the disadvantages of analytical approaches that leave the relationship of ‘extra-musical’ media (including text and image) to music untheorised.\textsuperscript{3} However, even newer models have their limitations. Formalist approaches tend to prioritise macro-structure, while semiotic approaches leave little room for semantic ambiguity.\textsuperscript{4} The analytical model developed here draws upon Deleuze and Guattari’s concepts to create a flexible model that explores the variation and transformation of interacting micro-events in a non-linear narrative context. Events are considered in terms of what they ‘do’ or what they produce (rather than what they ‘signify’ or ‘mean’). This supports an exploration of sensory force, ambiguity, and ‘feminine difference’.

The two works chosen for investigation were created by women and each creates particular images of bodies or bodies and landscapes in their work. No attempt is made to universalise these themes. This thesis advances the notion of a ‘virtual feminine difference’, adapted from feminist-Deleuzean theory, applying it to ‘feminine difference’ in music.\textsuperscript{5} This notion avoids entanglement in debates surrounding essentialism. Instead of being conceived a stable essence, ‘feminine difference’ is considered as an ‘affect’ that need not necessarily be explained in terms of gender.

The thesis begins, in Part A of this chapter, by addressing the problem of categorisation of works situated at or on the boundaries of ‘music theatre’. In Part B, I discuss the relationship of Greenwell and Miller to the field of ‘music-theatre’,

\textsuperscript{2} Greenwell’s \textit{Laquiem: Tales} is more amenable to mainstream analytical approaches. Linda Kouvaras has analysed this work using a descriptive approach using Julia Kristeva’s Semiotic and Symbolic Orders as a theoretical lens. \textit{Laquiem: Tales}’s music is largely scored (using a variety of song forms and instrumental interludes) with the exception of three improvised interludes using instrumental extended techniques and percussion. I contend that the proposed model is suitable for the analysis of scored music and improvised or partially-scored music. It is non medium-specific, or orientated around the interaction of material-expressive entities which may be sonic, musical, visual, gestural or textual. See Linda Kouvaras, ‘When the String Snaps: Two Domestic Prison Scenarios’ in Michael Ewans et al (eds) \textit{Music Research: New Directions for a New Century} (London: Cambridge Scholars Press, 2004), 216-228.


\textsuperscript{4} See, for instance Cook, \textit{Analysing Musical Multimedia}. I address this model in detail in Chapter 2, Part 2.B-3 of this thesis.

highlighting key features of their creative practice. Finally, in Part C, I provide a chapter outline of the thesis.
PART A: ‘Music Theatre’ as a Field in Flux

In Australia, large numbers of musical works are being produced that are situated across the disciplinary boundaries of music theatre, sound art, opera, installation art, new media art, film, theatre, performance art and so on. Practitioners, theorists and institutional bodies are active in creating terms to describe such works. These terms range from one-off hybrids (such as ‘documentary-opera’), to relatively stable sub-genres (such as ‘installation performance’), to broad overview terms (such as ‘contemporary music theatre’). When viewed alongside one another, these terms give rise to a field in flux, where it is difficult to mark the boundaries between one genre and another, or ascertain the point at which a work stops being music theatre and becomes something else, sound art, new media performance, or performance art.

Deleuze and Guattari’s philosophy (hereafter abbreviated to D&G) provides a means of mapping this field. Rather than focus on the identification of stable characteristics or commonalities within a given category, D&G’s writings constantly test the boundaries and thus destabilise categorisation. Like many poststructuralist philosophers, D&G are interested in the excess or instability of systems. They give primacy to variation, showing even the most stable of forms to be in a state of flux. I apply this approach to the field of ‘music theatre’ surveying the multifarious terms and genre labels proposed by theorists and practitioners, and considering whether they consolidate or stabilise the field of ‘music theatre’ or whether they ‘deterritorialise’ or unfix it. Adrian Parr defines ‘deterritorialisation’ as a ‘movement producing change’ that frees up ‘fixed relations’. The concept, ‘deterritorialisation’, is taken up, in this thesis, as a way of exploring the proliferation and variation of genre labels whose meanings are rendered ambivalent by their application to works with divergent content.

6 For a sense of the diversity of these works see Gallasch (ed) In Repertoire; and Alessio Cavallaro et al (eds) Evolve: A Guide to New Media Arts Fund Support (Strawberry Hills: Australia Council, 2000); Drew Crawford (ed) Sounds Australian 56 (2000).

7 Conceptual tools used in this chapter are drawn from D&G’s discussion of social fields as ‘assemblages’ in ATP. See in particular Chapters 4 and 11.


1.A-1: Content, Expression and the Force of Deterritorialisation

One useful concept for this thesis, drawn from D&G’s thinking, is the way they view bodies (content) and statements (expression) as being independent yet dynamically related. Rather than viewing expression as representing or describing a corresponding content, they argue that ‘expression’ intervenes into bodies/content and transforms the way they are viewed. To draw upon one of their examples, when a judge pronounces a man guilty, the man is transformed into a criminal. Expression has a power of ‘incorporeal transformation’ or an ability to alter bodies in their incorporeal or virtual sense (from innocence to criminality in this instance). What this idea demonstrates is that there is no inevitable or fixed relation between expression and content. Expression does not represent content; the man’s criminality does not precede the designation of his body as a criminal. Criminality is an ‘incorporeal attribute’ applied to a body (in this case a man) that enacts an instantaneous transformation of that body and its actions. Expression can only react upon content because it is independent of it. This independence of content and expression allows not only for conflicts and contradictions, but for the consideration of movements of ‘deterritorialisation’ in which the relationship between content and expression becomes confused or indiscernible.

Taken into the context of ‘music theatre’, this approach provides a way of reflecting upon the recent proliferation of terms in Australian music theatre, and the way new definitions of ‘music theatre’ seek to intervene into and consolidate the field. Consider, for instance, the expression ‘contemporary music theatre’. Keith Gallasch

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10 D&G, ATP, 93.
11 They define ‘expression’ as the ‘set of statements arising in a social field considered as a ‘regime of signs’ or ‘stratum’. Ibid., 66.
12 Ibid., 80-81.
13 Ibid. They describe this as an ‘order-word’. I undertake discussion of this concept in Chapter 4, Part B-3 of this thesis.
14 Ibid., 87. D&G describe expression and content as always ‘more or less deterritorialised’. The importance of a pragmatic approach lies in the discerning of the relative degree of deterritorialisation of forms of content and forms of expression (which often have different degrees of deterritorialisation) in any one instance.
15 Ibid., 88.
16 Ibid., 89.
17 Ibid., 91. I offer detailed discussion of this in Chapter 3, Part C-2 of this thesis.
uses this expression in his essay for the Australia Council for the Arts publication, *In Repertoire*, as a way of drawing attention to ‘new directions’ in music theatre. Although Gallasch does not intend this expression as a new term for music theatre per se, his use of the term ‘contemporary’ signals a break between recent approaches and previous forms. The new directions he identifies include an engagement with ‘new media and the visual arts in installations’, the ‘role of choreographers, visual artists and designers as key collaborators’, and the use of new modes of contemporary performance, including new approaches to narrative, stage imagery, performance techniques and audience-performer relationships. Gallasch’s discussion not only responds to the increased presence of certain bodies and tools (visual artists, choreographers, new technologies, modes of contemporary performance) in music theatre. His expression ‘contemporary music theatre’ enacts an ‘incorporeal transformation’ of these bodies, reconfiguring them as attributes or characteristics of recent music theatre as a field. He asserts their place within ‘music theatre’.

By comparison, Jenkins and Linz’s survey of Australian music theatre (1987-1997), published just three years earlier, applies the term ‘music theatre’ to a different assemblage of bodies. Their introductory overview draws attention to a new ‘visual-physical production style’ influenced by directors such as Douglas Horton and Barrie Kosky. Although they cite several installation performances and multimedia operas in the body of their book, their introduction defines the interdisciplinarity of music theatre solely in terms of theatrical and musical exchange, ‘musical ideas’ shaping ‘theatrical aspects’ and ‘theatrical considerations’ influencing ‘music’. Despite this,

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18 Gallasch, ‘Australian Music Theatre’, 22–3. This publication is devised as a guide to recent Australian works available for international touring, and was launched at the fourth Performing Arts Market, Adelaide Festival (2000).
19 Ibid., 22.
20 Ibid. Also see *Sounds Australian* 56 (2000). This issue documents a number of works premiered at Telstra Adelaide Festival, many of which feature visual art, choreography, sound art or new technologies as major components.
22 Ibid., 7-9. Douglas Horton is the artistic director of Chamber Made Opera, established 1988, which is the longest running Australia company established for commissioning and producing Australian chamber-opera and music theatre. For further information on their production style see Douglas Horton, ‘Chamber Made Opera: Crossing Generic Boundaries’, *Sounds Australian*, Winter (1993): 34.
their survey does include works where visual art, sound art and/or new media are key components.\textsuperscript{24}

Gallasch, and Jenkins and Linz’s discussions of music theatre reveal different ideas about how recent work in the field might be considered.\textsuperscript{25} Gallasch has a much broader view of what constitutes contemporary music theatre. He includes new hybrid forms in his discussion, and sets these on a continuum with traditional forms such as ‘grand opera’, and examines the ways these take on ‘new direction’ with respect to their staging.\textsuperscript{26} By comparison, Jenkins and Linz are primarily concerned with the interdisciplinary exchange between musicians/composers and theatre practitioners (including set designers). Their focus is on ‘contemporary-style works’ that are ‘equally theatrical and musical in nature’ such as Richard Vella’s \textit{The Last Supper} or

\begin{itemize}
\item \textsuperscript{24} Their survey includes works such as Martin Wesley-Smith’s ‘multimedia opera’ \textit{Quito} (1994), Liza Lim and Domenico De Clario’s installation performance \textit{Bar-do’i-thos-grol} (1994), Jan Friedel’s \textit{The Heaven Machine} (1992) for soprano and multimedia, and several large-scale installation-multimedia music theatre by IHOS Opera, Ibld., 50-52, 64, 100-105, 137. A further comparison might be made with earlier Australian writing that articulated distinct traditions for chamber opera and music theatre. See for instance the May 1980 Report of the Committee of Inquiry into Opera/Music Theatre in Australia, for the Australia Council for the Arts. This report uses the term ‘staged music’ to discuss ‘musical/theatrical’ works that are ‘less concerned with narrative than opera’, have removed themselves from the opera house, aren’t concerned with operatic convention, and may be considered avant-garde. They adopt the term ‘staged music’ to distinguish music/theatre from musicals or music theatre in the Broadway tradition. See ‘Opera/Music Theatre in Australia, Report to the Australia Council by the Committee of Inquiry’, May 1980, 76-77. This example illustrates the notion that the term ‘music theatre’ does not have a fixed relation to the content it purportedly describes.
\item \textsuperscript{25} Differences between Gallasch and Jenkins and Linz’s surveys could be indicative of the proliferation of works between the dates of the two books. A significant change occurred in the landscape of funding in the 1990s. Only two of the four specialist music theatre/chamber opera companies identified by Jenkins and Linz have continued to commission works. Chamber Made Opera commissions new works on a near-annual basis while Music Theatre Sydney funds its projects by competing for co-commissions from major arts festivals (supported by the Australia Council’s Major Festivals Initiative). Since 1996, a number of experimental works that could be categorised as ‘music theatre’ have been funded through the New Media Arts fund of the Australia Council, which was created to support hybrid or interdisciplinary practice across all art forms. Gallasch’s more expansive, embracing of the term music theatre perhaps responds to the increased visibility of such works. Practitioners have identified the now defunct New Media Arts board as a key contributor to the development of experimental works which could be defined as music theatre. Unlike other arts specific funds (such as music, dance, visual arts, community arts, and so on) the new media arts fund supported interdisciplinary projects without stable artform or genre outcomes. See David Young, ‘Sustaining Flexibility’, \textit{Sounds Australian} 65 (2005): 24; Mark Summerbell and Justin MacDonnell, ‘An Act of Faith’, \textit{Sounds Australian} 56 (2000): 13. The New Media Arts fund was in operation between 1996-2005. It has since been replaced by the ‘Inter-Arts’ fund, so named to avoid confusion between ‘new media arts’ (associated with digital technologies) and hybrid works produced with traditional media (dance, notated music, painting, and so on).
\item \textsuperscript{26} See Gallasch, ‘Australian music theatre’, 22.
\end{itemize}
David Chesworth, Douglas Horton and Helen Noonan’s Recital. This focus pushes experimental works that engage with multimedia or visual art to the margins.

Although each theorist intervenes into the field to offer a portrait of new directions, they achieve this goal quite differently. Jenkins and Linz stabilise their initial definition of music theatre by leaving out discussion of visual art and new technologies. In contrast, Gallasch expands his definition of music theatre by acknowledging a wide range of diverse practices. His inclusive approach positions ‘contemporary music theatre’ as an umbrella term for a range of new hybrids (installation performance) and traditional forms (grand opera), all of which are now viewed as instances of ‘contemporary music theatre’ irrespective of their widely differing content. While comprehensive in its scope, this inclusiveness tends to flatten distinctions between forms, emptying the term ‘music theatre’ of all recognisable content. I propose that what is needed is an approach that is inclusive yet also able to mark distinctions between works or forms. This would involve acknowledging stabilising forces within the field (forms, content and definitions which remain in use even as they are recreated) as well as destabilising forces or forces contributing to the transformation of works, forms and definitions. This would allow for consideration of works that can be defined as ‘music theatre’ only by complicating that term.

1.A-2: Hybridity and the Relative Deterritorialisation-Reterritorialisation of the Field

Hybrid terms provide another perspective on the field, one which is marked less by an impulse for consolidation than a desire to adequately describe hard to classify works. Practitioners are particularly active in the creation of hybrid terms, which are often used to summarise the art form content or arts practices used in a work. They provide a kind of shorthand that informs audiences (and funding bodies) of the principle interacting media in a work. For instance, the term ‘installation performance’ tends to be used to describe works that co-present music and visual art objects/environments (with shared themes or aesthetic concerns) in a gallery, on a concert platform or in a

27 They do, however, include hard-to-define works that ‘occupy a grey area between “plays with music” and music theatre proper’. See Jenkins & Linz, Arias, 7.
non-conventional site. Elision ensemble has produced many such works including *Bar-do’i-thos-grol* (1994), a ‘seven-night performance cycle of music and installation art’, and *Dark Matter* (2001), an ‘electro-acoustic installation performance’.  

Similarly, the term ‘multimedia opera’ has come to be associated with a fusion of contemporary chamber opera and projected imagery and/or sound design/electroacoustic media. A recent example is David Chesworth’s *Cosmonaut* (2004) multimedia opera with a libretto by Tony Macgregor and multimedia projections by James Verdon.  

Despite their creation as stable identificatory descriptions, a high degree of instability surrounds the use of hybrid terms. Slight variations in content/bodies can make the difference between the application of a becoming-recognised hybrid (such as ‘installation performance’) and the use of other newly assembled hybrid terms. For instance, both *Ricefields* by Aphids Events, and *Tulp: The body public* were developed by composers and visual artists; each combines live music, electroacoustic music and visual art in a concert setting. Yet, only *Ricefields* has been labelled an ‘installation performance’. Commentators have created the labels ‘multimedia 

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28 *Bar-do’i-thos-grol* was created by Domenico De Clario (artist) and Liza Lim (composer) with Elision Ensemble. It was premiered at Hillside Auto Dismantlers and Summerland Demolitions, Lismore between 28 August and 3 September, 1994. *Dark Matter* was created by composer Richard Barrett and visual artist Per Inge Bjørlo with Elision Ensemble and Cikada Ensemble. It was premiered on 17 November, 2001 at Brisbane Powerhouse. See ‘projects’ at www.elision.org.au/projects (accessed 11-06-2005). 

29 This work was premiered at Merlyn Theatre, Malthouse as part of the 2004 Melbourne International Arts Festival. 

30 *Ricefields* was co-created by composer David Young, and visual artists Sarah Pirrie and Rosemary Joy. It includes a soundscape by Michael Hewes and was premiered at La Mama in Melbourne in 1998, and has subsequently toured to France, Japan, Sydney and Melbourne. See www.aphids.net. *Tulp* was created by visual artist Justine Cooper and composer John Rodgers with Elision Ensemble. Its premiere season was held at Domain Theatre, Art Gallery of NSW, 15-18 January 2004, as part of the Sydney Festival.  

performance’ and ‘performance event’ to describe Tulp. It may be that ‘installation performance’ enacts too radical a shorthand of the art-forms found in Tulp, which include digital imagery, hypertext, live camera feeds of the audience, vox-pop projected narratives, interactive set design, early-music performance, instrumental extended-technique improvisations and an electroacoustic soundscape.

In creating hybrid terms, practitioners and critics frequently re-assemble existing terms (‘opera’, ‘documentary’, ‘multimedia’, ‘theatre’, ‘concert’, ‘performance’ and so on). They use these terms in an idiosyncratic manner, imbuing them with a specific and limited sense. For example, Robert Davidson has labelled his work Big Decisions: The Whitlam Dismissal (2001) a ‘documentary opera’. The term ‘documentary’ is easily reconciled with this work’s basis in an ABC broadcast covering the Whitlam government’s dismissal (11 November 1975). Davidson has transcribed the speech inflections and rhythms of the recorded voices into instrumental music for a live ensemble. The term ‘opera’ is slightly more difficult to reconcile with the content of the work. This work does not include sung voices. Rather, Davidson attributes the term opera to his ‘voice-portraits’ of Gough Whitlam, Sir John Kerr, and Malcolm Fraser, whose different voices can be heard in the work and whose speech characteristics inform the work’s music.

Martin Wesley-Smith also uses the terms ‘documentary’ and ‘opera’ to describe different versions of his music theatre work Quito. Quito was first created, and premiered, as a ‘multimedia opera’ or work of ‘audio visual music theatre’ for six

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34 Ibid.

35 Ibid.
trained sung voices, sound design, projected imagery, and puppetry.\textsuperscript{36} After adapting this work for radiophonic broadcast (with Andrew McLennan), Wesley-Smith labelled this work as a ‘documentary music drama about schizophrenia and East Timor’.\textsuperscript{37} He has described the live performance based on the 1997 radio version a ‘multimedia “documentary music drama”’.\textsuperscript{38} Interestingly, he does not use the term ‘opera’ to describe these later versions of \textit{Quito}, which might be surprising given the continued presence of trained sung voices. Wesley-Smith’s associates the term ‘opera’ not simply with sung performance but with a convention of continuous stage action on the part of the singers.\textsuperscript{39} Given that he rejects this convention as contrary to an audio-visual sensibility based around projected images and sound, it is unsurprising that the term ‘opera’ is absent from his later descriptions of this work.\textsuperscript{40}

One-off hybrids do, to some extent, stabilise works by providing a pithy shorthand description of artform content or principle media. However, far from being self-evident, the established terms upon which these hybrids depend are highly unstable. Established terms such as ‘opera’ are applied to varied content demarcating, in examples discussed, continuous stage action or a ‘cast’ of recorded voices with distinct speech characteristics. Part of the instability of these terms lies in their application to content that is already ‘deterritorialised’ or moving towards other art forms such as sound art in the case of \textit{Big Decision} or audio-visual presentation in the case of \textit{Quito}. Neither \textit{Big Decisions} nor \textit{Quito} are conventional operas and indeed

\textsuperscript{36} Martin Wesley-Smith (music), Peter Wesley-Smith (text) \textit{Quito} (1994). This work was premiered by Sydney Metropolitan Opera with the Song Company at Rozelle Hospital, Sydney on the 11 November 1994 and was commissioned as part of the Australian Music Centre’s One-Act Opera project. Wesley-Smith uses the term ‘audio visual music theatre’ to describe this work in order to foreground the centrality of visual imagery to his development of sound and music. See Anne Power, \textit{Voiced Identity: A Study of Central Characters in Seven Operas from Australia 1988-1998}, PhD thesis submitted July 1999, Faculty of Creative Arts, University of Wollongong, 302. Also see Jenkins & Linz, \textit{Arias}, 50.

\textsuperscript{37} See CD linear notes from Martin Wesley-Smith, \textit{Quito} (Glebe, NSW: Tall Poppies, 1997). This incarnation of the work was an Australian Broadcasting Corporation and Tall Poppies co-production. It was first broadcast on ‘The Listening Room’, ABC Classic FM. ‘The Listening Room’ is a ninety minute weekly program that broadcasts acoustic art nationally on ABC Classic FM. It was established in 1988 and has become Australia’s major national broadcaster of radio art.

\textsuperscript{38} See www.shoalhaven.net.au/~mwsmith/quito.html (accessed 22-3-2006).

\textsuperscript{39} See Wesley-Smith in ‘Interview with Martin Wesley-Smith 7.8.98’ in Power, \textit{Voiced Identity}, 302.

\textsuperscript{40} Ibid. In this interview, Wesley-Smith expresses dissatisfaction with the 1994 production in which slide projectors where placed off-stage and audience had to turn their heads to view the projected images. The absence of the term ‘opera’ might be viewed as a means of distancing later productions from the premiere production.
can only be described as operatic in a different, specific and limited sense of that term. On this basis, far from simplifying the problem of categorising this field, one-off hybrids contribute to its overall ‘deterritorialisation’.

1.A-3: Cutting Edge of Deterritorialisation, Absolute Deterritorialisation and Interdisciplinarity

The value of D&G’s philosophy for this thesis is its ability to address instability not only with respect to relatively stable terms (such as one-off hybrids), but from the perspective of the ‘most deterritorialised content’ and ‘most deterritorialised expression’ in a social field.\(^41\) I propose that the most deterritorialised expression (or regime of signs) pertaining to music theatre is the term ‘interdisciplinary’. Unlike one-off practitioner created hybrids, which at least offer a description of art-form content, the term ‘interdisciplinary’ only indicates that a work exists between disciplines and is ‘hard to define’. At least one practitioner has argued that this term merely places works in a ‘too-hard basket’, and thus contributes to their marginalisation.\(^42\) Although many of the works discussed so far are ‘interdisciplinary’, I argue that the works on the cutting edge of this field are those which attract deterritorialised expressions and have highly deterritorialised content. Such works might seem only obliquely related to ‘music theatre’; they exceed the capacity of the ‘music theatre’ assemblage to effectively delimit them. D&G reserve the term ‘absolute deterritorialisation’ for content and expression that are so ‘deterritorialised’ that they are no longer discernible in terms of the coordinates of the territory/social field.\(^43\) I offer a worked example using Colin Bright’s *The Wild Boys* (1995).

\(^{41}\) D&G, *ATP*, 91.

\(^{42}\) Gretchen Miller, Personal Communication (11-8-2000). This communication is published in this thesis with the permission of the author.

\(^{43}\) See *ATP*, 91, 326-7. D&G use the term ‘absolute deterritorialisation’ to describe a vector of deterritorialisation that leaves a social field without being immediately reterritorialised on another. They argue that all social fields (or territories) are en route to a potential deterritorialisation. That deterritorialisation may be relative, or result in reterritorialisation onto a new assemblage, or it may be absolute, in the sense that its reterritorialisation is postponed. There are also relative deterritorialisations-reterritorialisations occurring assemblages that do not threaten the existence of the assemblage itself.
The Wild Boys was composed for four saxophones, four percussionists and recorded spoken voice cut-ups of Burroughs triggered live from a sampling keyboard.\(^{44}\) It is part of a series of ‘urban psychoscapes’ Bright composed featuring the sampled voices of spoken word poets cut up into phrases, and subjected to glitches and stammers that ‘musicalise’ them.\(^{45}\) All of these works feature microtonal, rock-inflected saxophones, drum kit and spoken word.

Out of Bright’s ‘urban psychoscape’ series only The Wild Boys (1995) can be described as ‘music theatre’, and even then it is just as likely to be described as electroacoustic music. Indeed, one might be tempted to simplify the genre identity of these works and describe them all as ‘electroacoustic music’. With the exception of The Wild Boys (1995), all the works in this series were composed in the studio. In 1997, The Wild Boys was revised in acousmatic version (audio playback only) and has been presented, alongside other works in this series, in concert and in broadcast.\(^{46}\)

Yet to define these works in this manner would be to obscure the relationship of The Wild Boys (1995) to other works in the field of ‘music theatre’ such as Robert Davidson’s Big Decisions, which also employs recorded spoken text and live music. It would also ignore Bright’s self-identification as a composer of ‘concert music and electroacoustic music in the so-called contemporary classical tradition’.\(^{47}\) Part of the difficulty of addressing works such as The Wild Boys is that they are implicated in more than one field or assemblage (in this case, music theatre and electroacoustic music).

\(^{44}\) The Wild Boys was premiered on 25 August 1996 at the Metro Theatre by Synergy percussion with guests saxophonists Marjorie Smith (soprano sax), Tony Gorman (alto sax), Sandy Evans (tenor sax), Peter Boyd (baritone sax). This work was awarded Sounds Australian Composition of the Year 1996.

\(^{45}\) Bright uses the phrase ‘urban psychoscapes’ to propose the idea that psychological issues (psychopathologies) can be shared across communities, thus forming a kind of landscape of particular desires and behaviours. Other works in this series include Black Years-Red Years (1999); Fuck you pal! (1999); Ratsinkafka (1999). See Colin Bright, home page, www.brightmusic.net/ (accessed 22-03-2006).

\(^{46}\) The Wild Boys (1997) was included in ‘Wild Boys’ a concert of Bright’s works as part of the 12th Sydney Spring International Festival of New Music, 18 September 2001 at the Studio, Sydney Opera House. It was broadcast, alongside other works from this program on ‘The Listening Room’, ABC Classic FM, 13 September 1999.

I propose that D&G’s concept of ‘style’ as a ‘singular process’ of ‘variation’ offers a means of addressing a work’s recreation across formats and the implication of that recreation for genre definition. The ‘style’ of an artist need not have an intrinsic relation to a single field of creativity; it is the artist’s distinctive processes that constitute their style. I propose that Bright’s ‘style’ can be linked to his concept of ‘urban psychoscapes’ where recorded spoken voice and instrumental music are brought together and ‘placed-in-variation’ across a number of formats: live performance, acousmatic performance and multimedia.

Bright’s works are brought into relation with ‘music theatre’ and ‘electroacoustic music’ assemblages whenever aspects of his works are treated as variables of those assemblages. For instance, when considered from the perspective of the ‘music theatre’ assemblage, *The Wild Boys* (1995) ‘determinationalises’ certain variables, namely the collaborative relationship between composer and librettist and live performance of the singer. Bright’s music was created in relation to a recording of William Burroughs reading from his novel *The Wild Boys*. In this instance the writer (who is deceased) is also the performer. The saxophonists and percussionists perform with the narrator/singer (as recorded voice) via a sampling keyboard, which triggered Burroughs’ recorded voice. Content (the body of the writer and the body of singer) is taken up as a form of expression (an expressive speaking voice triggered from a keyboard), rendering their relationship indistinguishable and obscuring the genre status of the work. From the perspective of the field of ‘music theatre’, the performance of Burrough’s recorded voice on a sampling keyboard functions enacts an ‘absolute determinationalisation’ of the librettist-composer relationship. This relationship is no longer recognisable. Part of what makes *The Wild Boys* (1995)

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48 D&G suggest that each artist creates their own procedure of continuous variation through their style. See *ATP*, 97. I elaborate upon this in Chapter 3 Part C-2 of this thesis.
49 Black Years-Red Years also exists as a multimedia computer piece. D&G use the phrase ‘placing-in-variation’ or ‘placing-in-continuous variation’ to describe the act by which creative artists take existing materials and transform them so that they become ‘intensive’ or capable of being given all sorts of new meanings. See Ibid., 97-99.
50 In the case of music theatre, those variables or qualities might include operatic singing, live music performance, and the creative relationships of composers with librettists and directors. Importantly, these variables should not be viewed as static or unchanging. Every assemblage is en route to another assemblage or undergoing processes of transformation. See D&G, Chapter 11, *ATP*.
difficult to define as ‘music theatre’ is the extent to which it ‘deterritorialises’ variables associated with music theatre as a ‘territory’.

When considered in relation to ‘electroacoustic music’ assemblage, *The Wild Boys*’ use of live and recorded materials is normalised. If addressed in light of the subsequent recreation of in an acousmatic format, *The Wild Boys* is comfortably ‘reterritorialised’ upon an electroacoustic music ‘assemblage’ alongside Bright’s other studio-created ‘urban psychoscapes’.

*The Wild Boys* (1995) cannot be definitively housed within the field of ‘music theatre’; its relationship to this field is far too oblique. However, using D&G’s concepts of ‘absolute deterritorialisation’ and ‘style’, its highly ‘deterritorialised’ relation to the field of ‘music theatre’ can be discussed. This approach offers an important alternative to the term ‘interdisciplinary’, which tends to render disciplinary content invisible. Furthermore, it allows consideration of the ways in which works that cross genre boundaries might be ‘reterritorialised’ onto other genres including those outside of the field of music theatre.

1.A-3: Concluding Comments

The distinctiveness of D&G’s approach, Brian Massumi suggests, is that they define a field or structure in terms of its ‘thresholds—the relative limits within which it selects, perceives, and captures, more or less consistently (its margin of deviation); and the absolute limits beyond which it breaks down’. Applied to recent music theatre, this approach allows the theorist to address relatively stabilised works (works definable using hybrid terms) and works at the cutting edge of the field without relying upon shared properties (such as a shared embrace of new directions in ‘contemporary music theatre’). Such a continuum is difficult to sustain when highly deterritorialised works such as *The Wild Boys* (1995) bear no relationship with grand opera, even grand opera with a new physical-visual performance style.

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D&G’s term ‘absolute deterritorialisation’ is useful because it allows the theorist to address works that intersect with the field without being definitively housed in it. Absolute deterritorialisation always occurs in relation to a specific assemblage or social field (it follows the vector of a relative deterritorialisation, but takes it beyond the relative limits of the field). The phrase ‘absolute deterritorialisation of music theatre’ provides a way of describing works (such as Colin Bright’s The Wild Boys (1995)) that can be defined as music theatre only by discussing the way it ruptures its relative limits. However, because a number of the works examined in this thesis remain positioned within the field of music theatre, even as they deterritorialise it, I employ the phrase ‘deterritorialised music theatre’. The phrase ‘deterritorialised music theatre’ leaves the question of ‘absolute’ or ‘relative deterritorialisation’ open and therefore can be used to describe works that cross genre boundaries in such a way as to problematise their definition, irrespective of the extent to which they can be ‘reterritorialised’ or convincingly defined as ‘music theatre’.

PART B: Situating Andrée Greenwell and Gretchen Miller Within and Beyond the Field of Contemporary Music Theatre

1.B-1: Andrée Greenwell

Andrée Greenwell (b. 1964) is one of a small number of Australian composers who produces live performances definable as contemporary music theatre, as well as works for the screen. Greenwell tends to conceive her own projects, often acting as their artistic director and composer. In 1999, she established the company ‘Green Room Music’ as a platform for developing her performance and screen works.

53 Absolute deterritorialisation always occurs via a relative deterritorialisation. See D&G, ATP, 142.
54 I consider Greenwell’s Laquiem: Tales as one such work.
55 Greenwell has created four major works that are definable as music theatre. These include The Hanging of Jean Lee (2006), Dreaming Transportation: Voice Portraits of the First Women Settlers (2003), Laquiem: Tales (1999), and Sweet Death (1991). She has also composed and directed two short works for screen: Medusahead: Confessions of a Decapitated Soprano (1997) and Laquiem (2002). A composer who has made similar forays into directing is David Chesworth who transformed his 1985 opera Insatiable into a video for television.
56 An important exception is her chamber opera Sweet Death which was conceived by Greenwell but produced/directed by Douglas Horton and Chamber Made Opera. Sweet Death was co-commissioned by Chamber Made Opera and Melbourne International Arts Festival (1991).
work developed using this structure was Laquiem: Tales (1999), which is based upon the novel ‘The Mourning of the Lac Women’ by Kathleen Mary Fallon. Greenwell initially created this work as CD recording, which she then adapted as a live performance with lighting and sound design. Finally, she created the short film Laquiem which includes music from the performative work and a new visual narrative (screenplay) adapted from Fallon’s novel.

Greenwell often recreates her works across a number of formats. Dreaming Transportation: Voice Portraits of the First Women Settlers was premiered at the Sydney Festival (2003) and restaged at the Sydney Opera House in 2004 as a ‘new theatre production’ directed by Marion Potts with set and costumes by Fiona Crombie. Dreaming Transportation has also been the subject of a radio documentary (by Jane Ulman and Russell Stapleton). This work has significantly contributed to establishing Greenwell as a composer of note.

Greenwell’s writing for music theatre is distinctive. She uses diverse musical styles and different voice-types (operatic and popular for instance), and tends to work with

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58 The CD recording Laquiem: Tales from the Mourning of the Lac Women was produced by Green Room Music. The performance version of Laquiem: Tales from the Mourning of the Lac Women premiered at ‘The Studio’, Sydney Opera House, 12-15 May, 1999 and was produced by Sydney Opera House Producers Unit and Green Room Music. The performative work and the CD recording were partially funded by a New Media Fund grant from the Australia Council for the Arts.

59 Laquiem (2002), a short film, was produced by Danielle Townsend with assistance from the NSW Film and Television Office.


62 Greenwell has been increasingly successful working as a freelance composer in securing funding for her projects.
contemporary texts that are poetic, visceral, and strongly affecting. Laquiem: Tales is possibly the most experimental of her three works. Emotion or sensation dominates over characterisation; Laquiem: Tales tends not to present the listener-viewer with stable personae. In this respect it can be contrasted with Dreaming Transportation, which also comprises a series of short text-music works, but uses projected titles (such as ‘Lizzie’s Reel’) to help introduce the narrative persona of the song. In Laquiem: Tales, the text and music obscures vocalist-textual persona relations, through shifting pronouns (she, I, you), doubling vocal lines on a single text, and divorcing musical styles from characterisation. The music often shifts suddenly between styles, juxtaposing, for instance, a spoken narrative text with extended technique improvisations reminiscent of film sound design, and a pop song. Although this work was performed without staging, it is not a straight-forward musical recital. Changes in lighting occur with every song or interlude aiding the shift, in visual focus, from one singer/narrator to another.

Laquiem (2002), the short film, adapts a central scene in the larger work, a suicide by drowning. It includes three sonic segments from the larger performative work, adding a separate visual narrative. Given the tenuous relationship between performed text and persona in the live work, it is interesting to consider what effect the visual narrative


64 Dreaming Transportation is conceived as a series of voice ‘portraits’ of early female settlers. Most of the songs are written as a solo. Each new sung/spoken narrative unfurls a new persona. Although these personae are constantly changing (ranging from prostitutes to soldier’s wives), a certain periodicity is established in the direct address of the speaking/singing performer whose entries and exits coincide with a change of persona and musical mood. Projected song-titles were also used in the premiere production of The Hanging of Jean Lee. The narrative of this work is focused around a single woman and includes four singers. The sole female singer performs the character of Jean Lee, while each of the three male singers play two or more male characters from Lee’s life. Even in case of the male performers, the relationship of singer to persona is largely transparent. The Hanging of Jean Lee was premiered at The Studio, Sydney Opera House on 2 August 2006. This production was directed by Tim Maddock and designed by Dan Potra.

65 I offer a detailed discussion of the staging in Chapter 5 Part A of this thesis.
(centering on a woman’s death) has upon the ambiguity of the music-text. Contrary to expectation, I suggest that the visual narrative of the woman’s death does not consolidate the ambiguities of the performative work, in large part because the soundtrack remains largely independent from the visual action. The woman on screen does not speak and Fallon’s text is heard exclusively in song or voice-over.

Taken in isolation, a work such as *Laquiem* (2002) might seem to have little relation to ‘music theatre’. Its format as a short-film and the absence of singers and musicians in the visual narrative constrain definition of this work as ‘film-opera’ or ‘music video-opera’. Indeed, *Laquiem*’s status as a short film ‘reterritorialises’ or stabilises the performative work, which is ambiguous with respect to its definition. I contend, however, that this work remains highly relevant to the field of music theatre. Each of Greenwell’s subsequent music theatre works—*Dreaming Transportation* and *The Hanging of Jean Lee*—make use of visual imagery in the form of filmic projections. When viewed from the perspective of genre flux, *Laquiem* contributes to a key ‘line of variation’ running through Greenwell’s works whereby the techniques and practices of film are brought back into the field of music theatre via projected imagery. An important argument in this thesis is that attending to interdisciplinary creativity entails addressing music theatre works that are ‘reterritorialised’ outside of the field, as well as those that more or less convincingly housed within it. One strategy with which to map such re-creation is to address the ‘placing-in-variation’ of an artist’s techniques and creative practices.

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66 Following Nicholas Cook, it might be regarded as a ‘music-film’ in the sense that it is a film based on a pre-existing musical work. Cook, *Analysing Musical Multimedia*, vi.

67 Chapter 6 offers a more detailed discussion of this point.

68 In the case of *Dreaming Transportation*, the image concept is credited to Greenwell. Video artist Toby Oliver produced the images and Katerina Stratos designed the projections. For *The Hanging of Jean Lee* image development and editing was by Janet Merewether and Greenwell. Digital editing was undertaken by Shawn Steel.

69 D&G use the terms ‘line of variation’ to describe vectors of destabilisation occurring within a social field or assemblage. See *ATP*, 4-11. This term is interchangeable with ‘line of deterritorialisation’ and is related to their concept of ‘style’. I offer a further discussion of ‘style’ in relation to their notion of ‘continuous variation’ in Chapter 3, Part C-2 of this thesis.

70 D&G’s term ‘placing-in-variation’ is related to their concepts of ‘style’ and ‘continuous variation’. It describes the movement of variables between, across, and beyond assemblages that define or territorialise into distinctive features or characteristics of a genre (such as sung vocal performance in music theatre). In Chapter 3, Part C-2 of this thesis I offer an extended discussion of these concepts in relation to works of Australian music-theatre that are difficult to define.
1.B-2: Gretchen Miller

Gretchen Miller (b. 1968) is a self-described ‘audio artist’ who creates radiophonic works for broadcast and live performance. Her creative practice involves writing, composing, and recording spoken text, instrumental music and environmental sound. Miller’s educational training reflects the diversity of her creative practice; she holds a Masters in Writing (research) UTS, a Graduate Diploma in Communications (radio and sound majors) UTS, and a Bachelor of Music (Composition) Sydney Conservatorium of Music.

Miller is a freelance radio feature maker for ABC Radio’s Audio Arts department and Radio National’s Radio Drama department. She has devised, written and produced several radiophonic works for ABC Classic FM and Radio National, including: *Mount Iwokara* (2002); *Undone* (2001); *Inland* (1999); *The Frenchman’s Garden* (1998); *Drive* (1998); *Wreck* (1997), and *Dream a Little Dream Machine* (1996) co-produced and devised with Sophea Lerner. Her work belongs in the genre of radiophony and is similar in practice to other acoustic artists such as Kaye Mortley (b.), Ion Pearce (b. 1955), Robert Iolini (b. 1960), and Jane Ulman (b.1950).\(^{71}\)

Like many other acoustic artists, Miller presents her work in more than one medium. She has realised two of her radiophonic works for live performance: *Undone* and *Inland*.\(^{72}\) In 2002, Miller presented *Undone* as part of *In Four Four*, a Sydney Writer’s Festival event that included four writer/narrators, and four musicians. Miller approached Sydney Writer’s Festival with the event concept, and was its artistic director, composer and sound designer. Miller received an Australia Council for the Arts New Media grant ($27,000) to realise *Inland* for live performance in 2000. *Inland* was composed and produced by Miller in 1999 as part of an Australia Council

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\(^{71}\) Mortley’s birthdate is not available in the public domain.

\(^{72}\) Both these performances include Miller as a performer/narrator, and combine spoken word with live music and recorded environmental sounds. *Inland* was premiered at ‘The Studio’, Sydney Opera House, 9-10 June, 1999.
for the Arts New Media residency at ABC Classic FM’s The Listening Room. Thus the New Media Arts fund has played a key role in the support of her works.

*Inland* is distinctive, within Miller’s works and radiophony more broadly, in its balancing of music-sound-text. I suggest that Miller’s background as a composer/writer has influenced her approach to radio. Miller identifies *Inland* as being created with a ‘composed’ approach to radio in so far as it was planned prior to entry into the studio. Miller is interested in music-text-sound relationships rather than explorations between music and sound using processing.

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73 In 1994 ‘The Listening Room’ established an annual artist-in-residence program funded by the New Media fund of the Australia Council for the Arts. This residency allows an artist to create a major work for radio using the facilities of the ABC Acoustic Arts Unit.

PART C: Chapter Outline of the Thesis

This thesis is divided into three parts and consists of eight chapters. Part One—Chapters Two, Three and Four—develops a new theoretical approach to the analysis of ‘deterritorialised music theatre’ using concepts from D&G’s philosophy and feminist-Deleuzean theory beginning, in Chapter Two, with a review of existing analytical models.

With their exclusive focus on structural properties of the musical work, score-based reductive approaches are easily viewed as lacking when it comes to addressing the relationship of music to other media. And yet, formalist analysis remains of use as a means of engaging with musical content and mapping the distribution of media across the work. Chapter Two addresses a range of analytical approaches to scored and non-scored musics including experiential approaches to reductive analysis and listener-orientated descriptive analysis in electroacoustic music analysis. It adopts a critical view of structuralist reductive models focused on unity, pitch, macrostructure, and the music of male composers.

Chapter Three focuses on the issue of media interaction using a theoretical framework adapted from the philosophy of D&G. Although D&G do not discuss music theatre, I contend that their view of heterogeneous entities held together by a consistency that does not homogenise them provides a flexible framework for addressing media interaction. I use their concept of ‘matters of expression’ as a non-medium specific analytical tool for addressing the way in which individual multimedia entities (a specific sound, a vocal passage, or an image) respond or become bound up with one another.

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75 A number of theorists have noted the limitations of approaches where music is viewed as an extension of a non-musical primary medium such as plot or drama as in the case of opera. See Carolyn Abbate, ‘Opera; or, the Envoicing of Women’ in Ruth A. Solie (ed) Musicology and Difference (London: University of California Press, 1993), 239; Cook, Analysing Musical Multimedia, 104-115.

76 Cook has used formalist analysis in this manner. I discuss his use of formalist analysis in Chapter 2, Part B-3 of this thesis.

77 Electroacoustic music and improvisation are often included alongside notated music performance in works of ‘deterritorialised music theatre’.


another. Their concepts of ‘becoming-other’, ‘capture’ and ‘counterpoint’ are used to address the variation and transformation of interacting micro-events. Preliminary analyses are used to demonstrate this theoretical approach.

D&G’s approach to art is concerned with what art does or produces. They frame this question as an analysis of forces. Given the selection of works by women composers/acoustic artists Chapter Four considers how D&G’s theorising of forces might be applied to the concept of feminine difference. Women’s art-music remains infrequently analysed and performed. The model of analysis explored here aims to be sensitive to the possible aesthetic differences of works by women composers. The works chosen for analysis offer the possibility of a feminist reading, given their creation of images of bodies and landscapes. However, I do not universalise these images. Rather, this chapter explores a view of feminine difference as a ‘virtual feminine difference’ or future feminine that does not represent the feminine but creates it. This notion is a useful way of overcoming the problem of essentialism; essentialism remains a key argument levelled against the notion of ‘feminine difference’ and ‘feminine aesthetics’. By sidestepping this debate, D&G’s concepts provide valuable tools in creating new strategies for analysing feminine difference in music.

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80 I adapt these concepts from Chapters 10 and 11 of ATP. See Chapter 3, Part C of this thesis.
82 Much feminist musicology has used images associated with the feminine (such as women’s bodies, biological cycles, and or the landscape) as a rubric through which to explore the notion of feminine difference. See, for example, Susan McClary, Feminine Endings: Music, Gender and Sexuality (Minneapolis: University of Minnesota Press, 1991); Sally Macarthur, Feminist Aesthetics in Music; Andrea Breen, ‘Creating a Place: Women, Land and Improvisation.’ Phd diss., University of Tasmania, 2000. I discuss criticisms of this practice in Chapter 4-A of this thesis.
84 The issue raised by this term is that there is an unproblematic or direct relationship between a woman’s gender and her creative works. Essentialism is often wielded as a weapon by those who wish dismiss the idea of feminine/feminist difference as impossible. I discuss this in Chapter 4, Part A of this thesis.
Part Two of this thesis—Chapters Five and Six—offers detailed analyses of three works of ‘deterritorialised music theatre’: Andrée Greenwell’s *Laquiem: Tales* (1999), Greenwell’s *Laquiem* (2002) and Gretchen Miller’s *Inland* (1999/2000). These works were selected for the way they bring together the problems identified at the outset of this thesis: the problem of categorisation, problem of analytical model, and problem of analysing feminine difference using analytical models that have been trained on the music of male composers. Each work exists in different formats: *Laquiem* (2002) is a short film whose screenplay adapts images from Fallon’s narrative ‘Tales from the Mourning of the Lac Women’. It includes three musical/text episodes featured in the performative work *Laquiem: Tales* (1999); *Inland* is a radiophonic work that was staged as a live performance. I analyse both formats/versions of these works considering the extent to which format impacts upon genre and the relationship of the work to the field of music theatre. To accommodate their different formats, the ensuing analysis places emphasis on the works speaking to the analyst, so that the model itself change (or becomes-other) in relation to the work/genre studied.85

Part Three of this thesis—Chapter Seven—explores an application of D&G’s concepts to my own creative processes with respect to original compositions submitted in Volume II of this doctoral submission. An important part of my compositional identity is the sparking of my imagination via non-musical stimulus (conceptual, emotional, tactile or visual). I use D&G’s concept of ‘becoming-other’ to address the process of metamorphosis or transformation whereby ideas/events are transformed into sound. Drawing on feminist-Deleuzean writing, I emphasise the importance of embodiment in this process. Each work submitted is multimedial. I consider this process of ‘becoming-other’ as it pertains to varied collaborative processes used to create three multi-art projects: *Project Reverie* (2001-2), *becoming-dog* (2003/2005) and *Shadows and Dreams at the Female Orphan School* (2005).

Finally, Chapter Eight provides a conclusion to this thesis, and offers some general

85 Deleuzean theory would imagine that different formats will produce different ‘affeccts’. It is therefore important that each format is considered on its own terms rather than being treated as the same on the basis of its content.
observations about the visibility of women artists in music theatre.
CHAPTER TWO: SURVEY OF ANALYTICAL MODELS
Introduction

In Chapter One, I used concepts from D&G’s writing on social fields to conceive Australian music theatre as a field marked by the absorption of creative practices from other disciplines which has a transformative effect upon the terms used to describe works. To draw attention to works that have contested relations to the category music theatre—because of the way they cross genre boundaries and attract multiple genre labels—I proposed the term ‘deterritorialised music theatre’. I use this term to describe the movement of these works towards or beyond the threshold of music theatre as a field.

In this chapter, I begin to address the problem of how to analyse such works. Two considerations are immediately apparent. First, these works are multimedial; analytical attention must be accorded to non-musical media (spoken text, environmental sound, visual imagery, and so on) as well as music. Therefore, analysing the interaction of these media requires a theoretical framework with which to conceptualise their relation.\(^1\) Secondly, unlike opera, the music encountered in works of ‘deterritorialised music theatre’ is not necessarily scored. Improvised music, digitally or electroacoustically created music may also be present. This necessitates attention to music not simply as score-made-sound, but music-as-sound. Thus, analysing music, in such a context, requires a broader music-analytical perspective than that afforded by scored-based, pitch-orientated reductive approaches.\(^2\)

With these issues in mind, this chapter surveys a range of analytical models with a view to (1) substantiating the need for a new analytical approach to ‘deterritorialised music theatre’, and (2) highlighting aspects of existing models useful for the

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\(^2\) Schenkerian analysis and Allen Forte’s pitch-class set theory deal primarily with pitch.
development of that approach. It is beyond the scope of this thesis to provide a detailed account of each model and its historical context. Rather the focus is to review those analytical models that are amenable to the analysis of ‘deterritorialised music theatre’. In the case of traditional models, such as Schenkerian analysis, this has meant a focus upon recent adaptations.

The chapter is divided into two parts, A and B. In Part A, I examine models developed for the analysis of scored art music, including traditional models of Schenkerian analysis and pitch-class set theory, and more recent approaches emerging within semiotic analysis, music-narrative analysis, experimental-experiential music theory, and feminist musicology. The structuralist methodology favoured by traditional music-theoretical models is orientated around uncovering ‘deep’ structures or codes that can be used to demonstrate unity or coherence. When adapted for multimedia works, this emphasis on underlying continuity or coherence can result in a highly reductive view of the work. This thesis takes the view that media, in multimedia contexts, enter into complex networks of relations where individual media are transformed and have a transformative effect upon one another. A focus on deeper continuity sidesteps the problem of addressing surface complexity and, in particular, the direct links between individual entities that may not be supported by structural

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3 There is a growing body of literature on the historical and cultural contexts influencing the creation of traditional music-theoretical models and the normative values associated them (such as unity, suppression of context, and structure). This literature shows the schematic structures of theoretical analysis are not self-sufficient and disinterested, but mediated by cultural and institutional discourses as well as the bodies/listening experiences of individual analysts. See Patrick McCreless, ‘Rethinking Contemporary Music Theory’ in David Schwartz, Anahid Kassabian, and Lawrence Siegel (eds) Keeping Score: Music, Disciplinarity, Culture (Charlottesville: University Press of Virginia, 1997), 13–53; Robert Snarrenberg, Schenker’s Interpretive Practice (Cambridge: Cambridge University Press, 1997); Leslie David Blasius, Schenker’s Argument and the Claims of Music Theory (Cambridge: Cambridge University Press, 1996); Nicholas Cook, ‘Schenker’s Theory of Music as Ethics’, The Journal of Musicology 4/7 (1989): 415–439; Jim Samson, ‘Analysis in Context’ in Cook and Everist Rethinking Music, 35–54; Fred Maus, ‘Concepts of Musical Unity’ in Cook and Everist, Rethinking Music.


6 See, for example, Neumeyer, ‘Synthesis and Association, Structure and Design in Multi-Movement Compositions’.
hierarchies. Consequently, Part A surveys recent reductive approaches that focus on the musical surface without necessarily tethering it to an underlying structure. These include Martin Scherzinger and Joseph Dubiel’s experimental/experiential explorations of different ways of perceiving/hearing a piece and Robert Fink’s analysis of pitch/timbre relationships connecting moments of registral intensity. Importantly, these approaches do not reject established music-analytical techniques. Rather, they replace the systematic emphasis of existing methods with a more subjective experimental approach in which analysis is used as a tool for exploring ‘vivid’ perceptions.

In Part B I address recent analytical approaches developed for popular music, electroacoustic music, performance, and multimedia. While reductive or formalist approaches are also prevalent in these fields, I draw attention to models that address music as a sonic, temporal and bodily activity/event. This is because music in multimedia contexts requires consideration of music-as-sound and music-as-performance. Of particular interest are new tools in popular music analysis for addressing music as sound, electroacoustic analyses that address sound-source ambiguity, new models for multimedia analysis interested in surface interaction between media, and, finally, analyses of performance that draw attention to physical gesture in the experience of the musical work.

The question of meaning is the theme running through Part B. Meaning is central in existing approaches to multimedia which, unlike autonomous or purely instrumental music, are specifically concerned with the interaction of words, images and other

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7 I suggest that this is a substantial failing in Schenkerian-based music-to-other media models of analysis. See discussion in Part 2.A-1 of this Chapter. In Part 2.B-3 of this Chapter, I address recent analytical approaches to musical multimedia. These approaches directly address content and the question of how meaning is created or emerges in a multimedia context.


9 The models for the analysis of multi-media addressed here were largely developed for scored music. However, I address them in this section because of the role of semantic content in these models. The question of meaning is a theme running through this section.

10 This issue is pronounced in live instrumental-electroacoustic contexts where the dynamic between instrumental-produced sound (which is also visible as physical gesture) and electronically produced sound is a key component of the performance. I discuss this in Part 2.B-2 of this chapter.
visual or linguistic media with music. I compare the way meaning is conceived in popular music studies, electroacoustic music analysis, and the analysis of multimedia. Many works of ‘deterritorialised music theatre’ juxtapose independent events, and include fragmented, multi-linear, or non-chronological text. Thus there is a need to attend to the way media interaction might complicate interpretation of ‘meaning’. I take note of the way Katherine Norman and Luke Windsor aestheticise ambiguity as a feature of electroacoustic music.\textsuperscript{11} I also discuss Lawrence Kramer’s argument that focus on content or the production of meaning can displace what he describes as ‘semantic suspense’ or instances of media interaction that are not explicable in terms of relations of sameness or difference.\textsuperscript{12}

Lastly, I provide a summary of the chapter that provides an overview of the aspects of the models discussed that will be advanced in Chapters 3 and 4.

**PART A: Models for the Analysis of Western Art Music**

**2.A-1: Schenker and Sets**

On the surface, Schenkerian analysis and Allen Forte’s pitch-class set theory appear to have little relevance as a model of analysis for works of ‘deterritorialised music theatre’.\textsuperscript{13} These models were developed in the formalist climate of 1960s North America.\textsuperscript{14} Both models are pitch-orientated. Their central concern is unity or internal


\textsuperscript{14} For an overview of the importance of these models for the establishing of music-theory as a discipline, see McCreless, ‘Rethinking Contemporary Music Theory’, 13–53.
coherence of a specific repertoire of musical works.\textsuperscript{15}

Schenker’s model proposes that the organic coherence of musical masterworks arises from their ‘composing-out’ of a fundamental generative structure termed the \textit{Ursatz}.\textsuperscript{16} His method involves using analytical graphs to correlate the \textit{Ursatz} (a two-part structure comprising a descending upper voice of 3-2-1 over a bass arpeggiation of I-V-I) with a partly reduced score of the work.\textsuperscript{17} The reduced score (foreground) and fundamental structure (background) are linked through various middlegrounds. The bulk of analytical activity is concentrated around the isolation of structural voices (notes that construct linear and harmonic motion) in the foreground that, through progressive reduction, can be linked to the fundamental structure in the background.\textsuperscript{18} Rhythm, meter, texture and timbre are of importance only in so far as they aid the identification of structural voices.\textsuperscript{19}

Forte’s set theory shares the presupposition that relationships of the musical surface are supported by deeper patterns.\textsuperscript{20} It demonstrates internal coherence by analysing the intervallic relationships of pitch relationships, which are simplified, and correlated using mathematical permutations.\textsuperscript{21} Pitch-class set theory aims to show how apparently unrelated pitch formations are in fact related. This is demonstrated by

\begin{quote}
\textsuperscript{15} Schenker’s method was developed for a specific repertoire of musical masterworks bounded by the music of Bach and Brahms. However, as Jonathan Dunsby observes, Schenkerian analysis almost immediately adapted his method for a much broader repertoire. He cites Adele Katz, \textit{Challenge to Musical Tradition: A New Concept of Tonality} (New York: Da Capo, 1972 [1945]). See Jonathan Dunsby, ‘Recent Schenker: The Poetic Power of Intelligent Calculation (Or, The Emperor’s Second Set of New Clothes)’, \textit{Music Analysis} 18/2 (1999), 264.


\textsuperscript{17} This descending upper voice (\textit{Urlinie}) is extensible to 5-4-3-2-1 or 8-7-6-5-4-3-2-1.

\textsuperscript{18} Although Schenker viewed this process as a composing out or elaboration of the fundamental structure, Schenkerian analysis has conceived this process as one of reduction, or a progressive stripping away of the surface to reveal a hidden depth. See Snarrenberg, ‘Competing Myths’, 55.


\textsuperscript{21} Intervals reduced to a prime series \{0,3,5,5\}. Register is not a consideration as octaves are viewed as structurally equivalent.
\end{quote}
transposing, inverting or showing the equivalence of pitch-class sets. Equivalent or closely related pitch sets can be connected into ‘set complexes’. These ‘set complexes’ provide demonstration of a work’s coherence or the relation of surface detail to a limited collection of intervals.

Although Schenker’s method and Forte’s set theory were developed primarily for autonomous or purely instrumental music, both methods have been applied to texted music. Schenkerian analysis has been adapted for new repertoire including that of multimedia and popular song. Indeed, since the 1960s Schenker’s method has been applied to a broader and broader repertoire by diversifying and eventually eliminating his ‘fundamental’ structure, replacing it with an individual or piece-specific background structure. Repertoires including minimalism, jazz and rock, have been analysed using modified Schenkerian methods. Many of these adaptations dispense with Schenker’s fundamental structure, instead using Schenkerian analysis as a form of voice-leading analysis. This approach has found favour with those interested in viewing music as a ‘narrative’ of ‘directed motion’ structured by movements of tension and release that can be mapped in terms of long-range pitch relationships.


Given the widespread and often unorthodox use of Schenkerian methods, I review two adaptations of Schenkerian analysis with potential applicability to ‘deterritorialised music theatre’: David Neumeyer’s use of Schenkerian style ‘structural levels’ to address ‘organic synthesis’ in multi-movement music that may be non-autonomous (such as film or song cycles), and Robert Fink’s analysis of long-range melodic lines on the musical surface which are detached from an ‘underlying hierarchy of structural levels’. Fink’s method dispenses with the criteria of unity that motivates Neumeyer’s use of Schenkerian analysis.

Neumeyer’s model adapts Schenker’s notion of ‘structural levels’ for multi-medial, multi-movement contexts. He remains interested in organic coherence. However, rather than establishing unity using the Ursatz (fundamental background structure of music) he locates it in the large-scale design aspects of the work which may be multimedial (such as form, basic narrative, tonal design or plot). He terms this structural level the “background”. He uses various middle-grounds to correlate general music-structural features (such as motives) with other media, for instance, the composer’s reading of the poetry with the meanings of the poetry. Neumeyer’s “foreground” is reserved for the music analysis of individual movements or works using Schenkerian harmonic and voice-leading techniques. The Ursatz is utilised here as the background structure of individual movements or compositions. Importantly, unity is established through the relation of musical and non-musical structural levels to one another.

Despite the greater variety of structural levels, this model remains reductive in its progressive layering of relations from background to surface. By eschewing consideration of non-structural relationships between surface features it fails to consider that structural levels may be fragmented or at least restructured by changing

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28 Ibid.
30 Ibid.
31 Ibid., 215.
relations on the surface. The emphasis on an essential logic of unified relation privileges organic coherence over discussion of the more dynamic and ambiguous multimedia surface. In this regard, I argue that a Schenkerian based model for the analysis of multimedia produces a partial view of works of ‘deterritorialised music theatre’.

Robert Fink presents a more radical adaptation of Schenker’s methods. Discarding Schenker’s background structure (and therefore the aesthetic criterion of coherence), Fink focuses on long-range linear stepwise pitch motion (what he terms ‘linear ascents’) detached from a generative structure. Of particular interest is his discussion of the ‘Credo’ from Beethoven’s Missa Solemnis which addresses the high tessitura choral range used at four different moments across the work. His analysis and choice of these moments is not motivated by structural concerns, but the intensity of vocal timbre as the choir moves into its uppermost register. He constructs an analytical concept (‘linear ascents’) to link these high points as surface phenomenon. I suggest that this more fragmented approach is very useful for ‘deterritorialised music theatre’ because it addresses pitch in a manner that highlights its connection to timbre (and by extension other surface features) without depending on a larger structural framework that would predetermine or collapse expressivity onto a deeper structural logic.

32 See Cook, *Analysing Musical Multimedia*, 255. Cook offers a very different use of Schenkerian analysis in a multimodal context. I discuss in this Part B-3 which undertakes a comparison of Cook and Kramer’s recent models for the analysis of music in multimedia contexts. See also Lawrence Rosenwald, ‘Theory, Text-Setting and Performance’, *Journal of Musicology* 2/1 (1993): 55. Rosenwald argues that the practice of isolating principal words or changes of tone and correlating them with expanded middle-ground musical motives or prolongations limits the scope of textual analysis because it avoids discussion of content and important surface features such as ‘word-painting’.

33 Fink, ‘Going Flat’, 102–137.

34 Ibid., 108.


36 Nicholas Cook explores a similar approach using the concepts of retention (when similar material is recognised) or protention (when the distinctiveness of the material sticks in your mind suggesting it might return) to correlate vivid moments. See Nicholas Cook, ‘Uncanny Moments: Juxtaposition and the Collage Principle in Music’. Paper presented at the Symposium of the International Musicological Society Melbourne, 11-16 July, 2004.
2.A-2: Semiotic Analyses

Semiotics (the study of signs) is a diverse field of study with many methodologies and theoretical approaches. Adaptations of semiotic theories/methodologies for music analysis have been diverse, ranging from formalist approaches (such as the paradigmatic analysis of Nattiez) to structuralist-hermeneutic approaches which suggest ways musical features might garner particular associations in a certain historical period or signify for listeners of a particular musical style.

Like Set theory, the aim of formalist semiotic analyses of music is to demonstrate a work’s internal coherence by uncovering formal properties (rules or processes) that govern the relationship and distribution of significant units. Jean-Jacques Nattiez’s paradigmatic analysis provides an example. In his method, significant units (recurrent motives and rhythms) are extrapolated to form a list of paradigmatic types. The distribution of these types (across the score) is examined in order to derive a general rule governing their distribution. Nattiez’s paradigmatic analysis is centered on uncovering formal properties that give the work internal coherence. I suggest that without the central impetus of internal coherence, this style of semiotics does little more than illustrate similarity of motives, and therefore, this approach has little relevance to contemporary music theatre.

Structuralist-hermeneutic approaches tend to be concerned, not only with structural or reductive features of the score, but also with their general expressive meanings within

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41 I address an adaptation of this method for popular music analysis which engages with social critique in Part 2 B-4 of this chapter.
a stylistic type. In Hatten’s case, the hermeneutic or interpretative dimension of his analyses involves addressing the way composers create particular or individualized ‘tokens’ of those stylistic types.\(^{42}\) This involves addressing the way a composer might use typical material in an atypical way (‘tropes’).\(^{43}\) He uses the concept of ‘markedness’ (an opposition without fixed meaning or relation) to interpret the effects of particular musical relationships (a shift from minor to major in which the major is emphasised or marked).\(^{44}\) This approach is concerned with establishing distinctive aesthetic music-technical features of a composer’s language against a background context of historical style/genre. Although this approach does not address media interaction, I suggest that Hatten’s concept of ‘tokens’ might be adapted to multimedia contexts with specific reference to reductive features that reoccur across a multimedia work and enter relations with other media entities.\(^{45}\)

The area of music semiotics that is of most direct relevance to contemporary music theatre is the use of semiotics to analyse text-music relationships in song.\(^{46}\) Semiotic approaches to song position text and music as separate sign systems. As the conjunction of the two, song cannot be fully explained by referring to text or music. A semiotic approach examines the ‘enabling conditions’ of each sign system (text and music) reading the text against the music, and the music against the text establishing the way each conditions the possibilities for meaning.\(^{47}\) Particular attention is given to the specific ways music and text ‘enhance, contradict, or remain indifferent to each other.’\(^{48}\) This approach underpins recent semiotic approaches to multimedia discussed in Part B-3 of this chapter.

\(^{43}\) Ibid., 15.
\(^{44}\) Ibid.
\(^{45}\) I explore an adaptation of this notion in Chapter 3, Part C of this thesis using D&G’s writings on ‘territorialisation’.
\(^{47}\) Ibid., 157–8.
2.A-3: Analytical Approaches to Music as Narrative

Like semiotic approaches to music uses of narratology in music are diverse.\textsuperscript{49} I concentrate here on approaches that combine attention to structure with an interest in musics’ expressivity.\textsuperscript{50} Commonly such approaches use descriptive language (particularly anthropomorphic terms such as aggressive, peaceful etc.) to imbue musical features with ‘agency’.\textsuperscript{51} Musical features as ‘agents’ are aligned using the analogy of a plot or narrative. Thus, although this approach has a structural emphasis, it departs from formalist approaches in its interest in expressive music-analytical language.

Much of the debate surrounding music-narrative analysis has centred on the status of metaphorical language and expressive description in analysis in general. The validity of narrative interpretation of musical work has been strongly questioned by Jean-Jacques Nattiez who argues that music-narratives are ‘superfluous metaphors’, fictional products of the listener-analyst’s interpretation, rather than internal features of the work itself.\textsuperscript{52} Such a view finds support in a structuralist paradigm where events on the musical surface are explained in terms of the depths and extra-musical explanation is eschewed.\textsuperscript{53}

Challenging the ‘formalist’ ‘systematic’ thinking of analysts such as Allen Forte and Carl Schachter, Marion Guck has argued that ‘a personal involvement with musical


\textsuperscript{51} See Ibid., 135 and 129. The following excerpt illustrates the combination of anthropomorphic description and technical description in Maus’ approach: ‘The next outburst (mm.3-5) invites comparison to the first: again, loud, aggressive, and surrounded by silence…In m. 3 the first violin refers to the stressed second beat of m. 1, but now the emphasis belongs to what is obviously an offbeat pattern, clearly subordinated to the strong beats stressed by the lower instruments.’ Ibid., 115.


\textsuperscript{53} See Fink, ‘Going Flat’, 166.
works pervade, indeed shapes, even the most technically orientated musical prose’. A number of music-narrative analysts have explicitly foregrounded interpretation, acknowledging that musical narratives are fictions and readily admitting that musical agents can not be identified with a ‘determinacy that rules out other interpretations’. Maus goes so far as to suggest that even the repeated listenings of a single listener's will give rise to different ‘agents’ and narrative schemas. While this may seem to allow the possibility of any interpretation whatsoever, liberal use of music-technical description (what Guck terms ‘evidence’) allows readers to follow the analyst’s ‘hearing’ of the piece or their transformation of musical sound/events into a verbal expression/narrative.

While there is much that is attractive about the opening up of a more subjective, or expressive reader-centred analytical approach, there are significant limitations for the application of this approach to ‘deterritorialised music theatre’. This approach has been developed and applied primarily to autonomous or instrumental music performed without a textual narrative. Thus it does not provide a means to address the relationship between a ‘music-narrative’ created by the analyst in relation to the musical work, and a textual narrative located in the work’s libretto, or lyrics.

McClary’s analyses of opera are an important exception. However, her discussion of narrativity in music depends upon separating music and text into parallel yet interacting narratives: a background tonal narrative of harmonic tension and release informed by eighteenth- and nineteenth-century tonal conventions, and the actual plot of the opera. I suggest that this approach is more difficult to apply to

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55 Maus, ‘Music as Drama’, 123.
56 Ibid.
58 See Susan McClary, *George Bizet’s Carmen* (Cambridge; New York: Cambridge University Press, 1992); McClary, *Feminine Endings*, 14-5. McClary views goal-directed harmony as akin to a basic narrative in which the protagonist (represented by the home key or tonic) foils or overcomes foreign or non-tonic key areas before returning to the tonic for closure. Following this approach, McClary argues that tonal narrative in Bizet’s *Carmen* cause the listener ‘not only to accept Carmen’s death as “inevitable”, but actually desire it’ as the containment of Carmen’s slippery chromaticism. See McClary, *Carmen*, 62.
‘deterritorialised music theatre’ which tends to not use goal-directed harmony or linear narratives and therefore necessitates a more pluralistic view of the interconnection of music and textual moments.

2.A-4: Experimental/Experiential Approaches to Reductive Analysis

Experimental/experiential approaches to reductive analysis differ from systematic or model-centred approaches to analysis in their exploration of subjective insights and acknowledgement of how the analytical process alters or transforms the way we listen to a work. For instance, Martin Scherzinger proposes an approach that moves between ‘listening rhizomatically’, that is, listening without asserting a principle that would predetermine which events were of interest, and ‘listening hierarchically’, using established music-theoretical methods such as isolating structural voices in voice-leading.59 He uses this approach to attend to musical ‘events (and nonevents)’ that are ‘out of kilter’ with the ‘syntactical norm’, ‘stylistic convention’ of a piece or established music-theoretical paradigms.60

Scherzinger’s approach has much in common with that of Joseph Dubiel.61 Dubiel views music as ‘perceptible in a variety of different ways’, and approaches analysis as an ‘effort to coordinate different kinds of observation’.62 Like Scherzinger he draws attention to sounds or relationships that ‘catch’ his ‘imagination’ or inspire ‘wonder’.63 This involves being open to the ‘potential for responsiveness along unforeseen lines’ which, by extension, may involve a loss of the mastery associated with the logic and coherence of mainstream analysis.64 Thus both theorists work against the presupposition that the work can be known in any final way. Dubiel’s approach is imaginative and experimental in so far as it involves exploring and

59 Scherzinger, ‘Feminine/Feminist?’.
60 Ibid., 145, 147.
61 Joseph Dubiel, ‘Uncertainty, Disorientation, and Loss as Responses to Musical Structure’, 173–200. He also suggests that the pursuit of ‘logic, pertinence, comprehensiveness’ in analysis may limit imaginative responses or ‘lead us away’ from interesting analytical possibilities. Ibid., 187.
62 Ibid., 175.
63 Ibid., 174.
64 Ibid., 174 and 187.
revising musical perceptions as part of the process of hearing a passage of music.\(^{65}\) Scherzinger’s approach moves between model-based and experiential modes of hearing as means of addressing unusual events on the musical surface that may not be of structural import.

Although neither of these theorists addresses non-autonomous music, I suggest that these approaches are extremely useful for analysing ‘deterritorialised music theatre’. Some reductive analysis is essential for analysing music in mixed media contexts; without music-analytical techniques the internal transformations of musical sounds (in terms of harmony or voice-leading) will be ignored. These approaches allow established music-theoretical techniques to be used in a flexible manner that responds to the piece itself, rather than a model-orientated demonstration of an ideal (organic coherence).

**2.A-5: Approaches to Analysis Within Feminist Musicology**

Feminist musicologists have identified several problems with applying traditional music theoretical models to works by women composers.\(^{66}\) Firstly, formalist models of analysis tend to maintain rigid boundaries between intra-musical (the score) and extra-musical concerns (including consideration of the body or gender). This reinforces a perception of music as gender-neutral.\(^{67}\) Secondly, feminist musicologists have argued that this neutrality masks a masculine bias. The criteria of greatness associated with canonic music (formal innovation, use of large-scale genres, complexity in texture or harmony, public performance) have developed in relation to

\(^{65}\) One instance that demonstrates this is his ‘vivid musical perception’ about an unrealised modulation to E major in Bach’s C-sharp minor prelude in Book I of *Well-Tempered Clavier*. Although struck by this passage, on further analysis Dubiel finds this modulation has no structural importance, which makes him feel as if ‘the imitation of E major never happened’. Ibid., 196.


the works and lives of male composers. Women composers, who were traditionally most active in composing music for private performance (including palour music and pedagogical study), have tended to be devalued in relation to this male norm.

To mitigate the potential bias of male models, feminist musicologists have developed new approaches to analysis that locate musical works within physical, material extra-musical contexts. In many instances, this involves explicit attention to the analyst’s own relationship with the musical work (as listener, analyst, and even performer). Two different examples of this approach can be found in the Cusick’s writing on performance, and Macarthur’s use of golden mean analysis.

Cusick suggests that part of the difficulty of applying gender to music theory has been music theory’s emphasis on music’s ‘fixed text-like qualities’: the score as opposed to the sound of music; the composer’s decisions (as revealed in the score) rather than the performer’s realisation of the notes. She proposes that it may be easier to attend to gender in music if one broadens consideration to include actual bodies involved in the making of music, including analytical insights emerging from the experience of performing a piece of music. Cusick explores this approach in relation to Fanny Hensel’s Trio in D minor op. 11. What she finds striking about this piece, both as a listener and a performer, is the ‘long-term working out of the relationships’ between a technically demanding piano part, and the strings (violin and ’cello) which, she hears (and experiences in performance) as existing in ‘separate worlds’ until just before the

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69 Citron, *Gender and the Musical Canon*, 45.

70 Susan McClary’s work has been instrumental here. McClary has had a ‘pioneering’ role in feminist musicology with respect to her argument that the musical conventions of European classical music (such as tonality, standard forms, cadences, key relationships, and so on) are ‘semiotic codes’ carrying social meanings. For a discussion of McClary’s position within feminist musicology see Suzanne G. Cusick, ‘“Eve…blowing in our ears”?’. I offer a comparison of McClary’s view with D&G’s notion of difference in Chapter 4, Part B of this thesis.


72 Ibid., 9, 16–18.
Cusick views the relationship between the parts as potentially expressive of the composer’s gender or experience of difference. Her approach differs from the early feminist analyses of McClary and Citron who located feminine difference in the subversion of the relationship between masculine and feminine themes or the convention tonal plans. The originality of Cusick’s approach is the explicit value she places upon analytical insights derived from her own embodied experience of the work as a performer.

Macarthur’s approach also addresses the analyst’s relationship to the work using post-structuralist writing on the reader’s relationship to the text. Following Grosz, she views the corporeality of the author as a residue or trace inscribed through the author’s individuality or style. Elaborating this trace brings to the foreground the reader’s engagement with the text. Thus, she proposes a fluid relationship between text, author and reader that involves a mutual transformation of bodies and discourses.

Importantly, Macarthur does not reject reductive tools. Rather, she uses them in new interpretative contexts. For instance, she employs Golden Section (golden mean) analysis—a method of analysis used to illustrate the presence of ideal proportion—to explore the possibility that women’s music is proportioned differently from the male ideal. Golden section analysis, like Schenkerian analysis and Set theory, might be considered a masculinist model that aims to objectively demonstrate the brilliance of works. Its ratio of approximately 2/3 to 1/3 or 0.618 to 0.382 gives rise to a structure that slowly builds to a climax then quickly tapers away. Macarthur finds that a

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73 She makes thematic observations which support this: ‘not until the last turn to the recapitulation does it [the piano] participate in thematic give and take with the strings, and only then do its companions take up the theme it has introduced.’ Ibid., 10.
74 Ibid., 13.
75 Ibid., 13.
76 She explicitly differentiates this from the ‘listener-as-mental-performer’ or ‘critic-as-mental-performer’ in the analytical writing of Edward T. Cone, for instance. Ibid., 18.
77 Macarthur, Feminist Aesthetics in Music, 153.
78 Ibid.
80 Macarthur, Feminist Aesthetics in Music, 71.
number of works by women composers are structured differently than this ideal having, for instance, a major climax near the short GS (approximately 1/3 through the piece) or no definite climax.\textsuperscript{81} In the case of the Alma Mahler’s *Ansturm*, she interprets the two climaxes of the work in light of stereotypical representations of male and female sexual desire, viewing the two-thirds climax (long GS) as a stereotypical representation of male sexual desire and release (as ‘erection-penetration-climax-closure’) and the multiple or differently placed climaxes of Mahler’s music as evoking a view of women’s sexual experiences as ‘multiple’, ‘indefinite’, and ‘cyclic’.\textsuperscript{82} While, as she notes, such stereotypes are highly reductive, they do persist in the social imaginary. On this basis, she finds such images useful for proposing a feminine aesthetic.\textsuperscript{83}

Unlike the score-based approaches discussed so far, feminist analyses explicitly draw attention to gender, desire, and the body in their adaptation of analytical models and discussion of works by women composers. A general loosening of ‘scientific’ or objective model-based approaches can be discerned in a number of the analytical approaches addressed in this chapter.\textsuperscript{84} Many of these approaches draw support from feminist critiques of the notion of music’s autonomy, or explore modes of engagement that have been metaphorically coded feminine (such as subjective approaches to analysis guided by aspects of the piece that strike the analyst, rather than by a predetermined model or system).\textsuperscript{85} Despite this, I suggest that feminist analysis remains distinct in its ideological commitment to valuing women’s music. Given that this thesis is concerned with women’s participation in an area of music

\textsuperscript{81} Ibid., 70, 75, 95–6, 101–2, 144, 165–6, 178. In the case of Alma Schindler Mahler’s *Ansturm* (1915), Macarthur finds one of the two climaxes located near the short GS. Rebecca Clarke’s ‘Trio for Piano, Violin, and Cello’ (1921) includes three climaxes, the first of which is near the short GS. Elisabeth Lutyens’ *O Saisons, O Châteaux* Op. 13 (1946) includes one climax near the short GS. By comparison, Moya Henderson’s *Sacred Site* (1983) and Elena Kats-Chernin’s *Tast-en* (1991) have no definite climax, while Anne Boyd’s *Cycle of Love* (1981) features silence (located at the centre of the work) as the emotional high point of the work.

\textsuperscript{82} Ibid., 71.

\textsuperscript{83} The notion of a feminist aesthetic will be critiqued in Chapter 4 of this thesis. See pp 96–101.

\textsuperscript{84} Examples already discussed include Robert Fink’s concept of linear ascents (discussed in Part A-1), Marion Guck’s view of analysis as a fiction (Part A-3), and Martin Scherzinger and Joseph Dubiel’s experiential/experimental approaches to music theorists (Part A-4).

\textsuperscript{85} See for instance Guck, Scherzinger, or Dubiel’s approach to analysis, discussed in Part 2.A.5 of this chapter or Andrew Mead’s notion of ‘kineaesthetic empathy’ addressed in Part 2.B-4 of this chapter.
theatre that is difficult to define and consequently easy to marginalise, this framework provides a useful platform with which to attend these works.86

PART B: Recent Approaches to Non-Autonomous Scored and Non-Scored Musics

2.B-1: Analysis of Popular Music

Popular music studies has traditionally been more concerned with the socio-cultural contexts of consumption and production than analyses of its sounds. However, since the 1990s, increasing numbers of theorists (particularly those with a background in musicology) have sought to analyse the sounds of popular music.87 Given that popular music is rarely completely scored, the analytical tools developed by popular music analysis offer a potential resource for analysing works of ‘deterritorialised music theatre’, which often includes unscored or partially scored music.

One tool with particular applicability to ‘deterritorialised music theatre’ is Allan Moore’s concept of the ‘sound-box’.88 Moore uses this concept to discuss the way different stereo production techniques (including mixing, stereo imaging, equalization, use of effects such as reverberation) effect the texture and positioning of recorded sounds in virtual stereo space.89 Moore imagines stereo space as an ‘empty

86 See Chapter 1, Part A of this thesis.
88 Allan F. Moore, Rock: The Primary Text: Developing a Musicology of Rock (Buckingham, Philadelphia: Open University Press, 1993), 106. In popular music analysis, it is not uncommon for recordings to serve as the primary analytical text. This raises new parameters for analysis such as groove, non-standard pitch, slides, rhythmic nuance, timbre, and recording techniques. See Chris Kennett, ‘Is Anybody Listening?’ in Moore, Analyzing Popular Music, 199; Middleton, Studying Popular Music, 104; McClary and Walser, ‘Start Making Sense!’, 282.
89 Ibid.
cube with finite dimensions’. Among his applications include a comparison of the density, depth, and stereo-imaging of works from the Beatles’ ‘She Loves You’ (which is pre-stereo) to Fleetwood Mac's highly controlled placement of synthesizers and conventional instruments in ‘Little Lies’.\(^90\)

This concept is suited to discussion of ‘deterritorialised music theatre’ created for radiophonic presentation and live performance. I offer a preliminary application of this concept using Andrew Ford and Margret Morgan’s *Night and Dreams: the death of Sigmund Freud*, a ‘music theatre work for tenor and pre-recorded sounds’ which is distinctive in its use of contrasting stereo fields.\(^91\)

*Night and Dreams* makes use of two sets of materials: ‘Dreamsongs’ (lieder-like songs in which the tenor, as Freud, sings his dreams); and spoken narrative (with occasional sung fragments) underpinned by pre-recorded ‘sound beds’.\(^92\) While both the ‘sound beds’ and ‘Dream-songs’ consist primarily of instrumental sounds, they are often positioned in a vastly different ‘virtual textual space’. For instance, in the radiophonic recording, the placement of voice and instruments in the ‘Dreamsongs’ is indistinguishable from any ‘good’ classic recording. Gerald English’s spoken and sung narratives are usually placed slightly left at forefront of the ‘sound box’.\(^93\) The overall stereo image is wide, with piano, harp and voice each clearly distinguishable. No gaps, holes or obscured sounds are heard (see Audio Example 2.1, CD 1, Track 1).\(^94\)

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\(^90\) Ibid., 106–8.

\(^91\) See Andrew Ford, ‘Score notes’ in *Night and Dreams: The death of Sigmund Freud*, unpublished score held at the Australian Music Centre. *Night and Dreams: The Death of Sigmund Freud* was premiered at Adelaide Festival 2000 by Music Theatre Sydney and presented in radiophonic format on ‘The Listening Room’, ABC Classic FM, 6 November, 2000. Recording and postproduction was undertaken in collaboration with ‘The Listening Room’, ABC Classic FM (producer Andrew McLennan). Performers involved in the prerecorded music are Gerald English (tenor), Ian Munro (piano), Marshall McGuire (harp) and Alice Giles (electroacoustic harp).

\(^92\) In radio parlance, the term ‘sound bed’ is commonly used to describe ambient background sounds recorded so as to sit behind speech. However, in the case of radiophony, it is quite common for ‘sound beds’ to include music, and for sounds within ‘sound beds’ to be composed or layered so that they entertain relations. I offer a detailed discussion of radiophonic sound beds in Chapter 6 Part A of this thesis.

\(^93\) An important exception is the spoken text of the interludes, which is often whispered and placed hard left or left-centre.

\(^94\) This example is of the first ‘Dreamsong’.
In contrast, the ‘sound beds’ often comprise more nebulous even disorientating ‘virtual textual spaces’. For instance, the ‘sound bed’ emerging out of the first ‘Dreamsong’ uses a large amount of reverb and other digital effects. These effects rapidly transform the piano motif from a foregrounded localisable sound to a blurred, nebulous repetition. It is as if the piano has been removed from the ‘sound box’, and now all we hear is its dispersed, yet strangely rich or molten, echo (see Audio Example 2.2, CD 1, Track 2).  

The above example used Moore’s ‘sound box’ as a tool for drawing attention to different qualities of recorded sound in relation to formal division of materials (between ‘Dreamsongs’ and ‘sound beds’). However, the limitation of this approach is that it favours discussion of the elements of a work as separate parameters or ‘technical codes’ over exploration of the dynamic relation of codes in an experiential context. In the case of popular music analysis, such ‘codes’ are generally interpreted in terms of genre norms, socio-cultural meaning for particular communities of listeners, or in light of the work’s form.  

This thesis seeks a model of analysis that addresses the dynamic interrelation of media from an experiential standpoint. While formal approaches remain useful as a means of identifying constituent elements and providing an overview of their relations, they need to be balanced against the exploration of ‘vivid perceptions’ that may arise from non-structurally related sonic, or sonic-to-other media, interaction.

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95 This example is taken from approximately nine minutes into the work after the conclusion of the first ‘Dreamsong’.
2.B-2: Analytical Approaches to Electroacoustic Music

Electroacoustic music is frequently used in ‘deterritorialised music theatre’ with many works including recorded instruments and voices, ‘found’ or environmental sounds, electronic sounds and/or digital processing. Analytical approaches to electroacoustic music would seem an invaluable resource for the analysis of ‘deterritorialised music theatre’ in this regard. However, many of the approaches are taxonomic, and can be more concerned with methodology than analysis.\(^97\) Denis Smalley’s writings provide a case in point.\(^98\) His writings on timbre form a dense taxonomy of intrinsic and extrinsic sound features that, together with the lack of illustrated examples, present substantial challenges to an analytical application.\(^99\)

A number of methodologies from music-theory have been adapted for electroacoustic music such as structuralist analyses using a sonogram or spectrogram.\(^100\) A sonogram is a graph which plots changing spectral information (frequency and amplitude) over time.\(^101\) This information provides a visual aid for identifying significant sonic events including structural subdivisions. Importantly, this approach makes little or no reference to issues of perception and timbre (which are central concerns in

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\(^101\) Sonogram analysis was first used by Robert Cogan to analyse a range of musics including instrumental, vocal and electroacoustic music. See Cogan, New Images of Musical Sound (Cambridge, Mass.: Harvard University Press, 1984).
electroacoustic theory) and makes no attempt to interpret or explore the cultural resonances of those sounds.\textsuperscript{102}

An alternative approach, that has much relevance for ‘determinatorialised music theatre’, can be found in listener-orientated descriptive analyses.\textsuperscript{103} These modes of analysis tend to be process-based; that is they document the analyst’s process of constructing and revising interpretations of the work. Thus, they provide a flexible work-centred model for addressing electroacoustic music. I address two approaches, one proposed by Luke Windsor, and another by Katherine Norman.\textsuperscript{104}

Luke Windsor’s analytical approach uses insights from ecological acoustics to draw attention to perceptual experience of acousmatic music.\textsuperscript{105} As he notes, in an everyday environment ‘sounds are not usually perceived independently from their sources and the activities they afford’.\textsuperscript{106} For instance, when we shut our front door we hear a distinctive sound—a wooden or metallic thud—that is a source of information; yes, the door is definitely closed. However, in an acousmatic work ‘all events’ are ‘virtual’ in the sense that they do not inform the listener about their actual environment.\textsuperscript{107} Despite this, Winsor argues that we tend to try and interpret those sounds in terms of their proximity or ‘likeness’ to everyday sounds. This is because we are used to interpreting the ‘invariant properties’ of a sound (or its spectral qualities) in relation to causal events (the thud of the door means that it is closed).\textsuperscript{108} To give a further example, we might hear a sound as sounding like ‘water’ irrespective of it being an

\textsuperscript{102} Timbre and source identification tend to be discussed only in the identification of structurally important sounds. See, for instance, De Lio, ‘Diamorphoses by Iannis Xenakis’, 44–5, 50.


\textsuperscript{104} Windsor, ‘Through and Around the Acousmatic’; Norman, ‘Stepping Outside for a Moment’.

\textsuperscript{105} Windsor, ‘Through and Around the Acousmatic’, 9–22. Acousmatic works are electroacoustic works composed for listening via loudspeakers or headphones. Such works do not include visual or live performance components.

\textsuperscript{106} Ibid., 22.

\textsuperscript{107} Ibid., 17.

\textsuperscript{108} Ibid., 14.
‘actuality recording’ or a sound created through granular synthesis (an algorithm used to digitally process sounds).\textsuperscript{109}

Drawing these insights into an acousmatic context, Windsor argues that listeners will tend to try and make sense of sounds in relation to their own social or cultural sonic library (of affordance and invariance) irrespective of whether the sound heard is easily recognisable or not.\textsuperscript{110} His descriptive analytical approach draws attention to this process highlighting the ‘perceptual conflict’ attendant in interpreting sounds that are not immediately recognisable.\textsuperscript{111} For instance, Windsor’s analysis of the eighth movement of Pierre Henri’s Variations Pour une Porte et un Soupir explores changing qualities of a single sound—'some sort of “squeaking”’—that sounds like different things at different times, maybe a saxophone, maybe some other fiction between two surfaces.\textsuperscript{112} Although Windsor reveals that the sound source is in fact a squeaking door, he argues that even with this knowledge, the work ‘does not sound as if all the sounds are best interpreted as merely a door squeak.’\textsuperscript{113} Rather, he proposes that what is distinctive about the work is that the sound is presented in such a way as to create ‘perceptual conflict’. He treats this conflict as an aesthetic feature of the piece.

Katherine Norman’s descriptive approach to the analysis of electroacoustic works includes the use of genre frames to test and revise conjectures about the interrelationship of sounds.\textsuperscript{114} Dynamic and processual, her approach is marked by an attentiveness to the effect co-presented sounds have upon one another. I use an example from her analysis of Paul Lansky’s ‘Things She Carried’ to illustrate.

Focusing initially on the first vocal utterance, which is also the title of the work, Norman wonders if it is annuciatory, like the title of a radio play prior to its

\textsuperscript{109} Ibid., 18.
\textsuperscript{110} Ibid., 21.
\textsuperscript{111} Ibid., 28.
\textsuperscript{112} Ibid., 27–9.
\textsuperscript{113} Ibid., 28–9.
\textsuperscript{114} Norman, ‘Stepping Outside for a Moment’. She analyses two works, Paul Lansky’s ‘Things she carried’, the first movement of Things She Carried (1997) and Luc Ferrari’s ‘Presque Rien Avec Fille’ from Luc Ferrari, Acousmatrix 3 (1989).
enactment. But, as she concludes, this assumption is wrong for the work does not proceed like a radio play, either in terms of its narrative or its music. It does not use audio clues to establish a visual environment parallel to the text, which in this case might include the sounds of objects she might carry, such as the shake of a bottle of pills. Indeed, she observes that the virtual space of the work actually has no sense of ‘reality’. It has no room sounds that would locate the voice, even in the ‘dead “non”-room’ of the studio. Contemplating how this is possible, given that all recordings carry the traces of their recording environment, she identifies Lansky’s ‘giant guitars’ as the contributing factor. She describes these extended guitar-like tones (with their infrequent attacks, ‘fluctuating amplitude’ and ‘subtle differences of reverberation’ which give them a spatial mobility) as muffling the dead “non”-room sound in which the voice was recorded. Furthermore, she argues that the voice is further drawn into this ‘unquantifiable’ space through the use of a small delay and ‘a deliberate spatial spread’ with ‘minutely detuned timbres’. This is unusual for, in most genres (radio plays, popular and classical music recordings, poetry readings, etc.) the voice is situated upfront and apart from the music. In this case, as she argues, ‘the voice is subject to just enough sonic processing and manipulation to bring disembodied voice and “music” into the same strange, unquantifiable space.’

The value of Norman and Windsor’s approaches for this thesis resides in their embrace of a dynamic, descriptive analytical approach that aestheticises perceptual conflict and explores the transformative interrelation of different sonic materials. That said, one area of difficulty needs to be flagged. Neither Windsor nor Norman address standard music-technical parameters such as pitch or rhythm. While this is not an issue for non-instrumental sounds, it becomes a problem when analysing pitched instrumental sounds in an electroacoustic or multimedia context. Given that instrumental and electroacoustic sounds tended to be used alongside one another in ‘deterritorialised music theatre’, some reductive analysis is necessary.

115 Ibid., 219.
116 Ibid., 221.
117 Ibid.
118 Ibid., 218, 221.
119 Ibid., 223–4.
120 Ibid., 223.
2.B-3: Recent Theoretical Models for Analysis of Multimedia

Lawrence Kramer and Nicholas Cook have each developed new theoretical models for analysing music in multimedia or mixed media contexts. Cook’s model develops out of his critique of a music analytical tradition that assigns one medium a primary status (usually but not always text) and interprets the secondary medium (usually but not always music) in light of the meanings of the primary medium. In his survey of analyses of opera and song, he finds that media are frequently addressed in terms of their complementarity (the second media is analysed in terms of its success in expressing or projecting the meanings of the primary medium). The problem with this approach, Cook argues, is that it cannot address the emergence of new meanings. One medium is positioned as the origin of meaning, and this medium is used as the measure of all the others.

Cook argues that a different approach is needed: one that repositions meaning from a single medium to the ‘perceived interaction’ of media. Cook advocates pairing each medium with each of the others, and reading each pair each way. This simplifies the plurality of interactions (where ‘every medium is experienced in the light of every other’) and allows each contributory medium to be assessed in terms of its effects upon other media. Inverting intuitive relations of primacy prevents the unquestioned iteration of a priori assumptions. For instance, in the case of film, it is more common to ask how the music expresses the meanings of the pictures, rather than how

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125 Cook observes that analyses that address media relationships as in ‘contest’ also adopt this approach. Only in this case, the secondary medium is analysed in terms of the way it deviates or contests the meanings of the primary medium. See Ibid., 122–125.
126 Ibid., 115, 135.
127 Ibid., 135.
128 Ibid., 140.
the pictures express the meanings of the music. It also ‘brings to light features that are submerged or overwhelmed in a naturalistic, with-the-grain reading’. 

Cook uses a number of formalist tools to aid his analysis including Schenkerian analysis (without the use of the Ursatz) and distributional analysis, which he uses to map the temporal relation of different media events. He uses these tools not only to attend to the gaps and continuities within and between media, but also to discern relations of contest and complimentarity that inform the emergence of meaning.

For instance, in the case of Madonna’s Material Girl music-video, Cook argues that the images do not simply ‘illuminate a meaning that is already embedded in, or associated with, the song’. Rather it is through collisions between the ‘song-video’ that new meanings emerge. He illustrates this using a number of formal distributional mappings (of narrative perspectives of the video with the song form, of visual cuts with pulse, phrasing and form of the song) which often show a lack of alignment. This is not surprising given that his analysis of the song on its own shows it to be a self-contained entity with regular (even ‘redundant’) phrasing and no gaps for images.

While this approach allows for the systematic elucidation of different formal relations, it tends to separate form and content and thus constrains consideration of microevents or the direct interaction of media on the surface. For instance, Cook only discusses the instability arising between words and images (such as the sung phrase ‘some boys lie’ and visual image of Madonna with her foot on a male dancer who is lying on the floor in front of her) after establishing contest between song and image at the level of form. Given that, as he argues, it is through ‘collisions’ in the song-video

129 Ibid.
130 Ibid.
131 Ibid., 142. Distributional analysis has been used to map the relative alignment of the song’s form with visual sequences used in music videos. See Alf Björnberg, ‘Structural Relationships of Music and Images in Music Video’ in Middleton Reading Pop, 347–378. Björnberg adopts a different approach. He begins with formal segmentation of the music and then reads the imagery as it occurs in each section. Thus falls into a music-to-image approach that is not able to track in any detail in contest between them. Ibid., 160–3.
133 Ibid., 159–165. There is however a high number of coincidences between cutting of the visual and the music in the verse and the second interlude. See Ibid., 165.
134 Ibid., 173.
relationship that new meanings emerge, one might suppose a greater exploration of these micro-relations or direct connections that fracture and proliferate meaning.\textsuperscript{135}

In his writings on mixed media, Kramer endorses a position that is similar to Cook’s in so far as he seeks to unsettle the primacy of text or visual narrative in the analysis of mixed media.\textsuperscript{136} However, two salient differences emerge.\textsuperscript{137} Firstly, while he does not wish to accord verbal and pictorial discourses primacy, Kramer argues that texts and images set the ‘semantic agenda’ for musical meanings.\textsuperscript{138} He offers a new view of musical meaning using the concept of the ‘semantic loop’ and the ‘remainder’.\textsuperscript{139} I suggest that these concepts have particular application to the analysis of ‘deterritorialised music theatre’ because they address the way media relationships can unsettle stable or coherent meanings.

Secondly, Kramer prefers to view meaning as ‘interpreted’ rather than ‘emergent’.\textsuperscript{140} As he suggests, ‘strictly speaking [an] emergent property [is the] result of a structured interactivity’.\textsuperscript{141} The problem with this view, Kramer argues, is that it locates meaning in the work, albeit in the interaction of a system’s components.\textsuperscript{142} The role of the interpreter is also crucial to Kramer’s approach because he is interested in the gap between verbal meaning and musical effect. He argues that this gap (or ‘remainder’) is an instance of a ‘more general constitutive gap between any set of discrete signs and its discursive, performative, interpretative globalization’.\textsuperscript{143} His concept of the ‘semantic loop’ shows how a semantic gap or remainder occurs in mixed media contexts.

\begin{flushleft}
\textsuperscript{135} Ibid.
\textsuperscript{136} Kramer, \textit{Musical Meaning}, 151.
\textsuperscript{137} Despite these differences, I suggest that Kramer’s approach extends and modifies that of Cook’s, rather than simply rejecting his model. See Ibid., 173.
\textsuperscript{138} Ibid.
\textsuperscript{139} Ibid., 152–3, 181–2.
\textsuperscript{140} Ibid., 168.
\textsuperscript{141} Ibid.
\textsuperscript{142} Ibid.
\textsuperscript{143} Ibid., 170.
\end{flushleft}
Kramer proposes that when music is added to a semantic context (say in film) it tends to develop, saturate and exceed its pictorial-verbal context.\textsuperscript{144} Music ‘consolidates’ a semantic field making ‘what was semantically loose’ ‘close-knit’.\textsuperscript{145} While music exceeds the semantic context of the ‘imagetext’, Kramer suggests that the returned musical meaning (from the ‘imagetext’ to the music) seems to embody its meanings.\textsuperscript{146} As Kramer illustrates, as ‘soon as a listener knows how “Bess, You Is My Woman Now” sounds musically’, the music seems to ‘embody what the phrase means—a complex blend of reassurance, rescue, and appropriation’.\textsuperscript{147} In this case, as he notes, ‘musical meaning arises with no sense something external is being imposed’ (in this case the semantic meaning of the words).\textsuperscript{148}

Despite this, Kramer argues that the process of semantic ascription always produces a non-semantic remainder.\textsuperscript{149} He proposes that we experience this most directly when the ‘fit between music and imagetext seems or comes to seem questionable’.\textsuperscript{150} I use an example of a recent work of ‘deterritorialised music theatre’ to illustrate, Justine Cooper and John Rodgers’ \textit{Tulp: The Body Public} (2004).\textsuperscript{151}

The second module of this work comprises a projected video of edited confessional vox populi video narratives and an electronic soundscape that is augmented through extended technique improvisations (squeaks of a sax, the rumbling of a trombone note beginning to fragment) (see Audio-visual Example 2.1, DVD 1, Track 1).\textsuperscript{152} The electronic sounds are continuous (they are heard through much of the piece, albeit in higher frequency bands). In this instance, the soundscape might be described as being to approximate white noise in its use of soft, yet indistinct, whirring, gurgling sounds.

\begin{itemize}
\item\textsuperscript{144} Ibid., 153.
\item\textsuperscript{145} Ibid., 152, 174.
\item\textsuperscript{146} This term ‘imagetext’ was coined by W.J.T. Mitchell to describe the constitutive role of pictures and texts in representation. Kramer’s usage of this term is guided by his reading of Mitchell and Gilles Deleuze’s writing on Foucault. Kramer uses the concept of the ‘imagetext’ to establish the semantic priority of verbal and pictorial discourse in establishing meaning. See Ibid., 146–7.
\item\textsuperscript{147} Ibid., 153.
\item\textsuperscript{148} Ibid., 150.
\item\textsuperscript{149} Ibid., 173.
\item\textsuperscript{150} Ibid., 181.
\item\textsuperscript{151} See Chapter 1, Part A-2 of this thesis for a discussion of \textit{Tulp} in the context of genre labels.
\item\textsuperscript{152} This electronic soundscape is heard through much of the work, and is a structuring principle for the extended technique improvisations which meld with its resonant frequencies, and eventually reproduce its sounds.
\end{itemize}
The program tells us that this soundscape has been created out of the sounds of a cardiovascular machine. However, to my ears, the sounds recall industrial fans, or air conditioners.

This electronic soundscape is juxtaposed with discontinuous vox populi video narratives. Faces appear, speak one or two sentences, then cut to black; there is a pause, then another face-narrative fragment ensues. The face-voices deliver descriptions of hospital experiences, illness, death, surgery, studying medicine, which have been edited so that only one or two sentences of their story are heard. The soundscape doesn’t amplify or express the mood of these narratives (which range from humorous to odd). It creates no clear or specific semantic sense. It might be described as an ‘affect’ or feeling that is slightly disturbing.

Kramer’s concept of the ‘remainder’ provides a means of addressing musical meaning in this context. He describes the ‘remainder’ as that which troubles semantic sense, cutting across clear or ‘coherent’ media relations of sameness and difference that would produce a single complementary meaning or conflicting meanings. As he states: ‘semantic meaning of the “imagetext” and the music [creates] remainders that the mixed-media application cannot fully incorporate.’ He observes that this can often occur ‘when one medium (the imagetext) is no longer allowed to determine the boundaries for another (music)’. This is certainly the case in the above example where the video narrative is non-linear and fragmentary.

Kramer proposes that to focus on content, or the production of meaning, is to ‘elide the remainder’. However, in this instance, I contend that knowing the circumstances of this soundscape’s creation does not necessarily resolve the experience of perceptual tensions arising with its use alongside the video narratives. In the case of Tulp, the soundscape was created out of blood-monitoring sounds recorded along with ‘vox pop’ narratives in a public installation booth set up at the Art Gallery of NSW with an Ultrasound machine and a vascular technologist. One

\[\text{153} \quad \text{Ibid., 181.}\]
\[\text{154} \quad \text{Ibid., 150.}\]
\[\text{155} \quad \text{Ibid., 182.}\]
\[\text{156} \quad \text{Ibid., 174.}\]
might view the electronic sounds and video narratives as part of a continuum of ‘samples’ taken from bodies participating in the installation.\textsuperscript{157} Yet, this conceptual continuum does not change the perceptual experience of these media as ambiguously aligned or creating a state of semantic suspense. Consequently, it becomes essential to acknowledge the incongruity of the ‘remainder’, irrespective of each medium’s positioning in a larger symbolic conceptual schema.\textsuperscript{158}

Kramer’s theorising also provides a means of reflecting on Cook’s more formalist approach. As Kramer argues, this ‘focus on form’ is useful in so far as attention to ‘the production’ of media ‘highlights the remainder’.\textsuperscript{159} Indeed, Cook’s distributional analyses point to the existence of the ‘remainder’ in so far as they clearly illustrate that, in the case of the music video for Madonna’s \textit{Material Girl}, meaning is not contained in a primary medium (whether identified as song or visual narrative). Unlike Kramer, I do not view such a focus as necessarily ‘inviting recognition’ of the ‘remainder’s ‘value and effect’.

In Chapter Three, I adapt concepts from D&G that aestheticise ‘semantic suspense’ in the context of ‘deterritorialised music theatre’ where the ‘imagetext’ is often fragmented and non-linear.

\textbf{2.B-4: Analysis of Music as Performance}

Much analytical writing on performance has been concerned with helping performers ‘bring out’ the structure of the work.\textsuperscript{161} This approach reflects the traditional view of

\begin{flushright}
\textsuperscript{157} See Daryl Buckley, ‘introduction: \textit{Tulp: The Body Public’}
\textsuperscript{158} Kramer, \textit{Musical Meaning}, 170.
\textsuperscript{159} Ibid., 174.
\textsuperscript{160} Ibid.
\end{flushright}
music analysis that performance is supplementary to the score.\textsuperscript{162} The prevailing view, as Joel Lester points out, is that ‘analyses are assertions about a piece, not about a particular rendition’.\textsuperscript{163} Here, the score becomes the musical work, and performance is conceptualised as its translation.\textsuperscript{164} Performance is reduced to a ‘transparent medium’, ‘expressing’ or ‘projecting’ the score.\textsuperscript{165} Such approaches have limited relevance to works that are only partially scored and multimedial.

Alternative approaches may be found in the writings of theorists who reverse this paradigm, exploring the way in which the experience of performing a work yields analytical insights.\textsuperscript{166} Of particular relevance, is Andrew Mead’s adaptation of this approach which considers a viewer/listener’s experience of a performance of a work.\textsuperscript{167} Mead uses the notion of ‘kinesthetic empathy’ to describe listener's appreciation of the bodily or physiological aspects of music-making.\textsuperscript{168} He includes within this concept’s purview consideration of ‘a player's intensity of address to an instrument’ (or the effort, control or restraint needed to produce a particular note) and the listener’s physical responses to differing rhythms (including those that can be tapped and those in which one can no longer keep track).\textsuperscript{169} Mead uses this concept to reflect on musical structure. For example, he suggests that attending to the pianist's crossing of their leading hands while performing Anton Webern's \textit{Variations for Piano}, Op 27, can lead to structural insights regarding major motivic returns.\textsuperscript{170} However, I propose that such an approach might be used to address a range of media

\textsuperscript{163} Lester, ‘Performance and Analysis’, 197.
\textsuperscript{164} Rosenwald, ‘Theory, Text-Setting, Performance’, 62. Rosenwald describes this as a pedagogic model where theorists are able to assert, on the basis of their reading of the original work, that they understand the meaning or the essence of the score. Rosenwald suggests that music exists ‘between its notation and the field of its performance’ and, as such, we know the work through its performances (translations) and its notation.
\textsuperscript{165} Nicholas Cook, ‘Analysing Performance and Performing Analysis’ in Cook and Everist, \textit{Rethinking Music}, 244.
\textsuperscript{168} Ibid., 3.
\textsuperscript{169} Ibid., 4–5.
\textsuperscript{170} Ibid., 13.
interactions, not limited to that of musical sound.\footnote{Such concerns are already being explored with respect to film-opera where, for instance, considerations include the relationship between the singing voice and the (absent or present) performing body on screen. See, for instance, Carolyn Abbate, \textit{In Search of Opera} (Princeton and Oxford: Princeton University Press, 2001), especially Chapters 1 and 4; Marcia Citron, \textit{Opera on Screen} (New Haven and London: Yale University Press, 2000), 13–14; Michael Grover-Friedlander, ‘The Call of the Human Voice in Poulenc’s \textit{La Voix Humaine}’ in Linda Phyllis Austern (ed) \textit{Music, Sensation, and Sensibility} (New York and London: Routledge, 2002), 199–210.}

For instance, \textit{Tulp: The Body Public} features a number of extended technique improvisations in which the musician’s physical movements are transformed into a visual images (via a live-feed camera or as shadows on huge back-lit latex screens) or become performance art actions. One such moment is a striking extended technique improvisation in which the relationship of the cellist to her instrument, in connection with visual media, takes on surgical connotations (see Audio-visual Example 2.2, DVD 1, Track 2).

The cellist lays her instrument on what looks to be a vinyl padded table/bed. She threads a piece of twine through the strings. The recorder player joins her, standing at the end of the table. An improvisation ensues. The cellist delicately pulls the twine up and down, and across the strings, creating partials that creak and groan. The unfamiliar gestural language of the cellist, and the radical change of musical density (from ensemble extended technique improvisation to musical silence then the emergence of this duo) adds to vividness of this moment, which in the context of the accompanying narrative and images suggests alienation or dislocation from body as a result of a medical procedure: a woman’s face appears on screen, she describes her experiences of medical intervention, the projected image switches to a microscopy of the body, the voice states, ‘you go through the most incredible intervention into your body that it does change you’, onlookers from Rembrandt’s painting ‘The Anatomy Lesson of Dr Nicholas Tulp’ stare down from two scroll-like projection screens. In this instance, the performer’s gestural actions are bound up in a network of connections which create new associations for the cellist’s non-conventional manipulation of the instrument.
Summary of the Chapter

This chapter reviewed a range of analytical models for scored, non-scored, and partially scored musics with the dual aim of substantiating the need for a new analytical approach to contemporary music theatre, and identifying aspects of existing models suitable for extension or adaptation. Given that much deterritorialised music includes scored, improvised and electroacoustic music, the analytical approaches surveyed included recent models for the analysis of popular music, electroacoustic music and performance, as well as reductive models. Models were assessed in light of their ability to address the relationship of music to other media, their ability to combine reductive analysis with consideration of music-as-sound (including extended technique improvisations and electroacoustic sound) and music-as-performative gesture, and their sensitivity to considerations of feminine difference.

Systematic mainstream music-theoretical models (such as Schenkerian analysis, Forte’s pitch-class set theory, and paradigmatic semiotic analyses) were generally found lacking with respect to this criterion. These models seek to demonstrate organic coherence. When used as a primary framework for addressing mixed media contexts (including song), their structural focus was extended to other media, thus limiting attention to surface interactions between media such as word-painting.

Of greater suitability were experimental approaches to reductive analysis that addressed pitch in relation to timbre or other extra-musical elements (such as performative gesture). For instance, Robert Fink has used long-range voice leading to examine moments of registral intensity in Beethoven’s *Missa Solemnis*. Using his concept of ‘kinesthetic empathy’, Andrew Mead has combined pitch analysis with a discussion of the impact of performative intensity/gesture upon perceptions of musical structure. I suggest that these approaches might be used to focus on particular moments of music-to-other-media interaction.

Such an approach would also find support in Kramer’s theorising of music in mixed media contexts. Unlike Cook’s analytical approach—which places focus on the formal parameters of discrete media whose interactions condition the emergence of meaning—Kramer’s theories of musical meaning provide a theoretical framework for
addressing the media relationships that problematicise semantic meaning. I view his approach as concordant with the electroacoustic analyses of Norman and Windsor which directly address perceptual conflict in their discussion of works that are ambiguous in terms of their sonic materials (which may not be recognisable in terms of their sound source), spatial relationships or sonic-text relations. Their approaches (like that of music-theorist Joseph Dubiel) are listener-centered, and involve acknowledging the difference between sounds and their interpretation. They are invaluable for addressing ‘deterritorialised music theatre’ which often contains multiple non-chronological narratives and juxtapose media or forms in such a way as to constrain explanation of a work according to a single orientating theme, or plot.

Undertaking a through analysis of Deleuze’s concepts in Chapter Three, I seek to aestheticise the semantic indeterminacy created in works of ‘deterritorialised music theatre’ that are non-linear and fragmentary. I explore a view of media interaction as enacted between events or directions in motion rather than media as discrete wholes. While this approach moves away from the formalist orientation of models, it does not reject reductive analysis or formalism altogether. Reductive analysis is needed to address intra-musical content, and formalist analysis is also needed to orientate and contextualise discussion of microevents and their diverse relations.
CHAPTER THREE: TOWARDS A NEW MODEL FOR THE ANALYSIS OF ‘DETERRITORIALISED MUSIC THEATRE’
Introduction

This chapter will be devoted exclusively to Deleuze, given that it will be the main analytical framework for the two case studies presented in Chapters Five and Six. Substantial work has already been undertaken on Deleuze’s concepts particularly for readers in the area of cultural studies and the arts.\(^1\) This previous research provides a valuable entry point into Deleuze’s thought by separating and explaining key terms from his philosophy using examples from music, literature, and culture more generally.\(^2\) While such writing holds promise of a music-analytical application, there has been little investigation into the ways Deleuze’s concepts might be used to aid analytical thinking.\(^3\)

Deleuze’s concepts have largely been applied to electronic music, improvisation, jazz and popular music.\(^4\) Given that these genres have been marginalised in relation to mainstream analysis, there has been little consideration of how Deleuze’s concepts might be used in conjunction with traditional analytical tools or methodologies.\(^5\) In current music research concepts from Deleuze are often used as means of addressing problems that challenge existing frameworks—such as the problem of authorship in

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\(^2\) Of particular interest for its accessible, introductory style is Colebrook’s *Gilles Deleuze* and Colebrook’s *Understanding Deleuze*.

\(^3\) An important exception is Martin Scherzinger’s article ‘Feminine/Feminist?’ which uses D&G’s concept of the rhizome to explore a mode of analysis that ‘celebrates oscillations, undecidability and immerses itself in the changing state of things’. See Scherzinger, ‘Feminine/Feminist?’, 144.


\(^5\) None of the items listed above employ traditional music-analytical tools, their orientation being towards a descriptive analysis of distinctive sounds, or a theorising of creative process and social networks.
collaborative improvisation or the notion that music produces social fields. This thesis fills an important gap in existing literature by offering an extended analytical application of Deleuze’s concepts to the problem of analysing media relationships in ‘deterritorialised music theatre’. Deleuze’s concepts have not, to my knowledge, been applied to music theatre.

Given the complexity of Deleuze’s philosophy, the orientation of this chapter towards analysis raises two important issues: how to engage Deleuze’s concepts without divorcing them from the system that gives them power; and how to contextualise a selective use of Deleuze’s concepts while avoiding the problems attendant in summarising his philosophy. As will be discussed in Part A, Deleuze’s philosophy is highly resistant to a summary of general principles. He does not present his concepts as propositions or self-sufficient key terms. His writings are more like a series of ‘events’ whose force or power is most easily apprehended when they begin to accumulate and patterns emerge. This means that the force or ‘expansive’ potential of Deleuze’s thinking only really becomes apparent when the reader is able to grasp some sense of the ‘whole’ of Deleuze’s thought. Isolating and explaining a specific concept or range of concepts, such D&G’s writings on the ‘refrain’, makes for a highly decontextualised presentation of D&G’s approach. More wide-ranging introductory or expository writings resolve this issue by offering pragmatic definitions of a wide range of their concepts, thus enabling readers to grasp a sense of the whole. However, the orientation of this thesis towards an extensive analytical application requires a different strategy. It is beyond the scope of this thesis to provide an extensive catalogue of Deleuze’s concepts which, in the context of his work, are in a state of constant proliferation, the idea being that his work is never static or able to be pinned down to a single definition. Instead, in Part B, I offer an accumulative reenactment of a specific movement in Deleuze’s thinking. I describe this movement as his ‘thought of the outside’, to borrow from Deleuze’s description of the role of

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6 See Gilbert, ‘Becoming-Music’; Murphie, ‘Sound at the End of the World as We Know It’
7 See Colebrook, Understanding Deleuze, xviii.
9 Colebrook contends that ‘you need a sense of the whole in order to fully understand any single section; but the whole also seems to transform with the interpretation of each new section’. Colebrook, Understanding Deleuze, xix.
I use this phrase to describe concepts whose mobility and capacity to create new pathways or modes of connection unsettles entrenched thinking. The examples in Part B do not render Deleuze’s system immediately understandable (a somewhat utopian notion when it comes to his writing). Rather, they offer an accumulative acquaintance with a specific movement of thought in Deleuze’s philosophy which, through different yet interrelated examples, offer a sense of Deleuze’s system. This discussion contextualises a more selective application of his concepts in Part C, which addresses the problems of analysing media interaction in the context of ‘semantic indeterminate’ ‘determinated music theatre’. Worked examples are presented drawing from Martin Wesley Smith’s *Quito* and David Young’s *Maps*.11

**PART A: An Introduction to the Conceptual Creativity of Gilles Deleuze**

The philosophy of Gilles Deleuze, including his writings with Felix Guattari, holds a unique place within French philosophy.12 It is regarded as complex but, in simple terms, can be discussed in terms of its conceptual creativity and interdisciplinarity.13 His philosophy has been particularly embraced by scholars in the humanities and the

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11 For *Quito*’s production history see Chapter 1, Part A-2 of this thesis. *Maps* was an Aphids Events and Kokon Ensemble joint production premiered at North Melbourne Town Hall in 2000. The creative team included composers David Young and Juliana Hodkinson, writer Cynthia Troup, scenographer Louise Beck, filmmaker Louise Curham, Chef Thomas Winter and instrumentalists Natasha Anderson (recorder), Yasutaka Hemmi (violin), Caerwen Martin (‘cello), Helle Then (soprano) and Vanessa Tomlinson (percussion).
12 Deleuze was a contemporary of Jacques Derrida and Michel Foucault. His writing is usually aligned with poststructuralist thinking. However, it should also be noted that some theorists find this label problematic. See Khalfa, ‘Introduction’, 5; Elie During, ‘Blackboxing in Theory: Deleuze versus Deleuze’ in Sylvère Lotringer & Sande Cohen (eds) *French Theory in America* (New York & London: Routledge, 2001), 164–5.
13 Commentators tend to explain Deleuze’s thought in diverse ways, drawing attention to his ‘immanence’, his ‘vitalism’ (or ‘vital materialism’), his ‘transcendental empiricism’, his anti-Platonism (to name but a few possible entry points into his work). Each of these terms acquires a particular sense in Deleuze’s philosophy, with no one term being sufficient to explain his system as a whole. For instance, to explain Deleuze’s ‘immanence’, Keith Ansell Pearson works through a number of key concepts in Deleuze’s philosophy including ‘immanence, the event, multiplicity, and the ‘virtual’’. See Pearson, ‘Pure Reserve: Deleuze, Philosophy, and Immanence’ in Mary Bryden (ed) *Deleuze and Religion* (London & New York: Routledge, 2001), 141–55. It should be noted, however, that Deleuze defined his writings (including his studies on art) in terms of a philosophical practice of creating concepts. See *WisP*, 158-9; *Cinema* 2, 280.
arts. He has gained a reputation in the research as a thinker whose ideas are difficult to grasp. His concepts often involve new terms such as ‘Body without Organs’ or ‘deterriorialisation’ or imbue everyday language with a new and unfamiliar ‘sense’, such as ‘becoming’. For a reader versed in new musicology, Deleuze’s concepts are striking. They are abstract yet pragmatic. They appeal to a ‘completely different reality’, a reality of the ‘virtual’ or an ‘outside’ that apprehends life in terms of ‘becomings’ or ‘infinite movements’. And yet Deleuze often activated these concepts in pragmatic contexts, using them to unsettle psychoanalytic or linguistic thinking, for instance.

One of the challenges for readers unfamiliar with Deleuze’s thought is his tendency to re-create his concepts. Deleuze activates concepts differently in relation to new circumstances and problems. As he states:

I make, remake and unmake my concepts along a moving horizon, from an always decentred centre, from an always displaced periphery which repeats and differentiates them.

This tends to displace central principles and makes Deleuze’s concepts difficult to...

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14 Since the late 1990s, books on Deleuze and cultural studies, feminist theory, literary theory, science, geography, religion, cinema, visual art, and music (to name but a few) have emerged in quick succession. For a selected bibliography see Colebrook, *Gilles Deleuze*, 157–159.

15 The complexity of Deleuze’s philosophy is often commented upon by both his critics and supporters. For instance, Justin Clemens finds their reluctance to assign their concepts concrete meanings a sign of ‘paradoxical indecision’. By comparison, Jean Khalfa finds striking originality in the way Deleuze changes the sense of his concepts with each new context, reorganising both the concept and the problem through their interrelation. See Justin Clemens, ‘The Multiplicity of Deleuze and Guattari’ in *The Romanticism of Contemporary Theory: Institution, Aesthetics, Nihilism*, Aldershot: Ashgate, 2003, 147–8; Khalfa, ‘Introduction’, 4. The introductory readers written by Colebrook mitigate some of these problems. See Colebrook, *Understanding Deleuze* and *Gilles Deleuze*.


17 See *WisP*, 157.

18 See, for instance, D&G, *ATP* or *AO*.

19 Ibid., 32. Deleuze describes his philosophy as an ‘open system’ of concepts related to ‘circumstances, rather than essences’.

20 See *DR*, xxi.
define or address in the abstract. If a concept changes its sense in relation to specific circumstances and problems, then any one application-definition cannot serve as a general principle upon which subsequent examples can be explained. Every new problem/application presents new potentials for recreating the sense of a concept. For this reason, a number of commentators on Deleuze’s philosophy advise abandoning any approach that seeks to summarise or represent his thought via general principles.

One alternative to seeking general principles is to adopt a pragmatic approach. Claire Colebrook suggests beginning with an example through which the difference of Deleuze’s concepts and thinking can be re-created or extended. This would entail using examples, not as an illustration of Deleuze’s method in general, but as a singular or specific application that activates Deleuze’s concepts in a new way. She views this approach as entirely in keeping with Deleuze’s own thought.

This pragmatic approach is, however, not without its problems. In the hands of less insightful theorists, Deleuze’s concepts can become detached from his philosophical system or reduced to labels or nouns. Elie During has lamented what she describes as the ‘free treatment’ of Deleuze’s concepts, taking aim at the use of Deleuze’s concepts as ‘sound bites’, emblems, or ‘brand names’, rather than as tools or devices. This, as she argues, reduces Deleuze’s philosophy to the ‘most apparent and less operative aspects, its lexical singularities, its vocabulary.’

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21 It is interesting to note that the recent *The Deleuze Dictionary* deals with this problem by offering two entries for major concepts such as ‘desire’, and ‘desire and social production’, or ‘difference’, ‘difference and politics’. See Parr, *The Deleuze Dictionary*, 63–6, 72–5.


24 Colebrook, *Understanding Deleuze*, 94.

25 Colebrook, *Gilles Deleuze*, 4. On this basis, Colebrook views the “difficulty” of Deleuze’s thought (his tendency to reinvent his style and vocabulary) as ‘tactical’. As she argues, Deleuze’s works attempt to capture (but not completely) the chaos of life, and no system is adequate to this task.

26 Gavin Carfoot discusses this with respect to music scholars who divorce D&G’s terminology from the philosophy that orientates them. See Carfoot, *Deleuze and Music*, 4, footnote 13.

27 During catalogues some of the worst effects of this practice in ‘Blackboxing in Theory’, 170-7.

28 Ibid, 170.
acknowledges that some of Deleuze’s writings encourage this approach—for instance, Deleuze once described his philosophy as a ‘toolbox of concepts’—she argues that Deleuze’s own practice of reading philosophers was rigorous. She draws attention to Deleuze’s statement that

> When you admire someone you don’t pick and choose; you may like this or that book better than some other one, but you nevertheless take them as a whole…You have to take the work as a whole, to try and follow rather than judge it, see where it branches out in different directions, where it gets bogged down, moves forward, marks a breakthrough; you have to accept it, welcome it, as a whole.\(^\text{30}\)

She concludes that ‘[i]t is a pragmatic requirement to set the whole machine [of Deleuze’s philosophy] into motion, not the parts that we have chosen to retain’.\(^\text{31}\)

These criticisms have implications for my own use of Deleuze’s concepts. I find During’s argument persuasive; a sense of the whole (or Deleuze’s ‘system’) is important in guiding the pragmatic applications of Deleuze’s concepts.\(^\text{32}\) Indeed, as I argued in the introduction, I view the force of Deleuze’s concepts as dependent upon their relation to a dynamic and changing ‘whole’ which is grasped only through accumulative reading of his work. To address this, the next section offers a cumulative enactment of a movement of Deleuze’s thought towards what I describe as

\(^{29}\) Gilles Deleuze, ‘Intellectuals and Power: An Interview with Michel Foucault’ in Desert Islands and Other Texts 1953-1974 trans. Michael Taormina (Los Angeles; New York: Semiotext(e), 2004), 208.

\(^{30}\) Deleuze, Negotiations, 85 cited in During, ‘Blackboxing’, 173.

\(^{31}\) Ibid., 173. This position is somewhat complicated by Deleuze’s somewhat selective use of the writings of other philosophers; Deleuze has written monographs on Henri Bergson, Frederich Nietzsche, Baruch Spinoza, David Hume, and Michel Foucault. As Michael Hardt observes Deleuze’s monographs do not provide a ‘comprehensive summary of a philosopher’s work’. Rather, ‘Deleuze selects the specific aspects of a philosopher’s thought that make a positive contribution to his own project at that point’. See Michael Hardt, Gilles Deleuze: An Apprenticeship in Philosophy (Minneapolis; London: University of Minnesota Press, 1993), xiv.

\(^{32}\) It is interesting to note that Deleuze drew clear boundaries between philosophy (as the practice of creating concepts) and other fields such as scholarly practice. He defined scholarly practice in terms of the invention and creation of ‘functions’. He describes a function as a correlation or correspondence of at least two ensembles of ideas or practices. This thesis is clearly aligned with this approach in so far as its primary concern is not the intricacies of Deleuze’s philosophical method (including its attendant shifts and detours), but obtaining a function for addressing the problem of analysing and defining contemporary music theatre. See Deleuze, ‘What Is the Creative Act?’ trans, Alison M. Gingeras in Lotringer & Cohen (eds) French Theory in America, 100–1.
a ‘thought of the outside’. I illustrate this movement of thought using examples that increase in complexity beginning with his notion of ‘intensity’ and ending with D&G’s concept of ‘machinic production’. I use these concepts to provoke or open up new ways of addressing music and multimedia.

PART B: Exploring Deleuze’s Concepts as ‘Thoughts of the Outside’


Imagine experiencing the sights and sounds of a music theatre work not as recognisable forms (for instance, a body, a musical phrase, the sound of a violin) but as pure waves of sound and light. Clearly such an experience is impossible. Our habits of perception are such that even if forms are not immediately recognisable, we seek them (a blurriness that becomes discernible as a moving body). Yet, this notion of pure or unformed matter (waves of sound and light) is useful in so far as it imagines a dimension independent of perceiving subjects and concrete forms. While such a thought might seem entirely irrelevant to analysis, it offers a beginning, a first step in explaining what I term Deleuze’s ‘thought of the outside’ and the usefulness of this concept in extending current music-analytical thinking.

In *DR*, Deleuze creates the concept of ‘intensive difference’ or ‘intensity’ to address an ‘outside’ that ‘precedes matter and form, species and parts, and every other element of the constituted individual.’33 One way of explaining this concept is using the imperceptible waves of sound and light. I use Aden Evens’ application of this notion to a violin note to illustrate. Evens suggests that hearing the sound of the note ‘E’ played on a violin involves ‘contracting’ a multitude of sound waves including the sound wave pressure generated from a particular string on a particular violin, a particular environment (a particular performance hall on a particular day and time), and one’s own bodily experience of that sound at the level of unconscious bodily vibration, as well as in conscious hearing.34 As Evens suggests, the ‘intensity’ of any musical note, or sound event, arises from the way pure difference (all the differences

33 *DR*, 36.
of sound waves) are ‘implicated’ in any sound. He states: ‘[e]very string plucked, every throat cleared, is vibrating a vibration, modifying an existing difference without dampening it or squelching it.’ In this view, the note ‘E’ is produced by differential relations including all the varieties of sound wave pressures at that instance.

Deleuze views these differential relations, or ‘intensities’, as ‘virtual’. They coexist with the ‘extensive’ or ‘actual’ product they produce (the note ‘E’). However, they are ‘imperceptible’ in so far as they can ‘only be sensed’. We cannot directly apprehend ‘intensity’. Indeed, ‘intensity’ is cancelled in our everyday perception of entities (such as the note ‘E’) or qualities (the brilliance of the note). As Deleuze states, ‘we know “intensity” only as already developed within “extensity”, and as covered over by qualities’.

Even though we only know ‘intensity’ as ‘extensity’, Deleuze remains interested in the thought of ‘intensity’ as a dimension that is distinct from and separate to ‘extensity’ (irrespective of our inability to experience it). This is because unlike ‘extensity’ (which is known and has identity, substance and form), ‘intensity’ cannot be quantified. ‘Intensity’ describes a dimension separate to, though inseparable from, ‘actual’ ‘extensive’ forms. On this basis, I describe ‘intensity’ as a ‘thought of the outside’.

Deleuze uses this ‘thought of the outside’ to unsettle identity. He does this by thinking ‘intensity’ on its own (as a distinct dimension) and by addressing the relationship of ‘intensity’ to ‘extensity’. Both of these movements are crucial to his approach. It is only by addressing ‘intensity’ or the outside as a distinct dimension that the relationship between ‘extensity’ and ‘intensity’ can be taken beyond a dualism into a monism. Secondly, if ‘intensity’ is not related back to ‘extensity’, then this concept cannot be used to unsettle entrenched thinking such as our reliance upon an identity

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35 Ibid., 177.
36 DR, 251.
37 Ibid., 230.
38 Ibid., 223.
39 Ibid., 223. Deleuze describes sensory distortion as allowing us to ‘grasp “intensity” independently of “extensity”’. He uses the example of vertigo. See Ibid., 237.
from which difference, analogy, opposition and resemblance are established.\textsuperscript{40} The force of Deleuze’s concepts arises from this exploration of a ‘thought of the outside’ or the movement by which ‘intensity’ and ‘extensity’, or ‘virtual’ and ‘actual’, are related.

One of the ways Deleuze unsettles our reliance on identity and ‘extensity’ (or what is known or able to be quantified) is using the concept of ‘univocity’ and the ‘eternal return’ (taken from Nietzsche’s writings).\textsuperscript{41} He uses these concepts to establish a monism where ‘intensities relate to intensities’ as ‘differents to differents’ prior to identity. The principle of ‘univocity’ argues that Being can be said to be One, or ‘of the same voice’ (‘univocal’). Deleuze argues that Being is univocal in so far as it proceeds from individuating differences (‘intensities’), which are themselves different.\textsuperscript{42} The concept of the ‘eternal return’ describes the repetition of difference in ‘univocity’ or a difference that gives rise to difference.\textsuperscript{43} This gives rise to a view of being as ‘becoming’. Being only returns as the ‘being of becoming’, a difference that unfolds difference without end or finality.\textsuperscript{44} Importantly, this does not negate identity; it repositions it as a product of a prior flux of difference that is always different. This means that every identity (even those which are analogous or marked by resemblance) is singular in the specific sense that it involves a singular flux of difference that has no equal or equivalent.\textsuperscript{45} This notion challenges approaches to multimedia analysis that would treat one medium as primary (such as text) and explore the way secondary medium ‘expresses’, ‘amplifies’ or ‘contests’ the meanings of the primary medium. In the next section, following a discussion of Deleuze’s notion of ‘multiplicity’, I explore a new view of media relations drawing upon the concept of ‘intensive difference’.\textsuperscript{46}

\textsuperscript{40} Ibid., 116–7.
\textsuperscript{41} See DR, 35–42.
\textsuperscript{42} Ibid., 35–6.
\textsuperscript{43} Ibid., 35–42, 302–3. Deleuze states ‘eternal return is the univocity of being, the effective realisation of that univocity. In the eternal return, univocal being is not only thought and even affirmed but effectively realised.’ Ibid., 41–2.
\textsuperscript{44} Ibid.
\textsuperscript{45} This is even in the case of two entities that resemble one another. I offer further elaboration of this notion in the next section using a worked example in Part 3.B-2 of this chapter.
\textsuperscript{46} For a critique of such an approach see Chapter 2, Part B-3 of this thesis.
3.B-2: The ‘Virtual’ as a ‘Thought of the Outside’

The preceding discussion explored a view of intensive difference as a dimension distinct from our everyday extensive view of the world, where imperceptible qualities of difference are domesticated in our identification of qualities and quantities (a violin sound, a quality of ‘brightness’, the note ‘E’, or a fundamental frequency of around 164.8Hz). In this section, I explore Deleuze’s concept of the ‘virtual’ that coexists or subsists with the ‘actual’ as a ‘pure becoming’ or open whole. I find this notion useful because it allows for consideration of formal properties of media and characteristic interrelations while also addressing ‘semantic indeterminacy’ or the tendency of media relations to cut across clear relations of complementarity or contest.

Deleuze uses Bergson’s concept of two types of ‘multiplicity’ to imagine a ‘virtual’ that coexists or subsists with an ‘actual’. He describes these types of ‘multiplicity’ as a ‘quantitative multiplicity’ which is representational, and a ‘qualitative multiplicity’ concerned with a ‘virtual’ or ‘open whole’. Although these concepts are more easily explained when treated as dualistic, Deleuze makes them slide into one another, positioning them as tendencies on a continuum. I use the example of a melody to illustrate this movement of thought.

On a quantitative view, a melody comprises a succession of pitches as static entities. Each pitch has a specific duration, a crotchet, a minum, a quaver and so on. Movement (or the relations between pitches) is grasped from a spatialised perspective, as the succession of static notes. However, from the perspective of a ‘continuous multiplicity’, melody is the continuum which subsists or inheres in our perception of each individual note. It is the ‘changing qualitative ensemble’ that alters with each new note. The melody is not a succession of notes, but a continuous whole (‘pure

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49 See Bogue, *Deleuze on Cinema*, 14.
ceaseless becoming’) that creates itself and is constantly changing. As Bogue states:

[A] melody does not so much consist of discrete notes as it passes through the notes, the entire succession of notes forming a single process—a process which, however, is not a simple unity, but an indivisible heterogeneity. Each note interpenetrates the next note, the first, second and third into the fourth, and so on, each phase of the passage of the melody (second note, third note, fourth note) functioning as a qualitatively different moment, each pushing into the next in a single movement which eventuates in the completed melody…With each note also something new comes into existence.

Importantly, the quantitative view is dependent upon the qualitative. Even if one note has disappeared when the next emerges, a melody can only be inferred from a relation between notes. Without their interrelation, these notes are a collection of pitches with no intervalllic relation. Thus, melody can be viewed as the ‘operation’ that releases a ‘whole’ (‘qualitative multiplicity’) by continuously connecting notes. Each note changes our sense of the previous notes as well as the notes yet to be heard (melody as ‘becoming’). Deleuze would view the movement of this continuum (the melody as ‘becoming’) as creating heterogeneous subcontinuums (which, viewed from a spatialised perspective, are notes in a melody). Furthermore, the movement of this continuum (viewed now as the state of the ‘whole’) reunites these subcontinuums.

Thus, notes and melody or ‘quantitative multiplicity’ and ‘qualitative multiplicity’ do not form a dualistic relation. They are imbricated within a ‘superior monism’ that positions them as tendencies or perspectives within a continuum as ‘becoming’ or

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50 Deleuze conceives movement in cinema on these terms. He distinguishes between the organisation of matter into a determinate set of parts (deployed in space) and a whole that is in duration which does not stop changing. Movement is what connects the set and the whole. As Deleuze states, ‘[t]hrough movement the whole is divided up into objects, and objects are re-united in the whole, and between the two ‘the whole’ changes.’ See Deleuze, Cinema 1, 11.

51 Bogue, Deleuze on Cinema, 14.

52 See Deleuze’s discussion of movement in Cinema 1, 8–9.

53 See Bogue, Deleuze on Cinema, 14; Deleuze, Bergsonism, 86–7.

54 Deleuze, Cinema 1, 20. In this instance, Deleuze uses the term ‘duration’ instead of ‘continuum’. I have retained ‘continuum’ to facilitate continuity in the terminology. For a discussion of the complexity of Deleuze’s terminology see Part A of this chapter.
'duration'.

Part of the challenge of analysing ‘deterritorialised music theatre’ is addressing the plurality of media interactions without over-simplifying their relation. There is a need to identify individual media and their characteristic interrelation while also acknowledging ‘semantic indeterminacy’ or the way any one connection/relation is imbricated in a network of others that may cut across or subvert provisional interpretations. Deleuze’s notion of the virtual provides a means of acknowledging this. If a ‘continuous multiplicity’ remains present in the way we perceive spatialised or ‘discrete multiplicities’ (such as a collection of notes), then every time we establish relations between discrete entities (such as voice-leading relations between pitches) other possibilities of relation remain present (as ‘virtual’ subsisting alongside our ‘actual’ analysis).

This view of the ‘virtual’ allows for the simultaneous discussion of discrete properties and a ‘virtual whole’ or ‘becoming’ that subsists with them. I offer a preliminary demonstration using Sandy Evans and Yousef Komunyakaa’s *Testimony: The Legend of Charlie Parker*, a music theatre work created for radio broadcast and later staged as a live performance with an elaborate set and visual projections. *Testimony* is based on the life of celebrated jazz saxophonist Charlie Parker and includes, within its jazz-based musical language, quotes and ‘rhythm-change’ songs from Parker’s music. I discuss the main media in the radio broadcast version (text and music) inferring a ‘virtual’ whole or ‘continuous multiplicity’ from the ‘actual’ content of each. By focusing on each medium and different ‘virtual whole’ produced by each, constituent

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55 Deleuze, *Bergsonism*, 82.
56 As already discussed, this tends to cut across relations of similarity and difference. See Chapter 2, B-3 of this thesis.
57 Experimental approaches to music theory and recent descriptive approaches to electroacoustic music clearly illustrate this process in the way they document the revising of analytical perceptions. See Chapter 2 Part A-5 of this thesis. For a striking example of this in the context of reductive analysis see Edward Pearsall, ‘Mind and music: On intentionality, music theory, and analysis’ *Journal of Music Theory* 43, 2 (1999): 231-255.
58 *Testimony: The Legend of Charlie Parker* was commissioned by Chris Williams of ABC Audio Arts Unit. It was first broadcast on ‘Soundstage’, ABC Classic FM in 1999. It received its premiere as a live performance in the Concert Hall, Sydney Opera House on January 16, 2002 as part of the Sydney Festival.
59 ‘Rhythm-change’ songs use the chord progression from an existing song, to which is added a new melody.
60 Examples from this work can be heard on Audio Examples 3.1–3.4, CD 1, Tracks 3-6.
media are positioned as heterogeneous. This helps facilitate discussion of semantic indeterminacy which arises when media relations elude clear relations of similarity or difference.

Komunyakaa’s text comprises fourteen sonnets that offer a splintered view of Parker’s life. They include colour-drenched musical allusions (Parker ‘lived like a floating rib in a howl whispered through brass’) and biographical information that is loosely organised into ‘testimonies’: Baroness Pannonica who was present at Parker’s death; stories told by fellow musicians who delighted in Bird’s pranks or worried about his irrational drug-induced behaviour (‘taking iodine to swallow black roses’); Parker’s voice relayed by telegram. However, to list these narrative themes and voices (as an ‘extensive’ or ‘discrete multiplicity’) does not communicate the force of Komunyakaa’s words. I propose that what gives Komunyakaa’s text its power is the way these telescoping testimonials or reminiscences bring together different regions of the past without reconciling them. For instance, ‘Abel and Cain’ switches from a description of his father’s pride in Charlie’s half brother Ikey’s Italian hair, Charlie’s relationship with his mother, and Parker as an adult always on the move (see Audio Example 3.1, CD 1, Track 3). These reminiscences allow different regions of the past (and the people and activities referred to within them) to coexist. The repeated use of this structure tends not only to undo a sense of chronology, but side-steps clear narratorial identity. Thus, a hidden power of the texts might be said to reside in the residual sense of Parker as a pure potentiality (Parker as an event of ‘becoming’) that is recreated with each new recollection/reminiscence.

A different relationship between life and art arises in Testimony’s music. Perhaps more than any biographical details, the sound of Parker’s music (his famous tunes and distinctive sound) assert Parker’s identity. The force of Evans’ music might be linked to the way she repeats the power of Parker’s music—which she associates with a

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61 See Appendix 1 for the score of ‘Boxcars’, ‘Chicken Shack’ and ‘Abel and Cain’ from Testimony.
62 For a detailed discussion of this concept, see Deleuze’s writing on Bergson’s notion of memory. Bergson viewed memory through the metaphor of a giant cone, in which the entirety of the past coexists in every region (or cross section) of the cone as a virtual coexistence or totality. See Deleuze, Bergsonism, 59–60.
63 Ibid., 60.
sense of ‘energy and danger’—without necessarily copying his style. One way she does this is by engaging a vast array of jazz vocalists and musicians whose solos and improvisational breaks offer a differential repetition of Parker’s improvisational performances in their own idiosyncratic style. For example, ‘A soft touch for strings’ includes an eerie extended techniques improvisation by Michelle Morgan and Joe ‘Be-Bop’ Lane’s frenetic scat-singing invigorates the Parker standard ‘Moose the Mooche’ (see Audio Examples 3.2 and 3.3, CD 1, Tracks 4 and 5).

Secondly, rather than using Parker’s music wholesale, Evans draws upon features from Parker’s music (melodies created out of altered chords and upper extensions) to create new songs in a variety of genres (from blues, to soul, to samba, to ballads). When she does use quotes from Parker’s own music she does so in such a way as to contextualise them within the era in which Parker lived. For instance, her overture reverses and juxtaposes fragments from ‘Relaxin’ At Camarillo’, ‘Moose the Mouche’, ‘Dewey Square’ and ‘52nd Street Theme’ to create explosive asymmetrical riffs which eventually coalesce around a section of a Parker song. Radio announcers enter: ‘Ladies and gentleman…one of the twin titans of bebop…The number one, top man on alto saxophone’ (see Audio Example 3.4, CD 1, Track 6). While these sounds also create a sense of Parker as an ‘event’, in this instance that ‘event’ is connected to an ‘affect’ of energy and vitality produced in the differential repetition of Parker’s beloved ‘be-bop’.

Although each medium connects with Parker’s life and music, it does so differently. In the text, telescoping reminiscences create the sense of Parker as ‘pure potentiality’. In the case of the music, the ‘energy and danger’ of Parker’s sound is recreated in Evans’ new scores and arrangements as well as through the improvisatory talents of the performers.

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65 Testimony was composed for eleven different jazz vocalists, each of which have a feature song. The vocalist who performed for the radio production were Kirsten Cornell, Kate Swadling, Kurt Elling, Jackie Orszaczky, Toni Allyialis, Tanya Sparke, Pamela Knowles, Tina Harrod, Joe “BeBop” Lane, Michele Morgan, Lily Dior.

66 Ibid.
Deleuze’s notion of a hidden power of difference draws attention to the specific force of each medium, conceived as ‘virtual whole’ or ‘becoming’ that inheres in ‘actual’ or discrete entities, qualities and relations. This approach allows the analyst to consider how each medium as a discrete entity contributes to the force of this work.

3.B-3: ‘Machinic Production’ as a ‘Thought of the Outside’

In ATP, D&G offer a new ‘thought of the outside’—‘machinic production’—that is distinctive in the way it accelerates the intermingling of ‘extensive multiplicities’ and ‘continuous multiplicities’. In the previous example, ‘extensive multiplicities’ and ‘continuous multiplicities’ formed two types of ‘whole’: a ‘discrete whole’ made up of ‘actual’ entities; and, an ‘open whole’ that coexists or ‘subsists’ with the ‘actual’ but is constantly transforming. The dualistic relation between these ‘multiplicities’ was collapsed into monism (‘duration’ as an ‘open whole’). In ATP, D&G use a new strategy to break down the distinction between discrete and continuous multiplicities. Firstly, they subject ‘multiplicity’ to new pluralism. ‘Machinic production’ produces and distributes ‘multiplicities’ that are not only ‘continuous’ or ‘discrete’ but ‘molecular’, ‘libidinal’, ‘micropolitical’, ‘rhizomatic’, ‘arborescent’, ‘unified’, ‘organised’ or ‘molar’. This proliferating terminology helps foreground the continual transformation of ‘multiplicities’. As they argue, any ‘multiplicity’ is always a ‘becoming-multiplicity’ that is ‘continually transforming itself into a string of other multiplicities, according to its thresholds or borderlines (through which the multiplicity is transformed). Secondly, they define ‘multiplicities’ by their vectors of transformation; ‘the abstract line, the line of flight or deterritorialisation according

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67 See DR, 149.
68 ATP, 34.
69 Ibid., 33. Reading ATP, one may observe that D&G often initially explain many of these ‘multiplicities’ via an opposition, such as the acenred ‘rhizome’ which grows like crabgrass in all directions as opposed to the unity of an ‘arborescent’ system whose branches can be related back to a trunk or unity. However, as D&G argue, ‘there is no question’ of ‘establishing a dualist opposition between the two types of multiplicities’; ‘There are only multiplicities of multiplicities forming a single assemblage, operating in the same assemblage’. This attests to their transformative view of ‘multiplicities’. Ibid., 34.
70 Ibid., 249. The reality of this process is a reality of the ‘virtual’ or ‘the Bergsonian idea of a coexistence of very different “durations”’, all of which are ‘in communication’. Ibid., 238.
to which they [multiplicities] change in nature and connect with other multiplicities’.\(^{71}\) Therefore, in ATP, they address ‘actual’ or recognisable bodies and forms as temporarily stabilised or ‘organised multiplicities’ that are run through by ‘lines of deterritorialisation’ and ‘lines of reterritorialisation’.\(^{72}\)

Brought into context of analysing multimedia, this notion of ‘machinic production’ undoes the distinction between media as discrete or independent forms (text as opposed to music, as opposed to sound design). Rather than examining each media in terms of an ‘open whole’, or ‘power of difference’ that is specific to it, an approach drawing upon D&G’s notion of ‘machinic production’ would view the entirety of a music theatre work as a ‘multiplicity’ of heterogeneities in variation. This has the effect of focusing attention on the transformation and interconnection of individual media entities (a melody, a line of spoken text, an environmental sound) of different kinds. Such an approach is useful for addressing media interaction in works that have a fragmentary construction. The following section explores such an approach using Martin Wesley Smith’s *Quito* as worked example.

**PART C: Analytical Demonstrations**

### 3.C-1: Capture and Counterpoint: Towards a New View of Media Interaction

Employing fragmented or non-linear narratives, a number of works of recent ‘deterritorialised music theatre’ are structured through the networking, transformation and variation of recurring textual images, musical themes, sonic refrains, and/or images. D&G’s writings on ‘territorialisation’ provide a model for analysing such interactions. In keeping with their notion of ‘machinic production’, ‘territorialisation’ is organised not via innate principles but through the variation and constancy of material-expressive entities (described as ‘matters of expression’).\(^{73}\) ‘Matters of expression’ are directly multimedial; they refer to colours, noises, actions, and sounds

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\(^{71}\) Ibid., 9.
\(^{72}\) See, for instance, their writings on social fields in terms of flows of ‘deterritorialisation’ and ‘reterritorialisation’ in Ibid., 220–221.
\(^{73}\) Ibid., 316–337.
involved in expressing a ‘territory’. D&G discuss the interrelation of these heterogeneous entities in such a way as to preserve their heterogeneity or emphasize their dynamic interrelation. In this respect, their writing on ‘territorialisation’ is well suited to a discussion of localised media interaction.

In their writings on ‘territory formation’, D&G use two different sets of concepts to distinguish between ‘matters of expression’ that produce a ‘territory’, and ‘matters of expression’ that entertain shifting relations with forces inside and outside the ‘territory’. In their guise as ‘signature marks’ or ‘territorial marks’, ‘matters of expression’ are the expressive acts that produce a ‘territory’; every morning the brown stagemaker bird (Scenepoeetes dentirostris) picks and drops leaves, turning them over to contrast their pale underside with the dirt. The process of ‘territorialisation’ is established through the repetition of an expressive act. While this repetition might be viewed as a static or constant, D&G argue that this is not the case. I use an example from human art to illustrate.

Although Peter Sculthorpe’s signature tune Djillie appears in a number of his works, it is never heard exactly the same way. It is augmented, diminished, heard in different keys, played at different tempos, and orchestrated differently across his oeuvre.

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74 Ibid., 316. Matters of expression are themselves composed of milieus and rhythms which have participated in a movement of decoding-recoding. Thus, D&G’s discussion of milieus and rhythms prevents the territory (or matters of expression) from functioning as a stable or discrete entity. Each are multiplicities in a movement of deterriorialisisation-reterritorialisation or decoding-recoding. See ATP, 313–318. My adaptation of their concepts for analysis does not directly engage with the concepts of milieu’s and rhythms, however, I do take care not to position ‘matters of expression’ as closed or determinate entities cut off from a flux of deterriorialisisation-reterritorialisation.

75 Ibid., 327–9.

76 These concepts are ‘signature marks’ which form a ‘style’; and, ‘territorial marks’ which form ‘territorial motifs’ and ‘territorial counterpoints’. Like ‘quantitative multiplicities’ and ‘qualitative multiplicities’, they place these concepts on a continuum. Ibid., 316–317.

77 Ibid., 315.

78 Ibid., 313–318.

79 D&G place animal expressivity on a continuum with human art. They illustrate the concept of territorialisation with music of Messiaen and Wagner, birdsong, displays of colour in coral fish, the nesting behaviour of the Australian grass finch to name but a few. Ibid., 316–324.

Therefore, to discuss *Djille* as a basic set of intervals or a particular contour for instance, is to extract certain conditions of homogeneity from its variation.

The ‘becoming-expressive’ of this signature marks in new contexts involves dynamic transformative relations. One of the ways that forces of ‘deterritorialisation’ are present in a territory is through the variation of ‘signature marks’.\(^{81}\) D&G use the terms ‘territorial motifs’ and ‘territorial counterpoints’ to describe the process by which ‘signature marks’ are varied, or capture other expressive qualities within and outside the territory; the stagemaker forms a relation of ‘counterpoint’ with notes of other birds, which he interweaves into his ‘varied and complex motif’.\(^{82}\) This process ‘entails a taking on of consistency, or a capture of the marks of another quality, a mutual branching of sounds-colours-gestures, or a capture of sounds from different animal species, etc.\(^{83}\) The varying connection of colour, sound, gesture, and movement create a ‘synthesis of heterogeneities’, ‘a veritable machinic opera’, or ‘properly machinic “statement”’.\(^{84}\) When expressive qualities entertain these variable and constant relations, they no longer constitute ‘signature marks’ but a ‘style’.\(^{85}\)

Applying this notion to the analysis of ‘deterritorialised music theatre’, I propose that individualised multimedia entities might be regarded as ‘motifs’ and ‘counterpoints’ that ‘answer’, ‘capture’, or envelop one another (while remaining heterogeneous). The way these ‘motifs’ and ‘counterpoints’ are varied or engage in dynamic relations might be linked to the creation of the work’s ‘style’.\(^{86}\) These concepts offer an alternative perspective on media interaction which addresses the localised media

\(^{81}\) The territory has a crucial relationship to ‘deterritorialisation’, which is present from the start. One of the ways ‘deterritorialisation’ remains active in the territory is through the variation of ‘signature marks’. D&G use vectors of ‘deterritorialisation’ to define any assemblage or territory, because they indicate the limits or thresholds beyond which the assemblage/territory loses its temporary identity and is transformed. See *ATP*, 326 and 336.


\(^{85}\) *Ibid.*, 318. The relationship of ‘style’ to ‘deterritorialisation’ is discussed in detail in Part C-2 of this chapter.

\(^{86}\) As used here, the term ‘motif’ does not only pertain to music but to any ‘signature mark’ in the work such as the timbre of a voice or a distinctive dynamic shaping or alliteration in the text.
interaction without interpreting those relations according to semantically determinate relations of ‘conformance’, ‘complementation’, and ‘contest’.  

*Quito* contains a wide range of musical, sonic, or textual fragments which might be regarded as ‘signature marks’ or ‘motifs’. These include a news report written and presented by Rosemary Hesp (which is divided into short sections that are scattered across the work) and an East Timorese Lament improvised by Veronica Pereira (which appears in very different contexts near the beginning and towards the end of the work). These two ‘marks’ are heard in juxtaposition near the beginning of the work, and in close proximity towards the end of the work. Our hearing of each ‘mark’ is affected by the other, as well as the other expressive materials that are heard concurrently (reverb, sung voices, recorded hymn and, in the second instance another signature mark: the sound of wind).

It is also important to note that both of these ‘signature marks’ or ‘motifs’ have a relationship to ‘territories’ outside of *Quito*. Periera’s lament shares a relation to a ‘territory’ of mourning, while Hesp’s news report is part of a media assemblage. In this respect, they can both be regarded as ‘refrains’, or mobile ‘matters of expression’ that have the ability to ‘deterritorialise’ a ‘territory’ or open it up to new ‘matters of expression’. This process of ‘deterritorialisation’ occurs via a dynamic relation with

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87 As argued in Chapter 2.B-3, an emphasis on semantic meaning is problematic for ‘deterritorialised music theatre’ which often cuts across clear relations of similarity and difference creating a semantic indeterminacy.

88 In this context, ‘signature mark’ and ‘motif’ has the additional sense of being recurrent or occurring several times in the work albeit in different forms or in ‘variation’.

89 This report was created for Channel 7’s 11am program. See linear notes in Martin Wesley Smith, *Quito* (Glebe, NSW :Tall Poppies, 1997). Other ‘signature marks’ include: music composed and performed by Francisco Pires; musical motifs such as the ‘Be Silent’ motif or the ‘Oh Lord, I’m so filled with fear’ motif (which is a musical quote from Francisco Pires song of the same name); the sound of wind and, the voices and documentary stories of East Timorese and Australian East Timorese people.

90 These examples are taken from near the beginning and near to the end of the work. The first excerpt occurs at approximately one minute into the work. The second excerpt occurs approximately forty-three minutes in the work.

91 *ATP*, 323. The concept of the ‘refrain’ encompasses almost all of the concepts just discussed (‘matters of expression’, ‘mark’, ‘motif’, ‘territory’, ‘style’). ‘Refrains’ are the ‘singular keys’ that open and close a ‘territory’. Ibid., 334–6. In their writings on music D&G describe human music as the art of ‘deterritorialising the refrain’. Here the ‘refrain’ can be understood as a theme, a signature tune, or any tune or song that expresses a people or a territory. For instance, a lullaby is a refrain that territorialises the child’s slumber. Composers ‘deterritorialise’ ‘refrains’ by placing them in variation and opening them up to a power of difference or the ‘outside’ described in *ATP* as force of the ‘cosmos’. See Ibid., 337–350.
other ‘matters of expression’. I offer a demonstration of this process later in this section.

The first ‘signature mark’ emerges in the context of a rich sonic landscape that ‘deterritorialises’ Periera’s lament (Audio Example 3.5, CD 1, Track 7). The sonic texture comprises a forte electric guitar power chord (‘Eb’ octaves) which ruptures the preceding silence and repeated sung syllables (on the word ‘Quito’), which meld with the sustained guitar notes forming an ‘Eb’ drone. A pulsed phrase is created out of the repetitions of each voice’s entry (‘Qui’, ‘Qui’, ‘Qui’, ‘-to’, ‘-to’). These voices enter from different sides of the ‘sound-box’; emerging from the far left (the guitar chord enters on the far left and far right) and filling the mid-left and mid-right field.

Pereira’s melody—mentioned above as an improvised East Timorese Lament—enters after the establishing of this texture. Unlike its iteration later in the work, this ‘lament’ is heard without sobs or sudden intakes of breath. Indeed, without knowledge of East Timorese music, I do not hear Periera’s melody as a lament. I suggest that it has been ‘deterritorialised’. Its melody is no longer a melody in relation to a ‘territory’ of mourning (heard alongside other expressive qualities such as sobs and sudden intakes of breath). It answers a vocal drone and is enveloped in a new reverberant landscape.

The second ‘signature mark’, the voice of television reporter Rosemary Hesp, enters the texture approximately twenty-nine seconds after this drone has begun. Unlike Pereira’s lament, Hesp’s voice and report remains clearly identifiable as news.

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92 Although ‘echo-like’ their repetitions don’t have the periodicity of a delay effect. Once a note is articulated it stays in the same position in the stereo field unlike a pre-set ‘panned delay’ which would transfer this portion of the note over to the other side of the stereo field.

93 The linear notes of the CD recording describe the second iteration of this lament as a ‘traditional-style lament sung directly to Quito’. See CD liner notes, Wesley-Smith, *Quito*.

94 The melody begins an interval of a perfect fourth below the vocal drone, and alternates between rapid ornamented runs and sustained notes. The reverb used has the effect of enveloping lament and vocal drone and guitar, positing them in the same texture despite their contrasting timbres and different pitch and rhythmic materials.

95 The full text of this section of the report is as follows: ‘There’s a small but very close-knit community of East Timorese living in Darwin, a community which lives peacefully and contributes to the way of life in the Northern Territory capital. But the same East Timorese community has been shattered by the tragic suicide of a young man shot three years ago by police. 26-year-old Francisco Pires survived the shooting only to be charged with assaulting a police officer called to the scene. Francisco never lived to face that charge. He hanged himself a week before the trial on the very day the prosecution applied to drop the charges.’ See, Ibid.
reportage. Hesp’s voice shares the same central spatial positioning as Pereira’s lament, but is separated from it through the use of a different reverb (which renders her voice closer or more proximate than that of Pereira, and positions it in a separate more muted space). Upon the entry of Hesp’s voice, Pereira’s melody moves towards the back of the ‘sound-box’ where it is heard at the lower volume. However, the vocal drone moves to the foreground (replacing the now absent guitar). Hesp’s voice enters into ‘counterpoint’ with it.

The second time Pereira’s lament appears (see Audio Example 3.6, CD 1) it occurs in the context of quite different musical materials and has an entirely different relation to Hesp’s report. Unlike the first example, Hesp’s report and Pereira’s lament are not heard concurrently. Here the lament remains linked to a ‘territory’ of mourning. We hear the sobs and sniffs of her lamentation clearly. Pereira’s voice is heard in the foreground of the ‘sound-box’ and is given a sense of proximity through low level of reverb and close micing (not unlike Hesp’s report). The context is also different. The lament answers a strong, bustling wind that is widely spaced in the stereo field. After approximately sixty seconds, a hymn (muffled location recording) is faded up, which score indicates is music recorded at Quito’s funeral. Pereira’s voice acts as a dovetailing link; a last foregrounded sniff is heard and Rosemary Hesp’s voice appears (with centre-right spatial positioning but the same proximity as previously).

In this example, both Hesp’s and Pereira’s voices remain associated with clear social functions. In D&G’s parlance, they might be described as ‘territorial function refrains’. Pereira’s voice is presented in such a way as to foreground its status as lament (with ties to a ‘territory’ of mourning). In this regard it is far less

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96 Hesp’s voice has been recorded for broadcast quality speech. I address these conventions in Chapter 6.
97 It also changes its repeated syllables from ‘Qui-to’ to ‘East Ti-mor’.
98 Towards the end of the news report, Pereira’s lament re-emerges from the left to regain its central position and former volume. As the other voices fall away, Pereira’s whooping call/cry dovetails into the next section, which begins with a motet by Orlando di Lasso. The motet has been chosen for its words, ‘Timor et tremor’ and possible Catholic symbolism. Continuity is created between these section both harmonically (the motet begins in Eb major), and through use of the same reverb as heard on the drone voices previously.
99 Wesley-Smith accords the wind a symbolic function describing it as the wind of colonialism. See CD linear notes to Wesley-Smith, Quito.
100 See score, Martin Wesley-Smith, Quito (Lillyfield, Sydney: Purple Ink, 1997), 91.
101 See ATP, 327.
'deterritorialised' than its presentation in the first example, where it was enveloped in the musical materials of the drone (its sobs and cries edited out and covered by an expansive reverberation).

Hesp’s voice remains comparatively ‘territorialised’ in both examples. While this voice might be considered ‘deterritorialised’ with respect to its extraction from the context of a television news report and recontextualisation in this documentary music drama, it is not ‘deterritorialised’ in its intrinsic materials. The tone of her voice—a low-pitched resonant voice and well-modulated delivery—might be aligned with a mode of ‘indirect discourse’, the expressive language of a media collective that is fundamentally impersonal. Although the overt political content of Wesley-Smith’s music can be linked to his use of ‘territorial function refrains’ (a news report, a lament, voices of East Timorese people, voices of politicians, and so on), the ‘style’ of his music emerges from the way these ‘refrains’ become bound up with one another and are transformed, both through their relation to one another and through their interrelation with other ‘matters of expression’ (reverberation, sound design, images and so on).


Much recent analysis of music in multimedia contexts has drawn attention to ‘meaning’ as a way of insisting on the ability of music to alter the sense of any text, image, or action that it accompanies or is heard alongside. As already discussed, the problem of this approach with respect to ‘deterritorialised music theatre’ is that it

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104 Wesley-Smith has produced a number of other political works that make use of photojournalistic images, newspeak, or statistical information that corroborates social injustice. See for instance, Welcome to the Hotel Turismo (2000) for cellist and CD-ROM, X (1999) for clarinet and CD-ROM.
risks canceling perceptual conflict or semantic indeterminacy. I propose that D&G’s concept of ‘becoming’ is useful because offers a clear methodology with which to analyse perceptual conflict and semantic indeterminacy while preserving (or even aestheticising) its ambiguity.  

D&G’s concept of ‘becoming’ is perhaps most easily explained in relation to their concept of the ‘assemblage’. As discussed in Chapter One, D&G conceive of semiotics as a pragmatics where bodies are independent from expression, and therefore content and expression do not entertain fixed relations as in representation (where expression represents a corresponding content). Meaning might be regarded as a relatively stabilised relation between content and expression in a given assemblage of bodies and collective statements.

However, the relation between content and expression can also be highly unstable. D&G’s concept of ‘becoming-other’ describes a situation where content and expression have become so ‘deterritorialised’ that is difficult to tell one from the other; they also describe this as a ‘zone of indiscernibility’. Although this process renders expression and content indiscernible D&G keep these terms in play, using them as a way to analyse the process of destabilisation. They differentiate between ‘deterritorialising elements’ and ‘deterritorialised elements’. They assign the ‘deterritorialising element’ the ‘relative role of expression’ and the ‘deterritorialised element’ the ‘relative role of content’. ‘Becoming’ is a ‘double deterritorialisation’ that transforms expression into a ‘deterritorialising element’ and content into a ‘deterritorialised element’ (or ‘content in the form of expression’).

Before using a worked example to illustrate this notion, it is important to note that
‘becomings-other’ are felt or sensed as a force that disrupts everyday opinions and habits of perception. They term this force ‘affect’. ‘Affects’ pertain to an incorporeal or ‘virtual’ power that is distinct from narration of actions or affections or a subject although they are not separable from them; ‘affects’ occur in the context of ‘state of affairs’ (plot, narrative, event-sequences, a life). To illustrate, drawing upon an example Deleuze uses with respect to G.W. Pabst’s Lulu, the glint of the knife’s edge in the light (as an ‘affect’) is separate from the action of Jack stabbing Lulu (an action). Considered for itself, this sensation or ‘affect’ is a power-quality, singularity or ‘pure possible’ that hints at potential action without disclosing it (the sensation of brightness prepares for the action).

I argue that the usefulness of D&G’s concepts of ‘becoming’ for the analysis of deterritorialised music theatre resides in its ability to 1) draw attention to sensory impact of ambiguity; 2) provide a methodology for analysing that experience in terms of the ‘deterritorialising elements’ and ‘deterritorialised elements’ that take the relative role of expression and content (I apply this approach to the disrupted genre and spectatorial conventions of ‘deterritorialised music theatre’); and 3) allow this process to be discussed in terms of the artist’s creativity or ‘style’. I offer a worked example using ‘the projector piece’ from Aphids’ Maps.

Maps was conceived as a site-specific performance/tour of North Melbourne Town Hall. It used graphic scores, scenography, and unconventional placement of musicians and audiences to craft the audience’s relation to the built environment. A feature of this work was the use of the score as an object of visual interest (scores were projected on the wall for the audience to see) and the positioning of the performer and audience in non-conventional spatial arrangements. For instance, in ‘the projector piece’ the instrumentalists faced a wall onto which a large graphic score was projected (see Audio-visual Example 3.1, DVD 1, Track 3). The audience (standing)

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112 WisP, 167 and 176.
113 Cinema 1, 98 and 122.
114 Ibid, 97 and 102.
115 From the perspective of their actualisation in characters or states of things, ‘affects’ anticipate or prepare for events. Ibid.
116 Young has explored the notion of the score as visual art work in number of works including Ricefields (1997) and Skin Quartet (2003).
was located behind the instrumentalists. Although musicians and performers occupied the same space, the large projected graphic score was the primary visual focus for most of the audience (for whom the seated musicians would have been unseen). The score was also activated visually using a bar of light which was initially positioned just left of the staves. When the music began, this light slowly moved towards the right of the score, making visible the instrumentalists act of score-reading.\textsuperscript{117} The audience could ‘read’ the score alongside the musicians.

D&G’s concept of ‘becoming-other’ offers a means to analysing this performative scenario. Firstly, in the case of the score, I suggest that the indiscernibility between the score as map for performance and visual art object might be discussed in terms of the content of the score or its becoming-meteorological.\textsuperscript{118} As a form of expression, music notation has the power of ‘incorporeal transformation’. In the case of graphic scores, anything written on the score can be transformed into ‘music’ (especially once it is played by musicians).\textsuperscript{119} The content of the score for the projector piece is interesting because apart from the use of four staves (grouped into pairs following piano score conventions), it contains no other features of standard music notation. Rather than specifying instruments, the two bracketed staves are marked ‘VIC’ and ‘MELBOURNE’. Between the lower and upper staves of VIC, diagonal arrows point to the upper and lower edges of the score (perhaps evoking the symbols of a synoptic chart). The ‘MELBOURNE’ bracketed staves are divided into ‘temperature’ (aligned with the would-be treble stave), and ‘rainfall’ (positioned alongside with the would-be bass stave); between these staves, the months of the year are written. No noteheads, stems, rhythmic markings, barlines, treble or bass clefs can be found. On each of the ‘MELBOURNE’ staves there is a continuous prominent black line that, on the upper stave, traces a gradual descending then ascending arc, and on the lower, traces an arc that moves in the opposite direction. While they can be loosely associated with

\textsuperscript{117} This homogeneous positioning of musicians and audience members also occurs in other works (though to different effect). For instance, in ‘the beach stone piece’ and ‘the beach drifts piece’ musicians sat around a large well-lit rectangular floor-level object score/installation of sand and wood. Audience members gather around the performers viewing the installation/score from above. Thus, audience members and musicians are separated only by their relative heights.

\textsuperscript{118} See \textit{ATP}, 304 for D&G’s discussion of ‘becoming-other’ as the content of music.

\textsuperscript{119} \textit{Ibid.}, 86.
meteorology, the function of these symbols is not obvious. They have a power-quality—the blackness/heaviness of an arcing line or the multi-directionality of arrows which don’t seem to point to anything in particular. Part of their power resides in their potential for a wide range of musical realisations.\textsuperscript{120}

D&G’s analysis of ‘becoming’ in terms of the transformation of expression into a ‘detrerritorialising element’ and content into a ‘detrerritorialised element’ (‘content in the form of expression’) is apt for analysing this scenario.\textsuperscript{121} The content of this score is not an actual meteorological chart (which locates synoptic chart symbols on a map of a country). Rather, the synoptic chart symbols and terms (such as rainfall and temperature) are already ‘detrerritorialised’ (a ‘becoming-music notation’ of meteorology). Thus these meteorological markings are ‘content in the form of expression’ or have been ‘detrerritorialised’ using the ‘incorporeal power’ of music notation; notation acts as a ‘detrerritorialising element’.\textsuperscript{122}

This hybrid score is bound up with other ‘becomings’ namely the sonorous ‘becoming-other’ of the instruments and the becoming-musician of the audience. Take, for instance, the string players activation of the continuous lines on the Melbourne staves as forceful microtonal glissandi. When the string players play these lines they develop their own sonorous map (in a ‘language’ of their instruments).\textsuperscript{123} Certainly there is a resemblance between the kinetic movement of the line and the movement of the glissandi (which is easily performed on both instruments by gradually sliding a finger down the strings). However, to describe the music as projecting or representing the line, or the line representing the music, would position line and music as essentially similar, as if there were no difference between them.

‘Becoming’ is useful because it preserves the heterogeneity of media even while it

\textsuperscript{120} In this regard, they might be viewed as ‘pure possibles’. See Cinema 1, 97, 102.
\textsuperscript{121} ATP, 307.
\textsuperscript{122} Ibid.
\textsuperscript{123} To paraphrase D&G’s argument about melodic landscapes, one might say that the sonorous map is no longer a sound associated with a map; the sound itself is a sonorous map in counterpoint to a ‘virtual’ map. ATP, 318. This statement speaks to a fundamental ambiguity between a sound associated with an image, and an image so interiorised within the sound that it only exists ‘virtually’, or in that sound. See Deleuze, ‘Conference Presentation on Musical Time—00/00/1978’ www.webdeleuze.com (accessed 20-06-06).
addresses the ‘zone of proximity’ between them. On the score, the line is one of a number of marks in a non-localisable relation between notation and meteorology (becoming-music of meteorology). However, in sound, the line is ‘content in the form of expression’ (becoming-line of instruments). The expressive acts of violin and 'cello operate as the ‘deterritorialising element’ that transforms the line, as ‘content in the form of expression’, into something else. When the violin and 'cello engage in a becoming-line, the line becomes a pure ‘affect’, a forceful descent.\textsuperscript{124}

This concept provides a way of extending the analytical approach introduced in the last section, particularly with regard to its rejection of Cook’s terms of conformance, contest and complementarity.\textsuperscript{125} It can be used to foreground the heterogeneity of media (even in situations where media are semantically close-knit). Thus, this concept precipitates a further movement away from a framework of contextual or semantic meaning which orientates existing approaches to the analysis of multimedia.

The third zone of proximity created in ‘the project or piece’ occurs between the musicians and the audience. This constitutes a third event of ‘becoming’, the becoming-musician of the audience. In this case the ‘deterritorialising elements’ are the spatial arrangement of the room (which places audience and musicians in a homogeneous relation, facing the screen/score), the projection of the score onto the screen (so that audience and musicians can clearly read it), and the light which traverses the stave (which enables the audience to visually follow the musicians’ realisation of the line on the score). The ‘deterritorialised element’ or ‘content in the form of expression’ is the expressive activity of the musicians which the audience vicariously experiences as ‘content in the form of expression’ (becoming-musician). This becoming-musician of the audience does not occur literally; the audience does not take up an instrument and play the score. There is an ‘incorporeal’ transformation of the audience, a transformation of their bodies in a ‘virtual’ sense. Their aural-visual attentiveness produces an ‘affect’ of playful recognition, the connection of sound (the becoming-line of the music/musicians) and an image (a descending line), which are brought into relation, or form a ‘zone of proximity’ where they interpenetrate or are

\textsuperscript{124} See their example of a becoming-horse in Mozart’s music, \textit{ATP}, 304.
\textsuperscript{125} See Chapter 2, B-3 of this thesis for a discussion of Cook’s approach to the analysis of musical multimedia.
rendered ambiguous (does the line only exist on the page, does the line exist in sound?).

I have addressed these three ‘zones of proximity’ or ‘becoming-other’ as if they were three successive events. However, it is clear that they are imbricated. The becoming-line of music intersects with the becoming-meterological of the score, which coexist with the becoming-musician of the audience. I use D&G’s concept of ‘style’ to address the process by which these ‘becomings’ intersect.126

What D&G call ‘style’ is the singular processes an artist uses to ‘place-in-variation’ or enact a ‘continuous variation’ of the ‘variables’ that would be regarded as constants (the conventions of concert music performance, the score as music notation) from the perspective of homogeneous or standard systems.127 On this view the ‘atypical’ expression of Young’s score (its becoming-meterological) begins a process of ‘continuous variation’ that ‘places-in-variation’ the ‘correct forms’ of concert hall conventions: the concealment of notation, the focus on the performer, the distinction between the performer and the audience, the spatial arrangement of the performance space (which positions the performer as facing the audience), the use of a specially designed venue.128 This process of variation clearly goes beyond that of the score itself. This is because any ‘line of continuous variation’ is not limited to a single medium but as D&G propose follows a widening ‘mad production of speeds and intervals’ in which everything is placed in variation (in this case the musicians, the performance space, and the audience).129

By associating this line of variation with the ‘style’ of the artist—any author/artist has their ‘own procedure of variation’ through which they enact a ‘stammering’ or ‘variation’ of conventional forms—D&G separate the process of variation from variables and constants of the ‘assemblage’ to which they are attributed (such as visual art, music, or music theatre).130 As D&G state:

126 Ibid., 93. For a discussion of ‘style’ as an abstract machine on a plane of consistency or plane of intersecting becomings see Ibid., 251 and 93 and 99.
127 Ibid., 93 and 99.
128 This process uproots their status as constants. See Ibid., 99.
129 Ibid., 98.
130 Ibid.
Each time we draw a line of variation, the variables are of a particular nature (phonological, syntactical or grammatical, semantic, and so on), but the line itself is apertinent, asyntactic or agrammatical, asemantic. Agrammaticality, for example, is no longer a contingent characteristic of speech opposed to the grammaticality of language; rather, it is the ideal characteristic of a line placing grammatical variables in a state of continuous variation.\textsuperscript{131}

This means that variables cannot be understood solely in relation to the conventions which they rupture. The process of ‘continuous variation’ can be viewed from the perspective of the line (as abstract) or from the perspective of the variables produced (‘assemblage’).\textsuperscript{132} When D&G describe art as ‘finite that rediscovers or restores the infinite’ or suggest art filters and selects ‘cosmic forces’ that produce ‘zones of indiscernibility’ or ‘becoming’, they are addressing the dynamic power or potential of this abstract line to move beyond recognisable content and form.\textsuperscript{133}

The flip-side to this argument is that assemblages (or in this case genre definitions) can never completely stabilise the variables that they seek to ‘organise’.\textsuperscript{134} This notion is useful for considering how a work such as \textit{Maps} complicates existing definitions. For instance, we might note that the variable of dimensions of the rooms within the building (as the vector by which musician and audience relationships are varied) share a relatively constant relation in so far as they provide the fixed frame (the physical and spatial limitations) within which each scenographic-visual-performative work must respond. This constant might be used to draw \textit{Maps} into the realm of ‘installation performance’. Or we might note that although the relatively ‘deterritorialised’ notation of ‘the projector piece’ is closer to graphic music notation, than a work of visual art, it nevertheless remains highly ‘fluid matter’ in the sense that it enacts a process of ‘continuous variation’ that ends up rupturing concert hall music conventions. This fluid movement might be ‘reterritorialised’ by being drawn into

\textsuperscript{131} Ibid., 99.
\textsuperscript{132} Ibid., 100.
\textsuperscript{133} WisP, 197 and 182.
\textsuperscript{134} ATP, 100.
relation with other ‘theatricalised’ music performances (such as that of Kagel or Cage).\textsuperscript{135}

However, the point is not to choose a variable which will provide a ‘pseudo constant’ that reduces everything to a single form (music theatre). D&G’s approach focusing upon the singular abstract machine (or ‘line of variation’ or ‘style’) that produces variables which are, according to ‘this or that level of variation, and according to this or that degree of deterritorialisation’, organised in varied concrete assemblages.\textsuperscript{136}

This allows for direct consideration of works that complicate genre definitions. I have used the term ‘deterritorialised music theatre’ to express precisely the ability of particular works of music theatre to be equally defined using varied genre terms.

**Summary of the Chapter**

Deleuze’s concepts prioritise flux, difference, and transformation, in part by addressing an ‘outside’ of thought that undoes the presuppositions upon which we usually think (such as identity, resemblance, or general principles). This chapter has been a pragmatic attempt to recreate this aspect of Deleuze’s thinking in relation to music-analytical thought, focusing on issues arising in relation to the analysis of ‘deterritorialised music theatre’ such as the problem of addressing media interaction in non-linear narrative contexts where the constituent materials may be highly fragmented. This process has involved using worked examples to think through the application of Deleuze’s concepts in a multimedial music-analytic context. Thus, it has offered a new sense of Deleuze’s concepts as analytical tools.

Deleuze’s concepts offer a very different analytical lens from that of semiotic approaches to the analysis of multimedia and structuralist approaches orientated around generative hierarchies. His rejection of identity as the ground for thinking disrupts semiotic approaches which would analyse media in terms of their


\textsuperscript{136} Ibid.
commonalities/differences. This has the effect of foregrounding heterogeneity which in turn supports analysis of the dynamic transformative connection of diverse media entities. This emphasis on heterogeneity also supports discussion of semantic indeterminacy. Using the concept of ‘becoming-other’ and ‘affect’, this chapter has explored ‘semantic indeterminacy’ as a quality of sensory force and a formal product of a work’s media relations that can also be contextualised within genre conventions (as a vector of ‘deterritorialisation’ that disrupts them) and shares a relationship to an artist’s ‘style’ (as an abstract line that cannot be contained or entirely explained in relation to those conventions). In Chapter Four, I explore a politicised view of the notion of ‘becoming-other’ in the context of feminist-musicological writing on ‘feminine difference’ and feminine aesthetics.

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137 Following a Deleuzean analysis, difference in such cases is established by first positing a commonality from which resemblance or opposition can be established. See DR, 116–7.
138 Kramer identifies ‘semantic indeterminacy’ as a quality arising from media relations that cut across clear relations of similarity and difference. See Chapter 2, B-3 of this thesis.
CHAPTER FOUR: FEMININE DIFFERENCE AS VIRTUAL FORCE IN
‘DETERRITORIALISED MUSIC THEATRE’
Introduction

The previous chapter explored an application of D&G’s concepts to two distinctive features of ‘deterritorialised music theatre’: the structuring of works through the interconnection and variation of individual media entities or fragments; and the breakdown in genre conventions creating perceptual conflict and semantic indeterminacy. It did not, however, addresses their critical view of interpretation, or their unconventional view of the relationship of art to its social context. I suggest that these considerations are essential for addressing the problem of gender/sexual difference in relation to the analysis of music composed by women.

This thesis takes seriously the possibility that women might use different aesthetic strategies in their music. Feminist musicology has argued that gender as a social behaviour impacts upon the activity of composing, leaving its traces on the work itself. The term feminist aesthetics, as defined by Macarthur, ‘refers specifically to cultural artifacts created by women, including the ways in which these are created as a means of articulating a different voice within the fields of literature, art, and music’. Importantly, as Macarthur states, this notion of a different voice is ‘not simply a matter of the female body being different. It is also an issue of how female bodies function, how they are expected to function, and how they function socially’. Given that the diversity of women (and gender behaviour), there can be no single or unitary feminine or feminist aesthetic. Indeed, it is the very elusiveness of feminist aesthetics as a concept, or its resistance to concrete definition, that allows it to be adapted for a wide variety of women’s works.

It is important to note that the concept of feminist aesthetics in music is in part a political strategy aimed at affirming or valuing women’s art music. Male composers’ professional lives and works have historically functioned as the norm or standard for

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1 See Macarthur, Feminist Aesthetics in Music, 13; Suzanne G. Cusick, ‘Gender, Musicology, and Feminism’ in Cook and Everist, Rethinking Music, 471–498; Citron, Gender and the Musical Canon; McClary, Feminine Endings.
2 Macarthur, Feminist Aesthetics in Music, 15.
3 Ibid., 15.
4 Ibid., 14. I address criticisms of the notion of a feminist aesthetics in Part B of this chapter.
composition in general.\(^5\) When judged against this standard, the differences of women’s professional lives and works are easily construed as inferior.\(^6\) For instance, Cusick notes that Ruth Crawford’s decision to edit and arrange American folk-songs for educational use while raising her children has been viewed as a failure compared to her promising early compositional career.\(^7\) Gender-neutral notions of ‘excellence’ have tended to create a double standard, on the one hand erasing differences between men’s and women’s music (music is just music), and on the other, repeatedly positioning men’s music as deserving of canonic status.\(^8\) Given that women composers have historically been ignored by mainstream musical scholarship, or devalued when compared to the male standard, this thesis adopts the position that different aesthetic criteria are necessary for valuing women’s art music.\(^9\)

Discussion of aesthetic differences of women’s music has depended upon a critique of music’s autonomy. In feminist musicology, Susan McClary’s writings have been instrumental in arguing that musical conventions (such as tonality) might be regarded as codes participating in the social organisation of desire, gender and sexuality.\(^10\) Her writings draw upon a semiotic view of meaning as produced through the sustained organisation of differences (such as the repeated association of chromaticism with femininity).\(^11\) This approach has provided an important model for constructing notions of feminine difference in art music. In her analyses of women composers, McClary explores a view of feminine difference as a subversion, variation or

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\(^7\) Ibid., 497.


\(^10\) See McClary, Feminine Endings, 7–9.

\(^11\) Ibid., 68–78.
contestation of musical codes repeatedly aligned with patriarchal ideals or norms.\textsuperscript{12}

In comparison, Deleuze’s writings operate within a very different paradigm.\textsuperscript{13} His positive productive notion of difference as a ‘virtual force’ sidesteps structuralist semiotic notions of difference and ideology. With Guattari, Deleuze created a ‘micropolitics’ of flows and intensities that defined bodies according to what they can do or their capacity to form connections or undergo transformations.\textsuperscript{14} Thus, D&G undermine ideology by repositioning signs as temporary stabilisations of a productive flow of difference/desire that is ceaseless or without end.

Although this paradigm might be viewed as antithetical to feminist musicology, I propose that it might be used to create a new expansive notion of ‘feminine difference’ that is not reliant on patriarchal norms or ideals for its identification.\textsuperscript{15} As already discussed, in feminist musicology feminine/feminist difference is conceived on the binary model as a negation or subversion of patriarchal conventions. Drawing upon recent feminist theorising, I argue that Deleuze’s productive notion of difference might be used to re-imagine feminine difference as a positive force or becoming.\textsuperscript{16} I explore the way Grosz uses Deleuze’s concept of the ‘virtual’ to create a new view of feminine difference as force of virtual difference does not represent a feminine that already exists, but creates a feminine that does not yet exist, a feminine to come, or a becoming-feminine that may be implicated in all sorts of becomings-other. I argue that the notion of a ‘virtual feminine difference’ offers a flexible model for considering the becomings-other of women composers, even those that are seemingly

\textsuperscript{12} McClary, ‘Getting Down Off the Beanstalk: The Presence of a Woman’s Voice in Janika Vendervelde’s Genesis II’ in Ibid., 112–131. See also Citron, ‘Music as a Gendered Discourse’ in Gender and the Musical Canon, 120–164. In Chapter 2 A-5, I offered a discussion of Macarthur’s analysis of Alma Mahler Schindler’s Ansturm which, like McClary and Citron, constructs feminine difference as a subversion of masculine conventions.


\textsuperscript{14} See ATP, 208–231, 256–261.

\textsuperscript{15} Grosz has made a similar argument regarding the value of D&G’s philosophy for feminist theory. See Grosz, ‘A Thousand Tiny Sexes: Feminism and Rhizomatics’, 194.

\textsuperscript{16} See Grosz, Time Travels; Braidotti, Metamorphoses, 7–8.
unrelated to feminine content. I use this concept to extend the model introduced in Chapter Three which discussed deterritorialised music theatre in terms of the ‘affects’, intensities and used the concept of ‘becoming-other’ to address media interaction.

The chapter is divided into three parts, A, B, and C. In part A, I untangle a mesh of concepts—‘gender’ and ‘sexual difference’, ‘feminine difference’ and ‘feminist aesthetics’—used by feminist musicology to value women’s art music. This preliminary discussion provides a background context for my discussion of ‘virtual feminine difference’, which I suggest is more aligned with the concept of sexual difference than with that of gender.

In Part B, I interrogate key differences between Deleuze’s philosophy and feminist musicology with a view to attending to feminine difference within a Deleuzian-Guattarian inspired model for the analysis of deterritorialised music theatre. This section uses, as a primary text, the writing of Claire Colebrook, whose readers on Deleuze support the confluence of D&G’s philosophy, feminist theory and cultural studies.17

In Part C, I use these discussions to develop new approach to feminine aesthetics that appropriates Deleuze’s concept of ‘virtual’ for feminist ends. Liza Lim and Domenico de Clario’s  *Bardo’i-thos-grol* (*The Tibetan Book of the Dead*) is used as a worked example. Finally, I provide a summary of the chapter.

**PART A: Gender, Sexual Difference, and the Notion of Feminist Aesthetics in music**

The history of feminist aesthetics in music is well documented.18 However, given continuing scepticism surrounding the notion of feminine difference, even within feminist analyses of women’s music, it is necessary to address common criticisms. These include the argument that a feminist aesthetic is impossible because women’s music cannot be separated from men’s music (they work within the same history of

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17 See Colebrook, Understanding Deleuze; Colebrook, Gilles Deleuze.
styles and techniques), ‘women’s music’ is too stylistically or formally diverse to constitute a category unto itself, and finally that any notion of feminine difference or feminist aesthetics is essentialist because it is predicated on commonalities that reduce the differences between women composers or appeals to an ahistorical or symbolic notion of femininity that privileges works that conform with preconceived notions of sexual difference.\(^{19}\)

I suggest that first two of these criticisms (concerning the validity of women’s music as a distinct category) are misleading because they obscure actual use of feminine difference or feminist aesthetics as plural or localised differences. McClary states this plainly when she argues, with regard to the music of Meredith Monk, and Pauline Oliveros:

> Clearly it would not do to try to reduce their complex variety back to some common denominator—Woman—for they have radically different notions of what it means to be a composer. Even when their images seem grounded in the body, that ‘body’ is one entity when Monk animates it, and quite another when invoked by Oliveros.\(^{20}\)

As McClary’s statement indicates, musicologists exploring a feminist aesthetics are not searching for a ‘pure’ feminine style. Feminist accounts of difference acknowledge that men and women compose using the same styles and techniques.\(^{21}\) Indeed, the very notion of difference they explore is predicated on the contextualisation of those styles and techniques as patriarchal.\(^{22}\) The canon of western art music is dominated by music of male composers. Thus existing musical styles, alongside notions of the masculine and feminine in music (such as the framing of

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\(^{20}\) Susan McClary, ‘Different Drummers: Theorising Music by Women Composers’ in Macarthur and Poynton, Musics and Feminisms, 84.

\(^{21}\) Ibid., 83. See Macarthur, Feminist Aesthetics in Music, 176.

\(^{22}\) See Macarthur, Feminist Aesthetics in Music, 14.
primary and secondary themes in sonata form) have tended to be conceived on male or patriarchal terms. As Macarthur argues, the problem of a women’s aesthetic in music is the ‘impossibility’ of producing a ‘style that is separate from his’. This view presents feminine difference as elusive, rather than a stable categorisation of musical style or technique.

The third common criticism of the notion of feminist aesthetics or feminine difference, that it is essentialist, is more difficult to dismiss. Essentialism is the attribution of fixed, universal or ahistorical attributes to female subjects which, as Grosz states, limits the ‘possibilities of change and thus social reorganisation’. The spectre of essentialism haunts any discussion of the influence of feminine subjectivity on creative work. As Tina Chanter explains, there is a tension in feminist theorising between the need to endorse women’s creativity including the influence of her subjectivity on the creative work, and the necessity of acknowledging that every woman’s subjective position (regarding her gender and body) will be different and cannot be explained by appealing to an universalised or reified Woman. Indeed, given that feminism as a political movement and theoretical discourse takes ‘woman’ as its central area of concern it is inevitably essentialist in the sense that woman is ‘a “must have” without which something [feminism] simply cannot be’.

Despite this, in musicological writing, ‘essentialism’ has been used to dismiss the possibility of feminine difference. For instance, Ellie Hisama’s analyses of the music of Ruth Crawford, Marion Bauer and Miriam Gideon proposes a relationship between the gender/politics of each composer’s environment and their individualised musical language, and yet she views any discussion of feminine ‘difference’ as

\[23\] Ibid., 208.


\[27\] See Chanter, Ethics of Eros, 26. Chanter states: It has become difficult, for example, to invoke the female body, sexual difference, or women’s experience without alerting suspicions that one harbours essentialist tendencies. It is almost as if women’s sexual specificity is an unfortunate fact that feminism has done its best to forget since the discovering of gender’. Ibid.
‘generalising’.\textsuperscript{28} Hisama contextualises her rejection of the concept of feminine difference without reference to feminist theory or feminist musicology, referring instead to Milton Babbitt’s observation that post-tonal compositions derive their structure from highly individualised schema.\textsuperscript{29} I find Hisama’s easy rejection of this concept perplexing given that her analyses are clearly concerned with the impact of gender on musical structures. Other musicologists have not found the distinctiveness of individual women’s compositional practice a barrier to exploration of work in terms of gender. For instance, Suzanne Cusick has addressed gender as a localised ‘performance’ of difference emerging in relation to a composer’s negotiation of socially constructed gender behaviours.\textsuperscript{30}

The last common critique of notions of feminine difference regards the application of \textit{l’écriture feminine} (or ‘writing the body’) to women’s music.\textsuperscript{31} This concept describes a new poetics, or style of writing referring bodily experience that in the case of Luce Irigaray, seeks a ‘space for women as women’ that is autonomous and specific.\textsuperscript{32} Jill Halstead has argued that focusing analytical attention on works that demonstrate the qualities identified in \textit{l’écriture feminine} (‘cyclic, de-constructing hierarchies, disrupting linearity, avoiding closure’) relegates women’s music to a limited sphere of reference.\textsuperscript{33} She contends that this concept creates a new hierarchy of meaning that privileges music composed with intention of ‘reflecting and expressing female psychology and physicality, continuity, connectedness’.\textsuperscript{34} This focus creates the impression that women’s music is only meaningful if it conforms to symbolic psychological processes such as those suggested in a pre-oedipal relationship to the maternal.\textsuperscript{35} Using a rhetoric move that positions any discussion of sexuality or the body as deterministic, Hallstead reframes feminist musicology’s use of sexual difference theorising as prescriptive. As she states, ‘I, for one, do not believe that

\begin{thebibliography}{9}
\bibitem{Hisama} Hisama, Gendering Musical Modernism, 2.
\bibitem{Ibid.} Ibid.
\bibitem{Macarthur} See Macarthur, ‘Feminist Aesthetics in Music’ (diss.), 13. This concept is applied differently in the writings of Luce Irigaray, Hélène Cixous, and Catherine Clément.
\bibitem{Ibid.} Ibid., 230.
\bibitem{Ibid.} Ibid., 230–1.
\end{thebibliography}
women’s music is only meaningful if it reflects their (supposed) psychological developments and experience’. 36

However, to refute use of feminine imagery on these grounds is to ignore the function of *l’écriture feminine* in feminist musicology. Drawing upon Deleuze-Guattarian thinking, feminist musicology might be said to use sexual difference feminisms to intervene into, or transform, musicological scholarship on women’s music, to produce a new sense of women’s music that supersedes prior sense of women’s music as inherently inferior. 37 While there is certainly a danger that any new way of thinking might become prescriptive or be used in a prescriptive fashion, a more sympathetic reading of the examples Hallstead discusses—McClary’s analysis of Vanderveldt and Renée Cox’s article on feminine ‘jouissance’—would position them as explorations of feminine sensibilities in music, rather than as stable or deterministic models. 38

From the preceding discussion, it would seem that the debate surrounding the validity of this enterprise might be regarded as a struggle to ‘reterritorialise’ feminine difference onto stable categories (music as gender neutral or women’s music as a category with discrete or fixed qualities). Rejecting this tendency, I view feminist musicological use of French feminist theorising as a constructive, creative project that seeks new ways of thinking about and discussing the music of women composers. This view draws support from recent writing that dismisses essentialist critiques of sexual difference feminism. For instance, Liz Grosz positions Irigaray’s view of sexual difference as a question or provocation to theoretical practice that is orientated towards a future feminine, a feminine that does not exist but must be invented. 39 Similarly, Judith Butler, a notable theorist of gender and sexuality, describes sexual

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36 Ibid.
37 See Chapter 1.A-I for discussion of this concept.
difference in Irigaray’s writings, not as a foundation or some given, but as ‘a question that prompts a feminist inquiry’, ‘something that cannot be stated’ and remains, more or less permanently, open to interrogation.\footnote{Butler, ‘The End of Sexual Difference?’ in \textit{Undoing Gender}, 177–8.} I suggest that these arguments can be used to refute ideological objections to the notion of feminine difference in music, which is all too frequently viewed as insufficiently categorical or too deterministic.

\section*{PART B: A Comparison of Feminist Musicology and Deleuze’s Philosophy}

\subsection*{4.B-1: Representation, Positive Difference and Pre-Personal Force}

Perhaps the most significant difference between Deleuze and D&G’s writings and feminist musicology emerges in relation to their views on representation. Feminist musicology has been influenced by semiotics, particularly the notion that signs (including musical codes) construct reality or produce our world as meaningful.\footnote{See in particular the pioneering work of Susan McClary in \textit{Feminine Endings}.} On a semiotic model, social meanings emerge through oppositions of signs or images within a system (like on a Saussurean model of language). Signification or meaning is produced as an effect of systems of representation; it is the entire system of terms that give a sign meaning.\footnote{As Daniel Chandler states, in Saussure’s theory, terms are defined negatively, through their contrast with other items in a system (land is not sand is not hand is not lad, and so on). The relationship between signifier (sound-image) and signified (concept) is arbitrary. There is nothing ‘treeish’, Chandler observes, about the word ‘tree’. The meaning of a sign emerges through the relations of terms in entire system (the distinctions of the signifier “tree” from other signifiers, such as “free”). See Chandler, \textit{Semiotics}, 25–6.} Therefore, within the context of representations of women, what ‘femininity’ or ‘woman’ is depends not only on qualities repeatedly associated with women, but the opposition of feminine images to other images, including masculine images.\footnote{See Colebrook, \textit{Understanding Deleuze}, 41-2. This approach has been used by feminist musicologists to demonstrate how music participates in the cultural construction of masculinities and femininities. For instance, McClary argues that chromaticism functions as a sign of femininity when it is repeatedly aligned with the feminine in secondary themes in sonata form, or female characters in opera. These repeated oppositions can be viewed as ideological. On a structuralist model, meaning is produced through the sustained organisation of differences. As McClary argues, in eighteenth- and nineteenth-century tonality, any non-tonic key area functions as an obstacle or source of harmonic tension that must be resolved or subjugated for the sake of satisfactory narrative closure. The repeated position of non-tonic key areas as feminine can be viewed as ideological or, in this case, patriarchal. See McClary, \textit{Feminine Endings}, 68–76 and 81–2.}
Ideology is present in this process. As Chandler notes, dominant social groups tend to ‘limit the meanings of signs to those which suit their interests and to naturalize such meanings’. However, because the meanings of signs are not fixed (meaning is an effect), this framework can be used to contest or denaturalise meanings that potentially disempower or oppress women. For instance, feminist musicological analysis has critiqued the apparent gender-neutrality of musical codes (from the ideal of the golden mean, or the proportional weighting of sonata form to tonality itself) showing how they are imbricated in patriarchal ideology. The challenging of these masculine codes opens up a space for the valuing of feminine differences.

As Colebrook has demonstrated, Deleuze and D&G’s philosophy operates in a very different paradigm. D&G reject ideology and representation as central frameworks for understanding power and cultural production. Instead they explore a notion of positive difference that positions ‘signs’ as vectors of ‘deterritorialisation’ and ‘reterritorialisation’ (singular events of difference) that are fully real in themselves. This necessitates a rebuttal of Saussurean linguistics. Rather than viewing difference as negative and relational, Deleuze presents a notion of difference as ‘virtual’, positive and productive of the real. This notion of difference is ontological, an essential power or force. Deleuze positions it as constitutive of the recognisable differences between actual objects (such as apples and oranges). In this respect, it is irreducible to language.

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45 As Colebrook notes, this view also has the advantage of showing how women are complicit with their own oppression, in the consumption of disempowering images for instance. See Colebrook, *Understanding Deleuze*, 41.
46 See previous discussion in Chapter 2.A-5 of this thesis.
47 See Colebrook, *Understanding Deleuze*. This book provides a comprehensive account of Deleuze’s thinking for readers in cultural studies and feminist theory.
50 Difference is conceived here as negative and relational because any term is defined through its opposition or contrast to other terms in a system. See Chandler, *Semiotics*, 25. For discussion of Deleuze’s view of difference as positive and productive see Chapter 3, Part B-1 of this thesis.
51 Deleuze created a wide range of ontological concepts (‘immanence’, ‘desire’, ‘event’, ‘refrain’, ‘virtual’, and so on) that recreate this notion in different pragmatic contexts. Chapter 3 Part B of this thesis explores several of these concepts using examples from music and multimedia.
52 Deleuze, *Bergsonism*, 101. He terms this type of difference, ‘difference in degree’.
53 In Chapter 3, I discussed Deleuze’s notion of ‘intensities’ as imperceptible differences. See also *AO*, 242, where D&G contrast Saussurian linguistics as a linguistics of the signifier with their own linguistics of flows (which draws upon the writings of Louis Hjemslev).
The world is not a text in which signs only refer to other signs, but a network of forces in which signs are symptoms of forces (and philosophy is a semiology only in the older sense of the word—a symptomatology).  

When contrasted with the representational thinking of cultural studies and feminism, Deleuze’s notion of difference diverges in three main areas. Firstly, D&G address anything (language, self, perception, art, genetics) in terms of flows of difference which are singular and differential. Rather than discussing bodies or things as discrete entities (human bodies, plants, animals, ideologies, tools, social structures), they address them as flows in varying states of composition, decomposition and recomposition. For instance, what we call a body might be thought of a multiplicity of differential flows including speeds of physiological decomposition and recomposition (for instance, skin is completely replaced every seven years), and socio-cultural becomings (such as the becoming-militarised of women in the US).

Secondly, D&G reposition representations as effects of this flow of difference. An example that has pertinence both to feminist theorising and art is their notion of ‘intensities’. I draw upon Claire Colebrook’s adaptation of this concept for the analysis of cultural images. As Colebrook notes, ‘intensities’, in D&G writings, describe ‘singular’, ‘directly desired or perceived qualities’ that are a-signifying, or not meaningful in of themselves. D&G’s ‘micropolitics’, she explains, consists in considering how specific qualities (intensities that are impersonal and singular) become signifying. Using the example of identity, Colebrook states:

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55 See *ATP*, 256–61.
57 For a discussion of this concept in relation to D&G’s concept of difference see Chapter 3, Part B-1 of this thesis.
59 Ibid., 44.
Identity occurs with the reduction of intensities to a signifier, when we imagine the intensity as the image of some thing—when we think our love of apple pie signifies our Americanness. The reverse is the case; identities are formed from desires, such as investments in colours, body-parts, tastes and styles. Desire is originally productive, connective and intensive, the investment in qualities that are neither masculine nor feminine but singular. Through repetition and coding these qualities are read as signifiers of some individual essence that precedes and governs the intensities.\(^6\)

This approach treats the desiring relation itself as political, and repositions identity or representation as an effect of a collective investment in intensities. Our investment in ‘intensities’ is always singular and is only made meaningful or becomes a sign of an underlying ideology or identity after the event. She clarifies:

> the whole point of Deleuze’s method is to say that these supposedly signified qualities that affects represent are the effects, not the grounds. It is not the case that there is the dominance of ‘the West’ which then leads to the elevation of white skin; it is the investment in the affects of white skin, in a style of thought, in certain bodies and gestures and so on that produces the West. We begin with an investment, say, in the white, phallic, powerful, active body and then elevate it as a ‘signifier’ of law or ‘man’ in general.\(^6\)

This leads to the third strategy in Deleuze’s thinking; the affirmation of power to become. Rather than accept the given terms of cultural domain—which in our current context includes the tendency to read ‘affects’ as signs of some underlying sense or an underlying subject, or an underlying ideology—Deleuze continually created new concepts.\(^6\) If every event of life is a production of difference (from genetics to culture) then no concept can provide it with fixed terms.\(^6\) As Colebrook suggests,

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\(^6\) Ibid., 45.
\(^6\) Colebrook, *Gilles Deleuze*, 107.
\(^6\) Ibid., 108.
\(^6\) Ibid., 32.
Deleuze viewed ‘any thought or representation’ as an ‘event of being’.\(^{64}\) Therefore, as she states:

All the images and concepts we have of being are not pictures, metaphors or representations of being; they are beings in their own right. Univocal being demands that we think all that is within being, as immanent to life.\(^{65}\)

A degree of overlap might be found between D&G and feminist musicology in their view of meaning as emerging from the repeated coding of signs or qualities. However, their response to this coding is quite different. Feminist music analysis within musicology has tended to adopt a deconstructive approach, varying and transforming existing analytical approaches by drawing attention to and subverting their masculine bias. McClary, Macarthur and Citron use existing reductive analytical approaches to locate feminine difference as a variation or negation of masculine ideals or norms.\(^{66}\) In their view, feminine difference emerges from a binary relation in which a devalued relational difference (feminine as ‘not man’) is used to create a positive affirmative space for the feminine (as ‘not not man’).\(^{67}\)

By comparison, Deleuze rejects given terminology and concepts (including binary logic and the notion that there is no outside of representation). He proposes a positive notion of difference as virtual and productive, which repositions binary terms (the oppositional difference of man to woman for instance) as generalities or reductions of productive virtual difference. For instance, D&G propose that ‘man’ and ‘woman’ (as generalities) might be thought of in terms of ‘a thousand tiny sexes’ or a multiplicity of conjugated becomings.\(^{68}\) Therefore, although D&G’s ‘micropolitics’ explores how specific qualities become coded as signifying signs (‘State’, ‘Man’), their approach is not ideological in the sense that it seeks to identify power relations that perpetuate a particular body of ideas or beliefs. As Colebrook argues, D&G view positive difference (or desire as intensity) as a power in itself, a ‘power to become and produce

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\(^{64}\) Colebrook, Understanding Deleuze, 32–3.
\(^{65}\) Ibid.
\(^{66}\) An example of this approach, discussed in Chapter 2. A-5 of this thesis, is Macarthur’s use of golden mean.
\(^{67}\) Macarthur, Feminist Aesthetics in Music, 28.
\(^{68}\) D&G, ATP, 278; Colebrook, Understanding Deleuze, 42.
The images produced (as a result of desire for or investment in particular intensities or qualities ‘whiteness’, ‘softness’ etc) may end up enslaving us (as they do when certain qualities become coded into signs of femininity in general), or they may expand our possibilities for living. For this reason, D&G are less concerned with the meaning of cultural forms (and the power relations which perpetuate and organise those meanings) than their function or use in contexts where they either intensify and proliferate new relations or limit and reduce those possibilities by reducing them to a signifier (our enjoyment of meat pies as a sign of Australian identity). As Colebrook explains, ‘the task is not to get away from images so much as revel and intensify their production’. Thus, D&G’s micropolitics is concerned both with diagnosing new ‘affects’ and intensities, new styles of thinking across literature, cinema, social formations, and proliferating new ‘affects’ and intensities through the creation of concepts or new styles of thought.

4.B-2: Artists, Artworks and Social Milieu: Creating a ‘Possible World’

There is an anti-contextual element to Deleuze’s philosophy which has led some theorists to view his writings on art as ‘romantic’ or concerned primarily with an ‘appreciation of individual expressivity’. While it is certainly the case that D&G reject views of art as representing or reflecting an existing social reality, it does not follow that they eschew consideration of cultural context. I argue that D&G’s discussion of Franz Kafka’s writings has resonances with feminist musicological approaches in so far as it treats politics and aesthetics as imbricated, and locates Kafka’s writings within his cultural context without positioning his work as entirely determined by it.

69 Colebrook, Gilles Deleuze, 94.
70 I explore the implications of this for ‘interpreting’ art in Part B-3 of this chapter.
71 Colebrook, Gilles Deleuze, 94.
72 See Dana Polan, ‘Francis Bacon: The Logic of Sensation’ in Boundas and Olkowski, Gilles Deleuze and the Theater of Philosophy, 230; Colebrook, Gilles Deleuze, 66. While Polan identifies Deleuze’s writing as ‘romantic’, she also acknowledges his contextualisation of artists in a ‘field of general cultural experimentation’. See Polan, ‘Francis Bacon’, 231.
73 Their writing on Franz Kafka provide a case in point. I offer a number of examples in this section. See D&G, Kafka: Towards a minor literature, trans. Dana Polan (Minneapolis: University of Minnesota Press, 1986).
74 See, for instance, Suzanne Cusick, ‘Performing/Composing/Woman’.
As other theorists have observed, Deleuze’s writings on art frequently take into account artist’s reflection on their creative practice.\textsuperscript{75} Kafka once described his writing as a ‘minor literature’.\textsuperscript{76} D&G develop the philosophical concept of a ‘minor literature’ in relation to Kafka’s description of the ‘impossibility’ of writing in Czech (the repressed or forgotten vernacular language of Czech Jews living in Prague) and the ‘impossibility’ of writing in Prague German, a ‘“paper language” or artificial language’ cut off from the masses and devoid of cultural symbolism of German language (evinced in the writing of Goethe for instance).\textsuperscript{77}

They discuss the ‘force’ of Kafka’s writings—its sobriety, its politicisation of ‘everything’, and creation of a ‘collective voice’—as aspects of a ‘minor literature’.\textsuperscript{78}

As they state, in a ‘minor literature’ the social milieu is not the background or environment for an individual intrigue; the individual is directly connected to the commercial, economic, bureaucratic, juridical.\textsuperscript{79} Kafka’s novel \textit{The Trial} provides an example.\textsuperscript{80} In this book:

\begin{quote}
Everyone in fact is a functionary of justice—not only the spectators, not only the priest and the painter, but also the equivocal young women and the perverse little girls.\textsuperscript{81}
\end{quote}

The mechanism of justice becomes an unlimited continuum of desire and power that is all-pervading and gives rise to a ‘collective voice’.\textsuperscript{82}

D&G also explore connections between Kafka’s life and art in terms of virtual potentials existing within Kafka’s actual social reality.\textsuperscript{83} Kafka was an employee of ‘The Worker’s Accident Insurance Institution’, a product of socialist labour

\begin{footnotes}
\footnote{See Polan, ‘Francis Bacon’, 230; Bogue, \textit{Deleuze on Music, Painting and the Arts}, 3.}
\footnote{D&G, \textit{Kafka}, 16.}
\footnote{Ibid., 16 and 23 and 25.}
\footnote{Ibid., 16–7, 41, 48–9.}
\footnote{Ibid., 17.}
\footnote{Ibid., 48–9.}
\footnote{Ibid., 49.}
\footnote{Ibid., 50–1.}
\footnote{Ibid., 41.}
\end{footnotes}
movement made possible by the new Soviet bureaucracy.\textsuperscript{84} Ronald Bogue argues that Kafka might be viewed as extracting a ‘generalised bureaucratic, police-state, totalitarian “function”’ as a ‘virtual line of flight’ from this assemblage.\textsuperscript{85} This ‘line of flight’ does not reflect his social reality, it heralds a new reality. As D&G state:

[Kafka’s writings] vacuums up in its movement all politics, all economy, all bureaucracy, all judiciary: it sucks them like a vampire in order to make them render still unknown sounds that come from a near future—Fascism, Stalinism, Americanism, diabolical powers that are knocking at the door.\textsuperscript{86}

In Kafka’s writing socio-political enunciation ‘forms a unity with desire’ that goes beyond specific ‘laws, states, regimes’.\textsuperscript{87} Art creates a ‘possible world’ by extracting ‘deterritorialising’ functions that, while connected to the actual social milieu of the author, go beyond it plugging into a future world or a ‘people to come’.\textsuperscript{88}

Although D&G reject a simple opposition between life and art (with art reflecting or representing an existing social reality), their view of art does not ignore the connection of author, social milieu and work. Rather they address those connections in terms of its virtual potential or invention of new possibilities for life. In part C of the chapter, I suggest that this approach might be used to reposition the female author and her social context as vectors of ‘deterritorialisation’ that open up a feminine futurity as a field of ‘virtual difference’ existing within the ‘actual’. I suggest that such an approach is useful for considering works which may not have clearly discernible feminine content.

4.B-3: Considering the Role of Reader/Analyst

Although the sex of the composer is central to feminist affirmations of women’s

\textsuperscript{84} Ibid., 58.
\textsuperscript{85} See Bogue, Deleuze on Literature, 84–5
\textsuperscript{86} D&G, Kafka, 41.
\textsuperscript{87} Ibid., 41–2.
\textsuperscript{88} Ibid., 31–2; WisP, 174–7.
music, it holds no guarantee of feminine ‘difference’. Women compose within inherited masculine styles and norms. As Tina Chanter states, women’s creativity does not ‘flow unproblematically’ from her subjectivity. For this reason, feminist musicologists have drawn attention to the role of reader/analyst in arguing for a feminine aesthetic. Situating readings within a network of body-work-world interconnections that include the analyst’s own subjectivity allows the analyst to explore the possibility of ‘feminine difference’ in music composed by women regardless of the composer’s ideological views concerning feminism or their own gender.

Deleuze and D&G’s approach to art is quite different from this paradigm. Deleuze rarely addresses the reader/viewer/listener’s relationship to a work. Although they discuss art in terms of sensory force, D&G equate sensation with the art object itself: ‘Independent of the viewer or hearer…the thing or the work of art—is a bloc of sensations, that is to say, a compound of percepts and affects’. Much of their writing on art is focused on the work and its creator, whose descriptions of ‘what they do’ often provide a point of departure for a philosophical or conceptual practice. This is quite unlike the practice of a critic producing a piece of literary criticism. Indeed, as Bogue argues, Deleuze, and D&G habitually ignore ‘the claims of competing interpretations or the difficulties posed by texts that resist their theses’. ‘Experiment, never interpret’, is Deleuze’s edict.

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90 See Chapter 2.A-5 of this thesis. This approach draws support from poststructuralist approaches to literature in which meaning is viewed as enacted or performed through the process of reading. For instance, in Chapter 2, Part A-5 of this thesis I discussed Macarthur use of Grosz’s argument (after Derrida) which positions the author as a trace (like a signature) that the reader countersigns in their interpretation of the work.
91 See Macarthur, Feminist Aesthetics in Music, 151–3.
93 See *WisP*, 164.
94 See Deleuze, *Cinema 2*, 280. For instance D&G’s concept of ‘minor literature’ is based on Kafka’s discussion of this problem in his diaries. See *Kafka*, 16–18; Bogue, *Deleuze on Literature*, 91–100.
95 Bogue, *Deleuze and Guattari*, 162. Bogue argues that Deleuze and Guattari have more to offer in the way of critical theory than practical criticism.
96 Ibid.
D&G view interpretation as limited because it reduces the work to what we already know: the creation of an identifiable meaning or set of meanings that sums up the work. In this regard it is similar to their views on opinion; D&G define ‘opinion’ as a mode of thought modeled on recognition that speaks in the name of a majority; ‘a true opinion will be the one that coincides with that of the group to which one belongs by expressing it’.

D&G are critical of a communicative view of language. As Bogue states, in D&G’s view, the basic function of language is the transmission of indirect discourse and the ‘imposition of a collective order’. Order-words are statements (commands, questions, promises, all speech acts) that perpetuate redundancy. Take the statement ‘You are no longer a child’. Its purpose, they argue, is not to communicate information, but to accomplish an act (the transformation of the body of child into an adult, for instance). Words, as order-words, are always social. They are part of indirect discourse (‘the presence of the reported statement within the reporting statement, the presence of an order-word within the word’). From this view, the communication of a work’s meaning is simply the ‘propagation of information’. As Deleuze argues, ‘to inform is to circulate ordered words’ in the same way as ‘police declarations are said to be “communications”’.

Consequently, for D&G the ‘exegetical meaning (what is said about the thing)’ is ‘less important than the operative use (what is done with the thing)’ or its relationship with other things in the same complex. This leads to a focus on function. Deleuze states ‘what we’re interested in is how something works, functions—finding the...

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99 D&G, *WisP*, 146.
100 Bogue, *Deleuze and Guattari*, 136–7; D&G, *ATP*, 75–76.
101 *ATP*, 79.
102 Ibid., 79–81.
103 Ibid.
105 Ibid.
107 This alleviates the problem of ambiguous or undecidable meanings. As Baugh states, ‘when the concern for “identifying” meaning ceases, then the difficulties of doing so’ become irrelevant. Baugh, ‘How Deleuze can help us make Literature work’, 37.
machine’. This involves a process of experimentation or as Baugh explains, the ‘attempt to produce something new, rather than reproduce an already constituted set of meanings’. Art or literature only ‘works’ when those effects infiltrate your life and desires. Interpretation limits the expansive potential of art to lodge itself in personal, social, political areas of one’s life and transform them precisely because it tends towards reproduction of the known.

Given that ‘feminine difference’ operates as an open concept that is dependent in part on the reader/analyst for its activation, feminist musicology cannot afford to restrict discussion of the relationship of the reader to the work. Although D&G’s emphasize ‘function’ over subjective meaning, some theorists have found Deleuze’s philosophy amenable to discussion of the reader. For instance, Baugh locates one possible adaptation in Deleuze’s theorising of bodies (broadly defined and extensible to reader or a book) as ‘assemblages’ of ‘affects’ that have a capacity for affecting and being affected by one another.

Drawing on Spinoza, Baugh suggests that interacting bodies (such as text and reader) might be addressed in terms of effects that increase or intensify power or ‘joy’, or those that decrease power. As Baugh states, since not every literary work intensifies the feeling of life in everyone, the point is to find one that works for you, and this can only be done through tests of experience. This recalls Deleuze’s statement: ‘You see the book as a little non-signifying machine, and the only question is, ‘Does it work, and how does it work?, How does it work for you? If it doesn’t work, if nothing comes through, you try another book.’

While this might seem to reintroduce the question of meaning or signification—‘does it work for you’ might be viewed as a question that is meaningful to you—D&G’s

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108 Deleuze, Negotiations, 21–22.
109 Baugh, ‘How Deleuze can help us make Literature work’, 38. Consequently, they tend to address recognisable elements such as plot or story only in relation to the ‘ideas’ of the work, conceived as events of ‘becoming’. Deleuze, ‘What is the Creative Act?’, 104.
110 Ibid. See also Deleuze, Negotiations, 8–9.
111 See Baugh, ‘How Deleuze can help us make Literature work?’, 36.
112 Ibid., 52–3.
113 Ibid., 53.
114 Deleuze, Negotiations, 8.
writings on sensation present a different view. In his writings on Bergson, Deleuze distinguishes between two movements of perception.\textsuperscript{115} Firstly, an experience which is impersonal and 'puts us' into matter (there is no distinction between perceiver and perceived).\textsuperscript{116} Secondly, an experience involving ‘affectivity, recollection-memory, contraction-memory’ which is subjective or puts us into the mind.\textsuperscript{117} Our usual experience of perception, as personal or subjective accords with this second approach. For instance, as Colebrook suggests, when I perceive a cat, I encounter a virtual influx of images (black furry etc) and the virtual presence of memory that halts the flow of pure perception allowing me to form perception of the cat.\textsuperscript{118}

Deleuze's writings on art and sensation tend to explore moments which evoke the former of these approaches.\textsuperscript{119} For instance, Deleuze describes the intensities of line and colour in Bacon’s paintings of blurred figures as liberating the eye, making it into a polyvalent indeterminate organ that resides ‘in the ear, in the stomach, in the lungs (the painting breathes…)’.\textsuperscript{120} This description removes any distinction between inner and outer experience, the body of the viewer versus the figural image, the sensing body (human) from the sensed (painting).\textsuperscript{121} I suggest that this encounter might be characterised as a ‘becoming-imperceptible’ in so far as subject and object no longer have certain boundaries, and neither can be privileged as the originating agent.\textsuperscript{122}

Although Baugh does not discuss ‘becoming’ in his model of reader, I suggest that his description of an ‘intensification’ of a ‘feeling of life’, or a ‘sense of time unstuck’ is thoroughly compatible with this concept.\textsuperscript{123} D&G describe ‘becoming’ as ‘a zone of indeterminacy’ or ‘uncertainty’ in which perception no longer resides ‘in the relation between a subject and an object’ but is positioned ‘in the midst of things’, through the

\textsuperscript{115} Deleuze, \textit{Bergsonism}, 24–6.
\textsuperscript{116} Ibid., 25.
\textsuperscript{117} Ibid., 25–6.
\textsuperscript{118} It is this aspect that leads us back to culture, the slowing of perception in the ‘affectivity, recollection-memory, contraction-memory’ line produces new virtual domains (that of memory, of art, of concepts, and of sense). See Colebrook, \textit{Understanding Deleuze}, 165.
\textsuperscript{119} See for instance, \textit{WisP}, 166–169.
\textsuperscript{120} Deleuze, \textit{Francis Bacon}, 45.
\textsuperscript{121} The spectator, Deleuze states, experiences intensities and sensations 'only by entering the painting, by reaching the unity of sensing and the sensed'. Ibid., 31.
\textsuperscript{122} Lorraine, ‘Becoming-Imperceptible as a Mode of Self-Presentation’, 186 and 191.
\textsuperscript{123} Baugh, ‘How Deleuze can help us make Literature work’, 52–3.
prehension of one by the other or the passage from one to the other'.

While this presents a radically different view of the subject, feminist writing on this topic shows that this notion might be used in a feminist context.

For instance, Tamsin Lorraine proposes that D&G’s concept of ‘becoming-imperceptible’ might be used as an alternative model of the subject in which subject-object relations (a subject acting upon a world) are replaced with ‘flows, energies, movements and capacities’. She views this notion as useful for feminism because it can be used to ‘indicate the multiple connections of women with the world without confining them to any one image of womanhood.’ Sexual difference might be positioned as part of this multiple, shifting terrain as an unfolding of desire that includes the possibilities for all sorts of ‘becomings’ (‘becoming-landscape’, ‘becoming-molecular’, ‘becoming-machine’, ‘becoming-imperceptible’). Thus ‘becoming-imperceptible’ need not entail the dissolution of subjectivity or gender identity.

Lorraine argues that:

As long as the category of “woman” is a part of the terrain, it will be part of my self-mapping; alliances can shift without changing then this category is still a feature of the terrain I share with others.

While Lorraine is primarily concerned with experience of the writing as a ‘becoming-imperceptible’, I propose that this notion might easily be applied to the experience of viewing/analysing a work which, on a Deleuzian model involves attending to moments of sensory force. I suggest that this approach might be regarded as sympathetic to that of Dubiel or Fink, as discussed in Chapter 2.A-4, who use sensory

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124 ATP, 273 and 282. See also Chapter 3, Part B-2 of this thesis. In Chapter 3, D&G’s concept of ‘becoming’ was applied in the context of the artwork, whose materials and interactions were examined in terms of their production of affects and creation of moments of semantic ambiguity and sensory force.
125 See for instance, Lorraine, ‘Becoming-Imperceptible as a Mode of Self-Presentation’ or Braidotti, Metamorphoses.
126 Lorraine, ‘Becoming-Imperceptible as a Mode of Self-Presentation’, 180.
128 Braidotti has criticised Deleuze’s theory of becoming on these grounds. See Braidotti, Metamorphoses, 164–7.
impact to orientate their analyses of works. Fink addresses moments of registral intensity in Beethoven’s Credo, and Dubiel tests and revises analytical hypotheses as a means of addressing vivid musical perceptions.

In summary, although Deleuze’s philosophy largely ignores the reader, his writings on ‘becoming’ provide a means to address the listener/analyst’s relationship to the work, albeit as an assemblage of forces and flows. Therefore, the subjectivity/gender of the female, feminist listener/analyst need not be ignored.

PART C: Concluding Discussion: Feminist Aesthetics as a Virtual Force of Sexual Difference

Life for Deleuze is a virtual power, the power to become: not towards some already given end or on the basis of what already (actually) is. Virtual difference has the power to become in unforeseen ways, always more that this actual world, and not limited by its present forms.

—Claire Colebrook, Gilles Deleuze

In feminist musicology, theories of ‘gender’ and ‘sexual difference’ have been used to challenge music’s gender-neutrality, and engage in new forms of representation that imagines a ‘space for women as women’. In Part B-1, I suggested that the notion of difference informing feminist musicology has tended to be negative. On a formal level, the difference of women composers tends to be located in the negation of ideals normalised by male models (golden mean proportions, use of masculine and feminine themes, so on). The feminine emerges through a deconstruction of masculine identified norms as a double negation (‘not not man’) of a binary logic, whose subversion creates a positive identity.

I propose that Deleuze’s concept of ‘virtual difference’ as a positive and productive force might be used to construct a new view of feminine difference as inherently positive. As argued in Part B-1, Deleuze’s notion of positive productive difference can be used to sidestep negative oppositional views of difference that have disadvantaged women (woman as not man), as well as the structuralist view that there

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130 Colebrook, Gilles Deleuze, 96.
131 See Macarthur, Feminist Aesthetics in Music, 14.
is no outside of representation (which ensconces feminine difference within patriarchy). Both these views place restrictions on the positive affirmation of feminine difference. In this concluding section, I propose a concept of a ‘virtual feminine difference’ drawing upon Liz Grosz’s selective reading of Deleuze’s concept of the ‘virtual’ and Irigaray’s concept of ‘sexual difference’. I revisit arguments made in the preceding sections of the chapter to transform this concept into a model for analysing feminine difference in ‘deterritorialised music theatre’.

Despite Irigaray’s early criticisms of Deleuze, feminist-Deleuzian theorising has repeatedly explored tensions and resonances between their positions. As Grosz observes, much of this has been concerned with activating and adapting Deleuze’s concepts for ‘Irigarayan ends’. Grosz’s adaptations are distinctive because they concern less with the female/feminist subject, than a ‘becoming-other of knowledges and practices’ in keeping with Irigaray’s positioning of sexual difference as a question.

I suggest that Grosz’s adaptation is distinctive because it is concerned less with the female/feminist subject, than a ‘becoming-other of knowledges and practices’ in keeping with Irigaray’s positioning of sexual difference as a question.

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120 Braidotti, *Metamorphoses*, 2 and 25.
121 Ibid., 265.
masculine’. The ‘other’, she argues, ‘always remains the other of the subject himself, and not a real other’. Thus, woman, as the other of the Same (masculine subject of Western philosophy), has no autonomy. Summarising Irigaray’s position, Grosz states:

Insofar as women are conceived as the afterthought, the reflection, the augmentation, the supplement, the partner of men, they are contained within phallocentricism that refuses alternative positions and spaces, that refuses the right of any autonomous representations, that eradicates sexual difference, that refuses to accord women the possibility of being otherwise than defined in some necessary relation to men.

Irigaray argues that ‘sexual difference’ as the positive existence of two sexes necessitates a ‘revolution in ethics and knowledge’. For, if all knowledge, ‘everything’ has been constructed on a singular masculine model, then thinking sexual difference involves new ontologies, new epistemologies, a reconsideration of the ‘whole problematic of space and time’. In this manner, Grosz views Irigaray’s writings (in An Ethics of Sexual Difference) as evoking a notion of sexual difference that is ‘virtual’ in the sense that it speaks to ‘sexual difference’ that does not yet exist.

Grosz argues that Deleuze’s philosophy provides some useful conceptual tools for thinking sexual difference as a question of feminine futurity. Putting aside questions of subjectivity, she explores a concept of sexual difference as a force that cannot be

140 Ibid.
142 Grosz, Time Travels, 174.
143 Irigaray, An Ethics of Sexual Difference, 6.
144 Ibid., 7.
145 Grosz, Time Travels, 175. Irigaray’s later writings present a different position. She views woman as having gained their subjectivity. Thus her attention has shifted to models of intersubjective communication that, as an ethics, respect the autonomy of the sexes. See Irigaray, Democracy Begins Between Two, 111-140; Irigaray, To Be Two. Trans. Monique M. Rhodes and Marco F. Cocito-Monoc (London: Athlone, 2000).
contained with discourse or representation. In this regard, she activates Irigaray’s question of sexual difference in a context quite different from Irigaray’s own writings.

In her understanding, the concept of the ‘virtual’ expressed by Deleuze offers a means of addressing a future feminine whose possibilities are not limited by the actual or patriarchal reality. Deleuze’s notion of the virtual is drawn from Bergson’s writing, and rejects an understanding of futurity based upon the relationship between possible and real. He argues that possible and real form a closed circuit. From one point of view, the possible (although not real) can be viewed as that which might be realised. From another, the real can be viewed as a realisation of a possible. Real and possible are caught in a relationship of fundamental resemblance. If we project the real back onto the past, it becomes a realisation of past possibility. If we look to the future, we are limited to a set of possibilities already conditioned by the real. As Deleuze argues, ‘everything is already completely given’. This is because the possible is always abstracted from the real, ‘arbitrarily extracted’ ‘like a sterile double’, and then projected backward or forward in time.

Grosz finds Deleuze-Bergson’s ‘virtual-actual’ dyad useful for feminism because it allows for a view of the future as that ‘not contained within and thus pre-empted by’ the present (which can be understood on Irigarayan terms as patriarchal). The concept of the virtual can be used to think a feminine difference beyond any conception we have of it, and thus, of thinking a ‘future not bound to the past’ or by extension, a feminine aesthetic not defined on patriarchal terms.

Deleuze conceives the ‘virtual’ is a unity of divergent potentialities whose actualisation (into recognisable objects or things) involves a leap of innovation or creativity. The ‘actual-virtual’ relationship contains no resemblance and does not

146 Grosz, Time Travels, 172.
147 Deleuze, Bergsonism, 97 and 98.
148 Indeed, the major difference between the real and the possible is that the real is necessarily limited when compared to the possible, and the possible only has existence if it is realised. See Ibid.
149 Ibid., 98.
150 Ibid.
151 Grosz, Time Travels, 110. See also Colebrook, Understanding Deleuze, 171.
152 See also Colebrook, Understanding Deleuze, 171.
153 D&R, 212.
proceed via ‘pre-existing’ possibilities.\textsuperscript{154} Thus, taken into feminist theorising, it allows for a view of feminine difference that has no necessary links to ‘actual’ or recognisable feminine content. As Grosz states, sexual difference as ‘virtual force’ can be regarded as a ‘leap of innovation or creativity’, registered as an experience of ‘surprise that the virtual leaves within the actual’\textsuperscript{155}. She makes a parallel with Irigaray’s argument that encountering sexual difference involves a feeling of wonder, arising from the experience of ‘something incomprehensible in terms of existing frameworks’\textsuperscript{156}.

In Chapter Three, I presented a view of ‘detrimental music theatre’ as creating ‘becomings’ and ‘affects’ arising from its multi-medial processes. These ‘becomings’ and ‘affects’ were discussed in terms of their sensory force and creation of moments of semantic indeterminacy or perceptual conflict. I argue that the concept of a virtual feminine difference, conceived as moments of wonder, creativity, innovation created in works composed by women, is thoroughly compatible with this model. This is because on a model orientated towards ‘experimentation’, sensory force and semantic indeterminacy might easily be taken up in an extra-textual context that is feminist, especially given that the category woman is part of my terrain as an analyst, and part of the terrain of the works chosen for close analysis (both works are by women). However, following Grosz’ selective reading of Irigaray and Deleuze, sexual difference as force of ‘virtual difference’ does not presuppose recognisable feminine content or a feminist deconstruction of masculine norms. For Grosz, ‘virtual difference’ as feminine difference involves the ‘becoming-other’ of all knowledge including, in this instance, analysis itself. On this view, virtual feminine difference might be located in analytical process as a receptivity to the singular ‘affects’ (as experience of virtual in the actual) created in works by women composers. This may or may not include the presence of recognisable feminine content. Colebrook’s reading of D&G’s ‘micropolitics’ (discussed in Part B-1) provides a means to discuss the ‘intensities’ (impersonal qualities of singular difference) that go into producing that image of the feminine.\textsuperscript{157}

\textsuperscript{154} Ibid.
\textsuperscript{155} Grosz, \textit{Time Travels}, 109.
\textsuperscript{156} Ibid., 167, Irigaray, \textit{An Ethics of Sexual Difference}, 12 and 13.
\textsuperscript{157} See Colebrook, \textit{Gilles Deleuze}, 93. My analysis of \textit{Laquiem} adopts this approach. See Chapter 5.
strengths of a Deleuzean model is that it can be used to affirm ‘the contingency, divergence, multiplicity of becomings: all those changes, mutations and genes that exceed intent, purpose, recognition and meaning’. This provides a means of addressing ‘affects’ and becomings that are not directly related to the feminine or rupture recognisable feminine content.

For instance, Liza Lim and Domenico de Clario’s *Bardo‘i-thos-grol* (*The Tibetan Book of the Dead*) created with musicians from the Elision Ensemble collaboration has no unambiguously feminine content and is difficult to discuss in terms of its authorship. In addition to being collaboratively conceived, the music comprises improvisations performed by members of the Elision Ensemble. These improvisations were guided by a rehearsal process established by Lim. She describes the rehearsal process as one of ‘intense listening and tuning’, a process of finding resonance between performers and with ‘the entire continuum of sound around them’. Using the Deleuze-Guattarian model, I propose that Lim’s role in this work might be addressed in terms of her notion of a particular sonic ‘affect’—‘an immense silence’ which is also a ‘great flowering of sound’—which Lim associates with ‘bardo state’, drawn from her reading of the Tibetan book of the dead. This ‘affect’, and becoming-*bardo* of the composer, might be used in a becoming-other of analysis that explores and affirms the work’s positive difference in terms of its musical materials, multimedial relationships, audience-performer interactions, and so on. It might also be related to the style of the composer, or her predilection for ‘becoming-others’ that involves non-western musics and philosophies.

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158 Colebrook, Understanding Deleuze, 170.
159 This seven-night performance cycle was premiered at Hillside Auto Dismantlers and Summerland Demolitions, Lismore (NSW) 28 August to 3 September, 1994, and Midland Railway Workshops for the Festival of Perth 1995. Other versions of this work were presented in 1994 and 1996: *Afterward: From a Tower (a translation)* a 7-night vigil presented at The Tower, Auburn Uniting Church, Hawthorne, Melbourne between Palm Sunday (27 March 1994) and Easter Sunday (3 April 1994); *The Cauldron – Fusion of the 5 Elements* a two-part meditation presented on Autumn Full Moon, Northcote Uniting Church, Melbourne, 3 May 1996 and Spring Full Moon, 27 September 1996, Institute of Modern Art, Fortitude Valley, Brisbane.
161 Ibid., 54.
It is important to acknowledge that by sidestepping binary thinking, virtual feminine difference provides no stable parameters from which to identify feminine difference. As discussed in Part B-1, a number of feminist musicologists have established feminine difference through a deconstruction of masculine formal conventions. By comparison, the concept of feminine difference as virtual sexual difference means that ‘affects’ created in the work may not be identifiable as feminine or feminist. The ‘becomings-other’ of the composer may lead them to create ‘affects’ that are not necessarily explicable in relation to her gender. Rather than viewing absence of identifiable or recognisable feminine difference as a flaw, I view it as enabling the discussion of unimagined or as yet unexplored feminine differences as virtual differences. In this respect, my position echoes Grosz’s ‘politics of imperceptibility’ in which feminism is an ‘endless becoming-other rather than the attainment of recognizable positions and roles that are valued’.  

The distinction between recognisability and imperceptibility raises a salient issue with respect to feminist aesthetics and the broader musicological context in which feminist musicology occurs. As others have observed, feminist musicology remains somewhat ghettoised within mainstream musicology. It is now over fifteen years since McClary’s *Feminine Endings* brought feminist musicology mainstream musicological attention. And yet, common criticisms of the concept of feminist aesthetic in music endure (even in recent feminist musicology). This is especially troubling given such criticisms are often based on a basic miscomprehension of this concept. Indeed, it may be the case that persistent criticisms will only be alleviated if feminist aesthetics becomes recognisable on patriarchal terms given that, as Grosz argues, it is the ‘image and values of a socially dominant other’ that sets the agenda for recognition, and mutual respect. Thus, one solution might be to investigate similar formal properties

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164 See Macarthur, ‘Social Justice? The Performance of Women’s Music Hits an All-Time Low’, 10; Cusick, ‘Gender, Musicology, and Feminism’, 472–498; Both Macarthur and Cusick have noted a decrease in feminist musicological analyses since the rise of this work in the 1990s. While this decline has been observed in recent work, feminist musicology was considered to have revolutionised the field of musicology, including its creation of experimental analytical models. See Chapter 2.A-4 of this thesis.
165 See discussion in Part A of this chapter.
(such as a tendency towards top-heavy formal proportioning) as characteristics of women’s music. Such an approach would create recognition for women composers on objective, positivistic terms of traditional musicological majority.

The notion of feminine difference or feminine aesthetics explored here remains ambiguous and therefore marginal with respect to mainstream musicology. It draws upon the notion of sexual difference as virtual force, a nexus of creativity, an experience of virtual in the actual that embraces sexual difference as becoming-other of knowledge and creativity. This approach is in keeping with a politics of imperceptibility conceived by Grosz as ‘struggle to render more mobile, fluid, and transformable the means by which the female subject is produced and represented’, even if its mobilising of forces are not always able to be identified, controlled or recognised as feminine or feminist. As she argues, this is a kind of guerilla feminism of ‘unexpected impacts’ and ‘surprising encounters’ that leaves its ‘traces and effects everywhere’ without necessarily being clearly identifiable. While this leaves the question of feminine difference unresolved and therefore open to continued rejection, I suggest it provides a flexible means of valuing or affirming otherwise marginalised works, whether those of ‘deterritorialised music theatre’ or those created by women. In the chapter following, I take up this issue and explore it further through a detailed examination of *Laquiem: Tales* by Andrée Greenwell.

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169 Ibid.
Introduction

Having shown the shortcomings of traditional approaches and then explored the possibilities that become available for the analysis of ‘deterritorialised music theatre’ when D&G’s philosophical concepts are adapted, I will, in this chapter and the next, undertake extended analyses of works of ‘deterritorialised music theatre’ using concepts from D&G and their adaptation for feminist theorising. In this chapter, I explore two closely related works by Andrée Greenwell. The first, Laquiem: Tales from the Mourning of the Lac Women (1999) has been described by the composer as a ‘new music performance work’ or ‘concert work with lighting and sound design’. The second, entitled Laquiem (2002), is a ‘music-film’, directed by the composer and screenplay adapted from Fallon’s novel ‘The Mourning of the Lac Women’. It includes three musical/textual episodes from the performative work, which are heard along side new visual imagery.

PART A: Laquiem: Tales from the Mourning of the Lac Women (1999)—A Performance

Laquiem: Tales was composed for three voices and instrumental ensemble (with sound design in the form of amplification and digital effects) and comprises song and spoken text within a composed musical framework. Although voice is at the forefront of this work, Laquiem does not fit into established forms, such as requiem, cantata or song cycle. Indeed, it might be argued that Laquiem has more in common with some of the performance art of Laurie Anderson, particularly United States which employs idiosyncratic song-forms as well as spoken interludes within musical framework.

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2 Greenwell has described Laquiem: Tales as ‘not music-theater, nor is it concert music, nor is it a requiem, nor is it a cantata, and nor is it a song cycle; it is none of these things. It is something other. Laquiem is a self-defining genre that lies somewhere between forms and speaks across them; between music-theater, concert music, requiem, cantata and song cycle.’ Greenwell, Personal Communication, November 2000, cited in Macarthur, Feminist Aesthetics in Music, 180.
3 Laurie Anderson, United States I-IV (US: Warner Bros, 1984). Greenwell cites Anderson as an influence on her use of spoken text within a ‘composed musical setting’. See Gretchen Miller, ‘The composer out of the box’ Real Time+On Screen, 30 (1999): 38. As a journalist for the arts press, Miller, the subject of the next chapter, has contributed to literature about Greenwell.
As previously discussed, Laquiem: Tales’ genre is difficult to define. The use of sung voice, live music performance and the structuring of this work around a central music-text relation, positions this work as music-theatre. And yet, its use of text comprising closed forms (not unlike a song cycle) and chamber music performance conventions (the relatively fixed position of the performers whose gestural language is wholly in keeping with chamber music norms) might be seen to situate this work as a ‘concert music performance’. To further complicate matters, the live performance of Laquiem featured lighting and audio design comprising amplification and digital processing. While such elements are staples of theatre and popular music concerts, they ‘deterritorialise’ chamber music conventions, where lighting tends to be minimal and audio design restricted to sound reinforcement. Thus, this work might be situated somewhere between chamber music and other ‘storytelling’ forms of performance such as ‘performance art’, ‘music theatre’ and ‘theatre’.

The following analysis explores how Greenwell’s use of media contributes to the ‘deterritorialisation’ of Laquiem: Tales’ genre. It begins in Part 5 A-1 with an overview of each medium (text, voice and music, sound design and lighting design). Unlike Inland, where sound, music and text have a near-equal presence, in Laquiem: Tales sound design plays a more subtle role colouring the virtual acoustic space of

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4 See my discussion of this in Chapter 1 B-1 of this thesis.
5 For instance, Kouvaras identifies this work as an ‘art-song cycle setting’. Kouvaras, When the String Snaps’, 216.
6 See Chapter 1, Part A-3 of this thesis for a discussion of D&G’s term ‘deterritorialisation’. There are a number of descriptive analyses of Laquiem: Tales in the literature. Interestingly, they take the CD recording as their analytical object. See Renzo, ‘Interrogating the Low/High Culture Split’, 62-3; Kouvaras, ‘When the String Snaps’. I view analysis of the performative experience of Laquiem: Tales as giving rise to a different interpretation than consideration of the CD recording and score alone. Experiencing the work on CD provides the possibility for a more interactive experience. The listener/analyst is able to draw insights from the titles and reference the positioning of pieces within the whole in a manner not possible in a live performance (where checking the program is likely to distract from the performance and may be futile in cases of dim auditorium lighting). In a number of Laquiem: Tales’ narratives, the “T” of the text is unnamed, or named only in the title of the vignette, not in the body of the text itself. In a performative context, six of the eight vignettes with narrative identities in their title are performed without the narratorial voice being identified. Given that Fallon’s text is multi-stylistic, discontinuous and gives rise to multiple narrative voices, this has the effect of increasing the ambiguity of the identities presented by the work. For example, the following vignettes name the narrative identity of the “T” or the narrator in the title, but do not do so in the body of the text: 2 ‘Persephone Sleeps Amidst the Softened Blossoms’; 4 ‘Introducing Kaye Nine (Dirty Dogs)’; 8 ‘Tres Bien Reminiscences (Cleaning the Laundry)’; 9a ‘Tres Bien Eavesdrops Kaye Nine’s “Lament of the Neutered” (I have Scrubbed Out my Body)’; 12b ‘Lidia’s Curse’; 13b ‘Tres Bien’s Self-Pitying Confession (This is the Lac I Go Down In)’. Furthermore, the narrative identity ‘Tres Bien’ is never named within the body of the text. Indeed, only two of the pieces with a proper name in the title repeat that name within the body of the text: 1 ‘Persephone in the Props Department’; 9b ‘Lidia Howls in the Night’.
each piece and, intermittently, appearing as a specific effect that ‘captures’ or transforms a specific instrumental and vocal passage. Lighting design is used in a similar fashion. I view voice, music and text as the dominant forces in the work. While this might seem to position Laquiem: Tales unequivocally within the realm of music-theatre, I argue that the ambiguity of the textual content, its diverse musical influences, and its balancing of spoken and sung text have a ‘deterritorialising’ effect on Laquiem: Tales’ genre drawing it into relation with performance art. I offer a view of text, voice and music as three different powers: text as a power of proliferating becomings-other; voice as a power of proliferating musical styles; and music as a power of disruptive shifts and continuity. Establishing the heterogeneity of these media allows for a more detailed consideration of their ‘deterritorialising’ relations in Part 5 A-2 of the chapter.

In Part 5 A-2, I offer a detailed analysis of two different series of pieces from Laquiem: Tales, exploring the different text-music relations in each. In Part 5.A-2-i, I explore the continuities created between different pieces that make use of the ‘dirty dogs theme’. I argue that this theme has a ‘deterritorialising’ effect on the narrative persona, which, despite their often ambiguous relation, drawn together by virtue of shared musical context in which they are heard. In Part 5.A-2-ii, I offer a detailed reading of the suicide sequence, which features disruptive shifts in the music (created through contrasting musical materials) and rapid ‘becomings-other’ in the text that shifts the audience’s attention onto new images of abuse and loss. In my view, the chilling impact of this sequence is momentary or supplanted by new ‘affects’ of suffering. This is in keeping with my view the text as a plane of interconnecting ‘becomings-other’ that, by opening one onto another without end, render sensation transpersonal.

The analysis is informed by a feminist-Deleuzean reading of the political force of this work. D&G’s philosophy takes the position that desire is a positive productive force.

7 The pieces I address are ‘Introducing Kaye Nine (Dirty Dogs)’ numbered piece 4 by the composer, ‘Tres Bien Eavesdrops on Kaye Nine’s “Lament of the Neutered”’ numbered piece 8 by the composer, ‘Lidia Howls into the Mouth of her Night’ numbered piece 9b by the composer, ‘Tap-dancing’ numbered piece 16 by the composer.

8 This sequence comprises three pieces, 13a ‘I am a Full Cup’; 13b ‘Tres Bien’s Self-Pitying Confession’ and 14 ‘The Horrors’.
that can never be entirely caught or repressed by social interest that would represent it as lack (a lack of control, a lack of mastery, a lack of appropriate boundaries). By viewing desire as a productive movement from one region of intensity to another, they argue that desire can form relations that are not necessarily socially comprehensible. This argument has particular relevance to women. Emotion, uncontrollability, and women’s bodies have historically been conflated in medical discourse. In the nineteenth century, there was an explicit association of women and mental illness. Contemporary medical discourse has perpetuated the view of women’s bodies as inherently dysfunctional using biological arguments to advocate drug-use as a way of compensating for ‘bodily weakness’ such as PMS, postpartum depression, menopause and so on. In light of this, Laquiem: Tales’ ambiguous exploration of sensitivity might be said to have political force. By avoiding narrative frameworks that would tether sensitivity to a stable subject, Laquiem: Tales complicates the view of sensitivity as something to overcome, or master.

That said Laquiem: Tales’ exploration of sensitivity is not always positive. Some of the tableaus create uncomfortable ‘affects’ that are shocking in their violence, callousness or desperation. And yet, Laquiem: Tales makes no explicit moral judgement about the ‘affects’ it presents. In this work, all ‘affects’ are transitory. One ‘affect’ opens onto another or is implicated in new ‘becomings-other’. Thus, the ‘virtual feminine difference’ produced in this work might be linked to its exploration of the body-sensitivity as the site for proliferating becoming-others.

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9 See D&G, AO, 126-7.
10 Ibid.
12 Ibid.
5.A-1: Sensory Force: Considering Each Medium as a Virtual Whole

5.A-1-i: Proliferating ‘Becomings-Other’ in Laquiem: Tales’
Discontinuous Text

Laquiem: Tales is structured as nineteen short pieces each of which is based on a series of short narrative vignettes or poems selected by the composer from Fallon’s work-in-progress, ‘The Mourning of the Lac Women’. The text makes for an unconventional libretto. Its narrative voices are discontinuous and often unnamed. When placed alongside one another, the texts do not unfold a linear or even multi-linear narrative. However, recurring imagery can be discerned. Childhood scenes of depravity and neglect dominate the middle portion of the work (see Table 5.2 on page 136). A sense of sadness pervades a number of texts towards the end of the work (see Table 5.3 on page 137). While the vignettes and poem that appear in the first section of the work are largely unrelated, links can be made with later texts which repeat earlier imagery or revisit a narrative voice (see Table 5.1 on page 136).

D&G’s notions of ‘affect’ and ‘becoming’ provide a way of addressing the content of this text while preserving the ambiguity of its discontinuous content and, in the context of the performance, often unnamed narrative voices. In everyday life,

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13 This chapter uses the term ‘piece’ to denote individual pieces within Laquiem: Tales and ‘work’ to describe the work as a whole.
14 See Tables 5.1-5.3 for a breakdown of the narratives in each section in terms of narrative identity and content. My interpretation of the text differs from that of Kouvaras who views Kaye Nine as the dominant narrative voice. As she states, ‘The work explores both Lidia’s dysfunctional existence and young Kaye Nine’s reactions to her mother’s plight, including the child’s marvellous inner life which serves as redemption for herself’. See Kouvaras, ‘When the String Snaps’, 222.
15 Examples of related texts include piece 16 ‘Tap-dancing’ and piece 3 ‘The Little Girl is Knocking on the Door’ which both feature the narrative personae of ‘the little girl’. The chocolate bear featured in piece 5 ‘Making It Last’ reappears in piece 10 ‘Gloomy Gloom Room’ (which also repeats the injections and corn trimming of ‘Très Bien Reminisces’ (piece 8) and the ‘dilapidated baby grand’ of ‘Lidia Howls into the Mouth of her Night’ (piece 9b). The narrative voice of ‘Making It Last’ (piece 5) is similar to that of pieces 8 and 12a (‘Très Bien Reminisces’ and ‘Mozartopintchaikostakovich’). References to my childhood country France appear in texts from pieces 4 and 5 (‘Introducing Kaye Nine’ and ‘Making It Last’). Emigration to Australia is inferred in piece 11 ‘An Early Autumn Plucked Out on Nerves (Pain is Winter Gone Again)’, which is preceded by the spoken line ‘Suddenly I am alone in the hot and desolate Australian landscape’.
16 See Chapter 3, Part C-2 of this thesis for a discussion of these concepts. ‘Becoming-other’ describes a ‘zone of indetermination’ or ‘indiscernibility’ between bodies which produces new affects.
emotions are generally viewed as the properties of an experiencing subject. In *Laquiem: Tales* emotion often appears as ‘affect’, a force or ‘pure possible’ divorced from stable subjectivity and clear narrative progression. This is particularly the case in the more poetic texts. An example can be viewed in figure 5.1, which features text from ‘I am a Full Cup’ numbered piece 13a by the composer. In this text, there is a ‘becoming-imperceptible’ of the narratorial identity whose subjectivity is submerged in a luxuriating description of sadness.

### Figure 5.1: Fallon, ‘I am a Full Cup’

<table>
<thead>
<tr>
<th>I am a full cup</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am a lake of stagnant words,</td>
</tr>
<tr>
<td>a hulking great sorrowing and sadness</td>
</tr>
<tr>
<td>the nature of humanity</td>
</tr>
<tr>
<td>sullen, inexpressible</td>
</tr>
</tbody>
</table>

*Laquiem: Tales* also features a number of vignettes with localised narrative events (or ‘little narratives’). These texts can also be discussed in terms of the ‘becomings-other’ they enact. For instance, the text from ‘Gloomy Gloom Room’ begins with the narrator’s exploration of the rooms of an abandoned house (see Figure 5.2). A striking feature of this text is the way its repetitive form and accumulating images overwhelm the unnamed narrative “I” who becomes transfixed by a ‘little girl with a fork stuck in her cheek’. Bodily descriptions (‘I begin to hear my footsteps my breathing my movements in the silence’) and a mesmeric use of repeated phrases (‘one room in which . . .’) draw the reader into this textual event. ‘Breathing’ becomes a conduit between narrator and the child whose breathing ‘punches’ her chest ‘convex, concave.’ These sensations create a ‘zone of indetermination’ between the narrator and the little girl. The ‘becoming-child’ of the narrator opens onto another

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18 Emotion is strongly linked to subjectivity, as attribute of a subject and thus, as Rei Terada notes, an ‘at least minimally interpretative experience’. By comparison, ‘affect’ is commonly regarded as the physiological aspect of ‘emotion’. In poststructuralist philosophy, ‘affect’ tends to be used to describe sensations that do not fit or conform to narrative structures or clearly organised in relation to usually interpretative experience. See Rei Terada, *Feeling in Theory: Emotion After the “Death of the Subject”* (Cambridge, Massachusetts; London, England: Harvard University Press, 2001), 6.

19 This text appears in the tenth piece in the work.
‘becoming’, the ‘becoming-bird’ of the child, which creates an ‘affect’ of animal entrapment and damage.

Figure 5.2: Fallon, ‘Gloomy Gloom Room’

I still do wonder passionately what must it be like to be you, yourself. I am afraid for you now as I am entering a large, gloom gloomroom house. The rooms are all empty. I wander through one room in which a dilapidated baby grand stands, one room in which a broken wardrobe lies on its side – inside a saucepan of chips burns on a primus ring, one room where a plucked chook suppurates in a reeking bucket one room in which a little girl squats with a box of matches trying to light a pine forest one room in which a little girl sits watching a clock as she sucks each ear then each arm then each leg the body then finally the head off a chocolate bear, one room in which a child sits chained to a chair with a fork stuck in the side of her porkforkcheek. One room in which a little girl practices injecting a syringe into a pillow, then her mother’s buttock. One room in which a little girl with a razor blade trims her mother’s corns and carbuncles one room in which a little girl sits with a fork stuck in her cheek. Suddenly all the rooms are empty. I begin to hear my footsteps my breathing my movements in the silence the silence becomes belligerent in the middle of the house there is one room in which a little girl sits with a fork stuck in her cheek. Suddenly the rooms are all empty. I begin to hear my footsteps my breathing my movements in the silence the silence becomes belligerent in the middle of the house there is one room in which a little girl...She is rigid and listening from her squatting position. Her breathing punches her chest convex, concave. Through the distended transparent tissue, veined with fat I can see a heart-shaped bird beating itself to death in a panic, rib-caged. I want to open the cage. I want to comfort the bird. I want the little bird to rise to the skies, a hawk, a vulture, an albatross…

I am suddenly alone in a desolate and hot Australian landscape

Applying this approach to all of the text, I propose that *Laquiem: Tales* constitutes a plane of diverse ‘becomings-other’ that include the ‘becoming-bird’ of a child’s heart; the ‘becoming-imperceptible’ of the narrative “I” subsumed in an emotional state; the ‘becoming-lac’ of the narrative persona (which involves her suicide); the ‘becoming-flower’ of Persephone as she sleeps amidst soften blossoms; the ‘becoming-tap dancer’ of a little girl; the ‘becoming-dog’ of a child named Kaye Nine (whose name sonically suggests a ‘canine’); the ‘becoming-bed’ of a piano; ‘becoming-musician’ of a child; the ‘becoming-animal’ of Lidia which creates an ‘affect’ of depravity; and the ‘becoming-colouring-in outline’ of a woman. While a number of these becoming-other involve children, the text as a whole might be said to unfurl a transpersonal plane of sensation where ‘affects’ collide without being ordered or reconciled within a temporal narrative or event-sequence. We as the audience are left to infer that the woman who suicides, in piece 13b, might also be the child of piece 8, whose horrendous family situation positions her as dog-like, or the depressed woman of piece 7, ‘Everywherething I Touchwalk’.
5.A-1-ii: Voice as a Power of Proliferating Musical Styles

*Laquiem: Tales* is unusual in its use of three contrasting voice-types (operatic, popular, and spoken) and its pairing of operatic and popular voice-types in duets. While Greenwell has a longstanding interest in writing for voice, her attraction to Fallon’s text can be, in part, explained by the wide range of performance possibilities offered by Fallon’s varied writing style.

Broad distinctions can be made between the different types of text set for the three voices. For instance, spoken voice tends to deliver prose, which is habitually presented alongside extended ostinato, arpeggio-based or improvised instrumental extended technique textures (see Figure 5.2 ‘Gloomy Gloom Room’ and Audio Example 5.1, CD 2, Track 1). Greenwell cites ‘the position of voice-over in horror films’ as an influence in the composing of such pieces. Complex, multi-stanza poems are often set for operatic voice using complex, multisectonal, through-composed song forms (see Figure 5.3 ‘At the Bottom of Each Breath’ and Audio Example 5.2, CD 2, Track 2). Romantic lieder is one influence contributing to the composing of these songs. Greenwell tends to set short terse text for popular voice to strophic song forms with ‘new wave’ rock and pop ballad influences (see Figure 5.4 ‘You’d Want Me to Cry’ and Audio Example 5.3, CD 2, Track 3).

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20 The vocal performers in this work were Karen Cummings (opera voice), the composer herself (untrained or popular voice), and Clare Grant (spoken voice). Greenwell prefers the descriptor ‘untrained’ (see Greenwell, ‘composer’s notes’) to distinguish the second sung voice. I prefer the more inclusive term ‘popular’ because of the high degree of musicality needed to perform this vocal line. Furthermore, it is not uncommon for ‘popular vocalists’ not to have received formal training.


22 See Greenwell, ‘Composer’s Notes’.
Figure 5.3: Fallon, ‘At the Bottom of Each Breath’—Set for Operatic Voice

at the bottom of each breath
the lost trace
of the saddest sonata

a cello
a double bass
something that moans and grieves and croons

its the beat at the heart
of loss
that I’m holding
my breath to hear

I cry to try to
beat and meet the heart of it
I find the source of loss and grief
under my own rib cage

a tiny eternal blubbing Lourdes
a spring of dark and cold
out of the dark and cold at the heart and core of the genesis of all human loss and sorrow

with you asleep in my arms
I watched and waited with these fountaining waters
watering face sheet bed room house street city country earth
humanness
for what it’s worth
and all it’s worth to the world

Figure 5.4: Fallon, ‘You’d Want Me to Cry’—Set for Popular Voice

you’d want me to cry
but you wouldn’t comfort me
you’d want me to speak
but you wouldn’t hear
you’d want my love
but you wouldn’t take the time it needs
somewhere in your cold heart
somewhere in your cold heart
somewhere or other

These distinctions are by no means fixed. The prose delivered by the spoken voice frequently exists on a continuum with poetry (see excerpt of text for ‘Lidia’s Curse’ in Figure 5.5). Text that is terse and repetitive also appears in duets (for operatic and popular voices) and, the like text for spoken voice, is often set with arpeggiated, minimalist, rhythmic materials (see for instance the text for ‘There’s a Very Large
Day Ahead’ set out in Figure 5.6 and Audio Example 5.4, CD 4, Track 4). Indeed, ostinato and arpeggiated motives appear across the entire work. Thus, Greenwell places these contrasting voices on a continuum even as she explores their differences.

Figure 5.5: Fallon, ‘Lidia’s Curse’—Excerpt

I’ll never write about you, making a ridiculous myth out of you, to obscure forever what I love about you. The gentleness, love, compassion (well sex) in your too young face. The weakness that will humble, hurt, humiliate (perhaps kill) you, anyway humanise you, feminise you. The never to be seen, spoken of, scar, revealed at the arm in summer, carried at the heart in winter. Your arrogance, your self-righteousness.

you are the centre of the myth
the coldcore of the corncon
let you be ruined
beyond recognition
of yourself
let love wreck you
like a whitesaltcrystal shipinabottle of splitmilk….

Figure 5.6: Fallon, ‘There’s a Very Large Day Ahead’—Set for Popular and Operatic Voices in Duet

there’s a very large day ahead
with an open, an open mouth
throw yourself into it

its jaws will open

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23 Four of the nineteen pieces are composed as duets for operatic and popular voice. These are ‘Persephone Sleeps Amidst the Softened Blossoms’, ‘I Have Scrubbed Out my Body’, ‘I am a Full Cup’, and ‘There’s a Very Large Day Ahead’.

24 See Appendix 2 for indication of how these signature marks are distributed across the work.
5. A-1-iii: Music as a Power of Disruptive Shifts and Continuities

This principle of continuity and contrast can also be found in Greenwell’s music. Indeed, in the case of Laquiem: Tales, the music might be characterised as much by its abrupt shifts or unexpected changes in mood, tempo, or musical style, as the strong continuities created through its common musical materials. In addition to use of arpeggios and ostinati, Laquiem makes much use of an intervallic language based in seconds and thirds, extended and altered chords (such as #11ths, suspended 4ths, 9ths), chromatic harmonic descents, and organic growth in the form of diminuted rhythmic values.

The majority of the pieces are less than three minutes in duration. Much of the music is organised into series of 1-3 pieces. Each series ends or begins with a swift change in mood and ambience. The most unexpected of these occur when strophic songs with clear tonal centres (piece 7 and 13a) are replaced by striking extended technique improvisations (piece 8 and 13b). The following tables use shading to indicate relations of continuity and contrast emerging across the music of the work (see Tables 5.1-5.3).

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25 Of the nineteen pieces in Laquiem: Tales, only five of the pieces are over three minutes in the length. The pieces over three minutes are ‘Everywherething I Touchwalk’ (3m57s), ‘Gloomy Gloom Room House’ (3m59s), ‘An Early Autumn Plucked Out on the Nerves (Pain is Winter Gone Again)’ (3m30s), ‘Mozartchopintchaikostakovich’ (3m27s) and ‘At the Bottom of Each Breath’ (3m38s).

26 I address the impact of these abrupt shifts in terms of ‘virtual whole’ of sensation in Part A.
Table 5.1: Stylistic Changes in *Laquiem: Tales* (Pieces 1-7)

<table>
<thead>
<tr>
<th>Title &amp; numerical order in score/CD</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Persephone in the Props Department</strong></td>
<td><strong>Persephone Sleeps Amidst the Softened Blossoms</strong></td>
<td><strong>The Little Girl is Knocking on the Door</strong></td>
<td><strong>Introducing Kaye Nine (Dirty Dogs)</strong></td>
<td><strong>Making it Last</strong></td>
<td><strong>You’d Want Me to Cry</strong></td>
<td><strong>Everywhere I Touch walk</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Voice-type</strong></td>
<td>Soprano &amp; popular voices</td>
<td>Spoken voice</td>
<td>Spoken voice</td>
<td>Popular voice</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Text</strong></td>
<td>The text in pieces 1-7 is markedly different in style. There are no explicit links between these narratives either in terms of narrative identity or content. For instance, despite the titular link between piece one and two, the text for the second piece consists solely of flower names in Latin. Therefore, in performative context, the link between these pieces is more tenuous.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Musical link</strong></td>
<td><strong>1-3</strong></td>
<td>Strong musical continuity created through use of key signature marks: ostinato and pedal points (1, 2, 3); ambiguous harmony built from clusters or alt/extended chords; organic growth in terms of rhythmic development (1 and 3); chromatic harmonic sequence around the long GS (1 and 2) followed by a decrease in texture so that there is a gradually tapering out in the last third; circling/overlaying of two voices or voice and instrument (1, 2). Significantly, piece 3, does not taper out but ends on a climax. This renders the silence of 4 striking.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>4-5</strong></td>
<td>Striking change of texture established through musical silence that appears alongside both spoken narratives. The music for piece 4 (dirty dogs theme) has strong motivic links to the preceding music, but is highly contrasting in its rapid tempo and fortissimo opening.</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td><strong>6</strong></td>
<td>Up tempo song in repeated A form. New wave influenced song with diminished flavored, asymmetrical ostinato as its driving force.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>7</strong></td>
<td>Abrupt change in mood. Pop ballad with a rhythmically phased harp ostinato. AB form. Although link in form and genre, very different styles.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 5.2: Stylistic Changes in *Laquiem: Tales* (Pieces 8-12b)

<table>
<thead>
<tr>
<th>Title &amp; numerical order in score</th>
<th>8</th>
<th>9a</th>
<th>9b</th>
<th>10</th>
<th>11</th>
<th>12a</th>
<th>12b</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Très Bien Reminisces (Cleaning the Laundry)</strong></td>
<td><strong>Très Bien Eavesdrops … (I have Scrubbed out my Body)</strong></td>
<td><strong>Lydia Howls in the Night (segue)</strong></td>
<td><strong>Gloomy Gloom Room House</strong></td>
<td><strong>An Early Autumn Plucked out on the Nerves</strong></td>
<td><strong>Mozartcho pin-Tchaikostovich</strong></td>
<td><strong>Lidia’s Curse</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Voice-type</strong></td>
<td>Spoken voice</td>
<td>Soprano &amp; pop voices</td>
<td>Spoken voice</td>
<td>Spoken voice</td>
<td>Soprano</td>
<td>Spoken voice</td>
<td></td>
</tr>
<tr>
<td><strong>Text</strong></td>
<td>These texts accumulate images of neglect, squalor, emotional abuse and bodily dissociation. Introduces Kaye Nine and Lidia.</td>
<td>Poetic images of pain using Australian landscape.</td>
<td>Images of neglect, squalor and emotional abuse, with stable narrative voices.</td>
<td>Ambiguous narrative identity that at times is identifiable as Lidia.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Musical link</strong></td>
<td><strong>8</strong></td>
<td><strong>9a</strong></td>
<td><strong>9b</strong></td>
<td><strong>10</strong></td>
<td><strong>11</strong></td>
<td><strong>12a</strong></td>
<td><strong>12b</strong></td>
</tr>
<tr>
<td></td>
<td>Abrupt change to extended technique improvisation</td>
<td>Strong thematic links between 9a and 9b, with continuity into 10. Return of motives from ‘dirty dogs’ theme in pieces 9a and 9b.</td>
<td>Abrupt shift into solo voice intro. Complex song form.</td>
<td>Similar musical materials to 10 and 9b. Return of motives from ‘dirty dogs theme’</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 5.3: Stylistic Changes in Laquiem: Tales (Pieces 13a-17)

<table>
<thead>
<tr>
<th>Title &amp; numerical order in score</th>
<th>13a I am a Full Cup</th>
<th>13b Très Bien’s Self-Pitying Confession</th>
<th>14 The Horrors</th>
<th>15 At the Bottom of Each Breath</th>
<th>16 Tap-dancing</th>
<th>17 There’s a Very Large Day Ahead</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice-type</td>
<td>Soprano &amp; pop voices</td>
<td>Spoken voice</td>
<td>Soprano</td>
<td>Spoken voice</td>
<td>Soprano &amp; popular voices</td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>References to suicide and sadness. 13a and 15 are both poetic texts. 13b and 14 are narrative vignettes that are highly poetic.</td>
<td>Link created through a sense of hope.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical link</td>
<td>13a Abrupt change. 13a is a song in AB form.</td>
<td>13b-14 Abrupt change. 13b is an extended technique improvisation. 14 is a sparser extended technique improvisation that begins with silence and spk text.</td>
<td>15 Abrupt change. 15 is a complex song which functions as the work’s emotional conclusion. Features motives from the dirty dogs theme.</td>
<td>16 CODA 1 Change of texture. This work is a variation on the ‘dirty dogs’ theme.</td>
<td>17 CODA 2 Abrupt change of texture. Song with stylistic links to 6.</td>
<td></td>
</tr>
</tbody>
</table>

When considered in relation to the text, musical continuities have the effect of drawing discontinuous narratives into relation. As can be seen in Table 5.2 above, this is particularly the case in the second section of the work where a strong correlation emerges between pieces 9a, 9b, 10, 12a and 12b via variations on the ‘Dirty Dogs’ theme (first encountered in piece four). By comparison, abrupt changes in tempo and musical style interrupt cumulative musical flows, preparing the listener for new content. Although this interruptive strategy is present in the music and text, the music has its own power of difference. In the music, abrupt shifts have the effect of galvanizing audience attention through a sudden change in musical style, or mood. This is particularly striking in instances where there is a marked contrast between materials. In Part A-2-ii, I offer an extended discussion of one instance of this, the suicide sequence which occurs over pieces 13a, 13b and 14.

5.A-1-iii: ‘Capture’ and ‘Counterpoint’ New Relations Emerging from the Use of Sound Design, Lighting Design and Staging

Although music-text relations can be viewed as central to Laquiem: Tales, lighting and sound design also play an important role. I consider how these media ‘answer’,
‘capture’ or act in ‘counterpoint’ to aspects of the music or text, and thereby ‘deterritorialise’ or transform their sense.

Although amplification is crucial to the balancing of the three different voice-types and ensemble, *Laquiem: Tales* also uses sound design as an expressive device.\(^{27}\) In four of the pieces, specific sound effects, created using a combination of reverberation and delay, are used to ‘capture’ and transform specific fragments of text or music.\(^{28}\) For instance, in piece 9b, ‘Lidia Howls into the Mouth of her Night’, delay is used on three discrete textual fragments (‘Au succour!’, ‘Children?’, ‘Dischords!’) (see Figure 5.7). These fragments appear as the quoted statements of a specific voice, that of Lidia. In the text, Lidia’s statements are framed by the voice of a narrator who describes Lidia’s interaction with her children. These voices are performed by the same person. However, a clear distinction emerges between them. Lidia’s voice is given new force here as an echoing yell from afar that contrasts with the narrator’s voice which is more present in tone (see Audio-visual Example 5.1, DVD 1, Track 4). In performance, Clare Grant’s physical movement away from them towards the microphone accentuates this.

*Figure 5.7: Fallon, ‘Lidia Howls into the Mouth of her Night’*

\begin{quote}
*Au succour! Au succour!*’ she cries into the decayrotten cavity *mal aires* of the mouth of her night. Her children hearing this wail in the winds of her world, turn in their sleep. Turning and tuning the wires of the baby grand. ‘Children?’ she’d wail, ‘Dischords!’’. Her dreams of musical excellence long blasted in the abrasive screech of her voice. Lidia, that old derrollicked woman, said to me, ‘Ever been so low and lonely you rang Life Line just to hear someone say your name, so skin hungry for affection you tried to get a dog to fuck you, a cat to lick you?’.
\end{quote}

Greenwell’s use of lighting might also be seen to ‘capture’, ‘answer’ or create relations of ‘counterpoint’ with the performing bodies delivering text and music on

\(^{27}\) Other composers working with sound design in a contemporary classical context include John Adams *El Niño* (1999-2000) with sound design by Mark Grey.

\(^{28}\) In performance, three of the nineteen pieces used combinations of reverberation and delay. These are as follows: piece 4, ‘Introducing Kaye Nine (Dirty Dogs)’; piece 9b, ‘Lidia howls in the night (segue)’; and, piece 12b ‘Lidia’s Curse’. Although a ‘special effect of reverb and delay’ is indicated in the score for piece 13b ‘Très Bien’s Self-Pitying Confession (This is the Lac I Go Down In...)’. This effect was not realised in the video documentation of the work’s performance. It does, however, appear in the CD production of the work. With the exception of piece four, which uses delay and reverb on instruments, all of the above examples use delay or delay and other digital effects to transform the sound of the spoken voice.
stage. The performance made use of a two-tiered platform upon which the instrumental ensemble was situated. The percussion was located at the back of the second tier while the rest of the instrumentalists (harpist, cellist, violinist and woodwind player) sat on the first tier. The three vocalists were positioned in front of this platform (on ground level). The lighting design comprised two broad components: a wash across the faces of the performers (often warm orange); and a coloured wash over the front of the stage, illuminating the area just in front of the vocalists. The colours of this second wash were habitually vivid (red, purple-pink or blue). The almost constant presence of this foreground wash meant that its absence had a dramatic effect, creating darkness or shadows around the stage.\(^{29}\)

Changes in lighting occurred with almost every piece, and sometimes created new relationships between the performative bodies. For instance, in piece 7, ‘Everywherething I Touchwalk’, the coloured foreground wash contracted to a spotlight positioned just right of the popular vocalist. The contraction of the foreground lighting isolated the singer from the ensemble. The lighting can be viewed as ‘capturing’ or placing-in-variation different aspects of the music-text. For instance, in relation to the text, this contraction of the lighting seems to answer the sorrowing of a body that turns everything into dust (see Figure 5.8). The music for this piece can be characterised by its use of emotionally charged tonal centres and slides of a major or minor interval of a second in the vocal line. In conjunction with the lighting, these sounds draw to mind a ‘torch song’ that links longing and loss to sensuality (see Musical Example 5.1 and Audio-visual Example 5.2, DVD 1, Track 5). While these associations are not entirely foreign to the text (which makes reference to love), they contrast strongly with the childhood themes of previous narratives particularly those of pieces 3, 4, and 5 (see Figures 5.9-5.10). In this respect, the music and lighting might be seen to enact a ‘becoming-other’ of the text which draws it into an adult world of lost love and depression.

\(^{29}\) Instances of this include piece 7 ‘Everywherething I Touchwalk’ and 13b ‘Très Bien’s Self-Pitying Confession (This is the Lac)’. I discuss the later of these in Part 5.A-2-ii of this chapter.
Figure 5.8: Fallon, ‘Everywherething I Touchwalk’

everywherething I touchwalk
with feet with hand with eye
everythingwhere my mind alights upon
dissipintergrates under the weight
dessicates devoid of moisture
dry as mummy
dephlegmation

Everywherething I lovehaunt
With hope with hurt with sigh
everythingwhere my heart alights upon
segmenteparates under the weight
dissesemiscirates
into a sort of hatred
dead as a mummy
desecration
dissipintegrate under the weight
desiccates
This is a body waiting. This body covers everythingwhere

Musical Example 5.1: Greenwell, ‘Everywherething I Touchwalk’ for Popular Voice and Ensemble, mm. 5-15.
Figure 5.9: Fallon, ‘The Little Girl is Knocking at the Door’, Featured in Piece 3

The little girl is knocking at the door. You can only just hear her little soft fist tapping. You have to bend right down to hear what she’s asking. She’s asking in her tiny voice if she can come inside.

‘this chair is too big
this chair is too small
but this chair is just right

this porridge is too hot
this porridge is too cold
but this porridge is just right

this bed is too hard
this bed is too soft
but this bed is just right’

She says, settling in for the duration.

Figure 5.10: Fallon, ‘Introducing Kaye Nine (Dirty Dogs), Featured in Piece 4

I learnt all I know from dirty dogs in the back streets of my childhood country France. Learnt to run with the pack, the scent in my nostrils.

Figure 5.11: Fallon, ‘Making it Last’, Featured in Piece 5

Every Sunday morning they’d walk us in a line from the Chateau to the church three kilometers away. If we had some money we were allowed to buy lollies from the shop next door to the church after the service. I’d always have a chocolate bear and I learnt how to make it last all the way home so that I’d be eating the left ear by the time we went back through the gates of the Chateau. I could only make it last like that during winter though.

5.A-2: Analysing Media Interaction


Continuities in musical materials play an important role in drawing into relation Laquiem: Tales’ discontinuous texts. In this section, I explore the strong correlation that emerges between pieces which feature (in whole or in part) variations on the ‘Dirty Dogs’ theme, which is first encountered in full in piece 4, ‘Introducing Kaye Nine (Dirty Dogs)’. This theme is repeated in its entirety in pieces 9b (‘Lidia Howls in the Night’) and piece 17 (‘Tap-dancing’). Motives from this theme can also be heard in piece 9a (‘Très Bien Eavesdrops Kaye Nine’s “Lament of the Neutered”’), piece 12a (‘Mozartchopintchikostakovich’), and 12b (‘Lidia’s Curse’). I argue that the
repetition/variation of this theme helps place the characters of Kaye Nine, Lidia, the little girl and an unnamed narrative “I” (in various states of ‘becoming-other’) into direct relation.


The first full iteration of this theme occurs in ‘Introducing Kaye Nine’ and appears following a spoken narrative that engages in a ‘becoming-dog’ that produces an ‘affect’ of animal freedom (see text in Figure 5.10 and Audio Example 5.5, CD 2, Track 5). The musical interlude unfolds as a high speed canon at two octaves. Violin and ’cello fly over demisemiquaver, repeated note arpeggios (see Musical Example 5.2 and Audio Example 5.6, CD 2, Track 6). The violin leads with the ’cello in pursuit. A sense of a chase is created by the music’s rubato phrasing and pauses where the instruments seemingly ‘catch their breath’.


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30 ‘Introducing Kaye Nine (Dirty Dogs)’ is numbered piece four by the composer.
31 Sensory description (‘the scent in my nostrils’) draws the listener into the work and creates a zone of indetermination between the child and the dog that releases an affect of animal freedom. This text derives its power not from a neo-realist memory of the past, but from a ‘bloc of present sensations’ that are larger than life. For discussion of affect and memory see D&G, WisP, 167-8, 172.
32 No bar numbers are indicated in the score.
This ‘pursuit’ comes to a temporary ‘rest’ or stand-off in circling intervals of seconds and thirds (see Musical Example 5.3 and Audio Example 5.7, CD 2, Track 7). This relative pause occurs twice in the interlude, once at the two-thirds point, and once at the end. The use of multi-tracking (overlaying of different takes) has a pronounced effect on these circling passages, making them swarm.\(^{33}\)

**Musical Example 5.3: Greenwell, ‘Dirty Dogs’—‘Circling’ Passage.**

Together this two octave arpeggio motive and rapid circling motive act as signature marks that are repeated, in variation, in subsequent pieces.

5.A-2-i-b: Très Bien Eavesdrops Kaye Nine’s ‘Lament of the Neutered’\(^{34}\)

This through-composed song (for popular voice and operatic voice) is underpinned by a ‘cello arpeggio ostinato whose initial statement (in the introduction) is strikingly similar to the arpeggio ‘dirty dogs’ motive (see Musical Example 5.4 and Audio Example 5.9, CD 2, Track 9).\(^{35}\) Like ‘Dirty Dogs’, this arpeggio ascends over two-octaves (this time each note is articulated once). Its descent begins with a stepwise movement followed by a repeated note arpeggiated descent that is staggered.

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\(^{33}\) Greenwell uses reverb and multitracking like another dynamic layer, increasing and decreasing the rate of processing so it becomes a timbral diminuendo or crescendo.

\(^{34}\) This piece is numbered 9a by the composer.

\(^{35}\) This piece can be auditioned in full in Audio Example 5.8, CD 2, Track 8.

This motive occurs, in variation, throughout the song. Towards the end of the first and third verses, these variations are characterised by their increasing tension. Musical example 5.5 illustrates the increased harmonic movement of this motive in the context of the vocal climax at the end of verse 1 (also see Audio Example 5.10, CD 2, Track 10). This climax is heard in ‘counterpoint’ with a line of text that is emphatic and forceful: ‘can’t read a blessed thing in it’.

There is a further variation of this motive at the climax of the third verse (see Musical Example 5.6), where the motive is given new force in a three octave repeated note ascent that breaks into ascending and descending triplet, quintuplet and septuplet arpeggios (also see Audio Example 5.11, CD 2, Track 11). This climax is bound up with a sardonic line of text about being a ‘minimalist’ (see Figure 5.11). These variations occur in a context of building tension that, along with the text, creates an ‘affect’ of defiance or rebellion.

Musical Example 5.6: Greenwell, ‘Très Bien eavesdrops Kaye Nine’s “Lament of the Neutered”’, mm. 32-34.
The ‘circling’ motive returns, in variation, in two places in this work, which are striking in their structural placement. The first iteration of this motive occurs at the end of the second verse, where it acts as a pause that prepares for a short vocal solo (see Musical Example 5.7 and Audio Example 5.12, CD 2, Track 12). This motive also reappears at the conclusion of the piece where its pause prepares for the return of the ‘Dirty Dogs’ theme in full (see Musical Example 5.8 and Audio Example 5.13, CD 2, Track 13). This theme underpins ‘Lidia Howls into the Mouth of her Night’, numbered piece 9b by the composer (see Audio Example 5.14, CD 2, Track 14). Thus, in counterbalance to the previous motives, the ‘circling’ motive might be seen to enact ‘pulling back’ or diminishing of harmonic tension via stasis.

Not the shadow of a stain

5.A-2-i-b: ‘Lidia Howls Into the Mouth of Her Night’\(^{36}\)

Although this piece repeats the musical interlude of ‘dirty dogs’ in full, I propose that

\(^{36}\) This piece is number piece 9b by the composer.
new ‘becomings-other’ are offered through the use of new spoken text and digital effects. The arpeggio movements of the instruments become bound up with the ‘becoming-musician’ of the children (see Figure 5.10 on page 139 and Audio Example 5.15, CD 2, Track 15). This text describes children who, by turning in their sleep, set off the strings of their baby-grand piano-bed. When heard alongside this text, the arpeggios begin to resemble technical drills or a Chopin study.

The music of this piece is also brought into relation with a new ‘becoming-animal’; the ‘becoming-animal’ of Lidia whose loneliness breaks taboos surrounding sexual affection (see Figure 5.10 on page 139 and Audio Example 5.16, CD 2, Track 16). This ‘becoming-animal’ does not create an ‘affect’ of ‘freedom’ as it does in ‘introducing Kaye Nine’. Rather, a sense of revulsion is created. This is despite musical materials that are almost the same.

5.A-2-i-c: ‘Tap-dancing’

‘Tap-dancing’, numbered piece 16 by the composer, also offers a differential repetition of the ‘dirty dogs interlude’. Violin and ’cello are heard at a slower tempo, with a pizzicato articulation which is given warmth and a slight echo through a ‘long bright reverb with a little delay’. The spoken text features the personae of ‘the little girl’, introduced in piece 3, ‘The Little Girl is Knocking at the Door’. In this instance, the little girl is caught up in a ‘becoming-entertainer’ that produces an ‘affect’ of joy associated with performing (see text in Figure 5.10 on page 139). The slight processing on the instruments draws the music into relation with the patter of her tap-dancing feet and the magical ‘affect’ of a little girl ‘who can do most anything’ (see Audio Example 5.17, CD 2, Track 17).

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I thought that perhaps the little girl had been knocked about enough. I thought that perhaps I should keep her secret and protected but when I asked her how she felt about being in show-biz, she jumped up:-
“I can dance and I can sing
I can do most anything”
she said clapping her hands and tap-dancing her feet.

5.A-2-i-d: Reflection on the Repetition/Variation of ‘Dirty Dog’ Motives

The repetition and recreation of these motives has the effect of drawing into relation Lidia’s cries of loneliness, a child’s wild abandon in a ‘becoming-animal’ (related in the title of piece to the character ‘Kaye Nine’), ‘affects’ of defiance and rebellion (also related in the title of the piece to the character ‘Kaye Nine’), and the ‘becoming-entertainer’ of the ‘little girl’. Although in a performative context, the relation between these narrative personae may not be explicit, the use of shared musical motives draws them into relation. A sense is created of a single dysfunctional family. These examples also encourage a connection between the resilience of the ‘little girl’ who (in the piece ‘Tap-dancing’) ‘can do most anything’ and Kaye Nine who, as an unnamed narrative voice is bound up with ‘affects’ of freedom, defiance and rebellion.

5.A-2-ii: Disruptive Shifts and Rapid ‘Becomings-Other’: Drowning-Down in the Beauty and the Horror of a Hydrocommissioned Lake

The following analysis considers a striking sequence in this work, a suicide event that draws together pieces 13a ‘I am a full cup’, 13b ‘Très Bien’s Self-Pitying Confession’ and 14 ‘The Horrors’. While this sequence is disturbing, I propose that its impact is softened by Greenwell’s use of disruptive shifts as a structuring principle in the music and the rapid ‘becoming-other’ of the text. Thus, I argue that the chilling impact of this sequence is absorbed somewhat by new ‘affects’ of suffering created in the text which shifts the audience attention onto new horrors.
Despite being highly contrasting, piece 13a and piece 13b are composed as a unit. 13a ‘I am a Full Cup’, is a song for soprano and popular voice with clear tonal centres (Ab major and F minor), restrained chordal accompaniment, and a delicate introductory refrain (also repeated at the song’s conclusion) comprising two muted high violin and ’cello phrases (see Musical Example 5.9, Audio Example 5.15, CD 2, Track 15).38 The song is based on a lyric poem which subsumes the narrative “I” in imagery of sadness (see Figure 5.1 on page 128). Greenwell places aural focus on the voice, setting the first six lines of the poem for solo soprano with a bare chordal outline (see mm.10-22 of Musical Example 5.9). The second verse of the song (which sets the last three lines of the poem) is distinctive in its sudden return to the relative major, the swelling of the instrumental texture (through the addition of parts), and the introduction of the popular voice whose entry above the soprano vocal lines (in rhythmic unison) renders the melodic line rich and full (see mm.20-33 in Musical Example 5.9 and Audio Example 5.16, CD 2, Track 16).

38 The first verse is sung solo while the second is set for operatic and popular voices.
Musical Example 5.9: Greenwell, ‘I am a Full Cup’, mm.1-39
Figure 5.14: Fallon, ‘I am a Full Cup’

<table>
<thead>
<tr>
<th>I am a full cup</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am a lake of stagnant words</td>
</tr>
<tr>
<td>a hulking great sorrowing and sadness</td>
</tr>
<tr>
<td>the nature of humanity</td>
</tr>
<tr>
<td>sullen</td>
</tr>
<tr>
<td>inexpressible</td>
</tr>
<tr>
<td>I am a full cup</td>
</tr>
<tr>
<td>I am a lake of stagnant words</td>
</tr>
<tr>
<td>a hulking great sorrowing and sadness</td>
</tr>
</tbody>
</table>

13b ‘Très Bein’s Self-Pitying Confession (This is the Lac)’ overlaps with the end of 13a. The overblown rumble of a bass clarinet that marks the beginning of this piece emerges out of cadential sustained note from the ’cello (see Musical Example 5.9 mm.36-39). In the performance, a striking change of lighting took place following this bass clarinet rumble (see Audio-visual Example 5.3, DVD 1, Track 6). The vivid pink foreground and orange wash, which characterized piece 13a, is replaced by darkness and a contracted red spot (to the left of Grant).

13b is a chilling extended-technique improvisation with spoken text. Wails (produced on a timpani membrane), pitch bends, multiphonics and sparse harshly plucked harp notes populate the work. A climax around the two-thirds mark shapes this improvisation. Greenwell’s score directions describe the music as evoking both the lac and the woman whose ‘drowning down’ turns from an ‘euphoric oneness’ (suggested in the enveloping bass clarinet tones) to distress and struggle, evident in the constricted tones of Grant’s voice and the wails of the tam-tam.\(^\text{39}\)

Although the musical materials of these two pieces are highly contrasting, this is not the first such contrast in the work. An abrupt shift of musical materials also occurs between piece 7 ‘Everywherething I Touchwalk’, which is also a song with clear tonal centres, and piece 8 ‘Très Bien Reminisces’ an extended technique improvisation (see full score in Appendix 3 and Audio Example 5.17, CD 2, Track 17).\(^\text{40}\) However, in

\(^{39}\) See Greenwell, ‘13b Tres Bien’s Self-Pitying Confession (This is the Lac…Segue)’ in Laquiem: Tales (unpublished score).

\(^{40}\) This audio example features the last verse of piece 7 ‘Everywherething I Touch walk’ leading into piece 8 ‘Très Bien’s Self-Pitying Confession’.
this instance, I propose that the contrast between materials is immediately pronounced. Pieces 13a and 13b are directly conjoined, and the musical improvisation for 13b is more immediately intense (piece 8 began with a shaker). Secondly, the text for 13b begins, not like piece 8 with a memory/reminiscence, but a first person present-tense description of drowning (see text in Figure 5.15) as compared with the reminiscence of piece 8 (see text in Figure 5.16).

Figure 5.15: Fallon, ‘Très Bien’s Self-Pitying Confession (This is the Lac)’

…this is the lac I go down in soak sozzle drench drowndown transfixed by the horror and the glory of volume luminosity aquas vitas aquamarines
…au succour au succour this water is too cold this water is too comfortsmothering is too our-lady-of-the-sorrows too this veil-of-tears too de profundis this water is simply too long left out in the rain I can’t speak for the viridian green water in my mouth I can’t breathe for the black water in my lungs I can’t move for the icyknippe drag…

Figure 5.16: Fallon, ‘Très Bien Reminisces’

Cleaning the laundry in the new house, thinking of that poor kid fixing the washing machine. Thinking of her respect for and love of the material, useful world. How happy she was when we got the refrigerator, the vacuum cleaner; restored something broken to utility. Her mother, Lidia, enduring the coat-hanger abortions, performed by her husband, on the kitchen table. (France is a Catholic country after all)…. 

Yet, despite this, the chilling impact of 13b is somewhat softened or redirected by piece 14 ‘The Horrors’. Piece 14 is also an improvisation with spoken text. Although it begins with a retrospective statement of Kaye Nine’s drowning (see text in Figure 5.16) it proceeds by enacting whole new series of ‘becomings-other’ that have a more and more oblique relation to her suicide.
Figure 5.17: Fallon, ‘The Horrors’

The horrors Kaye Nine has drowned in herself. A hydro commissioned lake. Flooded all the Ice Age sites and caves, the ancient flora and fauna. The water channeled into turbine. Pelton wheels of curled tongues – cunnilingus machines for water. The energy generated makes her huge with determination. Makes her Lamentation sing and sing despite her. Straddling the steel pipecage, through which the water monstrous water roars down the mountain, howls in her groin on the verge of its plummet, howls of the turbines below. Drowning down with such force in her hydrocommission lake, she remembers…

‘There were lots of kids in a sort of hospital. They were crying and in their cots. The doctors were starving them for some experiment and when they were thin enough they would give them big injections. There was a little girl that was crying and crying. They were giving her needles in the same place every time, in the buttock. They were holding her up by one leg and I could feel the pain so strong and hard in my buttock. Almost smell the ammoniac fear…’

Initially, these ‘becomings-other’ are bound up with the ‘hydro commissioned lake’. Descriptions of ‘becoming-ancient flora and fauna’ of the lake itself, and ‘becoming-energy’ of the water are bound with an ‘affect’ of determination. A sense of material oneness between woman and lac is suggested in the quasi-orgasmic images of turbines as ‘cunnilingus machines’, the joining of the woman with the howl of water, and the strength of a ‘lamentation that sings and sings despite her’.\(^{41}\) This intensification of energies is bound up with music that is initially mournful but becomes increasingly strident. This progression is created through contrasting timbres of chameleau range clarinet lamentation that is answered by membrane screechs on a timpani that act in counterpoint to the ‘howling’ turbines of the text (see Audio Example 5.18, CD 2, Track 18).

After the music dies away a further shift is enacted in the narrative. The style of the text suddenly changes. It reverts to third-person reminiscence describing kids in a hospital (see third stanza of Figure 5.17). This abrupt shift to an entirely unrelated topic subsumes some of the chilling impact of the previous sequence. Indeed, in conjunction with the following piece, piece 15 ‘At the Bottom of Each Breath’, this suicide sequence is entirely swept away by new images of loss and sorrowing (see Audio-visual Example 5.4, DVD 1, Track 7).

5.A-3: Politics of ‘Affect’: Conclusion/Interpretation

As a society, we are much more comfortable with clinical categories (such as depression), restitution narratives (of modern medicine) or quest narratives (of a journey or challenge that makes us stronger) that relate suffering to an essential self that would conquer, master or at least find a way to live with trauma.42 Part of what makes Laquiem: Tales so provocative is the absence of a rational, essential or sovereign consciousness that would control emotion. In Laquiem: Tales, sensation is no longer the property of a stable or essential self but is a virtual force unleashed or created in the media interaction and diverse ‘becomings-other’ of Laquiem: Tales’ narrative personae. In performance, Laquiem’s narrative identities exist primarily as states of feeling or ‘affects’ that are bound up in ‘becomings-other’. The music is active in drawing these ‘affects’ into relation. The variation of musical signature marks such as the dirty dogs theme creates continuities that encourage the presupposition that Laquiem: Tales’ diverse textual personae are bound together in a shared familial environment. However, the structuring of the work as a series of discontinuous narratives means that these narrative voices are never completely ‘territorialised’. Laquiem: Tales’ text does not attach emotion to a rational consciousness that might ‘reterritorialise’ it as dysfunction. Although some of Laquiem’s textual ‘becomings-other’ are certainly negative in the sense that they end with moments of desperate self-annihilation, such moments tend to be provisional and momentary (even in the case of the suicide sequence which immediately jumps to an entirely new ‘segment’ from which to enact new ‘lines of flight’ or ‘determinatorialisation’). Nowhere is this more apparent than in the piece 14 where the ‘becoming-lac’ of the woman suddenly shifts to an entirely unrelated memory of a child in a hospital. This memory produces a new line of becoming, a ‘becoming-child’ that creates an ‘affect’ of ammoniac fear. In this respect, even negative or failed ‘reterritorialisations’ are transformed into thresholds for new ‘becomings-other’.

As Kouvaras has observed, aspects of Laquiem: Tales could be placed within a pathologising framework (the children are victims of chronic neglect and one of them

suicides). However, its presentation as spoken and sung text in counterpoint with music, sound design and lighting mean that its depiction of overwhelming emotion is never realistic. Destruction, anger, numbness, vulnerability, desire, desperation, hope, wild abandon, joy, and fecundity are produced as 'affects' in an aesthetic context by performing bodies who are clearly not in any kind of pain. While such loss of control of self and experience of trauma are certainly destructive in actual or everyday contexts, the celebration of sensation in a safe environment, without the intrusion of pathologising or medicalising discourses which would attach them to maladjusted, dysfunctional, feminine-coded bodies, creates a 'possible world' where sensitivity becomes a force, not a liability.

PART B: *Laquiem* (2002)—A Music-Film

The music-film *Laquiem* (2002) includes three pieces from the larger performative work: 13a ‘I am a Full Cup’, a song for soprano, popular voice and ensemble; 13b ‘Très Bein’s Self-Pitying Confession (This is the Lac)’ for spoken voice and improvising ensemble; and, 14 ‘The Horrors’ for spoken voice and improvising ensemble. The screenplay adapted by Greenwell from Fallon’s written work ‘The Mourning of the Lac Women’ delivers a compelling visual narrative that dramatizes a death by drowning. This visual-narrative creates a substantial change in context for the music, not only because the visual narrative actually depicts a drowning (through an extended underwater sequence), but because it presents this drowning as a discrete, decontextualised event. No reason is provided for the woman’s self-destructive act. I experienced her determined leap into the lake—despite her various preparations such as collecting stones and sewing them into the hem of her skirt—as shocking and unexpected.

That said *Laquiem* (2002) remains closely connected to the performative version.

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43 Kouvaras, ‘When the String Snaps’, 217.
44 My analysis of this work echoes Kouvaras in this regard. See Ibid.
45 The music-film also includes sound design in the form of bird calls and water sounds.
46 It is interesting to note that Greenwell also used graphic, disturbing images in the performance of her most recent music-theatre work *The Hanging of Jean Lee*. This work was premiered at 'The Studio', Sydney Opera House on 2 August 2006.
With the inclusion of the credits, the film can be divided into three sections that ‘answer’ pieces 13a, 13b and 14. The visual-narrative occurs alongside pieces 13a and 13b and comprises two sections. The first, coinciding with piece 13a, begins with a series of fragmented images of a hydro-commissioned lake and its environs. The relationship between music-image is more oblique in this section, creating a high degree of semantic indeterminacy. The second section, coinciding with piece 13b, features an underwater drowning sequence. Here music and image are highly synchronised. Music and text appear as ‘subjective sound’ or sound that communicates the feelings of the character on-screen.47 The third section, heard alongside piece 14, occurs over the credits. The diverse ‘becoming-others’ of the music-text works against the content of preceding visual-narrative, creating ambiguity.

5.B-1: Analysis of Section 1: Signature Marks

The first section of this music-film has a complex music-image relationship. Although the musical piece ‘I am a full cup’ is heard in its entirety, the visual narrative exceeds the temporal framework of this song by approximately forty seconds.48 The images begin fifteen seconds before the first note is even sounded. Elongated pauses between the verses and between the verse and returning instrumental refrain account for the remaining time (see Proportional Graph in Figure 5.18).49

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47 See Robyn Stilwell, ‘Sound and Empathy: Subjectivity, Gender and Cinematic Soundscape’ in Kevin J. Donnelly (ed), Film Music: Critical Approaches (Edinburgh: Edinburgh University Press, 2001), 174. Sound placed at the acoustic centre of the stereo field is commonly called ‘subjective sound’ and often associated with female characters.

48 While the song is approximately two minutes and fifteen seconds in length, this section of the music-film is approximately two minutes and fifty-five seconds long. The length of the song was taken from the CD recording which is the same tempo as that used in the film soundtrack (indeed is likely to be the recording used on the soundtrack).

49 There is a ten-second break between the two verses and a seventeen-second interval between the end of the second verse and the beginning of the violin and ’cello refrain.
The visual narrative in this section is marked by two distinctive sequences. The first sequence (sequence a) occurs over the first thirty-five seconds of the work and consists of a discontinuous series of medium shots of the hydro-commissioned lake and its surrounding environs. The second sequence (sequence b) introduces the character of a woman, whom we follow along the lake shore as she picks up stones. This sequence is heard alongside the first and second verses of ‘I am a full cup’. However, the song is not presented as ‘subjective sound’ or music that is directly related to character. Key moments in the music are synchronized to discontinuous close-ups of a dead tree, stones or the lake that are interspersed with shots of the woman. Thus, the music might be seen as being as much connected to the landscape as it is to the woman.

5.B-1-i: Analysis of Visual Sequence a from Section 1

This sequence opens with the sound of birds and a series of four-second shots of a hydro-commissioned lake (see Audio-visual Example 5.5, DVD 1, Track 8). The editing of this sequence negates the perspective of a character. Each four-second shot is from a different camera angle or perspective. The changing angles create a sense of immensity, or of a ‘vast fragmented space’. Only the inhuman eye of the camera could view this lake and its environs from all of these different perspectives.

During the course of this sequence there is a progressive shortening of the depth of field. Disconnected close-ups (dead trees on the lake’s shore, submerged dead trees in

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50 See Deleuze, *Cinema 1*, 109.
the lake itself, the stony shore with water lapping onto it) are substituted for the medium shots of the lake and its environs. These shots are also taken from different angles (mid-height horizontal, high angle, or low almost-ground-level horizontal) and are not orientated in relation to one another to create a single perspective or point of view. The visual patterning of this section resonates with Deleuze’s discussion of ‘intense fragments’ that create a sense of ‘immensity’ through their ability to be connected in infinite ways.\(^{51}\) Interestingly, although these images are all of the same space, it is difficult to assess its actual dimensions. This creates instability. The space becomes infused with ‘potentiality’, a yet to be actualised.\(^{52}\)

On the sound-track, a call and response relation emerges between the introductory refrain of ‘I am a full cup’ and environmental sounds. The sound of birds answers the first phrase, while the sound of water lapping over the shore responds to the second. In this manner, a relationship is created between the music and the sound-image of the lake.

### 5.B-1-ii: Analysis of Visual Sequence B from Section 1

The second visual sequence (starting approximately thirty-five seconds into the work) begins with a long shot (with perspective and depth) of the lake shore (see Audio-visual Example 5.6, DVD 1, Track 9). Within this shot, a moving figure emerges (she is later clearly visible as a woman). This shot pre-empts the actualisation of a determinate space and body. It also coincides with the beginning of the vocal melody from the first verse from ‘I am a full cup’. Interestingly, the expressivity of the sung voice cannot be straightforwardly attributed to the woman. As the following examples illustrate, ‘affects’ created in the music are frequently visually mapped onto the landscape. This has the effect of placing music, landscape and music on a continuum.

In Audio-visual Example 5.7 (on DVD 1, Track 10), the leap of the vocal line to the high ‘E’ (beginning the phrase ‘a hulking great sorrowing’) coincides with the image of a half submerged tree seen from the perspective of someone standing on the shore.

\(^{51}\) Ibid., 194.  
\(^{52}\) Ibid., 109.
(the camera is positioned just where the woman stood in the previous shot). The composition of the shot, with the tree placed in portrait, is mirrored by a succeeding image of the woman who is now seen front-on walking towards the camera. This sequence connects the tree and the woman, imbuing both with sorrowing.

Audio-visual example 5.8 (on DVD 1, Track 11) shows the visual sequence coinciding with the modulation to relative minor (on the sung word ‘sadness’). The word ‘sadness’ coincides with the first close-up of the woman’s face. However, the camera quickly moves to a shot of her feet on the stoney bank, then a close up of dead trees half-submerged in the lake drawing the woman into relation with the environment.

In Audio-visual Example 5.9 (on DVD 1, Track 12), the lush opening of the second verse—marked by a return to the relative major and the swell of paired sung voices—coincides not with a image of the woman, but a sequence of discontinuous shots of dead trees on the lake foreshore, dead wood under water, woman’s feet walking away from the camera, and water lapping over a twig that has drifted ashore.

The activities of the woman (walking along the foreshore, picking up stones) are constantly drawn into relation with the lake through these disconnected shots. Thus, the visual narrative might be viewed as recreating the power of difference of the text which is discontinuous or the music which can be characterised in part by its disruptive shifts.

In the context of the visual narrative, these fragmented, discontinuous close ups act as ‘pure possibles’ that herald some future event that is as yet unknown. When we see the woman sew the stones she has collected into the hem of her dress and walk to the end of a pier, suicide becomes part of that realm of the possible. However, the beauty of music and the continued interjection of alternate camera angles and unrelated images (such as birds in flight) mitigate against suicide as a definite outcome. Unlike film scoring in classic Hollywood cinema, the music does not tell us to be afraid or

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53 See Chapter 4 Part B-2 of this thesis for a discussion of Deleuze’s concept of the ‘pure possible’.
concerned. It is luxurious and rich. It remains as connected to the landscape as the character.

At the end of the second sequence, musical silence itself becomes a ‘pure possible’ (see Audio-visual Example 5.10, DVD 1, Track 13). The camera contemplates the woman standing at the edge of the pier, while the woman contemplates the lake. A sense of suspense is created through interchanging camera angles and relative stasis of the woman (whose only movement is her more agitated breathing, and her placement of her feet a little close to the edge of the pier). The return of the introductory refrain injects new movement into these images. An ‘affect’ of blank questioning is seen in the close up of the woman’s face towards the end of the first musical phrase (ending on a tritone). A reverse shot of the water shows where this questioning gaze is focused, the surface of the water. As the second phrase of this musical refrain occurs a sense of impeding action is created. After a final visual sequence of the woman looking out over the edge of the pier, we hear the bass clarinet begin to rumble and she jumps into the water.

5.B.2: Analysis of Section 2

The second section (approximately one minute and forty-five seconds in length) occurs entirely underwater (see Audio-visual Example 5.11, DVD 1, Track 14). It traces the woman’s downwards descent, her rising panic, attempts to escape, and her subsequent death. In this section of the work, the visual narrative is closely synchronised with the music from 13b ‘Très Bien’s self-pitying confession’. Spoken text is featured in this section of the work. The body of this speaker is not seen on screen. In this respect, the voice is heard from a real beyond the image. Despite this, the voice remains strongly associated with the body on screen. It functions as ‘subjective sound’.

The high degree of synchronicity between music, voice and image contributes to this.

55 Ibid.
For instance, the opening visual sequence, which tracks the descent of the woman, is heard in counterpoint with slow minor-second pitch bends in the bass clarinet and ’cello. When the woman begins to struggle, the words ‘au succour au succour’ (‘help help’) are heard in the voice-over. Harshly plucked harp notes answer the bubbles of air that escape from her mouth and nose as she violently shakes her head from side to side. We see the woman open her mouth; screeching tones emerge (created by scraping a timpani and an amplified tam tam) and the voice-over cries out ‘I can’t speak’. When the woman’s panicked face appears in close-up, we hear the wailing screech again. A sudden muting of the musical texture coincides with the woman’s wild-eyed realisation that she cannot reach the surface (the stones sewn into her dress are dragging her down). A low rumbling water sound replaces the music and we see the woman’s eyes close and her hand go limp.

5.B-3: Analysis of Section 3

While the visual narrative ends with the final shot of the woman’s limp body from above, the spoken narrative and music continues. The first spoken line from ‘the horrors’ (piece fourteen) coincides with the final visual image and confirms that the woman has indeed drowned (see text in Figure 5.17 on page 157). As the credits begin, the clarinet softly rises and the text enacts a becoming-energy of the lake (via the turbines) (see Audio-visual example 5.12, DVD 1, Track 15). This subtle sparse musical texture ends with the spoken line ‘drowning down in the force of her hydro commission lake she remembers’. However, the narrative continues with the memory of a child in a hospital getting a needle in the buttock (see Figure 5.17 on page 157). In the context of the music-film, this narrative enacts a discontinuous shift, introducing subject matter entirely unrelated to the previous sequence. Although the entirety of this section spills over the visual narrative, this final textual becoming departs from it entirely.
5.B-4: Concluding Comments

In *Lauquier: Tales*, the music and text of the suicide sequence occurs as part of broader texture of disruptive shifts and discontinuous ‘becomings-other’ that privileges ‘affect’ over causal relations and linear event-sequences. However, in *Lauquier* (2002), ‘affects’ created in the music and text are placed in ‘counterpoint’ with a striking visual narrative that might be said to repeat something of the power of the musical work, albeit in an entirely new form. The woman’s suicide is taken up in a distinctive linear visual narrative whose linearity is rendered indeterminate by its editing into ‘intense fragments’ that create a space full of potentiality. Musical ‘affects’ of sadness and beauty are bound up in the becoming-landscape of a woman whose body is drawn into equivalence with the environmental bodies seen in close up (a dead, half-submerged tree in a lake, or water lapping across stones). The ambiguity of this relation acts as a space of possibility that becomes determinate only when the woman leaps off the pier into the water; I experienced this leap as shocking and unexpected. I propose that the editing of this sequence might be regarded as a differential repetition of the discontinuity of the text and music that creates a new ‘affect’ of horror that is this time bound up with the impact of witnessing the woman’s act of self-destruction.

Greenwell has a longstanding interest in provocative subject matter. Carolyn Korsmeyer has proposed the notion of a ‘feminine sublime’ to describe feminist performance art that uses body (including bodily fluids, body painting or piercing or images of human organs) to present what has previously been ‘unpresentable’; the ugly and the disgusting were, in eighteenth- and nineteenth-century aesthetic theories, explicitly associated with the body.56 Beauty, romance and desire are usually key elements of nineteenth-century aestheticised representations of women’s bodies in

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death. Given this history, a certain starkness might be found in this twenty-first-century presentation of a willed act of self-destruction that is wholly without romantic overtones. That said, part of the force of this work is the way musical ‘affects’ of ‘beauty and longing’ are taken up in a visual narrative that enacts a ‘becoming-landscape’ of the woman. This sense of oneness with the landscape is, in the case of the music-film, fleeting. In the second section of the work, the woman’s ‘becoming-landscape’ has tipped into a line of self-destruction. The anguish of her desperate struggles to return to the surface and the final image of her limp body create, for this viewer, an ‘affect’ of horror that the ensuing textual becoming-other cannot quite soften or replace. Thus, I propose that the transformation of *Laquiem* from ‘deterritorialised music-theatre’ to ‘music-film’ involves not just an alteration of constituent media but a transformation of their ‘affect’ or impact on the viewer. In *Laquiem: Tales* (1999), the suicide is one of a range of localised narrative events bound up in the ‘becoming-other’ of ambiguous or unnamed narrative persona. In *Laquiem* (2002), the neo-realism of the suicide creates an ‘affect’ of horror that eclipses the preceding ‘becoming-landscape’ of the woman (created through relations between the music and editing) and the succeeding ‘becomings-other’ of the text. In doing so, a quite different work is produced.

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Abbreviations

(G) narrative spoken by Gretchen Miller.
(V) narrative spoken by Virginia Baxter.
(Y) narrative spoken by Yves Stening.
(S) narrative spoken by Sherre DeLys
(Greg) narrative spoken by Greg Sherman
(Nancy) narrative spoken by Nancy Lyle
(Sally) narrative spoken by Sally McCosker
(Yami) narrative spoken by Yami Lester
Introduction

This chapter offers an extended analysis of Gretchen Miller’s *Inland* (1999 & 2000) using concepts from D&G and their adaptation for feminist theorising. As previously discussed *Inland* was initially created as a radiophonic work, as part of an Australia Council for the Arts New Media residency at ABC Classic FM’s ‘The Listening Room’, then staged as a live performance at the Studio (Sydney Opera House) in June 2000.¹ The live performance recreates the audio work almost in its entirety, relaying environmental sounds and ‘documentary voices’ via speakers, and placing *Inland*’s four performed voices, three instrumentalists upon a subtly lit stage that included a screen of slowly changing projected images of inland Australia.²

This chapter addresses *Inland* in both its versions. Part A explores *Inland*’s creation for radio, contextualising it within radiophonic practice and techniques developed for this medium. It provides an extensive analysis of the strategies Miller uses to structure the work. Part B considers the impact live performance, lighting, and projected imagery has upon these media relationships. The presence of bodies on stage brings with it new genre expectations. These expectations, I argue, have radical implications for the genre identity of this work, contributing to the ‘deterritorialisation’ of *Inland*’s status as radiophony and its opening out onto the genres of ‘music-theatre’ and ‘performance art’.

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¹ See Chapter 1, Part B-2 of this thesis. For a discussion of the importance of the role of ‘The Listening Room’ in the fostering of Australian sound art see Donald Richards, *The Creative Ear: The ABC’s The Listening Room and the nurturing of Sound Art in Australia* (PhD diss., University of Western Sydney, 2003).

² Performed by Virginia Baxter, Kerry Casey, Gretchen Miller, Karen Pearlman with Dave Ellis (Double Bass), Daryl Pratt (Percussion), Margery Smith (Clarinet), Russell Stapleton (sound engineering), Neil Simpson (Lighting and Staging), and photography and projections by Anthony King.
PART A: Inland (1999)—A Production for Radio

Inland was conceived for radio, using techniques established in that medium.\(^3\) Miller’s creative process involved writing fragments of instrumental music and spoken text concurrently in response to logs of location recordings she collected between 1996 and 1999.\(^4\) These fragments were interwoven into a ‘score’ or plan that was then taken into the studio for realisation.\(^5\) Performed instruments and voices were recorded, and all sounds were finely edited and layered to produce the final work, which is fifty-two minutes in length and comprises four sections: ‘Immersion’, ‘Flight’, ‘Stone’ and ‘Heat’.\(^6\)

Each section of Inland can be subdivided into series of shorter interlocking subsections or ‘sound beds’. In radio parlance, the term ‘sound bed’ is commonly used to describe ambient background sounds recorded so as to sit behind speech. However, in the case of radiophony, it is quite common for sound beds to include music, and for sounds within sound beds to be composed or layered so that sounds are drawn into relation or interact. For instance, when sounds are edited so that they have a similar attack, or envelop, editing clearly involves the composing with, rather than straightforward reproduction of sound. Audio examples 6.1 and 6.2 (CD 3, Tracks 1 and 2)

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\(^3\) It is more usual for experimental works definable as ‘music theatre’ to be adapted for radio after their premiere production as a live performance. This is the case with *Quito, Maps* (discussed in Chapter 3, Part C-1 and C-2 of this thesis) and *Dreaming Transportation* (discussed in Chapter 5 of this thesis). In addition to *Inland*, other works initially produced for radio before being performed on stage include Evans and Komunyakaa’s *Testimony* and Ford’s *Night and Dreams* (*Night and Dreams* was discussed in Chapter 2 Part B-1 of this thesis, and *Testimony* was discussed in Chapter 3 Part B-2). However, unlike these productions, *Inland* was not created with dual realisation in mind. It was not based on a libretto, does not make use of song forms, and is entirely structured through a networking or interweaving of fragments of spoken text, music and environmental sound.

\(^4\) These recordings included contact microphone recordings of a glider plane in flight, the sound of rocks being thrown across Sturt’s Stony Desert, and the rustling of grasses in the Gulf of Carpentaria. See Gretchen Miller, ‘Program note’, *Inland* performance 9-10 June 2000.

\(^5\) Miller has described this work as ‘highly composed’, and carefully planned before entering the studio. Studio editing and recording was undertaken in collaboration with sound engineer Russell Stapleton, who is a radio artist in his own right. Stapleton’s works include *Radio: Alive or Dead?* (1997) and *Personal Space* (2000). See Keith Gallasch, ‘Performing the Inland’ *Real Time+On Screen*, 37 (2000): 37; Miller, ‘Inland and The Frenchman’s Garden’, 228–232.

\(^6\) The duration of ‘Immersion’ is approximately ten minutes and twenty-three seconds. ‘Flight’ is approximately thirteen minutes and ten seconds. ‘Stone’ is approximately seventeen minutes and twenty seconds. ‘Heat’ is approximately eleven minutes and forty-five seconds in length.
provide examples that illustrate this.\(^7\)

Miller’s sound beds are sites of musical and aural imagining. On the one hand, Miller preserves the specificity of each medium; environmental sounds, instrumental music and spoken text are often easily identifiable as distinct. On the other, Miller employs a range of strategies that place these media on a continuum. She uses instrumental extended techniques (such as key clicks, multiphonics and double bass body slaps) to create proximity between musical sounds and environmental sounds. She employs editing to render environmental sounds ‘music-like’ in their phrasing. She draws attention to the sonic, musical properties of speaking voices, which she overlaps at different speeds of delivery or juxtaposes in alternating narratives. Voice also approaches sound in the fragmentation of spoken narratives into breath, sighs and laughter.

A sense of fragmentation and transformation can also be found in Miller’s text. While *Inland* contains distinct narrative threads—‘Immersion’ features a ‘sleeping convict’, in ‘Flight’ there is a ‘woman flying’, in ‘Stone’ an alcoholic cripple is obsessed by opal, in ‘Heat’ an atomic bomb site is explored—her narratives are nonlinear or, as she states, marked by ‘circularity’, ‘transformation’, ‘disintegration’, ‘reformation then more disintegration’.\(^8\) This has the effect of drawing the different narratives into relation. As she states, her characters are ‘suspended in a landscape so that ‘to float and to sleep, to plummet to the earth, to drink yourself to death, to walk into the sun—all become one and the same experience’.\(^9\)

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\(^7\) Audio Example 6.1 (CD 3, Track 1) is taken from forty seconds into *The Siren South*. It features a series of active sound-images that are drawn into relation by their montage. The first sound is of the cries of a flock of cockatoos. This sound is replaced by a raucous laugh (which sounds a little like a kookaburra), then the sounds of children’s voices and the splash of a body hitting water. Each of these sounds has a wide frequency range and has a medium to hard attack. Audio Example 6.2 (CD 3, Track 2) is taken from nine minutes and forty-four seconds into *The Siren South*. It features an interview with an unnamed speaker (either Mr Wildman from the Maritime Museum in Amsterdam or Dr Peter Siegman from the Rikes Museum) and the ticking of a clock. The sound of waves can be heard towards the end of the example. The waves have been edited so that their attack answers the sharp attack of the clock’s ticks. Jane and Philip Ulman *The Siren South*, first broadcast on ‘The Listening Room’, ABC Classic FM, September 14, 1998.

\(^8\) Gretchen Miller, Personal Communication, 11-08-2000.

I propose that the ‘style’ of this work can be linked to Miller’s use of ‘disintegration’ and ‘transformation’ as a structuring principle or a means by which to vary and interconnect media.\(^{10}\) *Inland* was created through the ‘interweaving’ or ‘networking’ of fragments of music, sound and text.\(^{11}\) Variation and transformation permeates all the media in the work; returning fragments of sound, music and text are frequently transformed and recontextualised with their repetition.

This makes *Inland* a complex work to analyse. Associations or cross-associations created in one sound bed are opened to new possibilities by adjacent ones making localised meaning fleeting. While *Inland* contains ample material for a structuralist approach—an inventory of media fragments would likely illustrate a high degree of interrelatedness and therefore testify to the coherence of this work—such an approach would render the fragments static and constrain analysis of the dynamic and changing associations created in this work.\(^ {12}\)

To alleviate this problem, the ensuing analysis uses the D&G concept of ‘mapping’ to address media fragments as ‘lines of variation’ or directions in motion that have myriad possibilities of interconnection, and indeed seem to enter into new relations from every new angle from which they are viewed.\(^ {13}\) Rather than aiming to produce a definitive account of *Inland*, the ensuing analysis is performative, offering an idiosyncratic mapping of each section in terms of the different strategies used to connect and interweave media including consideration of what those strategies produce. For instance, ‘Flight’ dissolves individuality in a collective assemblage of women flying that is irreverent, daring, highly embodied. Its manifold voices are drawn into relation in part through the use of short transitions ‘refrains’. By comparison, the use of sound and music in ‘Stone’ has the effect of separating documentary and performed voices. In this case, a textual ‘refrain’ about a ‘Plesiosaurus’ as well as the use of a particular voice (that of Sherre DeLys) draws the

\(^{10}\) For a discussion of D&G’s concept of ‘style’ see Chapter 3, Part C-2 of this thesis.

\(^{11}\) Miller, Personal Communication, 11-08-2000.

\(^{12}\) See Michel Chion for a discussion of the problems in cataloguing individual events as if they were perceived as independent from the whole. Chion, *Audio-Vision*, 196.

\(^{13}\) See D&G, *ATP*, 8–14. D&G concept of the ‘map’ is related to their concept of the ‘rhizome’. For a discussion on their interconnection see Ibid., 6–14.
different voice-narratives into relation. The ‘affect’ of this is that the different narrative refrains coalesce around Tom’s story.

Identification of media fragments used in *Inland* is essential to such an approach. However, the question arises of how to address media fragments in such a way as to support analysis of their dynamic interaction. One solution is to define or characterise media fragments in terms of their metamorphosis. Part 6.A-1 takes this approach. Each medium is considered in terms of its specific processes of variation, such as the way a melody might relate to other melodies via shared intervallic or timbral characteristics. I also address the continuum created between media, where, for instance, instruments might be played so as to approach environmental sound or spoken voices might be overlaid in a manner that heightens attention to musical properties such as timbre or the phasing of overlaid speech rhythms.

Ultimately, however, I suggest that the different character of each section of *Inland* emerges from the use of distinct strategies to interweave media. Part 6.A-2 examines some of these strategies considering them in terms of the ‘affects’, ‘becomings-other’ and ‘lines of deterritorialisation’ or ‘reterritorialisation’ they create. The media relations in *Inland* have a high degree of ‘semantic indeterminacy’. These concepts are useful because instead of fixing meaning, they draw attention to dynamic, transformative relations that render meaning fleeting or do not produce definitive meanings.14

Finally, in Part A-3, I reflect on the ‘style’ of this work in light of the notion of ‘virtual feminine difference’.15 In the context of Australian radiophony, *Inland* is distinctive in the connections it creates between body and landscape. Miller views the landscape as engaged in perpetual transformation, decay and recomposition. The ‘becoming-landscape’ of human bodies in *Inland* produces an ‘affect’ of brutality and sensuality that while not exclusively linked to feminine bodies, can be said to produce a ‘virtual feminine’ in its pluralist celebration of corporeal, sensory experience.

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14 Recent approaches to the analysis of multimedia share a marked attentiveness to the transformational impact of constituent media upon one another. For a discussion of this see Chapter 2 Part B-3 of this thesis.

15 See Chapter 4, Part C of this thesis for discussion of this concept.
6. A-1: ‘Mapping’ Media Fragments

6.A-1-i: Environmental Sound

Environmental sounds largely recorded on location form an important part of Inland’s soundscape. These location recordings include elemental sounds (water laps, fire sounds, wind through grasses or fence wire), inanimate or elemental bodies being activated (sand being poured, pebbles falling to the ground, the clang of struck pipes, the slow crunch of salt rubbed between fingers), bird calls and the sound of crickets, machinery sounds (an earth sucking machine, a glider plane in flight) and sounds associated with human activity (running through tunnels, walking along a track).

Miller is not interested in using sound processing to substantially alter the timbre of her recorded sounds. While her sounds are finely edited, they are relatively untreated with respect to digital processing. That said, Miller’s recordings remain mediated both by the microphone itself and the editing process. Microphones ‘listen’ to the landscape in a strikingly different manner from human ears. As Hildegard Westerkamp observes, ‘the ear has a capacity to focus, to blend in and out, to pay attention to specific sounds and to switch the attention from one sound to another’. Microphones, by comparison, are far less flexible. Individual microphones have fixed

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16 Environmental sounds are heard almost continuously through ‘Immersion’ and heard in equal proportion to text and music in ‘Flight’. While present in ‘Stone’ and ‘Heat’, they are so in a significantly lower proportion. See Appendix 4 for a table outlining the weighting of text, music and sound in each section.

17 Appendix 5 offers a breakdown of the sounds used in each section indicating those that reoccur across the work.


19 The editing (by sound engineer Russell Stapleton in collaboration with Miller) makes use of equalization, stereo positioning, and minimal reverb. Miller’s decision to use little reverb might be linked to the near absence of reverberation in open-air acoustics. See Alec Nisbett, The Technique of the Sound Studio for Radio, Television, and Film (Oxford; Boston: Focal Press, 1974), 184. Inland uses overt processing only twice in the work to create two specific sound effects: a ‘star fx’ used in the last section of the work, and the processing of Gretchen Miller’s spoken voice to create a meteorological report heard over communications equipment laden with static (heard in ‘Flight’).

directional response. The recordist can only focus on individual sounds by changing the positioning and angle of the microphone in relation to the desired sound-source, or using studio editing to highlight sounds or aspects of a sound.

Miller’s approach to sound recording involves a preference for intimate, isolated environmental sounds some of which have been recorded at close proximity using contact microphones. Contact microphones record the sound vibrations of the solid objects to which they are affixed. They offer a highly selective acoustic image, minimising the presence of surrounding environmental sounds (such as birds or wind) and intensifying the sound-object recorded. In the context of the work, such sounds are embedded within imaginative compositional contexts that give them new spatial dimensionality. Audio example 6.3 (CD 3, Track 3) provides an example.

Audio Example 6.3 features the sound of a glider plane in flight recorded with a contact microphone. In this example, the recording of the glider plane emerges out of the increasing mid-high frequencies of a bowed-cymbal. The increasing upper frequencies create an ‘affect’ of suspense that is ruptured by the sudden proximity of the glider plane, which emerges out of the full tone of the cymbal and sweeps across the stereo image. Interestingly, while the glider plane is a real-world sound, its immediate recognisability as a plane in flight (rather than as a machine sound) depends on the editing of the sound (particularly its panning from left to right).

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21 General kinds of directional responses include omnidirectional microphones that respond to sound from all directions, bi-directional microphones which record in front and behind but eliminate sounds from the side, or cardioid microphones which record from the front and sides but not from the back.
22 Studio editing includes use of equalization, filtering, gating among other processes.
23 In Inland, Miller uses contact microphones to record a wire fence, a glider plane in flight, a bush barbecue and a canoe. See Miller, ‘Program note’. This approach contrasts with the continuous aural recording of Westerkamp’s ‘sound-walks’ which, also involve a minimal processing. A characteristic of ‘soundwalks’ is that the recorded sound includes that of the recordist moving through the space, at walking pace. For a discussion of the ‘soundwalks’ of Hildegard Westerkamp see Andrea McCartney, ‘Sounding Places with Hildegard Westerkamp’ www.emf.org/artists/mccartney00/chapt10.html (accessed 2-10-2006).
24 In this respect, they can be used to record sounds that might otherwise be ‘hidden’ or obscured by louder or more prominent environmental sounds (such as wind or other sounds).
25 This example appears approximately eight minutes and fifteen seconds into the second section of the work entitled ‘Flight’.
6.A-1-ii: Music

*Inland* is scored for four musicians: soprano, clarinetist, double bass player, and percussionist playing vibraphone, snare, woodblock, cymbal, rattle, bell tree, and claves. Much of the music comprises short melodic refrains or themes (that are often heard without musical accompaniment), percussion motives, and instrumental extended technique improvisations. All of these are recorded, and therefore the sounds of their material production are louder than that of acoustic sound. We hear the force of air in the pops of bass clarinet key clicks, the harmonics in double bass notes played *sul ponticello*, and the sound of a woodblock up close. The recording of these sounds is similar to Miller’s approach to environmental sounds in so far as the recording process renders them highly proximate or intimate.

In *Inland*, music is drawn into relation with environmental sounds in a number of characteristic ways. At its most ‘deterritorialised’, it is almost indistinguishable from recorded environmental sounds. For instance, *Inland* includes a number of instrumental extended technique improvisations whose ‘becomings-other’ are likely to be heard as environmental sound. The instruments entertain relations of ‘counterpoint’ with environmental sounds, abstracting a ‘motif’ from some component of the sound (a rhythm, a frequency band, a timbral colour) and performing it using their own instrumental resources. Some of these ‘becomings-other’ involve a ‘becoming-imperceptible’ of the instrument as instrumental extended techniques (such as double bass body taps and bass clarinet breath sounds) become indistinguishable from an environmental sound. Audio examples 6.4, 6.5 and 6.7

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26 Individual melodies are usually less than a minute in length, and no more than two minutes in length. When accompanied, pedal tones or double-stopped chords are used. Sound beds of instrumental extended technique improvisations can be up to two minutes in length.
(CD 3, Tracks 4, 5 and 7) illustrate this.

*Inland* also includes a number of ‘becomings-others’ where the instrument remains clearly distinguishable as an instrument. Like the previous examples, relations of counterpoint inform the ‘becoming-animal’ or ‘becoming-machine’ of these instruments. In this next series of audio examples (Audio Examples 6.8–6.12, CD 3, Tracks 8–12), text and sound are bound up with the recontextualisation of the instrument as an animal or a machine. These ‘becomings-animal’ and ‘becoming-machine’ of instruments form a continuum with the ‘becoming-music’ of environment sound-objects that are played like musical instruments, while remaining recognisable as non-instrumental in origin. Audio Example 6.13 and 6.14 (CD 3, Tracks 13 and 14) offer two examples of this. An important feature of *Inland* is the mutual engagement of environmental sound and music in processes of metamorphosis or ‘becoming-other’.

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27 Audio Example 6.4 appears four minutes and thirty-two seconds into ‘Immersion’. Its sound bed features double bass body taps, a descending double bass glissandi, water laps and the creaks of the hull of a boat. The bass body taps are highly resonant, so much so that they disappear into the texture of boat creaks. Indeed, the double bass only becomes recognisable when pitches are bowed. Audio Example 6.5, taken from fifty-five seconds into ‘Stone’, features the voice of Greg Sherman and an improvised texture of double bass body taps and *sul ponticello* scrapes and bass clarinet breath sounds, key-clicks and tongue slaps. This texture of exhalations, pops and swishes answers the abrasive grunt of a recording of an actual earth packing machine heard just prior. Audio Example 6.6 plays the entirety of the earth-packing machine sound bed heard at the opening of ‘Stone’. Audio Example 6.7, taken from thirteen minutes and sixteen seconds into ‘Stone’, features the ‘becoming-windlass’ ‘becoming-cricket’ of bass clarinet and doublebass. In this example, the stop-start song of a single recorded cricket is taken up (like a motif) in the instruments who add a stop-start shaking motion to the fragmented, squealing pitches created in their ‘becoming-windlass’.

28 Audio Example 6.8, appearing thirty-four seconds into ‘Flight’, features a bass clarinet playing hovering or fluttering motives, which enter into relation with the sound of wind and the birdcall of an Australian ‘kite’ bird. Importantly, the bass clarinet remains entirely distinguishable as an instrument in this example. Audio Examples 6.9-6.12 feature variations of a descending glissando which, through their relationship to text about flying and the sound of a glider plane engine, gradually become bound up with a plane in flight. Audio example 6.9 features a bass clarinet glissando and occurs at the start of ‘Flight’. Audio Example 6.10 features a double bass *pizzicato* tremolo glissando. It occurs four minutes and twelve seconds into ‘Flight’. Audio example 6.11 features the dovetailed sounds of a bowed cymbal and glider plane engine. It occurs eight minutes and fifteen seconds into ‘Flight’. Audio Example 6.12 is of a double bass and bass clarinet descending glissando. It occurs eleven minutes and forty seconds into ‘Flight’.

29 Audio Example 6.13 features a sand pour, and pebbles being slowly and deliberately dropped onto a hard surface. These pebbles at times seem to synchronise with beginning of musical phrases or the end of Virginia Baxter’s narrative fragments. However, it is not entirely synchronized with either. This example is taken from six minutes and thirty-one seconds into ‘Stone’. Audio Example 6.14 features the sound of pipes which are struck to produce a diminished fifth. This example is from two minutes and forty-two seconds into ‘Immersion’. It features the voice of Gretchen Miller. This interval is later taken up in a melodic fragment played by vibraphone which can be heard in Audio Example 6.15.
Each section in *Inland* contains between five and ten melodies or melodic fragments that sometimes reappear in later sections of the work. A structural analysis of these melodies would reveal that many are related. Four out of the five melodies in ‘Immersion’ are dominated by intervals of a minor second, major second, and minor third (and their inversions or octave transpositions) (see Musical Example 6.1). The five melodies heard in ‘Stone’ also contain a high proportion of minor and major seconds, with two melodies related via diminished fifth intervals (see Melody 1 and Melody 5 in Musical Example 6.2). While there is a relaxation of the intervallic language in ‘Flight’, chromatic movement can nevertheless be found in two of the three vocal refrains (see Appendix 7). ‘Heat’ also includes a chromatic sung voice refrain (see Musical Example 6.3). An exhaustive reductive analysis would no doubt be able to bring all the music heard in *Inland* into relation. However, while apt for demonstrating unity or structural coherence, such an approach would constrain consideration of media interaction. It would also tend to privilege pitch over other considerations such as timbre, or kinaesthetic empathy.

Musical Example 6.1: Four Melodies from ‘Immersion’ with Common Intervallic Characteristics Indicated

Melody 1: ‘Rocking’ Melody from ‘Immersion’

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30 Appendix 6 outlines a number of melodic ‘refrains’ from ‘Immersion’ that reccur ‘in-variation’, in *Heat*.  
31 A particularly close relationship can be found between Melody 1 and Melody 2. ‘Motive a’ from Melody 1 is varied in bar 2 of Melody 2.
Melody 2: ‘Boat Docking’ Melody from ‘Immersion’

Melody 3: ‘Death Theme’ from ‘Immersion’ Composed Entirely of Intervals of a Minor and Major Second and a Minor Third.

Melody 4: ‘Swimming’ Melody from ‘Immersion’

Musical Example 6.2: A Line of Melodic Variation in ‘Stone’ Featuring Intervals of a Minor/Major Second, Diminished Fifth and their Inversions

Stone Melody 1: ‘Fixation’

Stone Melody 2: ‘A Windfall’
For instance ‘lines of variation’ might be identified in the variation of melodic fragments with a similar shape or timbre. I offer two examples. Musical example 6.4 shows three melodies, taken from ‘Flight’ in which glissando descent is featured. The first, the opening melody from ‘Flight’, is caught up in a ‘becoming-bird’, previously discussed. In the second and third examples, this glissandoing descent is taken up in a ‘becoming-plane’. The transformation of this glissando from bird to plane involves transformation, not simply of musical materials, but the context in which each refrain is heard. Musical example 6.5 shows a ‘line of variation’ in which melodic fragments (which do not necessarily share intervallic characteristics) are drawn into relation via
the use of harmonics and multiphonics to fragment or splinter pitch.\textsuperscript{32} These examples are taken from the third section of the work, ‘Stone’.

Musical Example 6.4: Variations of a Glissandoing Descent in ‘Flight’

‘Becoming-Bird’ Melody from ‘Flight’

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\begin{musicnote}
\begin{musicrest}
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\end{musicnote}
\end{musicframe}
\end{musicstaff}
\end{musicnotation}
\end{music}

‘Becoming-Plane’ of Double Bass and Voice as a Variation on the Glissando Descent

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‘Becoming-Plane’ of Double Bass and Voice in Conjunction with the ‘Flying Theme’ from ‘Flight’

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\end{musicstaff}
\end{musicnotation}
\end{music}

\textsuperscript{32} Splintered Pitch 1 and 2 share intervallic characteristics of a minor second and diminished fifth.
Musical Example 6.5: A ‘Line of Variation’ of Splintered Pitch Melodic Fragments from ‘Stone’

Splintered Pitch 1

Splintered Pitch 2

Splintered Pitch 3

Splintered Pitch 4

Splintered Pitch 5

6A-1-iii: Voice and Text

Miller takes a particular view of spoken voice in the context of radiophony. Like a number of radiophonic artists, Miller is interested in the spoken voice as an embodied,
corporeal, culturally specific entity. She describes close-mic’ed, intimate speaking voices as ‘drawing the listener in’ and compelling a ‘sensory and emotional response’. Bodily sounds such as ‘laughter’, ‘sighs’, ‘breath sounds’ have, for Miller, a kinesthetic quality that encourages listeners to feel rather than simply hear the sounds. The placement of these voice-bodies within a sonic landscape encourages listeners to situate their bodies there too.

_Inland_ features four performed voices and three ‘documentary’ voices.36 The term ‘documentary’ is rendered somewhat ambiguous by its application here. All the ‘documentary’ voices have a personal connection to the narratives they deliver. However, they are not interviewees. Much of the text has been written by Miller;
unscripted biographical narratives form a small portion of the delivered text. These voices are heard as ‘documentary’ voices because their intonation and delivery carries the markings of a life lived in a particular community, a particular landscape.

Another feature of *Inland* is the way Miller interweaves and overlaps voices. I propose that Miller uses voices like instruments which have different timbral colors. At times, she breaks narratives by dividing them between different voices, or overlaying voices so that two different narratives, or the same narrative, are spoken simultaneously. I offer two examples that illustrate this.

The first example, from ‘Stone’, is of two different texts that are overlapped: a narrative spoken by Virginia Baxter (V); and, a listing of types of opal delivered by Sherre DeLys (S) and Yves Stening (Y), their voices form a rhythm of fast repetitions that end in unison (see Figure 6.1 and Audio Example 6.16, CD 3, Track 16). The rhythm of the repeated opal types exists in counterpoint with bass clarinet keyclicks which tap out rhythmic motives in various states of acceleration and deceleration. The increasing energy of the narrative culminates not in the unison delivery of the last opal type (‘pinpoint’) but a final flurry of bass clarinet keyclicks that end with a sudden intake of breath.

**Figure 6.1: Miller, ‘Stone’—Example of Overlapped Voices**

<table>
<thead>
<tr>
<th>(V)</th>
<th>(Y)</th>
<th>(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A savaged-eyed cripple drags himself along the earth on his elbows.</td>
<td>There are Red, flame, Red</td>
<td>opals in his eyes.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>orange green gold, firestone, pinpoint.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>flame orange green gold, firestone pinpoint.</td>
</tr>
</tbody>
</table>

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38 Ibid. Unscripted stories include Sherman’s story about learning about opal from his father and Yami Lester’s descriptions of the landscape he used to see, before going blind as a result of nuclear testing near that area.

39 Jacki Apple has also compared the voice in radio to an instrument. She states, ‘radio art is about the voice as instrument, the voice as place, the voice as emotion, the voice as spirit, the voice as body, the body of the voice, the place of a voice, the feel of a voice.’ Jacki Apple, ‘The Art of Radio’ in Neil Strauss (ed) *Radiotext(e)* Semiotext(e) (1993): 307.

40 The exchange and overlapping of voices with different tones and speeds of delivery accelerates the fragmentation already apparent in the text. I offer an extended discussion of the text in the next section.

41 This example appears four minutes and twenty-three seconds into ‘Stone’.
This second example, from ‘Flight’, is of two narratives that are alternated so that they begin to resemble a dialogue (see Figure 6.2 and Audio Example 6.17, CD 3, Track 17). Importantly, these voices are not in conversation. There is a fracturing of the sense of each narrative as it is perpetually discontinued. The first narrative voice, that of Sally McCosker (Sa), describes the weather in the various layers of atmosphere that form the earth’s surface. These include the layers from troposphere, which is closest to the earth, to the thermosphere, which is the last layer of atmosphere before which the earth’s atmosphere blends into space. Despite being factual, this narrative remains descriptive and poetic. The second narrative voice, that of Sherre DeLys (S), delivers a first-person account of flying that is only obliquely related to the above narrative, with which it is intertwined. Indeed, it is only until the account of the mesosphere that a relationship ensues. The unnatural silence of the mesosphere enters into relation with pressure of breathing and thought of death ‘I sometimes think my own bones will crack and the air seep out’. This line of text is heard in a sung as well as spoken realisation giving it prominence.

**Figure 6.2: Miller, ‘Flight’—Example of Alternating Delivery**

(Sa) Think about the troposphere – seven miles up, a turbulent mess of winds and storms and water vapour and clouds.
(S) *When I hold the air in my breath, my body seems to float ever so slightly upwards*
(Sa) Look up to the stratosphere, 30 miles above, stiller than the stilllest day, with ice crystals that form, then shatter.
(S) *When I release it I plummet to meet the birds which strain to remain under the atmosphere’s surface.*
(Sa) In the mesosphere it is minus 110 degrees centigrade, and fifty miles of silence….
(S with Gretchen singing text also) *I sometimes think my own bones will crack and the air seep out.*
(Sa) and above it, in the thermosphere…

Miller’s use of voice is, in part, enabled by the text written for *Inland*, which is highly

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42 This example is taken from six minutes and forty-eight seconds into ‘Flight’. The sound bed over this section involves the gradual layering of whistling through teeth, bass clarinet whistling tones that later transform into a whistling kite, shattering glass, a hummed vocal refrain (earlier heard alongside text about the bones of a prehistoric bird) and a winding vocal melody created out of intervals of a major second, minor second, perfect fourth and diminished fifth. It should be noted that while the sound of ‘shattering glass’ coincides with the ‘stratosphere’ sentence which describes ice crystals forming then shattering, it is not heard as directly illustrative or as sound punctuating an action as in film sound design.
fragmented, and poetic.\textsuperscript{43} Like much writing for radio, action is internalised, events tend to unfold in the present, and there are frequent shifts between past and present and between different (discontinuous) narratives and voices.\textsuperscript{44} That said, the text does unfold specific themes (and are sometimes constituted by distinct formal properties such as listing or factual refrains) that return and varied across each section.\textsuperscript{45} But rather than following a linear temporality or chronological progression, these returning references tend to open up new associations for the thing, object, corporeal experience or person described.\textsuperscript{46} Furthermore, in the context of the work as a whole, textual refrains become associated in diverse ways, not only through the reinvention or recontextualisation of specific imagery, but through the presence of specific musical or environmental ‘refrains’ that draw different textual fragments into relation. For this reason, the ensuing analysis focuses on the interconnection of media.


Each section of \textit{Inland} draws text, music and sound into relation in a different way and the first, ‘Immersion’, is no exception. Unlike other sections, ‘Immersion’ has only two narrative voices (that of Gretchen Miller and Yves Stenning), which are heard in alternation. These voices are continually being brought into relation by returning environmental sounds, music or recontextualised textual images.\textsuperscript{47} The ensuing analysis maps some of the manifold associations created between these circling fragments using D&G’s concept of a ‘line of variation’ as a trajectory of

\textsuperscript{43} See Miller, ‘Inland and the Frenchman’s Garden’, 226. Miller’s use of text was inspired by Paul Carter’s observations of explorer’s diaries, and the sound and space of inland Australia. Miller writes ‘I was not looking for a story with beginning, middle and end, but to listen to the “fragmentary asides” of the landscape, take the “scraps” and make my own “speculative observations”, to be restructured in stories of my own telling.’
\textsuperscript{44} See Mark E. Cory, ‘New Radio Drama as Acoustical Art’ in Richard Kostelanetz (ed) \textit{Esthetics Contemporary} (Buffalo, New York: Prometheus Books, 1989), 408.
\textsuperscript{45} Appendices 8-11 offer a summation of textual ‘refrains’ in each section highlighting repeated associations or connections made in the text alone.
\textsuperscript{46} See Miller, ‘Inland and The Frenchman’s Garden’, 226.
\textsuperscript{47} See Appendix 7 for an analysis of repeated imagery in the text featured in ‘Immersion’. ‘Immersion’ is also distinctive in its connecting of sound beds via a common melody or environmental sound. See Appendix 11 for a table outlining the relationship of environmental sound and music to text.
metamorphosis with no clear beginning or end. The structuring of *Inland* as a network of media fragments means that any single ‘line of variation’ easily slips into another. Consequently, rather than seeking to exhaustively catalogue the associations created, I offer a performative mapping of some of the connections created. These include the connection of water and land in a ‘becoming-water’ of grasslands that intersects with a line of death, a line of escape, and a zone of proximity between a house and a boat.

There are three instances, in ‘Immersion’, where a ‘sound bed’ is opened or closed by the overlapped sounds of percussion (the sound of swirling fingers on a drum membrane or the shake of a rattle) and environmental sounds (such as rustling grasses and wind). Two of these create associations between water and land or enact a ‘becoming-water’ of grasslands. The first such occasion comes at the end of the second sound bed in ‘Immersion’, which begins with the sound of a pipe being softly struck (Audio Example 6.18, CD 3, Track 18). The accompanying narrative describes a piece of ‘cylindrical length of copper’ found in the corner of the abandoned house (see Appendix 8, G2). As Miller says, ‘when you put it to ear, you hear’ a swirling sound produced on a drum membrane is faded up and melds with the sound of wind and rustling grasses. This sound recalls the experience of placing one’s ear to a shell to hear the sound of the ocean. However, rather than hearing the sounds of water, we hear the sound of wind and crows. The immediate association of this rushing sound with water is quickly recontextualised, however, as wind in the high country; the ensuing narrative (Y2 in Appendix 8) tells of ‘the windiest day in the high country’ where ‘lavender hills’ shimmer like the surface of water. This connection between land and water remains in play in the text and music of this new narrative and ‘sound bed’, but in a somewhat different form. Here the languid descent of a vibraphone melody enters into relation with the words ‘floating, diving’, spoken by Miller as an interjection into Stenning’s narrative about the sensual enjoyment of swimming (see Appendix 8, narrative Y2).

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48 See D&G, ATP, 8-14.
49 See sound beds corresponding to Y2, Y5, and G6 in Appendix 11.
50 These sound beds occur as part of Y2 and Y5. See Appendix 11 and Appendix 7.
51 This example is taken from two minutes and thirty-nine seconds into ‘Immersion’.
52 This introjection is situated in a different perceptual space than Stenings’ foregrounded narrative and has a noticeably different timbre from narratives spoken by Miller elsewhere in the work.
grasslands’ produces an ‘affect’ of sensual pleasure bound up with the body’s immersion in water.

The second ‘becoming-water’ of the grasslands occurs in a context of a story of seduction where a man tries to tempt water to flow back through the mountain to the grasslands (Audio Example 6.19, CD 3, Track 19). An ‘affect’ of sensuality is also evident in this excerpt, evoked through Stenning’s languid tone and delivery. Returning with somewhat different effect, is the sound of a pipe being struck. Here large pipes are rapidly struck in the manner of a crescendoing tremelo. The clatter of pipes gives way to swirled sounds of percussion and rustling grasses. This new dovetailed sound is also taken up in a ‘becoming-water of the grasslands’. The succeeding narrative, which is heard alongside water laps and grasses, describes a house floating over grasses (see Appendix 8, narrative G6). In this context, text and sounds (water laps) seem to bring to fruition Ward’s dreams of flooding the plains, referenced in an earlier narrative (see Y5 in Appendix 8). It also connects with an already established line of variation, the ‘becoming-boat’ of the house created through ‘sound beds’ and narratives that associate the house, or objects in the house, with water (see Appendix 8, narratives G1, G3 and G5). Audio example 6.20 (CD 3, Track 20) illustrates the connection of ‘becoming-boat’ to the ‘becoming-water’ of the grasslands as established over these two subsections.

Part of the complexity of this work is the constant recontextualisation of media fragments-in-variation. As can be observed from these examples, references to water, pipes, and grasslands take on quite different associations in different contexts. For instance, in Audio Example 6.18 a pipe was a discarded object found in an abandoned house whose sound became bound up with water. In Audio Example 6.19, pipes were evoked in metallic rumbles and the seductive dream of water flowing through mountains. These are but two references. The opening narrative of this section imagines a ‘pipeline through a mountain’ and tunnels deep underground where men

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53 This example begins six minutes and forty-seven seconds into ‘Immersion’.
54 These pipes were recorded in tunnels under Snowy Mountains hydroelectric power station and therefore might be seen to indirectly refer to the Hydro-Electric Scheme.
55 This example occurs six minutes and twenty-two seconds into ‘Immersion’.
are dying or drowning (see Appendix 8, G1 and Y1 and Audio Example 6.21, CD 3, Track 21).\textsuperscript{56}

When viewed together, these references seem to circle around colonial dreams of a fecund, watery inland. However, it is important to note that many of their sounds are implicated in other networks of associations. For instance, the sounds and text of Audio Example 6.21 might be linked to a ‘line of death’ that emerges in relation to stories of Ward’s narratives about torture or imprisonment and melodies characterised by chromatic intervals (see Audio Examples 6.22 and 6.23, CD 3, Tracks 22 and 23, and the ‘Death Theme’ in Figure 6.1).\textsuperscript{57} Melodies with the same intervallic characteristics are also heard alongside narratives that reference escape or freedom (see Audio Example 6.24, CD 3, Track 24).\textsuperscript{58} Thus, the ‘line of death’ that emerges in relation to these melodies easily tips into a line of escape in which Ward finds hope and freedom.\textsuperscript{59} Any one set of connections can be related to a range of others that open up new ‘lines of variation’ across the work.

A key feature of Inland is the recontextualisation/variation of media fragments that create new associations in every new context within which they are heard. Repeated

\textsuperscript{56} This example is taken from thirty-four seconds into ‘Immersion’. It coincides with bar 18 of the rocking melody, which continues into Y1. Towards the end of Y1, the sound of pipes can also be heard. The example continues to the beginning of G3, which features the gentle tone of a pipe being struck. This sound was heard previously in Audio Example 6.14.

\textsuperscript{57} Audio Example 6.22 is taken from four minutes and sixteen seconds into ‘Immersion’. The ‘death theme’ is heard on vibraphone and is accompanied by a sustained diminished fifth in the double bass, which gives it a sombre air. The narrative refers to a piece of sodden blackened wood, and the ensuing narrative describes in intimate detail wet wood and its feel. This narrative is ambiguous in so far as it provides no framing context for the speaker’s obsession with sodden wood. In this it acts as a ‘pure possible’, an ‘affect’ of discomfort and revulsion. Audio Example 6.23 features a sung iteration of the ‘death’ theme in conjunction with a narrative about imprisonment (see Appendix 7 Narrative Y4). In this instance, the theme adds a mournful quality to the text. This example appears five minutes and forty-nine seconds into ‘Immersion’. It might also be noted that this theme also appeared in Audio Example 6.20, where it was contextualised with dreams of an inland ocean. In this instance, music acts as a ‘pure possible’, carrying with it a hint of death and destruction even while pleasure is evoked by the text.

\textsuperscript{58} Audio Example 6.24 is taken from four minutes and fifty-four seconds into ‘Immersion’. A sense of hope might be found at the end of the ‘Boat Creaking Melody’, which has a winding chromatic descent that varies motive ‘a’ of the ‘Rocking Melody’ (see Figure 6-1). The sudden leap, of an octave and a perfect fifth harmonized by an interval of a diminished fifth has a delicate yearning quality. This sense of hope pre-empts a later narrative where the boat is described as the stolen boat Robert Ward used to escape imprisonment on a penal island. See Appendix 7, G5 and Audio Example 6.25 (which appears six minutes and twenty-four seconds into ‘Immersion’).

\textsuperscript{59} For a discussion of the relationship of ‘lines of flight’ to lines of destruction and death see Chapter 5, Part A of this thesis.
listening, instead of simplifying these relations, tends to draw the analyst’s attention to an ever-expanding variety of connections. However, rather than viewing this process as simply confounding interpretation, I argue that it encourages a particular mode of engagement which prioritises sensory/sensual enjoyment. Miller’s narrative voices engage with the landscape in a highly embodied fashion. The lilt of a voice, the proximity of a water lap, the delicacy of a struck pipe, the sense of expanse evoked in the sound of wind and crows create ‘affects’ of sensuality that renders bodies and landscapes highly proximate.


‘Flight’ presents us with a different set of voice-text-sound relations than that of ‘Immersion’. Its text is far more poly-vocal both in its realisation and content.\(^60\) Five different voices are encountered: the performed voices of Virginia Baxter, Sherre DeLys, Gretchen Miller and the documentary voices of Nancy Bird and Sally McCosker. These voices are often overlapped, alternated or appear in juxtaposition with song, creating the sense of a collective voice. ‘Flight’ is also distinctive in its use of short transitionary materials that act as a switching mechanism between sound beds. These transitionary materials help bring ‘Flight’s’ multiple voices into relation. They also create a sense of progression that shapes this section.

‘Flight’ has a distinctive arc-like structure that includes, in the last third, a sense of goal-directed finality that is associated, in the text, with death.\(^61\) While acknowledging the prominence of ‘death’-related narratives in this section, I propose that the sense of impending conclusion in the later part of this section is in part created through its structuring of sonic materials. I offer a mapping of ‘Flight’ that explores this perspective.

\(^60\) See Appendix 8 for an analysis of the text.
\(^61\) ‘Immersion’, ‘Stone’, and ‘Heat’ also end with a melodic refrain or sound that is featured towards the beginning of the section. As will be discussed, in ‘Flight’ this sense of return is accentuated by the use of repeated materials that decrease in duration.
A ‘line of death’ runs through all of the narrative refrains found in ‘Flight’. It appears in the several thumbnail sketches of pioneer aviatrices.\(^62\) Death features in a refrain of first person flying experiences which make reference to the experience of crashing and trying to breathe while flying through ‘dead air’.\(^63\) A dead horse appears in one of the refrains that reference horses.\(^64\) Even the factual ‘refrain’ about the earth’s atmosphere is overlaid, in part, with a first person experiences of flying that makes reference to cracked rib-cages (see Figure 6.2).\(^65\) Although this section ends with a particularly vivid first-person description of crashing, references to death occur throughout the section. For this reason, I propose that part of the force of the final narrative might be attributed to the structuring of the section using transition refrains.

As noted, ‘Flight’ is unusual in its use of a symmetrical structure. Transition refrains are prominent towards the beginning and towards the end of the section. These refrains are different in each case. Towards the beginning, sung refrains and laughter are used to close narratives or close ‘sound beds’ or act as a transition between sound beds. Audio Examples 6.26–6.28 (CD 3, Tracks 26–28) illustrate the use of these devices to connect seven adjacent narratives which reference an embodied corporeal experience of flying focused on breath, dreams of flying, the expected behaviour of an air hostess and unconventional actions and thoughts of women who fly (also see Appendix 9 Narratives 1-7, and Appendix 13 Sound beds a-f).\(^66\)

\(^{62}\) See Appendix 8, Narratives 4, 7, 12, 14, 16. These narratives are spoken by Nancy Lyle and Sally McCosker.

\(^{63}\) See Appendix 8, Narratives 1, 11, 18, 20, 21. These narratives are spoken by Virginia Baxter and Sherre DeLys. They also feature Gretchen Miller’s voice in breath sounds, and song.

\(^{64}\) See Appendix 8, Narratives 2, 10, 13. These narratives are spoken by Sally McCosker, Virginia Baxter, and Sherre DeLys (heard with Gretchen Miller in song).

\(^{65}\) See Appendix 8, Narratives 8 and 11 and Audio Example 6.18 CD 3, Track 18. These references appear in text spoken by Sally McCosker and Nancy Lyle, and Sherre DeLys (with sung voice of Gretchen Miller).

\(^{66}\) Audio Example 6.26 is taken from one minute and four seconds into ‘Flight’. It comprises the last forty-five seconds of the sound bed ‘a’, which makes dramatic use of silence followed by a laugh. The sung refrain ‘its called dead air’ links this sound bed to the next (which begins with the sound of wind) and features the overlapped voices of Sally McCosker and Nancy Bird. Audio Example 6.27 begins three minutes and twelve seconds into ‘Flight’ and is taken from the last thirteen seconds of sound bed ‘c’. The sound of wind is continued into the sung refrain ‘she flies’ which closes this sound bed and acts as a transition into the next. Audio Example 6.28 begins three minutes and forty-seven seconds into ‘Flight’ and features a series of narratives that are connected by laughter or musical instruments engaged in a becoming-plane.
Laughing and a meteorological report are used in a similar fashion towards the end of the work. Table 1 shows the alternation of narratives that end with laughter with a meteorological report in decreasing durations. The sound beds described in this table can be heard on Audio Example 6.29. The last two iterations of the meteorological report are short, acting as a transition refrain that links the last three narratives, which are also associated via their embodied, corporeal descriptions of a woman’s dead body, the experience of ‘dead air’ and a struggle to control the plane (see Appendix 9 Narratives 18, 20 and 21). When heard alongside the text, the decreasing durations of the meteorological report and the blustering wind (which engulfs the stereo field) create an ominous mood. The return of sounds prominent in the opening of the work (a descending glissando, flying theme, the sound of wind, Virginia Baxter’s voice and a narrative of corporeal experience) increases the sense of finality implied by the text (which infers an imminent crash). This mirroring of sounds, musical themes and narrative voices, along with the return of the transition refrain as a structuring device, creates a clear sense of progression or impending finality.

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67 Audio Example 6.29 begins nine minutes and thirty-eight seconds into ‘Flight’ and continues until the end of this section.
Table 6.1: Analysis of Sound Beds Heard Towards the End of ‘Flight’

<table>
<thead>
<tr>
<th>Sound bed</th>
<th>Sound bed duration</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double bass scrapes and taps/ bass clarinet breathing and key clicks through. Hummed voice fragment (Ab-Bb)</td>
<td>25 seconds</td>
<td>Overlapped narrative: (Sa) pioneer aviatrix refrain, (S) narrative in which a woman’s hairclip falls from the sky and lands as ‘bomb twisted metal’ Ends with <strong>laugh</strong></td>
</tr>
<tr>
<td><strong>Meteorological report</strong> with static (as if heard from a plan cockpit)</td>
<td>25 seconds</td>
<td>Meteorological report</td>
</tr>
<tr>
<td>Double bass scrapes and taps/ bass clarinet breathing and key clicks cont. Hummed voice fragment (Ab-Bb)</td>
<td>10 seconds</td>
<td>(N) pioneer aviatrix narrative. Ends with <strong>giggle</strong></td>
</tr>
<tr>
<td><strong>Meteorological report</strong> with static (as if heard from a plan cockpit)</td>
<td>10 seconds</td>
<td>Meteorological report</td>
</tr>
<tr>
<td>Wind, hummed voice fragment (Ab-Bb),</td>
<td>19 seconds</td>
<td>Overlapped narrative 1). (V) main narrative voice (S) [whispered] They describe a woman’s dead body, her fractured rib cage. Link to first narrative and ‘dead’ air’.</td>
</tr>
<tr>
<td>Transition refrain <strong>static associated with the meteorological report.</strong></td>
<td>6 seconds</td>
<td></td>
</tr>
<tr>
<td>Wind, teeth whistle</td>
<td>19 seconds</td>
<td>Overlapped narrative 2) (G) [sung] (S) breath-dead air-experience of flying refrain.</td>
</tr>
<tr>
<td>Transition refrain <strong>static associated with the meteorological report.</strong></td>
<td>6 seconds</td>
<td></td>
</tr>
<tr>
<td>Wind, ‘ecstatic breathing’, long descending glissandi (bcl and db) followed by ‘flying theme’ first heard in section 2 (this time head at a slower tempo).</td>
<td>1 minute and 15 seconds</td>
<td>(V) experience of flying – taken up in line of death, crash is inferred.</td>
</tr>
<tr>
<td>Softened wind sounds and the return of flying theme as heard at the beginning of the work (bowed vibes). This sound bed acts as a coda.</td>
<td>13 seconds</td>
<td></td>
</tr>
</tbody>
</table>

Fragmentary discontinuous narratives and multiple voices are commonly used in radiophonic art. However, ‘Flight’ is distinctive in its placement of these voices within a compositional framework that is akin to traditional musical forms in its exploration of symmetry and impetus towards closure.\(^{68}\) Rather than being heard as

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\(^{68}\) In this respect it is quite unlike Ulman’s *Siren South* which sets diverse voices (with varied perspectives) against a relatively static sound bed dominated by a single continuous sound such as the sound of waves.
many voices (with different perspectives), I propose that ‘Flight’ produces a collective female voice in which experiences of rebellion, crashing, flying, dreaming and dying are felt with corporeal, sometimes brutal force. The structuring of this section using transition refrains, as well as the general interweaving of voices contributes to this sense of a collective voice.

A-2-iii: ‘Stone’

In ‘Stone’ different strategies for combining media are used. Early in the section, documentary (Greg Sherman) and performed voices (Virginia Baxter, Sherre DeLys and Yves Stening) are held apart via ‘sound beds’ that make use of quite different sounds and musical materials. However, over the course of the section, the three performed voices become bound up with Tom’s story.69 The ‘territorialisation’ of the voices is aided by a change in text-music-sound relations. These include the use of common sound beds, the return-variation of previous musical materials, and the change in function of Sherre DeLys’ voice from a highly ‘deterritorialised’ transitionary role to a main narrative voice. These changes in text-music-sound relations work to draw previously divergent narratives into Tom’s story.

The early part of ‘Stone’ is marked by a strong separation between Greg Sherman’s documentary voice and performed voices. This separation can in part be attributed to marked timbral difference between the gravelly timbre of Sherman’s voice (which carries the markings of life lived in a particular landscape/community) and the trained voices of the performers. However, Miller’s use of sound also sets them apart (see Table 6.2). Sherman’s narratives are heard with sound beds of opal mining machinery, or instruments that are engaged in a becoming-machine.70 These sounds

69 See Appendix 9 for an analysis of the text in ‘Stone’. ‘Stone’ contains a large number of narratives that are obliquely connected via references to opal. The performed voices enact a variety of refrains including the story of Tom ‘the savage-eyed cripple’, an opal listing refrain, and a refrain of fossilised opal. Sherman gives voice to a refrain of famous opals (which notes their dates, escalating prices and violence surrounding their disappearance). He also tells a more personal story of how his father ‘got him started’ in opal dealing. This narrative is not, in of itself, a ‘refrain’ (it does not reoccur in variations). Tom’s story is loosely based on Ion Idriess’ Lightening Ridge. Idriess, Lightening Ridge (Sydney: Angus & Robertson, 1973).

70 ‘Stone’ is distinctive in its use of sound beds of instrumental extended techniques that sound as if they were environmental sounds. See Part 6.A-1-ii of this chapter for a discussion of the ‘becoming-other’ of instruments in Inland.
have a territorialising effect, locating his voice in a particularly sonic space (see Audio Examples 6.30–6.32, CD 3, Tracks 30–32).\(^{71}\) In contrast, the performed voices are frequently heard in sound beds that include music. All of ‘Stone’s’ five melodies and five splintered pitch refrains are heard alongside performed voices.\(^{72}\) These performer voices often appear in combination, even when a main or principle narrative voice is apparent. Audio examples 6.33–6.35 (CD 3, Tracks 33–35) offers three different examples.\(^{73}\)

\(^{71}\) Audio Example 6.30 is taken from fifty-five seconds into ‘Stone’. It features bass clarinet and double bass engaged in a becoming-dirt machine. Audio Example 6.31 occurs four minutes and thirty-eight seconds into ‘Stone’. The hum of an air-suck machine can be heard. Audio Example 6.32 begins six minutes and fifty-one seconds into ‘Stone’. Its sound bed comprises the becoming-dirt machine of bass clarinet and double bass.

\(^{72}\) See Musical Example 6.2 and 6.5 for the melodies and splinter pitch refrains used in ‘Stone’. Appendix 13 outlines the relationship of text to music and sound throughout this section.

\(^{73}\) Audio Example 6.33 features ‘Stone Melody 1’ and an abstract narrative that is heard in snippets that are separated and placed towards the end of musical phrases. This example begins two minutes and twenty-four seconds into ‘Stone’. Audio Example 6.34 features ‘Stone Melody 2’; ‘Windfall’. In this instance text, music and environmental sounds are phrased with marked pauses or gaps. None of these ‘phrases’ are metrically synchronised. This example begins six minutes and fifteen seconds into ‘Stone’. Audio Example 6.35 features ‘Splintered Pitch Fragment 4’ and ‘Stone Melody 3’. This music appears programmatic in character. Fragmented pitches and portamento slides create affects of discomfort and disorientation in relation to the text that describes the effects of drunkenness. This example occurs ten minutes and twenty-two seconds into ‘Stone’.
Table 6.2: Analysis of Sound Beds ‘a’ to ‘i’ in ‘Stone’

<table>
<thead>
<tr>
<th>Sound bed</th>
<th>Narrative refrain</th>
</tr>
</thead>
<tbody>
<tr>
<td>a Earth packing machine ends with someone yelling ‘righto’</td>
<td></td>
</tr>
<tr>
<td>b Double bass and bass clarinet engage in becoming-machine. Last opal names ‘fish scale, black’ overlap with Stone fragment 1.</td>
<td>1 Greg’s story about learning opal, and opal listing refrain.</td>
</tr>
<tr>
<td>c Stone fragment 1/melody 1 Stone fragment 2 ends with key clicks</td>
<td>2 Narrative enters in silent transition just before double bass takes the melody. Text links opal to obsession, and violence.</td>
</tr>
<tr>
<td>d Key clicks ends with abrupt breath in and the fading up of an airsucking machine</td>
<td>3 First narrative about Tom ‘savage-eyed cripple’, ends with listing refrain.</td>
</tr>
<tr>
<td>e Air sucking machine (bit like an air conditioner). Earth packing machine fades up (includes sound of earth falling off a conveyor belt.</td>
<td>4 Famous opal refrain (Greg) ‘The Black Prince’</td>
</tr>
<tr>
<td>f Vox acts as transition-equalisation used on the voice draws it into relation with an earth pour.</td>
<td>5 Transition (S) ‘catacombs and whiskey stills…’</td>
</tr>
<tr>
<td>g Immersion, ‘floating’ melody. Sand pour.</td>
<td>5 Tom’s story, alcohol, sea creature, cracked rib cages, he is a fighter. Opal listing refrain</td>
</tr>
<tr>
<td>h Windfall melody. Sounds of stones falling to the ground. Double bass and bass clarinet becoming dirt machine</td>
<td>6 Opals as transformed creatures and fauna.</td>
</tr>
<tr>
<td>i Double bass and bass clarinet becoming dirt machine</td>
<td>7 Famous opal refrain (Greg) ‘Pride of Australia’</td>
</tr>
</tbody>
</table>

‘Stone’ is unusual in that, over the course of this section, the three performed voices are ‘territorialised’, or brought into relation with a specific character, Tom the alcoholic cripple. Narratives relating to Tom tell of a fixation with opal, his alcoholism, his illness and his dream-memory of a submarine dancer/butterfly creature (made of fossilised opal) whom he finds and blows up (alongside himself) at the end of the section (see Appendix 10, Narratives 3, 5, 8, 10, 12, 14 and 16). While largely presented as discontinuous fragments, the cross-associations created with other narratives (particularly the famous opal ‘the Pandora’, which formed in the fossilised blade bone of a plesiosaurus) begin to create a sense of linearity. Tom’s desire for ‘one last find’ becomes bound up with the figure of the submarine dancer, who is revealed to be a seam of opal (see Appendix 10, Narratives 14-18). Importantly, the interrelation of these narratives occurs through changes in text-music-sound relations.
Sound beds ‘i’ through to ‘u’ create a marked change in the relationship between documentary and performed voices. Rather than being held apart by the use of different sonic resources, common sounds are used (see Appendix 14). These sounds tend to be associated with opal mining (instruments becoming-dirt machine, windlass, pickaxe, tunnel sounds with drips or an earth fall machine). A sense of musical conclusion or finality is imbued to the narrative in which Tom and the butterfly/submarine creature are placed in direct relation (see Appendix 14, Narrative 16 and Audio Example 6.36, CD 3, Track 36). The accompanying music, ‘Stone Melody 5’, has a strong relationship to ‘Stone Melody 1’, heard towards the beginning of this section.

The change in function of Sherre DeLys’ voice also contributes to ‘territorialisation’ of narratives around Tom’s story. In the first six sound beds, Sherre DeLys’ voice, despite not being the main narrative voice in any of these narratives, reappears again and again in fragments of text heard near the end sound beds or in fragments of text that act as transitions between narratives. Audio Examples 6.37–6.43 (CD 3, Tracks 37–43) illustrate the use of DeLys’ voice in sound beds ‘b’ to ‘d’ and ‘f’ to ‘h’ (also

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74 The exception to this is the use of cicadas which is used in conjunction with text about prehistoric insects and continues into the two following sound beds. See Appendix 13, Sound Beds ‘n’-‘p’.
75 This example appears fifteen minutes and twenty seconds into ‘Stone’.
76 ‘Stone Melody 1’ can be heard in Audio Example 6.33. ‘Stone Melody 5’ can be heard in Audio Example 6.36. This example appears fifteen minutes and forty-seven seconds into ‘Stone’. A score of these melodies can be seen in Musical Example 6.2, page 178. These melodies have similar intervallic characteristics, each being dominated by intervals of a diminished fifth and minor or major second.
see Appendix 10 and 14).\(^{77}\) In many cases, the text she delivers does not directly relate to the main narrative voice, which gives her voice a kind of outsider status (see Appendix 10, narratives 5 and 6).

The outsider status of her voice is transformed, in the second half of the work, when it becomes associated with the submarine dancer, who is later revealed to be a seam of opal (see Appendix 10, Narratives 11 and 14 and Audio Examples 6.44–6.45, CD 3, Tracks 44–45).\(^{78}\) Here DeLys’ narratives are swept up in a new line of ‘deterritorialisation’ (that shares an important relationship with the word ‘Plesiosaurus’), which is ultimately ‘reterritorialised’ onto the figure of Tom and the famous opal, the Pandora. The force of this ‘reterritorialisation’ is exemplified by the following examples which compare the interjection of the word ‘plesiosaurus’ into Greg Sherman’s narrative about the history of the Pandora with his explanation that the Pandora was formed in the fossilised blade of a plesiosaurus, which occurs in a separate narrative heard near the end of this section (see Appendix 10, Narratives 9 and 17, and Audio Examples 6.46 and 6.47, CD 3, Tracks 46 and 47).\(^{79}\) This narrative reconciles ambiguity about the connection of the plesiosaurus to opal, and thereby clarifies the status of the submarine dancer (named ‘plesiosaurus’ in Narrative 14) as a seam of opal (see Appendix 10, Narratives 14 and 16). Thus, DeLys’ voice, despite being highly ‘deterritorialised’ perhaps provokes the most powerful

\(^{77}\) Audio Example 6.37 features DeLys’ voice in an opal listing refrain that overlaps with the end of Sherman’s first narrative. This refrain also overlaps with Splintered Pitch Fragment 1, which acts as an introduction to ‘Stone Melody 1’. This example occurs two minutes and one second into ‘Stone’. Audio Example 6.38 is taken from three minutes and twenty-eight seconds into ‘Stone’. It features DeLys’ voice in a snippet of text that coincides with a perfect cadence and the transference of the melody from bass clarinet to double bass midway through ‘Stone Melody 1’. Audio Example 6.39 features ‘Splintered Pitch Fragment 2’ which ends ‘Stone Melody 1’. Again DeLys’ voice coincides with the end of a musical phrase. This example occurs four minutes into ‘Stone’. Audio Example 6.40 features DeLys’ voice engaged in an alternating opal listing refrain with Yves Stenning. This refrain helps draw sound bed ‘d’ to its close. It begins four minutes and twenty-six seconds into ‘Stone’. In Audio Example 6.41 DeLys’ voice acts as a transition refrain. This example occurs five minutes and thirty seconds into ‘Stone’. In Audio Example 6.42 DeLys’ voice is heard towards the end of sound bed ‘g’, which includes ‘floating melody’ from ‘Immersion’. This example begins five minutes and fifty-eight seconds into ‘Stone’. In Audio Example 6.43 DeLys’ voice coincides with the end of ‘Stone Melody 2’: ‘Windfall’. This example is taken from six minutes and forty-two seconds into ‘Stone’.

\(^{78}\) Audio example 6.44 occurs eleven minutes and forty-two seconds into ‘Stone’. The sound bed includes drips, tunnel ambience, the sound of a windlass and ‘Stone melody 4’. Audio example 6.45 begins thirteen minutes and fifty-six seconds into ‘Stone’. It includes the sounds of bass clarinet and double bass imitating a windlass.

\(^{79}\) Audio example 6.46 begins eight minutes and fifty-five seconds into ‘Stone’. It also features a hummed refrain that is a variation on the ancient bird refrain featured in ‘Flight. Audio example 6.47 begins fourteen minutes and thirty-five seconds into ‘Stone’.
‘reterritorialisation’ of the text by tying together narrative threads that were previously presented as independent or distinct.

A-2-iv: ‘Heat’

‘Heat’ is perhaps the most abstract of the four sections. Although it features all four performed voices, two main narrative voices can be discerned, that of Gretchen Miller and the documentary voice of Yami Lester. The voices of Baxter, De Lys and Stening are largely heard in listing ‘refrains’: a listing of place names, a listing of bush foods, and listing of radioactive elements. These listing refrains intersect with Lester’s description of walking tracks made by indigenous people in that area, and the foods and types of wood used for cooking and warmth. Although not explicitly stated in the text, the area he describes was transformed by British nuclear testing in the 1950s.  

Miller gives voice to texts that depict bodies and landscape in varying states of decay and/or transformation. Although not directly referenced, the death and destruction caused by the nuclear testing acts as a ‘line of death’ running through two of her refrains. These include an ‘atomic energy refrain’ that references the sun (see Figure 6.3) and a ‘refrain’ of dust and scattered particles (Figure 6.4). Images of decay are not, however, limited to those indirectly associated with the bomb blast. Decay and transformation can also be found in the return of textual images from previous sections as ‘a woman’s twisted hairclip’ (referenced in ‘Flight’) found ‘in the hull of an abandoned boat’ (the boat is featured in ‘Immersion’). This has the effect of emphasising the continual enfolding/metamorphosis of bodies and landscapes over a single event, such as the bomb blast.

80 The principle test sites were Maralinga and Emu in South Australia. Several attempts have been made to rehabilitate these sites. See ‘Maralinga rehabilitation project’ http://www.radioactivewaste.gov.au/Rehabilitation_former_test_sites.htm (accessed 20-03-07).
81 By addressing the sun as a process of atomic nuclear fusion Miller indirectly evokes the nuclear bomb blast of the testing site at Maralinga and Emu. The third vignette in this energy line of variation contains an indirect reference to the Milpudde family, who were found on the test site after the bomb blast and tricked into silence using their own cultural mythology; they were told they had witnessed secret white man’s business. This reference is rendered somewhat ambiguous by Miller’s depiction of the family walking into the sun. No mention is made of the bomb blast. Miller, ‘Program’.
Of all the sections, ‘Heat’ includes the highest proportion of returning musical refrains, textual references, and sounds from previous sections.\(^{82}\) It is interesting to consider how some of these are recontextualised in this section, particularly in light of the textual content of this section. I offer a reading of two: a military snare, and the sound of a bowed cymbal (also heard in ‘Immersion’ and ‘Flight’) which assume new significance in relation to the bomb blast.

In ‘Flight’, the snare is used more for its sound than its cultural associations. Its rasping sound and high frequencies ‘answer’ the sound of crunching shattered glass (Audio Example 6.48, CD 3, Track 48).\(^{83}\) No mention is made of the military in the accompanying text, which describes the ‘weather’ in upper layers of the earth’s atmosphere. However, in ‘Heat’, the snare is heard in conjunction with a narrative that references the age of the land and a hummed English folk song. In this context, the snare and the English folk song immediately suggest colonialism. A certain naivety, even arrogance seems to emerge from the joviality of the music, which contrasts

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\(^{82}\) See Appendix 5 for table of environmental sounds and their recurrence across the four sections of Inland. See Appendix 6 for a listing of melodic refrains that occur in ‘Heat’, including those that return from previous sections.

\(^{83}\) Audio Example 6.48 occurs seven minutes and fifty-four seconds into ‘Flight’. It also features a whistling bass clarinet and the voice of Sally McCosker.
strongly with the ambiguous chromatic vocal refrain that dominates the previous sound bed (see Audio Example 6.49, CD 3, Track 49). This interpretation relies in part on the placement of this sound bed following a recollection of walking tracks (by Lester) and a listing refrain of place names (see Audio Examples 6.50 and 6.51, CD 3, Tracks 50 and 51).

Audio example 6.52 (CD 3, Track 52) shows the use of a bowed cymbal in narrative Y6 in ‘Immersion’ (see Appendix 12). In this instance, the sound of a bowed cymbal is one of a number of percussion sounds including the sound of a bell tree and a soft drum. I propose that the proximity of the sound of the ‘bowed cymbal’ to the words a ‘thread from the sun’ becomes prophetic when considered in light of the later connection of the bowed cymbal and the sun in ‘Heat’.

In ‘Heat’, the sun is implicated in a fire story about atomic nuclear force (see Figure 6.3 on page 198). The sound of the bowed cymbal is preceded by ‘star fx’ which have a similar envelop to that of a bowed cymbal. These sounds prepare the entry of the cymbal itself, which sings out over the ‘star fx’ and drum motives (see Audio Example 6.53, CD 3, Track 53). The accompanying text enacts a ‘becoming-sun’ of this sound. I propose that this sound has a strong sense of appropriateness because of the cumulative effect of hearing the sound of a bowed cymbal (albeit melded into other sounds) at key structural points in earlier sections of the work. In ‘Immersion’, the sound of a bowed cymbal melds into windlass as a part of a dovetailing link into the last sound bed of the work (Audio Example 6.54, CD 3, Track 54). In ‘Flight’, a dovetailed bowed cymbal and glider plane engine sound are used to great effect at the two-thirds point in the work (Audio Example 6.55, CD 3, Track 55). Consequently,

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84 Audio Example 6.49 features the snare and folk-song in conjunction with Miller’s spoken narrative. This example is taken from one minute and twenty-nine seconds into ‘Heat’.
85 Audio example 6.50 is taken from the beginning of ‘Heat’ and features the voice of Yami Lester. Audio example 6.51 occurs twenty-eight seconds into ‘Heat’. It includes a listing refrain spoken by the performed voices and a chromatic vocal refrain that constitutes ‘Heat’s main melodic theme. This theme is set out in Musical Example 6.3 on p. 197 of this thesis.
86 This example begins nine minutes and two seconds into ‘Immersion’.
87 This example begins nine minutes and forty-seven seconds into ‘Heat’.
88 This example is taken from nine minutes and twenty seconds into ‘Immersion’. The sound of a bowed cymbal appears approximately one minute prior to the end of this section.
89 This example appears eight minutes and fifteen seconds into ‘Flight’, which is the approximate two-thirds point of the section (coinciding with the long golden proportion).
I argue that part of the force of this sound (appearing at the climax of this section) arises from the cumulative effect of previous uses and its particular prominence in this context as the fundamental tone of the sun.

6.A-3: Concluding Observations—Miller’s ‘Becoming-Landscape’ as an ‘Affect’ of Feminine Difference

Although many Australian radiophonic works engage with the landscape, Miller’s *Inland* is distinctive in the near equal prominence given to spoken text, music and environmental sound and her treatment of these media as interwoven fragments-in-variation. Inland’s style emerges from the dynamic and plural interconnections of these fragments, which are drawn into relation in a variety of ways. For instance, in ‘Immersion’, music, sound and text appear as returning fragments-in-variation that create proliferating associations. In ‘Flight’, transitioning fragments draw multiple voices into relation, creating the sense of a collective voice. The arc-like structuring of these fragments creates, in the later half of the section, a sense of goal-directed finality or impeding conclusion that is bound up with a ‘line of death’. In ‘Stone’, divergent narratives are drawn into relation through the use of common sound beds, the return-variation of previous musical materials, and the change in function of a performed voice from a ‘determinational’ transitionary role to narrative role. These changes in text-music-sound relations work to create a sense of linearity that distinguishes ‘Stone’ from the other sections. ‘Heat’ is distinctive in its recontextualisation of sounds, textual images and music from previous sections, which are ‘reterritorialised’ with new associations. One example is the sound of a bowed cymbal (also heard in ‘Immersion’ and ‘Flight’), whose climatic force was given new meaning in relation to the bomb blast. I argued that part of the force of this sound might be related to the accumulative appearance of this sound at key structural points in earlier sections.

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90 In this respect, Miller’s work can be differentiated from that of Andrew Yencken and Rik Rue, whose radiophonic works use predominately environmental sounds. Her work also differs in kind from Jane and Philip Ulman who tend to use music as symbolic sound source rather than poetic expressive entity in of itself. See Andrew Yencken, ‘Rust’, first broadcast on ‘The Listening Room’, ABC Classic FM, Monday 17 June, 1996; Rik Rue, ‘Things Change Things Remain the Same’, first broadcast on ‘The Listening Room’, ABC Classic FM, 15 June 1998; Jane and Philip Ulman, *The Siren South*. 
Inland is a complex work where the associations arising through interacting media fragments are rendered, in part, indeterminate by the recontextualisation of fragments that in turn create new associations. The ambiguity of these relations encourages attentiveness to sensory force. Therefore, while the analytical approach explored here is informed by structuralist approaches, it has sought to avoid a reductive distillation of the work into static components, fixed progression or determinate meanings. Treating analysis as a performance or experimentation with ‘how’ Inland works, has involved being open to the flux or dynamism of media relations which are rarely determinate or fixed. It has also involved being open to the sensuality of this work, which arises not only from the combining of media, but through the material fragmentation of sonic bodies. In Inland, voices crack into laughter, or dissolve into breath or sighs. Instrumental extended techniques explore the edges of pitch. Environmental sounds and music are placed on a continuum and drawn into relation in various ‘becomings-other’.

Sensuality is also evinced, in this work, in the presentation of bodies and landscapes in varying states of transformation and decay: a woman’s hair clip becomes bomb twisted metal; a boat becomes a house; a man flows like water through stone and is lost; a woman crashes; man and sea creature are consumed in a flash of ammonite. In many cases transformations of bodies are inseparable from the line of death, decay, disintegration and transformation running through the work. Thus, the ‘affect’ of sensuality produced in this work is often bound up with an ‘affect’ of brutality. In terms of characterisation, it is interesting to note that the bodies that pass into the landscape do not lose their sexual specificity. For instance, ‘Flight’ produces a collective feminine voice marked by fearlessness, a passion for flying, and an irreverent attitude to convention. Even in the case of ‘Stone’, which contains a near-linear narrative, the main character Tom is bound up in a ‘becoming-sea creature’ that involves alcohol and a seam of opal referred to as ‘the submarine dancer’ and ‘the butterfly creature made of stone’. Thus, while the terrain of the work is one of flows and transformation, sexual difference remains a clear part of this terrain.

Miller observed that many women in the audience of Inland (2000) seemed to particularly respond to ‘Flight’. Miller, Personal Communication, 11-08-2000.
PART B: Inland (2000)—a live performance

In 2000, Inland was presented as a live performance with projected images of inland Australia (by Anthony King) and lighting design. Front-of-house performers (four narrators, three instrumentalists) were placed upon a subtly lit stage that included sails of white fabric, three of which acted as a projection screen for slowly changing projected images of inland Australia. Performers and instrumentalists were amplified and their signal was mixed with sound design (comprising environmental sounds and ‘documentary’ voices) relayed through speakers placed near the front of the stage (so that acoustic and amplified sound had the same directionality).

Although the score for the performance is entirely based on the audio content of the radiophonic work, the genre of staged performance is difficult to define. As a live performance, Inland is more likely to be perceived as performance art or music-theatre than radiophony, although it cannot be comfortably located in any of these genres. Its balancing of live music with environmental sounds and spoken text is unusual. In this respect, it might be said to ‘determinatorialises’ the music theatre convention that music or song dominate and sound design be ancillary. While Inland’s multimedia format and extensive use of storytelling has sympathies with some of the performance art of Laurie Anderson or David Wojnarowicz, its use of multiple performed voices makes it difficult to align with either. I propose Inland’s recreation as a work for live performance not only determinatorialises its status as radiophony but prevents it from being ‘reterritorialised’ onto existing genres, in part

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92 Performed by Virginia Baxter, Kerry Casey, Gretchen Miller, Karen Pearlman with Dave Ellis (Double Bass), Daryl Pratt (Percussion), Margery Smith (Clarinet), Russell Stapleton (sound engineering), Neil Simpson (Lighting and Staging), and photography and projections by Anthony King.

93 The publicity flyer for the show described the work as ‘multimedia story telling that combines text, music composition and projections of desert images’. This description does not adequately acknowledge the role of environmental sound in the work. Theorist Ian Andrews has commented on problems surrounding the identification of works produced as sound art when they are performed live. He observes that when sound art is performed it tends to be regarded as music or theatre, when it is heard with visual media (in installation) it tends to be regarded as visual art or installation art, and when it is heard on radio ‘it becomes radiophonics’. Therefore, the object (performing body, visual art object, radio) tends to efface the identity of sound as sound art. See Ian Andrews, ‘Sound Theory, Sound Art: Same Theory, Same Art’ in Alessio Cavallero, Shaun Davies, Annemarie Johnson (eds) Essays in Sound 3 (Sydney: Contemporary Sound Arts, 1996), p 38.

94 Performance artists that engage with spoken word or storytelling tend to perform as the sole vocalist. See for instance, Laurie Anderson, The Nerve Bible (1993), premiered at the Annenberg Center, Philadelphia; David Wojnarowicz, ITSOFO MO: In the Shadow of Forward Motion (1989) co-conceived with musician Ben Neill, premiered at the Kitchen, NYC.
because it remains deeply radiophonic. Placed in-between genres, or across multiple genres, its genre identity becomes absolutely deterritorialised. The following discussion explores how the presence of performing bodies onstage, and the use of projected imagery and lighting, contribute to the radical transformation of *Inland*’s genre.

One of the key differences between *Inland* (1999) and *Inland* (2000) is the clear distinction that emerges between performing bodies on stage and recorded bodies heard via loudspeaker. On radio, performed and documentary voices, instruments and environmental sounds exist as recorded sound bodies that can only be differentiated by their specific sonic characteristics. The presence of performing bodies creates a division between auditory bodies that are visually present (performed voices and instrumentalists) and bodies that exist in sound alone (documentary voices and environmental sounds) even when, in an audio-only situation, those bodies might be indistinguishable. This necessarily influences perception of *Inland*’s music-sound-text relations.

6. B-1: Encountering Performative Bodies

6.B-1-i: Exploring the Impact of Musicians’ Bodies

One of the distinguishing features of *Inland*’s use of music is its melding of instrumental music into environmental sound, environmental sound into music. In a radiophonic context, when instruments engage in a ‘becoming-earth packing machine’ that leads to a ‘becoming-imperceptible’ of the instrument as an instrument, their extended techniques are likely to be perceived as processed location sound. In a performative context, however, where the gestures of the instrumentalist are clearly visible, the sight of the instrumentalist playing the instrument contradicts such an interpretation. It produces a heightened awareness of the way instrumental bodies are enfolded into the landscape or indeed, in the case of some improvisations, are the

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95 D&G’s concept of ‘absolute deterritorialisation’ describes a process of ‘deterritorialisation’ that does not result in an immediate ‘reterritorialised’ onto a new ‘assemblage’ or in this case genre. ‘Reterritorialisation’ is suspended. See Chapter 1, Part A-3 of this thesis for an application of this concept to music theatre.
sonic landscape. The following examples illustrate this (see Audio-visual Examples 6.1 and 6.2, DVD 1, Tracks 16 and 17). The first example shows a ‘becoming-machine’ of instruments in ‘Stone’. The second features the first dovetailed percussion-environmental sound meld (bound up with a becoming-water of the grasslands) in ‘Immersion’. In both instances, the gestural language of the performers informs our awareness of these bodies as participating in the creation of the resulting sounds.

There is an expectation sedimented in concert platform performance, but also apparent in music-theatre and theatre, that performing bodies be the loci for our visual and audial attention. Music does not dominate in Inland’s live performance. However, an awareness of the musicians as performing bodies does contribute to the sense of music as a layer distinct from sound and text. For example, in Audio-visual Example 6.3 (DVD 1, Track 18), the gestural activities of the musicians galvanise audio-visual attention, highlighting the newness of each musical fragment.96 As Miller observed, in live performance, the entrances and exists of musicians became more noticeable.97

The absence of music also assumes an unexpected prominence. A particularly striking example of this is the meteorological report in ‘Flight’. This report is the first instance where an entire sound bed is heard that does not include any performing bodies. No musicians can be heard, nor are any of the performed voices present.98 Audio-visual example 6.4 (DVD 1, Track 19) demonstrates this, showing how the meteorological report cuts across interceding sound beds which each include music and spoken text.

Inland is unusual in its extensive use of composed music. However, on stage, performing bodies tend to be accorded focus even when the work itself does not assign them prominence. Part of the genre tensions arising in relation to this work stem from the way it does not render sound-design ancillary and does not accord

96 This example is of the first fragmented sequence in ‘Flight’ which coincides with the narrative about air hostesses. It is certainly the case that this observation might also be made in relation to audio work. However, a new prominence is created here because of the distinction between audio and audio-visual materials.

97 Miller, Personal Communication, 11-08-2000.

music a continuous or dominate role. In this regard, *Inland* ‘deterritorialises’ expectations of concert music and music-theatre by remaining radiophonic in its extensive use of environmental sound and spoken voice.\(^99\)

**Part 6.B-1-ii: Exploring the Distinction Between Performed Voices and Documentary Voices.**

Spoken voice is prized in radiophony for its intimacy, or ability to draw listener’s attention. For Miller, this intimacy is part of a practice of ‘storytelling’. It is this aspect of radiophony that allowed her to conceive *Inland* for live performance. As Miller states:

> I decided that it [*Inland*] would work as a live performance. The experience of having a story told to you is usually one which is face to face—you associate the voice with a physical presence.\(^{100}\)

On radio, the physical presence of the performer is condensed into the voice. Miller’s staging of *Inland* sought to retain something of this approach. The performers read from music-stands, and did not ‘act out’ the stories with movement. Their expressivity was restricted to their face and voice. This helped placed them on a continuum with musicians (who also performed with music stands) and the documentary voices which who were not visually present on stage.

In a live performance context, the contrast between recorded voices and live performed voices can include a loss of ‘presence’ or sense that the recorded voices are less present or embodied than that of the live performers. While *Inland*’s documentary voices are highly embodied—a strong sense of locality or place emerges from their voices—I argue that Miller’s use of lighting and projected image also works to smooth transitions between live and recorded voices. For instance, ‘Flight’, ‘Stone’ and ‘Heat’ each use near or total black-outs to introduce the documentary voices heard in each section. In ‘Flight’ the black-out coincides with a dramatic pause

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\(^99\) As already discussed, the use of spoken voice and environmental music is common in radiophony. Less prevalent is the near-equal use of spoken voice, environmental music and music.

\(^{100}\) Miller interviewed in Gallasch, ‘Performing the Inland’, p 37.
(fourteen seconds of silence) bound up with the notion of ‘dead air’. This black-out lasts for forty seconds in total, causing auditory sense to be heightened, and ends with the entry of the two documentary voices and the fading up of the image of the top of a mountain or dune (see Audio-visual Example 6.5, DVD 1, Track 20). Any sense of dislocation that might have arisen with the introduction of recorded voices is dwarfed by this extended black-out. Indeed, it is the sound of these recorded voices that marks a return to use of projected imagery and ‘normal’ lighting. The sensory readjustment, caused by the absence of visual imagery adds to the ‘presence’ of recorded documentary voices, which may have otherwise seemed disembodied.


Projected image and lighting exist, in Inland (2000), as new lines of variation that entertain relations with sound, music and text but have their own power of difference. A distinct visual style is created for each section. In ‘Immersion’, projected images (of water, landscape, a house, wooden floor-boards, a lake) are shot or presented in such a way as to render them ambiguous (see Audio-visual Example 6.6, DVD 1, Track 21) As Miller states, the images ‘fade from one to another, reveal hidden colours, shapes, ambiguities’. This can be seen in the following example where two images are juxtaposed and altered through slow change in contrast.

‘Flight’ includes numerous long-range or panoramic shots of land and sky divided by the horizon. The division of the horizon is used as a motif in the sectioning of the projection screen at the beginning of ‘Flight’. The first image (of a vivid blue sky) is initially seen only in the upper third of the screen (as a horizontal band across its top). The other two-thirds of this image are progressively added, in a staggered fashion (see

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101 There is a considerable lengthening of pause, which in the radio version is only three seconds in length.
102 I discussed the notion of power of difference with respect to multimedia works in part 3.B-2 of Chapter 3 of this thesis. Miller describes projected images and lighting as sitting in parallel to the central triangle of sound-music-text. Miller, Personal Communication, 11-08-2000. The projections were designed in response to Inland.
103 Miller, ‘Program’.
104 An important line of variation running through ‘Immersion’ is the connections drawn between boat and house. See Narratives G1, G5 and G7 in Appendix 7: Analysis of the Text from ‘Immersion’.
“Stone” uses dim lighting and slow transitions between images, alongside gradual changes in contrast, to produce images that, like “Immersion” are ambiguous. This time vertical segments subdivide the screen, rather than horizontal bands as in “Flight”. Colour is also given new force. Unlike any of the other sections, “Stone” includes long periods without projected images or images that are faded to near-blackness. This blackness is transformed by sudden use of blue lighting, which occurs alongside narratives 14 and 16 (which, play a crucial role is drawing together Tom, the plesiosaurus and the ‘Pandora’). Thus, the use of blue lighting contributes to the ‘territorialisation’ of narrative refrains around Tom’s story (see Audio-visual Examples 6.8 and 6.9, DVD 1, Tracks 23 and 24).

In ‘Heat’, lighting also plays an interesting role. It is the only section of the work where extremely bright lighting is employed. The whiteness of the light answers the vivid colours of images which show great expanses of bush. Furthermore, unlike previous sections, the projected images spill over the screen onto the stage itself, enacting a radical transformation of the performative environmental (see Audio-visual Example 6.10, DVD 1, Track 25). Lighting also has a transformative role with respect to the audio-work. The use of a projected image of gas clouds, and the sudden brightness of the lighting during the bowed cymbal climax draws the poetic text more strongly into relation to the bomb blast (see Audio-visual Example 6.11, DVD 1, Track 26). As already discussed, the text in this instance refers not to the nuclear test per se but the sun as a process of atomic nuclear fusion. Consequently, sound and image territorialise the sound and text to a degree not evinced in the broadcast version.105

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105 Gallasch also seems to take this view. See Gallasch, “Performing the Inland”, 38.
6.B-3: Concluding Comments

Using a reductive analytical approach, one could easily illustrate the essential similarity of the two versions of *Inland* which employ the same text, scored musical materials and recorded environmental sounds. However, to view these works as essentially the same is to ignore the context of their performance, and in particular, the way this context transforms perceptions of the audio work. In live performance, there is a heightened awareness of the way instrumental bodies are enfolded into the landscape or indeed, in the case of some improvisations, are the landscape. New relations are created between performed and documentary voices, which become bound up with projected imagery and lighting in the use of blackouts for instance. A new line of difference emerges in ‘becomings-other’ of lighting and image which form relations with ‘affects’ from the audio work. For instance, the ‘becoming-air’ of Flight is taken up in aerial shots, long-distance images of the horizon and the splitting of a projection screen into three horizontal layers. In ‘Stone’, an ‘affect’ of enclosed earth or mining is given new presence in the claustrophobia of darkness, and shadowy imagery which fade to black. In ‘Heat’, an ‘affect’ of brightness associated with force of the sun is given new visual power in lighting and projected images that transform the dimensions and colour of the stage. These new ‘affects’ create new connections for the music-text-sound. For instance, the sudden ‘crescendo’ of bright lighting in ‘Heat’ draws Miller’s poetic text about atomic fusion in the sun into relation with an atomic bomb blast.

Part of the singularity of *Inland*, is its creation as a network of fragments-in-variation. This approach to structure has, in the context of live performance, a radical effect upon the genre identity of the work. In music-theatre and theatre, performing bodies are usually the focus of visual and audial attention. However, in *Inland* the music is not continuous (as in opera) and the speakers while often aurally present are not visually dominant. There is a fragmentation of visual focus between visual imagery and live performers, and the placement of the live voice performers behind music stands places them on a continuum with the musicians. This confuses the genre identity of the work which is not quite theatre, not quite music theatre, and, by virtue
of its strong live music component and multiple performed voices, not quite performance art.

The ambiguous relation of *Inland* to the genre of music-theatre means that the live performance version of this work is easily marginalised. While the more stable relationship of *Inland* to radiophony might seem to provide a better platform for critical attention, in practice such an approach offers no greater likelihood of analysis given the paucity of analytical writing in that area. By viewing genre innovation as a positive attribute, this thesis has sought to affirm the difference of experimental works of music-theatre, particularly works by women. This approach is supported by feminist musicology in which the need to value or affirm the difference of women’s works is well recognised. I have used Grosz’s view of ‘virtual feminine difference’ as a leap of innovation or creativity in the ‘becoming-other’ of existing practices as a platform for valuing the singular difference of this work both as innovative creative work and as micropolitical exploration of new virtual possibilities for the feminine.106

Miller’s ‘becomings-landscape’ offer a sensuous relation with land where bodies (of all kinds) are part of a dispersed network of body-landscape relations engaged in mutual metamorphosis. This ‘becoming-landscape’ is not restricted to female characters, but is part of a dispersed ‘affect’ of sensuality and brutality that effects and transforms physical objects (a boat that becomes house), elements (water that turns away from ocean to flow through stone), and people. These becomings-other are enacted via the interweaving of media fragments which seem to be perpetually engaging in new relations. Consequently, the force of this work cannot be attributed to any one media, or any one set of relations, but emerges from the dynamic quality of the work as virtual whole through the suspension, interweaving and enfolding of sounds, bodies, visual images in a ceaseless ‘becoming-other’.

106 See Chapter 4, Part C-2 of this thesis.
CHAPTER SEVEN

Becoming-other: Reflections on personal collaborative creative process
Introduction: Identity and Collaboration

This thesis has used D&G’s concept of ‘becoming-other’ as a tool for analysing media interaction in a multimedia context and a means of affirming the ‘difference’, or singular ‘affects’ created in the works of women composers.\(^1\) In this chapter, I use this Deleuzean-feminist framework to reflect upon my compositional identity and the development/transformation of my musical language with respect to three collaborative, multiart projects submitted as the creative component of this doctoral project: *Project Reverie* (2001-2); *becoming-dog* (2003, rev. 2005); and, *Shadows and Dreams at the Female Orphan School* (2005).\(^2\) An important part of my compositional identity is the sparking of musical imagination via a stimulus that is conceptual, sensory, emotional, or visual in origin. The reverberation of such stimulus in my ‘body-self-world’ is what inspires my musical imaginings.\(^3\) In the case of collaboratively created works, this inspiring of my musical creativity occurs in a broad generative context in which concepts, creative practices, and bodies enter into relation and transform one another. I use the notions of ‘embodiment’ to describe the ‘materialising’ or ‘embodying’ of new creative possibilities in a context where ideas, bodies, and creative practices form and are formed by one another.\(^4\) I draw on Seton’s recognition that ideas are not seemingly transferred or conveyed as if they were self-contained entities, but are transformed in the process of being embodied.\(^5\) In this respect, they might be regarded as engaged in a process of ‘becoming-other’. Thus, rather than address my compositional language solely in terms of hall-mark traits, this chapter reflects upon the ‘embodiment’ of my musical interests in collaborative

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1. Chapter Four explored the notion of ‘virtual feminine difference’ as a receptivity to singular ‘affects’ created in works by women composers. As an experience of virtual in the actual, ‘affect’ need not be recognisable in terms of feminine content. Following Colebrook, it might be considered a means to affirm ‘the contingency, divergence, multiplicity of becomings: all those changes, mutations and genes that exceed intent, purpose, recognition and meaning’. See Chapter Four Part C of this thesis and Colebrook, *Understanding Deleuze*, 170.

2. I use the term ‘collaborative’ to foreground that these multi-art form works were created by more than one arts practitioner.

3. This view of body and world as imbricated is influenced by Tamsin Lorraine’s feminist adaptation of D&G’s notion of becoming. See Lorraine, ‘Becoming-Imperceptible as a Mode of Self-Presentation’.


5. Ibid., 3 and 38.
contexts that have challenged and provoked their ‘becoming-other’. This challenging of my musical creativity—or a forcing of my musical thinking to respond to ideas and practices outside of music—is a key part of my ‘style’.  

Part A addresses a ‘becoming-Vedic notions of consciousness’ of music, image and movement in Project Reverie. Part B explores the themes and interdisciplinary realisation of my music theatre work becoming-dog, which includes action-instrumental experimentation. Part C explores the becoming-historical site of chamber music, visual art, spoken text and electroacoustic composition in the context of the music-art tour Shadows and Dreams at the Female Orphan School.

PART A: Project Reverie—Image, Movement and Vedic consciousness


Project Reverie comprises two audio-visual works and a visual art installation: Reverie I (2002), a six-minute dual screen and quadraphonic sound installation; Reverie II (2001) an eighteen-minute stereo sound, single projected image audiovisual work; and, Reverie II Image & Trajectory: The Mandala, a series of twenty-four still frames from Reverie II plus floor installation. The audio-visual works were co-created by visual artist Anna Bonshek and myself as composer/sound artist with the participation of a range of other artists. A particular challenge for me in working on this project was ‘embodying’ the theme of the project, which explored the idea of consciousness as infinite or unbounded, but able to be experienced by an individual as

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6 I use the term ‘style’ in the sense D&G convey when they describe ‘style’ as the process of variation an artist uses to ‘place-in-variation’ the conventions of their discipline. See Chapter 3, Part C-2 of this thesis and D&G, ATP, 93 and 99.

7 See Anna Bonshek, Project Reverie (unpublished exhibition proposal), 1. Project Reverie was exhibited at the Visual Arts Gallery, India Habitat Centre, New Delhi (25-28 June 2004); Reverie II & Reverie II Image and Trajectory were shown at the Dakshina Chitra Centre, Madras Craft Foundation, Chennai, India (April 2004).

8 Participants in this project included dancers Catherine Wells and Vershawn Saunders, filmmaker and digital artist Roland Wells, musicians Christine Mitchell, Linda Jelacic, Eleanor Lewis, and Leigh Giles, sound engineer Emma Stacker, lighting engineer Kevin Rechner, multimedia producer Simon Ward and production advisor/producer Lee Fergusson.
a state of expanded awareness. The ensuing discussion reflects upon my initial difficulties in creatively responding to this concept and the solutions generated in our collaborative dialogues, which involved the ‘becoming-other’ of this notion of consciousness in diagrams and movement prior to experimentations in music and video. In terms of the music, composing Project Reverie precipitated a transformation of my predominately instrumental compositional language. For these works, I worked with an electroacoustic medium, using different change-processes (including digital effects, granular synthesis and overdubbing) to craft and alter acoustic instrumental sounds.

Intrigued, yet entirely unfamiliar with Vedic theories of consciousness, my initial response to these concepts was one of incomprehension. The notion of ‘pure consciousness’ jarred with the postmodernist critiques of universality and feminist social construction theories I had embraced during my undergraduate training. Finding it difficult to form an intellectual or emotional relationship to these ideas, my usual intuitive or sensory approach to composition became blocked (a process I view as driven by an embodied relation to stimulus). Responding to this situation, Anna Bonshek began to explore new ways of communicating these ideas using diagrams as a visual aid (see Figure 7.1). These diagrams transformed a complex web of concepts into a series of graphic images with kinetic qualities (spirals, roundness, multiplicity, and so on). The particular concepts we dealt with were consciousness as wholeness, the three in one structure of consciousness as a self-interacting dynamic, the six fold self-referral loop of consciousness, expansion and contraction of self-referral consciousness reverberating within itself from infinity to a point, and eight dynamic phases of perception.

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10 Richard King has suggested that Western post-enlightenment philosophy has generally viewed the existence of a reality outside of socially constructed existence as impossible. This inevitably causes problems for engagement with spirituality particular across cultures. See Richard King, Orientalism and Religion: Postcolonial Theory, India, and ‘the Mystic East’ (London: Routledge, 1999), 172–4.

11 For an elaboration of these concepts see Anna Bonshek, Mirror of Consciousness, 112–138, 203 and 204.
The temporal unfolding of these diagrams and their kinetic shapes acted as a spur to my creativity. They became the basis for a range of ‘becomings-other’ in dance/performance, then video and music. As 2-D images, the diagrams remained somewhat abstract. Wishing to create a corporeal relationship with them, we began to conceive them as a trace for the trajectory of a dancer/performer. In particular, I viewed the performing body as invoking the relation between the experience of individual awareness (or self) and an experience of consciousness as infinite or unbounded (‘Self’). A variety of approaches were taken: dancer-choreographer Catherine Wells developed a series of movements along the diagram (see Figure 7.2); Anna Bonshek and I also used our bodies in understated movements developed to encourage attention to the trace/trajectory (see Figure 7.3); and, the final video work also includes improvised movements by contemporary dancer Vershawn Saunders (see Figure 7.4). Thus, there was a transformation of conceptual materials into 2-D images then kinetic movement prior to the introduction of sound.

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12 This desire can be related to feminist wish to foreground an embodied relation to the infinite, given that on a binary model, women’s proximity to matter or materiality has distanced them from qualities of mind or abstract thought. A similar desire can be found in works by female Australian installation artists Joan Brassil and Joan Grounds. For a discussion of works by these artists in the context of feminist interest in an ‘embodied’ relation to the infinite see Susan Best, ‘Emplacement and Infinity’ in Martin Thomas (ed) Uncertain Ground: Essays Between Art + Nature (NSW: Art Gallery of New South Wales, 1999), 61-75.

13 These movements comprised walking or falling with simple variations of hand gesture or posture to suggest different qualities of consciousness. We named these movements, M0, M1, M2, M3, with M denoting movement. M0 refers to consciousness as unbounded wholeness. M1 expresses consciousness as subject. M2 denotes consciousness as process of knowing or relation between subject and object, and M3 refers to consciousness as object.
Figure 7.2: *Reverie II*—Example of Balletic Choreography Developed by Catherine Wells

![Image](image1.png)

Figure 7.3: *Reverie II*—Examples of Understated Movements Developed by Corrina and Anna Bonshek

![Image](image2.png)
The video and music components of the work were developed almost concurrently following a structural plan that emerged as part of our exploration of understated movements.\(^\text{14}\) This plan took the form of four sections outlined by Anna Bonshek as follows:

1) Awareness as an unbroken wholeness and the foundation of the four directions in space (this section we referred to as M0);
2) Three, six-fold, self-referral loops of expansion and contraction of self-referral consciousness (this part became known as M1, M2 and M3);
3) Eight dynamic phases of perception (called “triangles” after a performance trajectory that involved movement across the diameters of the main circular paths which formed triangular patterns); and

\(^{14}\) A rough temporal plan was agreed upon prior to the commencement of video and music sequences. Anna sent me sections of the work as they were drafted or completed. Thus, video and music were developed almost concurrently.
4) Awareness as wholeness and the dissolution of the four directions in space (this was called M0’—referencing M0 but in a new iteration of mode).15

7.A-2: Sonic Transformations and Musical Becoming-Other of Vedic Notions of Consciousness in Reverie II

‘Embodying’ these concepts as a performer—developing a gestural language in relation to these aspects of consciousness and structural plan—sparked my musical creativity.16 I viewed the high degree of interrelatedness of the different qualities of consciousness as suggesting a highly unified musical language in which specific change processes could repeat and vary limited materials.17 I decided to work with a limited pitch set of improvised seed materials comprised primarily of sustained notes played with a variety of articulations (from soft tremolos and harmonics, to heavy or strong articulations).18 Granular synthesis is used to extend the tone colours of the three instruments—flute, violin and viola de gamba.19 I conceived this use of processing as creating a continuum between the instruments. In this respect, the relationship between the instruments involves a ‘becoming-other’ of three aspects of consciousness which are one even as they are differentiated.

Granular synthesis is a digital synthesis technique that allows sounds to be broken up into tiny grains (measured in milliseconds) that are superimposed to form new sounds.20 Variations can be made to the size of the grain, distribution time and number of voices (or density of grains). These changes affect both the timbre of the processed sound and its duration or length. Depending on the settings used, the

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16 It is interesting to note that writer Merlinda Bobis also cites movement (specifically Filipino dance) as a means to work through a creative block. See Merlinda Bobis, ‘Bi-Lingual Volcanic Creativity’ unpublished paper presented at Intercultural Creativity: Asian-American-Australian Sound-Dance and Multi-media Connections, 15 July 2004, University of Western Sydney.
17 As already discussed, M1, M2, M3 can be viewed as variants or aspects of M0. The eight dynamic phases of perception can also be regarded as different phases or qualities of consciousness.
18 See Appendix 16 for early structural plan of Reverie II with pitch materials and articulations outlined.
19 The use of granular synthesis was suggested to me by Dr Jim Franklin as a means to time-stretch notes.
resulting sound can be rich, fused texture, not unlike a sustained musical tone or rhythmic and hard edged (created when a delay or gap emerges between grains).

In the M1-M3 section of the work, I worked within a primarily acoustic compositional approach. Granular synthesis was used to extend the timbres of recognisable instrumental sonorities. M1, M2 and M3 each employ a loose ABA structure in which motives or pitch materials from the beginning work return towards the end (see Musical Example 7.1).\textsuperscript{21} Contrasting instrumental resources were used in each subsection. M1 is characterised by flute tones, which are occasionally timbrally altered using granular synthesis (see Audio Example 7.1, CD 4, Track 1).\textsuperscript{22} M2 employs violin tones and features a new rhythmically distinct granulated violin line that has a similar gestural morphology\textsuperscript{23} to a violin tremolo but a radically different timbre (see Audio Example 7.2, CD 4, Track 2).\textsuperscript{24} M3 comprises a diffuse texture of overlaid high pitched, pitch-shifted viol de gamba notes that have been given a longer duration using granular synthesis (see Audio Example 7.3, CD 4, Track 3).\textsuperscript{25} This movement from discrete instrumental tones to diffuse texture is precipitated by increasing use of granular synthesis that shifts aural perspective from fixed events to a diffuse, moving space/time flow.\textsuperscript{26}

\textsuperscript{21} The use of this ternary structure might be regarded as a ‘becoming-other’ of the arc-like sequencing of the images; M1, M2, and M3 each comprise a sequence of three images which, at the conclusion of the third, are then viewed in retrograde.

\textsuperscript{22} Audio Example 7.1 is taken from three minutes and twenty-five seconds into the work.

\textsuperscript{23} Wishart uses the concept of gestural morphology to describe the way properties of sound vary with time; this process allows you to create a continuum between sounds produced by different means yet have a similar gestural shape. I am using this concept here to shape my own sounds to create a continuum between a violin tremolo and a granulated violin sound. See Christopher Fox, ‘Review: On Sonic Art by Trevor Wishart,’ \textit{Tempo} 157 (1986): 37–38.

\textsuperscript{24} Audio Example 7.2 is taken from five minutes and twenty-two seconds into the work.

\textsuperscript{25} Audio Example 7.3 is taken from six minutes and twenty-one seconds into the work.

\textsuperscript{26} Barry Truax uses distinctions between different aural perspectives (fixed, moving and discontinuous) to characterise approaches to structure in soundscape composition. See Barry Truax, ‘Genre and Techniques of Soundscape Composition as Developed at Simon Fraser University’ \textit{Organized Sound} 7/1 (2002). http://www.sfu.ca/~truax/OS5.html (accessed 19-10-2003).
Granular synthesis was used quite differently in the ‘eight phases of perception’ section of the work. In this section, more radical timbral manipulations were made to create rich, moving textures which have their own dynamic of stasis and flux.  

Subsections three to six of the eight phases of perception section were created by pitch shifting and extending the output duration of samples of previous materials (see Audio Examples 7.4–7.6, CD 4, Tracks 4–6). In this case, timbral transformation and cyclic structural processes are part of the same change process. This is in keeping

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27 Truax observes that the dynamism of granulated sounds can make them seem reminiscent of environmental sounds (such as the sound of a river). Truax, ‘Electroacoustic Music and the Soundscape’, 392.

28 Audio Example 7.6 and 7.7 are processed versions of materials featured in Audio Example 7.5. Audio Example 7.5 is an excerpt from the second phase of perception (10'44"–11'05"). Audio Example 7.6 is taken from the third phase of perception (11'44"–12'05"). Audio Example 7.7 is drawn from the fourth phase of perception (12'06"–12'36"). Audio Example 7.7 appears radically different because it is highly time-stretched making the duration time of the processed sound much longer.
with an electroacoustic approach in which sounds are designed by the composer as resources with their own spatial and temporal structure.²⁹

7.A-3 ‘Blurring’ as a Change Process; Variations on the ‘Becoming Other’ of Vedic Notions of Consciousness in Reverie I

After completing Reverie II, Anna Bonshek and I felt that we had just begun to explore what we could do musically or artistically with these concepts. We decided to create another work—Reverie I—this time focusing on the notion of consciousness as a ‘dynamic relation between awareness as subject and object’.³⁰

Given the same subject, I resolved to work with the same basic musical parameters: limited pitch materials, cyclical processes of transformation, and tone colours exploration as a variation or change-process. However, in this work, instead of working with improvised seed materials, I decided to work with scored materials with tightly mapped pitch relations. In composing Reverie II, I found it challenging to craft long-range pitch relations using my ear alone. A more extensive use of scored materials seemed a way to alleviate this problem.

The change of recorded materials sparked a new approach to my electroacoustic extensions of acoustic timbres or instrumental colours. Rather than working with granular synthesis to transform timbre, I used Pro-tools, reverberation, and equalization to overlay and blur different recordings of the same materials, multiplying single instrumental lines or fragmenting and dispersing spoken text to create new textures and colours.

Again this work was informed by a structural plan. In our collaborative discussions, we decided that music and image would follow different temporal trajectories, with the music being divided into three two minute sections (in keeping with the three aspects of consciousness). I decided to conceive the three sections as a loose ternary

³⁰ See Bonshek, Project Reverie, 1.
form (A, B, A), reserving the B section for a spatialised,\textsuperscript{31} timbral exploration of spoken text (which was subjected to processing using equalisation and reverberation).\textsuperscript{32} Revisiting the spiral imagery which had formed part of the diagram/trace of \textit{Reverie II}, I based the ‘A’ sections of \textit{Reverie I} on a sequence of ‘spiralling’ chords that expanded out from, or contracted towards, a single pitch (see Musical Example 7.2).\textsuperscript{33} This use of chords followed a Ligettian sensibility, common in his works of the 1960s, of slowly expanding pitch clusters.\textsuperscript{34} An example of this can be seen in Miguel Roig-Francoli’s pitch-reduction of the opening of \textit{Ramifications} (1968-9) (Musical Example 7.3).\textsuperscript{35}

\textbf{Musical Example 7.2: Reverie I—Spiralling Chords in Section 1 (Subject) and Section 3 (Object)}

\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{musical_example_7.2.png}
\end{figure}

\textsuperscript{31} I use the term ‘spatialised’ to describe my exploration of a quadraphonic audio field using panning.
\textsuperscript{32} Jim Franklin encouraged me to explore processing on the text. Figure 7.8 sets out the spoken text. This figure is positioned on page 227 alongside my discussion of the processing of the text.
\textsuperscript{33} Reverie II also begins and ends with an unison note (D and C#).
Musical Example 7.3: Ligeti, Ramifications—Pitch Reduction of the First Ten Bars by Roig-Francoli

The temporal unfolding of the images followed a quite different trajectory. For this work, Anna Bonshek decided to work with an almost static, meditative image of a woman’s face with eyes closed; her only movement was her soft breathing. Anna Bonshek doubled this image, rendering one in silver and the other slightly gold to suggest different aspects of consciousness as subject and object (see Figures 7.5 and 7.6). The use of two images sparked my imagining of sound moving between the images, as a sonic ‘becoming-other’ of consciousness as a dynamic relation between subject and object. Reacting positively to this suggestion, Anna Bonshek conceived of a pulsating gold glow on the silver subject image that through its regular pulsation (every fifteen seconds) might enact a ‘becoming-object’, visually reinforcing the relation of subject and object.

Responding to this visual pulsation, I had initially thought to time the transition of one chord to the next in conjunction with the visual pulse of the imagery. However, following a suggestion from Jim Franklin, I explored an alignment of image and music in which the music began in phase with the pulsation on the image, but then moved out of phase through decreasing durations for each chord. This gave the music
a sense of momentum or forward propulsion that created a sense of dynamism within the stasis of the woman’s repose.\textsuperscript{37}

This dynamism was also cultivated in the orchestration of the chord sequence (see Appendix 18 for score). Guitar and marimba were chosen as the instrumentation for the work. These instruments have a similar range, which was essential for overlapping the chords. Their acoustic envelope is also similar; both instruments have a hard attack and short sustain. I imagined the tremolos and rapidly repeated arpeggios of each instrument as a ‘dynamic sustain’ that activated the stasis of the visual images.

In the studio I overlaid recordings of each part, making use of subtle variations in performance tempo to ‘blur’ them. Differences in articulation in the recorded materials helped facilitate this. For instance, at the opening of the work, the note ‘B’, is heard with guitar nail tremolo, a ‘frotado’ or fluttertongue-like guitar technique that uses the flesh of the fingers to rub the string, and a soft mallet marimba tremolos. Within this texture, a repeated triplet figure emerges (see Musical example 7.4). On the guitar the three notes (‘B’) are played on three different strings. Different timbral qualities emerge, arising from the differing resonance of the string (open or fretted) and the material of the string itself (whether nylon or steel). The same three notes can be heard in the marimba part at a slightly slower tempo (see Audio Example 7.7, CD 4, Track 7).\textsuperscript{38} This process might be viewed as an electroacoustic variation on Ligeti’s ‘mechanic preciso’ textures in which indeterminate fast articulations on multiple instruments give rise to conflicted tempi (see Musical Example 7.4).

**Musical Example 7.4: Reverie I (0’00”-0’47”)**.

\textsuperscript{37} The image might be regarded as having its own intensificatory process in the increased brilliance of the gold pulsation over the duration of the work.

\textsuperscript{38} This example is taken from the opening of the work.
Spatial positioning and reverberation also contributed to the blurring of instrumental parts. For instance, at the opening of the work, both instruments are heard in both subject and object stereo pairs (see Figure 7.7). Reverberation is used to create a homogeneous texture. However, as the piece progresses, marimba and guitar become differentiated. Guitar is heard in the subject stereo pair, aligned with the silver subject image, while marimba is heard in the object stereo pair, aligned with the gold object image. Once differentiated, they become mobile. During the second minute of the piece, the guitar and marimba seem to move across the space (Audio Example 7.9, CD 4, Track 9). This movement between speakers disrupts the alignment of guitar

39 This example occurs one minute into the work.
sounds with subject and marimba sounds with object.\textsuperscript{40} \textit{Reverie I} aims to create a simulated sense of movement between subject and object images.

\textbf{Figure 7.7: Reverie I—Stereo Positioning and its Relationship to the Projected Images}

This sense of movement finds its fullest expression in the ‘B’ section of the work, which uses spatialisation and processing to fragment and distintegrate spoken text (the text is set out in Figure 7.8). The panning of fragmented text around the four speakers means that the sound of the voice cannot be aligned with one image or another; the text is heard in all four speakers, in constantly varying combinations. Syllables within words are separated, and individual words slowed. Equalization was used to attenuate high or low frequencies, making the semantic meaning difficult to discern. The reverberation extended words out within an echoic space, whilst delay was used to create echoes on individual words. Text becomes ‘affect’: the pleasurable prolongation of syllables, technologically stretched, so they flutter, collide then dissipate. In the following example, the words ‘skin’ and ‘slow’ are emphasized in the sonic treatment of the text. Their sensuality is accentuated through increased reverberation, which prolongs their sibilance (Audio Example 7.10, CD 4, Track 10).\textsuperscript{41}

\textsuperscript{40} This movement coincidences with the progression of the instruments through the spiral of overlapping chords, which happens in smeared relays rather than in metrically precise or strictly coordinated leaps.

\textsuperscript{41} This example occurs two minutes and thirty-eight seconds into the work.
Figure 7.8: Anna Bonshek, Text for Reverie I

Being, infinity, nothing, an internal void.
Open, endless, no edges,
between this and that.

Knowing infinity, open, no edges
but somewhere, distances begin;
out on a visionless horizon.
It, I, all of it, in a sound
dissolves away from itself.
Leaving a markless terrain,
a dropless sea within a continuum

Skin,
the expanses move; the ocean swells
underneath, upwards and all around.
Slow, luminous at first.
Each move to move pulls,
a lightness, intensifies the flow,
the reverberation of continuum upon continuum.

And back again.
Out of the ceaseless void
a sound, another form, another word.

7.A-4 Philosophical Reflection

In D&G’s philosophy, ‘becoming-other’ describes an experiential encounter in which the self is destabilised or fractured. This process of destabilisation may not be comfortable. I view my initial encounter with Vedic concepts of consciousness as having this quality. I found the ideas abstract, and Anna Bonshek’s early explanations tended to add to my disorientation. However, this disorientation was productive. Through our collaborative dialogue, Vedic notions of consciousness were transformed into qualities of movement, a dynamic diagrammatic image, and a temporal structure. This process of transformation sparked my compositional creativity, leading to the creation of electroacoustic textures of fluctuating instrumental colours, blurred rhythms and cycles of transformed materials. These techniques give rise to an ‘affect’ of ‘dynamic tranquility’ in the works. Subsequent

works, particularly those composed for *Shadows and Dreams*, have returned to these processes varying them in a new collaborative and musical context.

**PART B: becoming-dog—A Performance of Health**

Distinctly different issues of embodiment and collaborative dialogue emerged in the creation of my music theatre work *becoming-dog*. This work was developed over two stages. The first, comprising the creation of the first draft, was marked by the problem of finding a narrative structure and musical language suitable for the evocation of a disorientating experience of ill health. Unlike *Project Reverie*, the problem I encountered was not one of sufficient ‘embodiment’ (given that the work began in a personal experience), but of finding a narrative structure and musical language that tapped into the emotional intensity and ambiguity of this experience. The second stage of development involved the workshopping of the score using practices of Interplay®. This workshop offered the opportunity to generate new playful possibilities in relation to the score, using physical action, music-improvisation, and narrative improvisation. Thus, in this collaborative context, the score/work became the basis of an ongoing experimental exploration whereby the work was embodied via spontaneous ‘becoming-others’ of performers engaged with the score both as a source of creative inspiration and as a map for musical performance.

**7.B-1: In Search of A Musical and Narrative Language/Structure**

In 2002, I resolved to create a work based on a disorientated experience of ill health. I quickly decided to avoid socially accepted illness narratives which I felt marginalised incomprehensibility of illness by emphasising recovery (but you are better now) or the value of illness as a ‘quest/journey’. Not wishing to disclose medical details, I sought a narrative mode that, although grounded in everyday language and corporeal

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43 The workshop comprised ten two hour rehearsals and two work-in-progress showings for UWS staff and students. These showings were held on 20 and 26 of October 2005. A full cast list appears in the score.

44 For a detailed discussion of narrative types used in illness stories see Arthur Frank, *The Wounded Storyteller*, 75-136.
experience, placed the boundary between fiction and fact in question.\textsuperscript{45} Reading Fredrich Nietzsche’s characterisation of his chronic health problems as having dog-like attributes (faithful, obtrusive, shameless, entertaining and clever) against D&G’s notion of becoming-animal as a circuit of metamorphosis, I resolved on an ambiguous telling marked by a slipperiness between the dog as dog, and dog as something else, as a chaotic force, as an illness.\textsuperscript{46} This decision was galvanised by an encounter with my neighbour’s dog whom I caught staring at me one afternoon. This experience is recounted in the text for ‘The Little Dog I Watch’ (see Figure 7.9).

\begin{figure}[h]
\centering
\begin{tabular}{|l|}
\hline
The little dog I watch, 
chasing tail, 
dappled sunlight, 
dirt and grass airbourne 
is watching me 

Silent, statuesque 
He’s sitting upright on his haunches. 

I cross the window, 
his eyes follow 
I look back, 
he does not look away. 

His eyes two glistening pits 
unblinking, unreadable. 
\hline
\end{tabular}
\caption{becoming-dog—Text for ‘The Little Dog I Watch’}
\end{figure}

The accompanying music is composed so as to inflect a sense of sinister disturbance upon the text. Beginning with a soft, slow microtonal slide on a muted trombone, the music grows through the repetition then sudden expansion of this texture into a cluster chord (see Musical Example 7.6 and Audio Example 7.10, CD 4, Track 10). Tension is created through chromatic voice-leading that climaxes with the semi-tone

\textsuperscript{45} This approach was influenced by the storytelling of Laurie Anderson who, like a number of feminist performance artists, presents autobiographical stories in such a way as to render their status as ‘fact’ questionable. For a discussion of this practice in the context of feminist politics see Corrina Bonshek, ‘Bright Red: Confession and Autobiography in the Performance Art of Laurie Anderson’ (Hons. diss., University of Western Sydney, 1999).

movement of the saxophone from a high ‘B’ to ‘C’. The intensity of this moment is semantically linked to the ‘eyes’ of the dog, staring back at the woman (see mm.16).

Musical Example 7.6: becoming-dog, ‘The Little Dog I Watch’—Pitch Plan for mm.1-16

The text and music in becoming-dog, following composers Andrée Greenwell and Louis Andriessen, uses closed forms to impede psychological character development. Each poem/vignette is written as a discrete poem, vignette or narrative fragment. Yet a sense of progression might be inferred from the repeated portrayal of the dog as a problem. For instance, in ‘I Can’t Sleep’, the dog’s barking prevents the woman from sleeping. In ‘Doctor’, the dog is presented to the doctor and described as passive aggressive. In ‘Living with a Dog (Is Never Easy)’, the essential requirements of dog care are framed as a chore. In ‘I Know/We all Tried’, a community of women describe their antisocial or ill-behaved dogs. Thus, the textual theme of ‘dog as problem’ acts as a ‘line of variation’ running through the work. Continuity is created through transformation of this theme in new contexts.

Recurring ‘signature marks’ in the music were also used to create a sense of continuity. These ‘signature marks’ included cluster harmonies (such as that already illustrated), punchy or quirky asymmetrical jazz riffs (see Musical Example 7.7), tone colour explorations (see Musical Example 7.8), and plateaus of increasingly frenetic musical activity.

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47 This use of chromatic voice leading within cluster chord texture can also be found in other works in my folio. For instance, Reverie I uses chromatic voice leading to link spiralling cluster chords. A similar use of voice-leading can be found in ‘The dream-memory of my mother’s voice’.
49 The text is reproduced in full in the front of the score.
50 This later ‘signature mark’ arose in part through improvisatory frames and therefore I defer discussion of this aspect of the work until Part B-2 of this chapter.
Musical Example 7.7: *becoming-dog—Jazz Riffs*

‘I Can’t Sleep’ mm 38-40.

‘I Know/We all Tried’ mm.30-34

Musical Example 7.8: *becoming-dog—Tone Colour Explorations*

‘Dirt’ for Mezzo Soprano, mm.47-50.
‘Living with a Dog’, mm.50-54.

The quirky rhythms and changing tone colours created an ‘affect’ of playfulness that worked against the more serious tone of the text. A particularly surreal example of this is the use of quotation in ‘Doctor’, which uses snippets from well-known tunes to inject a sinister surrealism into the doctor’s pronouncements (see Audio Example 7.11, CD 4, Track 11). In this, I followed an Andriessen model of ‘biting humour’ through referential quotation juxtaposed with a contemporary music style; however, instead of destabilising character through the doubling of characters as Andriessen does, I destabilise a single character by involving them in a circuit of metamorphosis with an animal. The doctor’s first words (‘sedatives’) are preceded by a quote from Mendelssohn’s ‘Wedding March’ and accompanied by muzak-style walking bass (see Musical Example 7.9 and Audio Example 7.12, CD 4, Track 12). His proclamation, ‘I’ll need to schedule some tests’, is heard alongside a quote from ‘Tea for Two’ (see Musical Example 7.10 and Audio Example 7.13, CD 4, Track 13). The woman’s final observations of the doctor—‘He stared hard at me, then scribbled spidery letters across my file’—are accompanied by a strange aestheticised version of Ira Gershwin’s ‘Someone to Watch Over Me’ (see Musical Example 7.11 and Musical Example 7.12 and Audio Example 7.14, CD 4, Track 14). Every word spoken in the doctor’s voice is accompanied by music that encourages distrust. A sense of irony is created through musical associations that suggest intimacy, love, marriage, even seduction in the context of a clinical medical examination. The contrast between this intimacy and the clinical setting creates a sense of dislocation.

A similar sense of comic yet sinister surrealism can be found in Andriessen’s Rosa which also draws upon popular music including cowboy music from Spaghetti Westerns and 1960s Italian jukebox songs. This work also makes ironic use of quotation. For a discussion of this work see Whittall, ‘Andriessen’s Recent Music’, 10; Louis Andriessen, ‘Rosa, a Horse Drama’ in Mirjam Zegers (ed) The Art of Stealing Time, trans. Claire Yates (Todmorden, Lancs.: Arc Music, 2002), 242–266.

Musical Example 7.10: *becoming-dog*, ‘Doctor’—Quote from ‘Tea for Two’ in the Guitar Part, mm.36-40
Musical Example 7.11: *becoming-dog*, ‘Doctor’—Quote from ‘Someone to Watch Over Me’ in Trombone Part, mm. 48.

Musical Example 7.12: Gershwin, *Someone to Watch Over Me*, mm.5-6

7.B-2: Improvisation and the Becoming-Other of the Score in Performance

The workshop process marking the second phase of development of this work offered the opportunity for new engagement with this work, not simply as a score for performance but as stimuli for performative action and improvised sound. The use of popular music idioms, and extended jazz ensemble instrumentation lent itself to the inclusion of improvisation; my first draft of the work included short improvisatory frames within a scored context. However, the surrealism of the work seemed to welcome a more interdisciplinary interpretation where the boundaries between music performance and theatrical expression could be eroded.

Sharing an interest in extending boundaries of performance beyond that usually

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52 ‘Doctor’ provides an example of this.
associated with music performance, Mark Seton and I explored a dramaturgical process which would support and foster improvisation as a generative response to (or extension of) the scored work. Seton is trained as a leader of InterPlay®, an improvisational arts practice using movement and voice.\textsuperscript{53} In the context of this workshop, Seton was interested in using InterPlay® practices to encourage performers to engage creatively with the entire range of movement open to them, while engaged in the act of playing their instruments.\textsuperscript{54} The score became the ‘shape’ to which these playful movements responded.

Seton used two interplay forms ‘Shape and Stillness’ and ‘Following and Leading’ to assist this process. As he states:

\begin{quote}
…the InterPlay® form known as “Following and Leading” requires partners to learn to be open to both following the movements of their partner and initiating new movements for their partner to follow. This is not about slavish imitation but rather about a willingness to follow in the ‘spirit’ of the other – alternating with offering a new movement which the other may or may not choose to follow….Learning to feel shapes in one’s body in response to auditory and visual stimuli provided a range of new resources for producing new shapes “in the spirit” of the original offer.\textsuperscript{55}
\end{quote}

These forms were used to encourage new possibilities of movement and sound in the moment. This might include the ‘discovery’ of new musical phrases or movement possibilities, which could shape and affect the sound and movement patterns of other performers. For instance, as can be heard and seen in the audio-visual component where two pairs of performers (one pair without instruments, and a pair of instrumentalists) move around one another, offering new movements in the spirit of score and in the spirit of each other’s spontaneous actions (see Audio-visual Example 7.1, DVD 1, Track 27). One example of this is the circling, interweaving actions of

\textsuperscript{53} InterPlay® was developed by Cynthia Winton-Henry and Phil Porter in 1989. For an overview of this practice see Cynthia Winton-Henry with Phil Porter, \textit{What the Body Wants: From the Creators of Interplay} (Northstone: Wood Lake Publishing, 2004).
\textsuperscript{54} Mark Seton, Personal Communication, 24-02-2007. Published in this thesis with permission.
\textsuperscript{55} Ibid.
the trombonist and alto sax. Given that the music for this piece features a ‘mismatched’ or ‘blurred’ melodic unison that splits into interweaving melodic lines (see Musical Example 7.13), such movements could be described as enacting a ‘becoming-other’ of the score. A similar connection might be made between the floor-based movement of the non-instrumentalist snaking his way through the legs of a trombonist who is standing upright, and the saxophonist (also standing) who later leans over that same performer while playing a trill. The relationship between these movements is not one of direct imitation, but a response in the ‘spirit of’, whereby one set of interactions (the interaction of floor-positioned performer with standing performer) informs the generation of another (the interaction of standing performer with floor-positioned performer).

Musical Example 7.13: becoming-dog, ‘Living with a Dog (Is Never Easy)’, mm. 27-30

In addition to cultivating new responses to the score in physical action, InterPlay® forms were used as a tool for generating new improvised pieces. We called these new improvisations ‘emerging interludes’ to emphasise their generative connection to qualities, or ‘shapes’ of the scored work. Care was taken to ensure that these interludes contributed to the progression or accumulative tension and release of the scored works.56

For instance, ‘Emerging Interlude I’ was devised as a transition between ‘I Can’t Sleep’ and ‘Doctor’, which are highly contrasting in style.57 Seton used an InterPlay®

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56 Although the majority of the scores used in the 2005 workshop had their origins in my initial 2003 draft, two pieces (‘I Can’t Sleep’ and ‘Dirt’) were newly composed. In the assembling of new and older works, certain gaps in musical continuity became apparent. The positioning of ‘Doctor’ after ‘I Can’t Sleep’ is a case in point.

57 Both these works have popular music influences (jazz, funk, cabaret). However, the frenetic jazz riffs in ‘I Can’t Sleep’ are rhythmically complex and tend towards metric ambiguity. By comparison, ‘Doctor’ has a steady pulse and more static harmony.
form called ‘Shape and Stillness’ to help performers generate new possibilities of expression ‘in the spirit’ of these two works. In rehearsal, performers came up with their own visual images and shapes in response to each; one performer conjured the image of a rambutan for ‘I Can’t Sleep’, and a fat round man with a cigar for ‘Doctor’. Each performer ‘embodied’ their image in a movement improvisation that explored one shape/image before moving into the next shape/image. These embodied shaped/images informed each performers’ sonic improvisations, which enacted a ‘becoming-other’ of their images in sound (see Audio-visual Example 7.2, DVD 1, Track 28).58

The musical shape for ‘Emerging interlude II’ (a text improvisation on the theme of ‘health insurance’) emerged spontaneously in performance.59 It comprises a kind of ‘textural crescendo’ created in the accumulation of short bursts of motives into a more densely layered texture (see Audio-visual Example 7.3, DVD 1, Track 29). Interestingly, this ‘shape’ can be found in a number of the scored pieces. For instance, ‘The Little Dog I Watch’ and ‘I Can’t Sleep’ are both divided into two sections that increase in density. This improvised textural crescendo also has its origins in precompositional notations for the ‘barking dog’ conclusion of ‘I Know/We all Tried’, where snippets of scored material were cut up and rearranged in accumulating textural layers which were subsequently developed, by the performers, in a fluid theatrical, improvisational context (see Musical Example 7.14 and, Audio-visual Example 7.4, DVD 1, Track 30).60 The process was a collaborative transformation of my musical self, a kind of ‘becoming’.

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58 It is important to note that the ‘becoming-other’ of this shape in movements and sounds is not fixed. Every performance involves intercorporeal exchange of shapes and sounds that inform and form each other. Consequently, every performance generated new performative possibilities. The workshop placed emphasis on building a sense of community that supported the ongoing generation of shapes and sounds in the spirit of the score.

59 This interlude is placed between ‘Living with a Dog’ and ‘I Know/We all Tried’.

60 Exchanges with Bruce Crossman led to the rearrangement of the pre-existent score to find structural solutions for the last big textural piece in the work. The rehearsal process developed these as an improvisation, rather than in a complex notated form, so as to work with the practicalities of the performers.
Musical Example 7.14: *becoming-dog*—Early Graphic Score of ‘Barking Dog’
Conclusion using Juxtaposed Fragments of Scored Materials.

The repetition of such ‘textural crescendos’ across the work helps create a sense of continuity. Given that the volume and density of these ‘textural crescendos’ reaches its zenith in the climax of the work (the improvised ‘barking dog’ conclusion of ‘I Know/We all Tried’), a sense of progression of goal-directed impetus might be attributed to the repetition/variation of this shape. In this respect, the collaborative enactment of these interludes might be viewed as contributing to the extending out of the notational structure into improvisatory and theatrical directions.
7.B-3: Philosophical Reflection

In *becoming-dog*, collaboration involved the opening up of an existing, largely notated score to an experimental, generative context in which score, performers, composer and dramaturg engaged in a process of ‘becoming-other’. Although the reshaped scored work that emerged from this context (which has been further revised for submission) is conceived as a map for a performance, it is a map open to new performative-improvisational possibilities. As the composer-writer of this work, I welcome this openness as a means of accelerating the surrealism/ambiguity of the music-narrative.

This work is a creative response to a disorientating experience of ill health that was difficult to diagnose and treat. The ambiguity between dog as dog and dog as illness/problem places in question the very existence of the illness. The woman extracts herself from the encroaching problems created by the dog (including problems with her husband, problems looking after the dog, problems with the doctor) by literally becoming a dog. In this manner, *becoming-dog* confounds restitution and quest narratives that address issues of health in terms of recovery, conquest, achievement, resolution or mastery. Such narratives, as Frank observes, aim to ‘recover’ or make familiar a body rendered ‘strange’ or ‘alien’ by disease.

In creating this work, I found particular comfort in the value Deleuze places on art that addresses inarticulable experiences or experiences that go beyond our ability to name them using conventional or everyday expression. To articulate the inarticulable or not yet articulated is, for Deleuze, a means of setting literature free, of inventing new possibilities of life. This work seeks a new performance of health where vitality is an ‘affect’ of colour explorations, quirky jazz riffs, and the playful interaction of music, text and physical action that actively undermines the stability of the body/self.

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61 The submission includes the song ‘dirt’, which was not performed at either of the work-in-progress showings. It also includes a new introductory piece that balances the structure of the work given the inclusion of this song.


PART C: *Shadows and Dreams at the Female Orphan School*

In late 2003, I visited the newly restored main building of The Female Orphan School and was struck by a sense of the uncanny. The odd-dimensions of the rooms, echoes that reverberated throughout the building and strangely-placed preserved objects (a row of washbasins on the first floor foyer, a pillaged wall) prompted imaginings of long-absent bodies. Finding creative inspiration in this space, yet entranced by the physical presence of the building, I struck upon the idea of a combined tour-music performance-visual art experience. Over the coming eighteen months I assembled a team of artists to create works that were exhibited, installed or performed as the performance-tour *Shadows and Dreams at the Female Orphan School* (2005). The ensuing discussion reflects upon the process of creating this show, and the individual and collaborative creative processes informing the two acoustic musical works I composed for this project: ‘The dream-memory of my mother’s voice’ for soprano and brass-saxophone septet and ‘Ellen mourns the loss of her family’ for string trio.

7.C-1 Responding to the ‘Uncanny’

Built in 1813-1818 as an educational institution for female orphan children, The Female Orphan School is a distinctive two-winged, three-storey building with

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64 Four key contributing artists on this project were Jane Davidson (visual artist), Emma Stacker (electroacoustic composer), Gretchen Miller (writer) and myself as composer and project facilitator. *Shadows and Dreams at the Female Orphan School* was part of the National Trust NSW Heritage Festival 2005. The production was supported by The University of Western Sydney Regional and Community Grants Scheme, The Whitlam Institute, and Parramatta City Council. For further details on funding see Corrina Bonshek, *Shadows and Dreams at the Female Orphan School: UWS Regional and Community Grants Scheme Acquittal Report Dec 2005*, unpublished report, http://www.uws.edu.au/download.php?file_id=15565&filename=Shadows_and_Dreams_Report.pdf&mimetype=application/pdf (accessed 04-12-07)
sprawling additions and extensions (see Figure 7.10).\textsuperscript{65} Acquired by UWS in the 1990s, the main building was restored by Tanner architects and opened to the public in 2005. Much of the building remains derelict, awaiting the significant funds necessary for its restoration. Perhaps because of this, a feeling of intrigue surrounds the building.

\textbf{Figure 7.10: The Female Orphan School}\textsuperscript{66}

Dylan Trigg suggests that part of the appeal of abandoned spaces is the ‘potent array’ of imaginary ‘memories’ we may find ‘buried beneath obscurity or debris’.\textsuperscript{67} Objects that no longer fulfill their function—a sink with no taps, a crumbling chair—present opportunities for contemplation, the imaging of absent bodies engaged in activity.

\begin{footnotesize}
\setlength\parskip{0pt}
\textsuperscript{65} The Female Orphan School is the first Palladian style building to be erected in Australia, and the first purpose-built charitable home. Its design was based on Elizabeth Macquarie’s family home, ‘Airds’ in Appin, Scotland. Although designed for one hundred girls, by the 1830s an average of one hundred and seventy resided in the building requiring additions to the building. Between 1850 and 1887, new dormitory blocks were erected to accommodate two hundred and fifty boys and girls; the building was renamed the Protestant Orphan School. Further additions were made in 1888, when the building was transferred to the Department of Lunacy and its rooms became wards for Parramatta Hospital for the Insane (later renamed Rydalmere Hospital for the Insane). These additions included solitary cells, an external stair tower, a new entry porch, new toilet enclosures and extensions to the western pavilion. Male psychiatric patients resided in the building between 1888-1969. The site closed down in the 1980s, remaining derelict until 1998 when purchased by the University of Western Sydney. See Carol Liston, ‘If These Walls Could Speak: An Institutional History of Parramatta Campus From 1814-2000’, unpublished pamphlet; April J. Collison, The Female Orphan Institution, 1814, Rydalmere Hospital, 1986 (Rydalmere; Rydalmere Hospital Parents and Friends Association, 1986). For a thorough account the building’s extensions and history see Schawager Brooks and Partners, Rydalmere Hospital Orphan School Precinct Conservation Plan (1994).

\textsuperscript{66} These images are copyrighted by the Department of Urban Affairs and Planning.

\end{footnotesize}
Trigg applies the term ‘uncanny’ to the experience or contemplation of such objects which he proposes provoke simultaneous feelings of familiarity and strangeness.\textsuperscript{68}

As part of our research into this historical site we took an informal tour of the decaying pavillions.\textsuperscript{69} The textures of the walls, the feted dusty smells, the acoustic ambience of these reverberant shutted rooms became sources of inspiration for the contributing artists. For instance, Emma Stacker recorded a variety of sounds (such as breaking glass and wood) in the derelict east wing, some of which are featured in her electroacoustic composition ‘A Lost Hope’. Jane Davidson’s work ‘Cell for the Wicked’ evokes something of the ambience of this space. These works were presented together (see Audio-visual Example 7.5, DVD 1, Track 31). In creating artworks that responded to these sights and sounds, Stacker and Davidson brought something of the uncanny ambience of these derelict spaces into the restored main building.

Today, the main building of The Female Orphan School is primarily used for meetings and as office space. The format of the show as a tour was intended to augment the audience’s curiosity about the building’s odd sized rooms, strangely placed washbasins or its exposed paint schemas (see Figure 7.11). Small audiences (maximum thirty-five people) traversed six rooms, each of which housed a specific artwork or sonic event (see Figure 7.12).\textsuperscript{70} Seeking to augment the sense of uncanny already present in the building, artworks were created as the imagined traces of the long-absent orphaned children.

\textsuperscript{68} Trigg proposes that derelict spaces give rise to a sense of the uncanny because they present us with ‘a peculiar disunity between the continuity of the present and the stagnation of the past’. Trigg’s use of the term differs from than that of Freud, who links the uncanny to unconscious repression. In Freud’s view, the uncanny is not something strange, it is something familiar that has become hidden or forgotten. While, as Trigg notes, part of the attraction of derelict or abandoned buildings might be explained with respect to their relatively hidden position vis-a-vis capitalist society, such an approach leads to a conceptualising of the pleasure of derelict spaces in terms of their transgressive allure. While this is certainly a factor, other sensibilities may be found such as Trigg’s notion of the uncanny as a seductive melancholy that provokes contemplation of absent bodies.

\textsuperscript{69} My thanks goes to UWS Parramatta Security for facilitating this access. A special note of thanks must go to Jason Dibben who not only showed around the derelict wings but told us many ‘tall’ stories about the building.

\textsuperscript{70} Their movement through the space was facilitated by our exhibition guide/performer Judith Dunn who adopted the persona of Matron Betts. Martha Betts managed the orphan school between 1851 and 1875. She was the daughter of Reverend Samuel Marsden who was part of the planning committee for the school.
Figure 7.12: *Shadows and Dreams*—Audience Trajectory through the Five Rooms of the Ground-Floor with Works Listed by Room.

Historical research was also an important source of inspiration for the works created. Although I was interested in the entire history of the building (its period as an orphan school and as a psychiatric hospital), a decision was made to focus on the earliest
inhabitants, the female orphans, whose material presence was perhaps more distant. Much of the early phase of development involved sourcing material for creative inspiration. We found a shared interest in the routine of the orphan’s daily lives, such as their instruction in needlework, and the emotional experience of being separated from one’s family. Feelings of loss, mourning, rebellion, secret joy and hope became guiding emotional concepts for the show.

Rather than aiming for historical accuracy, each of the contributing artists produced their own imagined traces of female orphans as a ‘becoming-other’ of historical and other stimuli. Visual artist Jane Davidson took inspiration from the image of girl’s uniforms and the activity of needlework. Electroacoustic composer Emma Stacker used the acoustic resonance of the building and sounds from other environments (including a sheep shearing shed) to create sound compositions. Gretchen Miller wrote a series of visceral child-perspective monologues which traced the imagined experiences of Ellen James as she grew up in the orphan school. My compositions—‘The dream-memory of my mother’s voice’ and ‘Ellen mourns for the loss of her family’—took inspiration from feelings of loss, grief, and hope or resilience as imagined emotional responses of the orphans to this environment.

Of all the creative works, historical overtones were most apparent in Miller’s monologues, which included the fictional ledger account of Ellen’s progress through the school (see Figure 7.13). The participation of well-known local tour guide Judith Dunn as our performer/exhibition guide (in costume as ‘Matron Betts’) gave this

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71 Many of the preserved objects featured in the main building (such as the basins, showers and urinals) date from its psychiatric period of use. Although initially keen on creatively responding to the orphan school and psychiatric hospital periods of use, I relinquished this idea after realising that the majority of the team did not have a strong interest or instinctive connection with the later part of the building’s history.

72 This included general historical information on orphan schools in the colony. Historical records held in the NSW State Archive such as the Rules and Regulations of the Female Orphan School, the Admissions ledger and applications for admitting children into, or exiting them from the school by family members (including parents) or employers seeking apprentices. It also included material pertaining to the emotional experience of girls who had experienced separation from their mother or institutional care. See John Ramsland, *Children of the Back Lanes: Destitute and Neglected Children in Colonial New South Wales* (Kensington, NSW: New South Wales University Press, 1986); Hope Edelman, *Motherless Daughters: The Legacy of Loss* (Sydney: Hodder & Stoughton, 1994); Community Affairs References Committee, *Forgotten Australians: A Report on Australians who Experienced Institutional or Out-Of-Home Care as Children* (Canberra, ACT: The Senate, 2004).

73 The format of this text might be regarded as a ‘becoming-other’ of the admissions book records.
account an aura of historical accuracy. Thus, a tension between historical aspects and artist response did arise in the work.74

**Figure 7.13: Gretchen Miller, Ledger Entry on Ellen James Aged Five**

<table>
<thead>
<tr>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ellen James. Age: 5 or thereabouts</td>
</tr>
<tr>
<td>Admitted: April 2, 1928</td>
</tr>
<tr>
<td>Parents: Mother – Sarah James – NOT of good character</td>
</tr>
<tr>
<td>Father: unnamed – an officer believed to have returned to England with the Regiment and abandoning his Wife and Offspring.</td>
</tr>
<tr>
<td>Leaving Date: a long, long time from now….</td>
</tr>
</tbody>
</table>


In composing ‘The dream-memory of my mother’s voice’, I was interested in finding a way of musically responding to perceptual space of the ground-floor foyer, which has a striking exposed paint schema and is dominated by a two-tiered staircase that ascends up to the left and to the right from a low central platform (see Figure 7.14).75

A limited number of rooms in this building could comfortably accommodate a performing ensemble and audience. Early on in the project three spaces were earmarked for music performance: the foyers, which could accommodate large audience if the musicians were positioned on the two-tiered staircase, and the exhibition room (which was the only room in which a thirty-five member audience could be seated for an auditorium style performance). To comfortably accommodate performers and audience in the ground-floor foyer, musicians needed to be placed upon the staircase, placing them at different heights along a line, rather than placed in the curved formation standard in concert setting (see Figure 7.15)

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74 For instance, in her review of the show, Katherine Knight took Miller’s fictional ledger accounts to be extracts from nineteenth-century documents. See Knight, ‘Reflections on Shadows and Dreams at The Female Orphan School’ Phanfare 212, May-June (2005): 13.

75 The staircase ascends three stories creating a vertical resonating chamber that effects the sound produced on each foyer slightly differently. On the ground-floor foyer, a short reverb can be heard.
To capitalise on this unusual arrangement, I decided to compose music that might exploit the physical separation of the instruments in space. I thought to revisit the fluctuating sound mass approach of *Reverie I*, this time exploring this texture in an acoustic instrumental context. This work includes text (see Figure 7.16).\footnote{Miller’s text for this work is based on a story collected by Jane Davidson, recalling a teenager’s increasing difficulty in remembering the sound of her mother’s voice in the years following her mother’s death. The teenage girl can only remember the sound of her mother’s voice when she dreams. Thus this work connected more with emotional experience than historical fact.} Again, I
decided to work with a loose ternary form (ABA) with the text predominant in the ‘B’ section.\footnote{Text also appears in the ‘B’ section in \textit{Reverie I}.}

\begin{figure}[h]
\centering
\begin{quote}
In the dark there’s laughter,  
winding through twilight corridors  
and the shadows behind doors  

A rivulet of smiles comes lightly to me  
I awaken  
Lie still  

The dream-memory of my mother’s voice holds me  
And its so warm
\end{quote}
\caption{Gretchen Miller, text for ‘The dream-memory of my mother’s voice’}
\end{figure}

In ‘The dream-memory of my mother’s voice’, a limited harmonic field of three notes was chosen for each ‘A’ section: section ‘A1’ comprises ‘A’, ‘Bb’, ‘B’, forming two minor second intervals; and, section ‘A2’ comprises the notes ‘G#’, ‘A’, and ‘B’, forming a minor second and major second interval.\footnote{The choice of ‘dark’ or harmonically tense intervals was influenced by the opening of the text which begins with the phrase ‘In the dark’.
} Notes from these harmonic fields are passed between players in the ensemble creating multiple shades or colourings of the same note (see Musical Example 7.15). Several techniques contributed to this effect. Low dynamics were used to blend the tones together and capitalise on the reverberance of the space thus creating a chorusing effect through the co-presence of a sustained tone and its echo. Ligetian-like syncopated entries were added so as to avoid rhythmic regularity in the entry of notes (see Musical Example 7.16). However, rather than producing a homogeneity of sound, the contrasting sustained tones of muted brass, unmuted brass and saxophones create constant timbral variation (see Audio Example 7.15, CD 4, Track 15). In performance, the exchange of pitches between instruments created a blurring of tone colours. I imagined this patterning of changing tone colours as a ‘becoming-other’ of the layered paint of the
foy’s walls (see Figure 7.17).  


Visual artist Jane Davidson also created works that responded to the texture of the walls. Her work ‘Regular’ was painted with a palette knife to create a ‘revealed-paint’ inspired by the walls in the refurbished Female Orphan School.

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79 Visual artist Jane Davidson also created works that responded to the texture of the walls. Her work ‘Regular’ was painted with a palette knife to create a ‘revealed-paint’ inspired by the walls in the refurbished Female Orphan School.
Musical Example 7.16: Ligeti, *String Quartet No.2*, ‘Sostenuto, molto calmo’, mm.1-6

Figure 7.17: Female Orphan School—Exposed Paint of the Walls of the Ground-Floor Foyer

In the ‘B’ section, I adopted a different approach to harmony and texture. In this section, the vocalist is featured as soloist. Her solo melodic line is often supported by
slowly building sustained chords. The harmonic language of this section moves between ambiguous cluster chords that recall the opening, and an expressive diatonic harmony created out of seventh, wholetone or augmented chords (see Musical Example 7.17 and Audio Example 7.16. CD 4, Track 16). These more ‘diatonic’ chords are set to textually joyous moments, such as ‘rivulets of smiles’ and ‘holds me’. Thus, the most expressive moments in the work emerge when the text references the joy of hearing one’s mother’s voice (see Musical Example 7.18 and Audio Example 7.17, CD 4, Track 17).

Musical Example 7.17: Shadows and Dreams, ‘The dream-memory of my mother’s voice’ (mm.26-28)—Movement from Cluster Chords to Whole-Tone Scale and Diatonic Harmony (Reduction)
Musical Example 7.18: *Shadows and Dreams*, ‘The dream-memory of my mother’s voice’ (mm.40-6)—Climax (Reduction).

**7.C-3: ‘Ellen Mourns the Loss of Her Family’, the ‘Becoming-Other’ of a Sewing Refrain.**

In contrast to this joyous familial moment in ‘dream-memory’, ‘Ellen mourns the loss of her family’ explores darker emotions of grief. This work is scored for string trio and was composed for the large ‘exhibition room’ of the Female Orphan School, named the ‘Cell Room’ in the program after Davidson’s artwork ‘Cell for the wicked’. The dissonance of the trio in an Edwardian chamber music setting creates an ironic contrast heightening the sense of loss in the music. Unlike ‘dream-memory’, which was composed for the beginning of the show, this work is positioned roughly in the centre of the work. This raised a question of integration: how to connect the music
of this room to the music-text of the three previous rooms, which featured electroacoustic music and recorded spoken narrative.  

Early in our collaboration, I had forwarded the notion that our independent creative works might be brought into relation via shared historical interests or common responses to the building. In D&G’s terms, such interests might act as a ‘line of variation’, created and recreated in a variety of artworks which were not necessarily similar but nevertheless seemed to connect with one via the constant variation or regeneration of motifs. Sewing formed one such motif in the work. Davidson created a number of artworks that responded to the texture, colour and cut of the children’s uniforms. Emma Stacker and Gretchen Miller created ‘becomings-other’ of sewing as a domestic duty, encountered as a ‘secret joy’. I was interested in abstracting the sound of sewing, specifically the sound of a needle being pulled through thread, as the principle theme of the string trio. This abstracted, musicalised sonic image of sewing was used to connect or interlink this independent musical work to the works of the previous room—the ‘Sewing Room’—which all reference sewing. The shape of this theme—a pizzicato followed by an arcing glissando—reimagines the puncture of a needle through thick fabric and the ensuing pull of thread (see Musical Example 7.19). In sonority, the becoming-music of the needle produces an ‘affect’ of sorrowing, suggested in the chromatic descent and chromatic contraction of intervals (from minor sixth to perfect fifth to minor second). While not necessarily recognisable as a sewing sound, the variation of this gesture (in ‘becoming-sewing’ of music) makes a sonic connection to Stacker’s work ‘Little Seamstress’, featured in the ‘Sewing Room’ (see Audio Example 7.18 and 7.19, CD 4, Tracks 18 and 19).  

80 Miller’s Ellen James narrative was one of devices used to create coherence in the show. This narrative comprised six short vignettes/monologues written in the first person from the perspective of Ellen James at age five, nine, thirteen and sixteen years of age. For the full text of the show see Appendix 18.  
81 These works include ‘Shadows and Dreams I’ exhibited in the ‘Tea Room’; ‘Shadows and Dreams II’ exhibited in the ‘Sewing Room’; and ‘Regular’ exhibited on the ‘First Floor Foyer’.  
82 See ‘Little Seamstress’ electroacoustic composition by Emma Stacker with text by Gretchen Miller. Narrated by Ellen Davidson. This work was installed in the ‘Sewing Room’.  
83 In addition to ‘Little Seamstress’, works installed in the ‘Sewing Room’ included artworks ‘The Longstitch Tapestry Series’, ‘Busy Bodies’ and ‘Shadows and Dreams II’ by Jane Davidson.  
84 Audio Example 7.18 features a recording of a needle pulling thread through fabric. This sound is heard as part of Emma Stacker’s composition ‘Little Seamstress’. Audio example 7.19 is of the opening of ‘Ellen mourns the loss of her family’. 
Another way the trio is connected to Miller’s narrative is through its title. The title, ‘Ellen mourns the loss of her family’, is intended to encourage cross-associations with the Ellen James narrative, and thus precipitate the audience’s imaginings of the trio’s sounds as connected to the orphan’s lives. That said, the acoustic music in *Shadows and Dreams* can also be conceived as independent from the trajectory of Miller/Stacker’s works. The positioning of ‘The dream-memory of my mother’s voice’ at the beginning of the show, the placement of the trio in the middle, and the reprise of ‘The dream-memory of my mother’s voice’ just prior to the end of the work gives rise to an overall arch form—a type of Bergian form (see program in Appendix 20). Thus, there is a sense in which the acoustic music contains its own architecture.

Central to the trio is the embodying of grief as a spiralling shape that expands and contracts. Some of the variations of this theme occur through rhythmic displacements and colour variations which create ‘affects’ of sorrowing, communal companionship, playfulness, and harshness (Musical Examples 7.20).

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85 This use of musical-architecture is influenced by Alban Berg’s *Altenberg Lieder* which uses an inverted arch-form to structure a five-song, song cycle. See Mark Devoto, ‘Some Notes on the Unknown *Altenberg Lieder*’, *Perspectives of New Music* 5/1 (Fall-Winter 1966): 39.
Musical Example 7.20: *Shadows and Dreams*, ‘Ellen mourns the loss of her family’—
Spiraling Variations

Variation 1: Vehement Blue, Glassy Void (mm.17-30)

Variation 2: Sorrowing and Communal Companionship (59-71)

Like ‘dream-memory’, the musical language of this work can be seen to vary interests already present within the folio such as the use of a two-part structure characterised by a textural crescendo, the cyclic variation/transformation of materials, chromatic voice-leading, rhythmically displaced near unison lines, and the use of tone colour as a means to vary materials. These concerns are explored over a large-scale temporal architecture; the work is approximately nineteen minutes in duration (see Figure 7.17: Structural Plan of Ellen mourns the loss of her family’. The two climaxes of the work act as structural pillars around which repeated and varied iterations of the sewing theme gravitate (see Musical Example 7.21 and Audio Example 7.20, CD 4, Track 20). On an emotional level, the anguish of these dissonant, textural climaxes
counterpoints the joyful, diatonic climax of ‘dream-memory’.

Table 7.1: Structural Plan of ‘Ellen mourns the loss of her family’

<table>
<thead>
<tr>
<th>mm.</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-16</td>
<td>Sewing theme (violin solo)</td>
</tr>
<tr>
<td>17-48</td>
<td>Variation 1—Vehement blue, glassy void (violin solo)</td>
</tr>
<tr>
<td>49-77</td>
<td>Variation 2—Communal sorrowing (violin duo)</td>
</tr>
<tr>
<td>78-101</td>
<td>Variation 3—Forceful, rising (trio texture)</td>
</tr>
<tr>
<td>102-104</td>
<td>Lament (theme 2)—Lush, minor tonality</td>
</tr>
<tr>
<td>105-109</td>
<td>Vacant pontillist texture</td>
</tr>
<tr>
<td>110-138</td>
<td>Variation 4—Forceful with anguish (’cello has main melody)</td>
</tr>
<tr>
<td>139-158</td>
<td>Variation 5—Communal anguish leading into climax 1</td>
</tr>
<tr>
<td>159-168</td>
<td>Return to vacant pontillist texture</td>
</tr>
<tr>
<td>169-220</td>
<td>Variation 6—Peaceful wavering sorrow</td>
</tr>
<tr>
<td>221-238</td>
<td>Variation 7—New colouristic exploration of materials of Variation 3.</td>
</tr>
<tr>
<td>242-251</td>
<td>Variation 8—Blurred, variation on the lament theme.</td>
</tr>
<tr>
<td>252-276</td>
<td>Variation 9—Forceful with anguish building into climax 2. This variation is similar to that of Variation 4.</td>
</tr>
<tr>
<td>277-279</td>
<td>Return to vacant pontillist texture</td>
</tr>
<tr>
<td>280-282</td>
<td>Lament (theme 2)</td>
</tr>
<tr>
<td>283-298</td>
<td>Variation 10—Related to variations 2 and 6</td>
</tr>
<tr>
<td>299-350</td>
<td>Variation 11—Closely related to variation 2. Solo and duo textures.</td>
</tr>
</tbody>
</table>
Musical Example 7.21: *Shadows and Dreams*, ‘Ellen mourns the loss of her family’, mm.261-276—Anguished Climax
Musical Example 7.21 (cont.)

7.C-4: Reflection on Collaborative and Individual Creative Processes in Shadows and Dreams

In Shadows and Dreams, unlike the other projects discussed, the constituent media remain largely independent. The active role each artist took in shaping their contribution to the show meant that music, visual art and electroacoustic music/recorded narrative sometimes moved in different directions. For instance, the music had a specific architecture that was separate from the electroacoustic music and
narratives. That said, the separate media of the work were brought into relation via common motifs or themes. These recurring motives were precipitated by collaborative, generative dialogue in which the contributing artists shared research and initial creative ideas. Our shared interest in the orphan girl’s domestic lives, feelings of loss, rebellion and hope and the sense of uncanny evoked by the building emerged as the themes or ‘lines of variation’ that were variously ‘embodied’ in each artist singular creative processes. In the case of my compositions, this involved the ‘becoming-other’ of existing compositional interests such as the use of cluster chords, fluctuating textures of diffuse tone colours, ternary forms and cyclic or arc-like structures, and the blurring of a doubled line through rhythmic displacements. In this respect, ‘The dream-memory of my mother’s voice’ and ‘Ellen mourns the loss of her family’ are strongly connected to other works in the folio. The variation of these techniques, in new contexts, is a key part of my musical language or compositional ‘style’.

Summary of the Chapter

I view my individual creative practice as an embodied multimedial practice that finds its fullest expression in collaborative contexts. My musical ideas and techniques are transformed by and transform the bodies, ideas, or creative processes they come into contact with. This involves creative investment in generative process or an openness to new or unexpected outcomes. For me, this includes a desire to engage my creativity in a range of media. In Project Reverie, I explored Vedic notions of consciousness in movement and electroacoustic music. In becoming-dog, I opened up a scored acoustic work to an improvisatory, collaborative practice. In Shadows and Dreams, I engaged a team of creative artists, who generated independent yet interlinked creative responses to an important heritage building.

Respect for and acknowledgement for the other is a key part of feminist politics. Indeed, it could be argued that the dialogic space necessary for collaborative discussion (in which respect for each other and self-awareness of one’s own bodily responses and artistic tastes is essential) has links to a feminine mode of

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86 See for instance, Irigaray, Democracy Begins Between Two.
engagement.\textsuperscript{87} I have used the notion of ‘embodiment’ to signal my awareness of the flows, energies, movements that connect and extend my creative possibilities in collaborative contexts. I find feminist-Deleuzean notions of ‘becoming-other’ useful for examining this process because they allow for the ‘signature marks’ of my musical language to be contextualised not only in terms of other composers but in the shifting terrain of collaborative creativity. My musical ‘style’ is imbricated in collaborative becomings-other even as it retains features that might be pinned down as ‘signature marks’ (such as cluster chords, fluctuating tone-colour textures, quirky rhythms and cyclic structures). I view this ‘style’ as predicated on an open relation with the world.

\textsuperscript{87} Luce Irigaray observes that girls frequently use language that presupposes two subjects and equal right to speech for both. See Ibid., 135.
CHAPTER EIGHT: CONCLUSION
In this thesis, I have advanced the idea that, in an Australian context, many recent works defined as music theatre do not reside comfortably within that category. Recent overviews of the field have remarked on its diversity and the increased visibility of hybrid works. However, by discussing works in terms of shared characteristics or an increased presence of particular bodies, such as theatre practitioners or visual artists, works that do not follow broad trends are marginalised. This thesis adapted concepts from the philosophy of D&G as a means to attend to idiosyncratic works that can be defined as ‘music theatre’ even while they complicate categorisation in the way they cross various genre boundaries.

In Chapter One, I used D&G’s concept of ‘deterritorialisation’ to define this field in terms of its limits or the movements which induce change. I undertook a survey of how definitions have changed within the field and showed that the content (bodies) of this field and the definitions used to describe them are in a state of flux. Practitioners and critics are active in creating one-off hybrid terms. The sheer volume of these terms, and a lack of uniformity in their definition, prevents them from acting as stable subgenre labels. Seeking to avoid an approach that would ‘reterritorialise’ the field in terms of broad-based trends or stable characteristics, I offered the concept of ‘deterritorialised music theatre’. I apply this term to describe works that are interdisciplinary and therefore can be defined using multiple genre labels.

Exemplifying such works are Greenwell’s Laquiem: Tales (1999), Laquiem (2002) and Miller’s Inland (1999/2000). When considered in terms of their different formats, these works exist at and beyond the limits of music theatre as a category. Miller’s 1999 version of Inland is a radiophonic work. The 2000 version recreated as a live performance comes into proximity with the field of music theatre. However, the near equal presence of environmental sound, music and spoken text complicates the definition of this work as music theatre; in an Australian context, music theatre has been strongly associated with sung music and theatrical expression. Greenwell’s Laquiem: Tales is a chamber music work that extends outwards to spoken voice, storytelling and popular music production techniques. Its live performance might be defined as ‘music theatre’, even though it bears a strong relationship to a storytelling...

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1 See Jenkins and Linz, Arias, p 9.
mode of performance art. This work has a strong relationship to the short film *Laquiem*, which includes three musical/textual episodes from the performative work but sets them alongside a new screenplay based upon Fallon’s original work. Thus it ‘reterritorialises’ the performative work onto entirely different format and genre.

By addressing the interdisciplinary creativity evinced in such works, this thesis has sought to illuminate the way that production and recreation of works across formats introduces new ‘lines of variation’ or movements of change within music theatre as a category. Techniques developed in one work are being used to create others that may or may not have a clear relationship to the genre or field in which they were initially created. The recreation of works across formats is one way practitioners introduce new techniques and modes of production into the field of music theatre.

There has been an increase in visibility of interdisciplinary and hybrid works in Australian music theatre. I proposed that this new visibility might be attributed to increased funding by the Australia Council and other bodies for hybrid arts and a decrease in commissions from specialised music theatre ensembles such as Chamber Made Opera and Music Theatre Sydney. Companies specialising in hybrid or interdisciplinary productions, such as Elision Ensemble and Aphids Events, have become major producers of interdisciplinary works. As the thesis has argued, women’s music is less likely to be supported. However, with the current emphasis on hybrid works, women composers could well benefit from the way the field has changed. Andrée Greenwell and Gretchen Miller represent two of a number of women who have used independent funding as a launching pad for their artistic directions.² By recreating their works in multiple formats, these composers are more likely to garner exposure for their works.

Both Greenwell’s and Miller’s works, as discussed in this thesis, are deserving of analytical attention and have been viewed as innovative works of ‘deterritorialised music theatre’. They are also important as representative works of women composers. It has been the case that women’s music is less likely to be analysed than men’s music, and as I have also pointed out they are less likely to be performed. This thesis
is one vehicle through which the profile of women’s music and music theatre work are made more visible and, therefore, less likely to disappear.

With this in mind, Chapter Two undertook a survey of traditional analytical models. It sought to interrogate the limitations of existing models with respect to the analysis of ‘deterritorialised music theatre’ composed by women. Formalist models were found to be of limited applicability because of their exclusive focus on the musical score. Echoing the findings of feminist musicology, I noted the possible masculine bias of traditional reductive models towards the structures and aesthetic criteria of male composers. Seeking to attend to the specific differences of these works, Chapter Two sought out listener-centered approaches that were attentive to ‘vivid perceptions’ and the connection of music-as-score with music-as-sound or music-as-performance. Many of the works of ‘deterritorialised music theatre’ have non-linear narratives and rupture genre or spectatorial conventions. ‘Semantic indeterminacy’ can be regarded as an aesthetic feature of such works. I found listener-centered, descriptive approaches useful in their exploration of the way affecting moments might be seen to be analysed in relation to the materials of the work. Such approaches avoid the problem of formalist analysis where the focus on macrostructure inhibits discussion of ambiguity and sensory force.

The great value of D&G’s philosophy for this thesis has been the adaptability of their concepts, or their ability to move fluidly between different fields of thought. Chapter Three drew a direct link between a ‘deterritorialis ed’ field of music theatre and the ‘deterritorialised’ content of multimedia works. New analytical strategies were offered that attended to ‘semantic indeterminacy’ in the context of ‘deterritorialised music theatre’. Chapter Three offered a view of media interaction as a ‘becoming-other’ that ruptured genre conventions and created new ‘affects’ or moments of sensory force. Emphasis on flux, and heterogeneity guided discussion of the individual media as ‘virtual wholes’ as well as the dynamic surface interactions of micro-events. This approach allowed for a formalist overview of media and their

Other women composers working across this area include Stevie Wishart, Sandy Evans, and Gail Priest.
interrelation without inhibiting discussion of ambiguity.

D&G’s concepts are elusive. Indeed, their slipperiness is part of the point, for D&G view ideas and events as dynamic, changing, and interconnected in mutual processes of transformation. Their writings are constructed in such a way as to prevent their concepts from being fixed or determinate. By allowing the context of application to inform or even alter the sense of their concepts, a great deal of flexibility is possible in the way their concepts are used. This thesis has sought to harness something of the power of their thinking as a means to challenge existing theoretical and analytical frameworks and to thus create a space for exploring innovative works which because of their resistance to definition might otherwise go unremarked.

One of the significant paradigms challenged by this thesis emerges from within feminism. The notion of essentialism, or the idea that feminine ‘content’ is linked unproblematically to the composer’s gender or body, has been repeatedly used to dismiss the validity of feminine difference as a concept. There is much to suggest, however, that concepts from D&G’s thinking allow for a radically different approach.

In Chapter Four, I discussed the notion of ‘virtual feminine difference’ as a quality of feminine difference that cannot be represented or fully determined. This notion of feminine difference is not based on a deconstruction of masculine norms (or the negation of the ideals ensconced in the works of male composers). It might be regarded as a force that cannot be contained in representation, but is evinced in the ‘becoming-other of knowledges and practices’. While this means that feminine content or identity may not be recognisable, it creates the possibility for feminine difference that is not defined on masculine terms. I found this notion particularly useful in addressing works which were ambiguous with regard to their content. I offered the notion of ‘virtual feminine difference’ as a response to the new ‘affects’ or the semantically indeterminate moments of sensory force produced in works by women composers. I argued that such ‘affects’ might be connected with feminine bodies via the ‘becoming-other’ of the composer and analyst.

Part Two—Chapters Five and Six—of the thesis offered an extended analytical demonstration of this approach in relation to the works chosen as case studies. In the
case of Laquiem: Tales, I argued that ‘semantic indeterminacy’ was evinced in this work through the ‘becoming-other’ of voices that are discontinuous, unnamed or subsumed in a luxuriating description of emotion. Clear narratorial identities do not emerge in this work. I offered an analysis of the music as a ‘detrerritorialising’ force that drew Laquiem: Tales’ discontinuous voices into relation, connecting them on a transpersonal plane of sensation. I argued that the political force of this work might be located in its exploration of sensitivity without recourse to pathologising or medicalising discourses that would attribute it to a maladjusted, dysfunctional, feminine-coded body.

The recreation of episodes from this work using the medium of film involved a recontextualisation of the text-music alongside a distinctive visual narrative sourced from Fallon’s original novel-in-progress ‘The Mourning of the Lac Women’. When seen after the larger performative work, this visual narrative might be said to offer a differential repetition of ‘discontinuity’ of the music and text producing quite a different ‘affect’. In Laquiem: Tales, ‘affects’ of horror, revulsion, sadness, beauty, rebellion, freedom led from one to another without becoming the property of a specific character. However, in the case of Laquiem, the music-film, the use of subjective sound and the look of desperation in the woman’s face creates an ‘affect’ of horror whose force cannot be eclipsed by the work’s preceding or succeeding becomings-other. Thus, the transformation of these materials from performative work to experimental film involved the transformation of the work as a whole, in part because music and text become ‘territorialised’ on the visual narrative which, in turn, reconfigures this work’s genre.

In Chapter Six, I offered a performative mapping of Miller’s Inland in terms of manifold lines of ‘becomings-landscape’ that produce an ‘affect’ of brutality and sensuality. I argued that the ‘style’ of this work emerged from the dynamic, transformative connections of media fragments-in-variation. Analysis became a performative ‘mapping’ of the connection of these fragments as they formed new associations, or opened onto new networks with each restatement or new contextualisation. Unlike Laquiem: Tales and Laquiem, the recreation of this work as a ‘live performance’ did not involve a radical transformation of this work’s content. While the addition of lighting and projected images created new relations for the text-
music-sound, the principle transformation occurred with the ‘absolute
deterritorialisation’ of Inland’s genre identity. Radiophony depends to large extent on
the medium of radio for its identification. In the performative context, the near-equal
presence of spoken text, environmental sound and music performance, made this
work difficult to situate within music theatre, theatre or performance art.

The analytical approach developed here has used D&G’s concepts as the means by
which to move fluidly between notions of ‘feminine difference’, issues of
categorisation, and analytical concerns arising in relation to the works themselves.
The model developed has been work-centered, or able to be adapted in relation to the
work analysed, or the pragmatic context in question. Chapter Seven demonstrated this
with an application to my compositional portfolio. It used the Deleuzean-feminist
framework developed over the course of this thesis to reflect upon my personal and
collaborative creative processes. I offered a view of my creative practice as an
embodied, multimedial practice, showing where my musical ideas and techniques
were transformed by and transform the bodies, ideas, or creative processes with which
they come into contact. A key part of my ‘style’ was argued to be the ‘becomings-
other’ of my musical language in collaborative contexts where outcomes were viewed
as not being fixed. In this respect, great sympathies can be found between the
Deleuzean-feminist theoretical approach explored in the thesis and my compositional
endeavors.
Appendices to Accompany

Australian ‘deterritorialised’ music theatre: a theoretical and creative exploration

Corrina Bonshek, BA (Hons)

A thesis submitted in partial fulfilment of the requirements for the degree of
Doctor of Philosophy, School of Communication Arts
University of Western Sydney
2007
APPENDIX

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Laquiem
APPENDIX 2: Table of Recurring Signature Marks in Andrée Greenwell’s *Laquiem*

<table>
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<tr>
<th>No.</th>
<th>Alt/ext chords</th>
<th>Chromatic harmonic movement</th>
<th>Organic growth</th>
<th>Scalic runs or arpeggios</th>
<th>Pedal notes or ostinati</th>
<th>GS Harmony</th>
<th>Aeolian harmony</th>
<th>Cluster harmony</th>
<th>Perpetual motion</th>
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APPENDIX 3: Greenwell, *Laquiem* (full score and text)
LAQUIEM:

tales from the mourning of the lac women

a new music performance work for amplified voices and instrumental ensemble

composed by [Signature]

text by Kathleen Mary Fallon

for soprano, untrained or popular voice (mezzo range), spoken voice,
violin, clarinet in Bb, doubling bass cl and alto saxophone,
cello, percussion, harp
instrumentation

the entire ensemble is amplified:

* soprano

* untrained or popular voice (also playing tam-tam in nos. 8 and 13b)

* spoken voice - most notations are fairly approximate apart from the 'gloomy gloom room' house. Cues are given for the voice to commence certain sentences or sections, but then it is to proceed in a 'natural' storytelling fashion. It is important that the spoken voice maintain spontaneity and conviction - to be too prescriptive would engage a forced delivery

* violin (also playing snare drum with brush in no. 8)

* clarinet in Bb doubling bass cl and alto saxophone* (alternate doublings are available upon request from the composer)

* cello (also playing bass drum in no. 8)

* percussion - vibraphone, marimba, tam-tam, shakers, wood blocks, glass bottles, cowbell, guero, small suspended cymbal, unmounted cymbal, timpani, snare drum and bass drum

* harp

* all works are in concert pitch excepting the bass clarinet and the alto saxophone parts

* underlined text refers to the necessity for alternate digital processing to be applied to the voice
LAQUIEM:
tales from the mourning of the lac women

1. Persephone in the props department
   soprano, vln, cl, vc, hp

2. Persephone sleeps amidst the softened blossoms
   soprano, vox 2, vln, vc, hp, ve, bass cl

3. the little girl is knocking at the door
   spoken vox, vln, cl, vc, mba

4. introducing Kaye Nine (dirty dogs)
   spoken vox, vln, ve

5. making it last
   spoken vox

6. you'd want me to cry
   vox 2, vln, alto sax, vc, hp, percussion

7. everydaything I touchwalk
   vox 2, vln, cl, ve, vibe, alto sax, hp

8. Tres Bien reminisces (cleaning the laundry)
   spoken vox with structured multi percussion improvisation

9a. Tres Bien eavesdrops Kaye Nine's 'lament of the neutered'
    (I have scrubbed out my body)
    soprano, vox 2, cl, ve, hp

9b. Lydia howls in the night (segue)
    spoken vox, vln, vc
10. gloomy gloom room house
   spoken vox, vln, vc, bass cl

11. an early autumn plucked out on the nerves (pain is winter gone again)
   soprano, vln, cl, vc, hp

12a. Mozartopintchaikostakovitch
   spoken voice, vln, cello, hp, cl, bass drum

12b. Lidia's Curse
   spoken vox, cl, vln, vc, hp

13a. I am a full cup
   soprano, vox 2, vln, vc, harp, bass cl, vib

13b. Tres Bien's self-pitying confession (this is the lac I go down in ...)
   spoken vox bass cl, timp, vln, vc, hp, timp/cymbal, timp/polystyrene pieces

14. the horrors
   spoken vox, bass cl, perc, hp, bass drum (or metallic mechanisms)

15. at the bottom of each breath
   soprano, vln, cl, vc, hp, mba

16. tap-dancing
   spoken voice, vln, cello

17. there's a very large day ahead
   soprano, vox 2, vln, bass cl, vc, hp, perc
The characters in LAQUIEM - the mourning of the lac women, a novel-in-progress, are skinned alive by their own history and sensitivity until it makes them speak and sing in its own voice of pain, of ecstasy, the stories they tell each other of their lives.

We are embarrassed (ashamed even) of our sensitivity. We mistake it for weakness, passivity, masochism, femininity, indecisiveness. It's something that's often beaten and shamed out of children. It seems to be on the verge of extinction (along with kindness, gentleness) as a useful human attribute. It's a bit like axolotl's gills or our useless appendix - a trait that has no evolutionary benefits in the contemporary world, just an anachronistic left-over from a by-gone era.

LAQUIEM has been a joy to work on. Time to reshape and develop major new music works is rare. It has been my endeavour that this piece be dark, honest, and frank in regard to its textual and musical territory. LAQUIEM gives the audience licence to ponder a range of emotional states frequently approached through fetishisation and distancing effects in various contemporary music and performance platforms. Here stories of pain, dislocation, and grief are approached via various pathways within a musical realisation. Indeed a private reading of the text would not be the same experience as a performative music setting, an interpretation has already taken place before a note has sounded. I am interested in direct/indirect relationships between the music and the text and how performance elements can alter and enhance functions of communication within the minutiae as well as the overall context of the body of work.

In 1994 I was handed a copy of -------- by the writer and was struck by the inherent musicality of her expression, how her language could be at once brutal and vulgar, witty and sensitive, visceral and pungent. Her writing celebrated that which is both rugged and beautiful in the embellishment of contemporary Australian language, and her formal approach had resonances with my own work. I sent her some music to listen to and in response she returned the mourning of the lac women - a much larger body of text than what has been developed here, indeed LAQUIEM is a new piece and has followed only certain strands of that much larger literary body of work. The driving force of the music has been generated from the setting of the texts for a variety of vocal performance practices - their juxtaposition/combination affords great dramatic potential and possibility of dynamic timbral and emotional breadth.
LAQUIEM was rehearsed and recorded to compact disc in 1998 in preparation for its premier as a new music performance work at the Studio, Sydney Opera House, May 12 - 15, 1999. It was always my intention that the work essentially be reproducible in a live situation and I have included notes here for audio design in the performance. The juxtaposition of the operatic, popular style and spoken narrative voices required amplification to be heard and balanced above the ensemble - for me this is one of the most fascinating aspects the work and opened up so many possibilities for a musical realisation of a thematic text. The use of amplification afforded a range of techniques and modes of musical thinking that one encounters in the studio process, which gives the work possibility to traverse a range of simulated performance 'spaces'. In LAQUIEM the starting point is Western chamber music from where one moves outwards to encounter musical approaches influenced by popular recording techniques, experimental art music, Romantic lieder, the position of the narrative voice-over in horror films, and structured group improvisation incorporating extended techniques. These techniques have all been considered in relation to the overall music-dramatic communication of the text, as well as specific relationships between the music accompaniment and spoken/sung voice.

The recording was scored for a clarinet player doubling alto sax, bass cl and tenor sax. Of course not all woodwind players have equal versatility in doubling so I rearranged a number of the pieces to suit the particular virtues of the instrumentalist for the concert season, and who was a very strong bass clarinettist. (I am a great believer in tailoring work specifically for committed musicians). Thus a number of the woodwind parts are available in different arrangement upon request. The score here is the final edited version for live performance.
1. Persephone in the props department

Persephone in the props department
turns the thermostat up
to hasten the coming of Spring.
the pink and white plastic flowers
blossom
soften

* soprano, vn, cl, vc, hp
  chamber style, warm reverb
Persephone in the props department...

spoken intimately, but plainly, as a bedtime story  \( j=66 \)  sweet and gentle

sempre ad lib pizz. bends on harmonics, portamento, whimsical, gentle

sempre ad lib pizz. bends on harmonics, portamento, whimsical, gentle

PPP  p
Desk in the props department...

turns the thermostat up

fluid
Saxophone in the props department...

The pink and white plastic flowers
Icsephine in the props department...
'ersephone in the props department...

dim e rit ...
2. Persephone sleeps amidst the softened blossoms

gallum aparne prunella melissa canadensis officinalis myristica lavandula Leonorus
rosmarinus salvia fil pendula

* soprano, vox 2, vln, vc, hp, vc, bass cl
reinforced chamber style, exposed instrumentation with long rich reverb
special contrast between the two voices
Persephone sleeps amidst the softened blossoms...

[A]

\[\text{Can-ni-den-ris}\]
Persephone sleeps amidst the softened blossoms...
Persephone sleeps amidst the softened blossoms...

D mysterious, fluid

pp
Persephone sleeps amidst the softened blossoms...
Persephone sleeps amidst the softened blossoms...
3. the little girl is knocking at the door ...

The little girl is knocking at the door. You can only just hear her little softest tapping. You have to bend right down to hear what she's asking. She's asking in her tiny voice if she can come inside.
'this chair is too big
this chair is too small
but this chair is just right

this porridge is too hot
this porridge is too cold
but this porridge is just right

this bed is too hard
this bed is too soft
but this bed is just right
She says, settling in for the duration.

* spoken vox, vln, cl, vc, mba
chamber style, with close mic on spoken voice (fairy tale, intimate)
The little girl is knocking at the door...

\[ \text{\textbf{m63}} \quad \text{gentle, quiet, magical} \]

\[ \text{a fairy tale} \]

\[ \text{cue guides, very approximate, as natural speech} \]

\[ \text{The little girl is knocking at the door} \]

\[ \text{play with gentle cresc/dim and accents} \]

\[ \text{you can only just hear her little soft fist tapping} \]
The little girl is knocking at the door...

you have to bend right down to hear what she's asking

She's asking in her silky voice if she can come in
The little girl is knocking at the door...

This chair is too big

This chair is too small

But
The little girl is knocking at the door...

This porridge is too hot
This porridge is too cold
he little girl is knocking at the door...

but this porridge is just right
This bed is too hard

sempre cresc. poco a poco

This bed is too soft
but this bed is just right

20
The little girl is knocking at the door...

(VOX urgently >>>)

URGENT spoken VOX: "I learnt all I know from dirty dogs in all the backstreets and all the dirty cities of my childhood country, France. Learnt to run with the pack, the scent in my nostrils." (segue vin/ve)
3. the little girl is knocking at the door...

The little girl is knocking at the door. You can only just hear her little softest tapping. You have to bend right down to hear what she’s asking. She’s asking in her tiny voice if she can come inside.

'this chair is too big
this chair is too small
but this chair is just right

this porridge is too hot
this porridge is too cold
but this porridge is just right

this bed is too hard
this bed is too soft
but this bed is just right'
She says, settling in for the duration.

* spoken vox, vln, cl, vc, mba
  chamber style, with close mic on spoken voice (fairy tale, intimate)
The little girl is knocking at the door...

Music notation with vocal parts and cues for gentle, quiet, magical

Cue guides, very approximate, as natural speech

The little girl is knocking at the door

Play with gentle cresc/dim and accents

You can only just hear her little soft fist tapping...
The little girl is knocking at the door...

you have to bend right down to hear what she's asking.

She's asking in her suggy voice if she can come in.
he little girl is knocking at the door...

This chair is too big

This chair is too small

But
She little girl is knocking at the door...

This porridge is too hot
This porridge is too cold
The little girl is knocking at the door...

but this porridge is just right

This bed is too hard

sempre cresc. poco a poco

This bed is too soft

but this bed is just right
the little girl is knocking at the door...

(Urgent) spoken VOX: "I learnt all I know from dirty dogs in all the backstreets and all the dirty cities of my childhood country, France. Learnt to run with the pack, the scent in my nostrils." (Segue vin/ve)
4. introducing Kaye Nine (dirty dogs)

I learnt all I know from dirty dogs in the back streets of my childhood country France. Learnt to run with the pack, the scent in my nostrils.

introduction: spoken vox

segue: vln, vc
enhanced chamber/ illusion of artificial multi-tracking
vln leads - constant rubato, ad lib cresc/dim2 x stereo reverb sends to be ridden up and down against the reinforced acoustic signal throughout with stero movement - a very dramatic settling texture of 5 string tracks
5. making it last

'Every Sunday morning they'd walk us in a line from the Chateau to the church three kilometres away. If we had some money we were allowed to buy lollies from the shop next door to the church after the service. I'd always buy a chocolate bar and I learnt how to make it last all the way so that I'd be eating the left ear by the time we went back through the gates of the Chateau. I could only make it last like that during the winter though.'

* spoken vox
solo narration - intimate
6. you'd want me to cry

you'd want me to cry
but you wouldn't comfort me
you'd want me to speak
but you wouldn't hear
you'd want my love
but you wouldn't take the time it needs
somewhere in your cold heart
somewhere in your cold heart
somewhere or other

* vox 2, vln, alto sax, vc, hp, percussion - glass bottles, cowbell, woodblocks, cymbal,
sus cymbal, guero, castanets etc
chamber/pop song with jazz & new wave influence
close mix on vox 2, very present and bright
alto sax has option of an exuberant improvisation where indicated, however the notation
may be played instead
you'd want me to cry...

\[ \text{J} = 142 \quad \text{driving, edgy} \]

\text{viola}

\text{cello}

\text{sax}

\text{fla}

\text{arp}

\text{percussion}

\text{eg cowbell} \quad \text{wood block} \quad \text{guero}

\text{mf generally FILL similar*}

* The percussion part fills this entire piece using the above as a guide for a feel. A sense of spark, spontaneity and energy is essential. A tray of small percussion should be used: woodblock, glass bottles, bells, small suspended cymbal, triangle, castanets, cowbell etc. are ideal for this piece.
ou'd want me to cry...
u'd want me to cry...
ru'd want me to cry...
ou'd want me to cry...
You'd want me to cry...
ou'd want me to cry...

you'd want my love.

but you wouldn't

accents same
"you'd want me to cry..."

"take the time it needs..."

"sempre cresc poco un poco..."

"some where in your cold beast..."
ou'd want me to cry...
you'd want me to cry...
you'd want me to cry...
7. everywherething I touchwalk

everywherething I touchwalk
with feet with hand with eye
everythingwhere my mind slights upon
dissipintegrates under the weight
desiccates devoid of moisture
dry as a mummy
dephlegmation

everywherething I lovehaunt
with hope with hurt with sigh
everythingwhere where my heart slights upon
segmenteparates under the weight
dissimulates
into a sort of hatred
dead as a mummy
desecration
dissipintegrates under the weight
desiccates
This is a body waiting. This body covers everywherething.

* vox 2, vla, cl, vc, vibe, alto sax, hp
  chamber/pop ballad, luscious reverb on voice, close mic technique
verywherething I. touchwalk

\( \text{\textit{med}} \) calm, dreamy

\text{All flats:}

\text{E -vry -where thing I touch walk with feet}
Everywhere thing I love haunt

with hope with hurt
everything I touch

a body waiting

this body covers

everything where I touch
8. Tres Bien reminisces

Σ (percussion commences)
Cleaning the laundry in the new house, thinking of that poor kid fixing the washing machine. How happy she was when we got the refrigerator, the vacuum cleaner; restored something broken to utility. Δ Her mother, Lidia, enduring the coat-hanger abortions, * performed by her husband, on the kitchen table. (France is a Catholic country after all.) Θ Kaye Nine should have been one of them ** but she hung on with both hands to her mother’s rib cage crying a defiant ‘no’ into those uterine waters. Lidia making Kaye Nine give her enemas, injections in the buttock. Kaye Nine forcing herself to practice on a pillow. * Kaye Nine slivering and cutting the callus under Lidia’s foot till she hit raw flesh. Δ 'She was very brave,' ** she said, 'she didn’t make a sound.' Kaye Nine, down on her hands and knees at eight years of age scrubbing the floor, washing the clothes, learning to wash herself as she’d seen someone do on T.V. 'So that’s how they get clean,' thought Miss Smelly, as the kids at school had called her. Δ * Over the basin she sponged her face, her arms, her stomach, her legs ** her bottom. ‘My bottom? No! leave that till later, till I’m sure about it. That’s enough for now.’ Ω And Lidia watching, screaming from her Scrapex sick-bed, ‘Who do you think you are Miss High-and-Mighty?’

* spoken vox with structured multi percussion improvisation

3 players to move to percussion instruments (vox2, vla, vo) - all close mic to pick up extreme acoustic detail. vla to snare with brush, vox to bass drum and vox 2 to tam-tam with hand-held mics. Chilling and dramatic reverb on all mics. Hand-held close mic on tam-tam scraped with metal beater, l.v. to hear broad band harmonic series ringing; close mic on brush/snare - disturbing, grating sounds. Bass drum - loud punctuations, EQ bass frequencies.

Σ - percussion begins an even quaver rhythm on egg shakers circa crotchet = 116. The player gradually introduces slow rhythmic phasing into the pattern. The voice enters after around 12 seconds. The percussionist continues in this fashion on the shakers through the entire sequence. A digital delay is also applied to the shakers and ridden gradually up and down against the original signal throughout, for a richer rhythmic phasing texture

Δ - bass drum strokes, mf, l.v., soft mallet

* - slow disturbing brush strokes on snare drum ppp - mf

** - end slow disturbing brush strokes on snare drum

Θ - slow deliberate circular strokes on tam-tam with metal beater ppp - f

l.v. and hold mic close to surface to capture broad band harmonic ringing. move mic in a slow circular/hemi-circular fashion

Ω - all begin slow dim

Ω Ω - end all musicians

Miss High-and-Mighty? - delay triggered at end of piece on solo vox
9a. Trees Bien eavesdrops Kaye Nine's 'Lament of the Neutered'

I have scrubbed out my body  
no lover can read it  
can't read a blessed thing in it  
there is no shadow  
there are no shadowy untended places  
not the shadow of a stain  
there are black outlines  
she says she's sick of colouring them in  
why can't she be more of a minimalist

* soprano, vox 2, cl, vc, hp  
   reinforced chamber - balance of popular and soprano voices, rich reverb  
   compression on vc, low frequency EQ

9b. Lidia howls into the mouth of her night (segue)

'An accout! An accout!' she cries into the decayed cavity mal aires of the mouth of her night. Her children, hearing this wall in the winds of the world, turn in their sleep. Turning and tuning the wires of the babbling grand. 'Children!' she'd wail, 'Dischord!' Her dreams of musical excellence long blasted in the abrasive screech of her voice. Lidia, that old derro-licked woman, said to me, 'Ever been so low and lonely you rang Life Line just to hear someone say your name, so skin hungry for affection you tried to get a dog to lick you, a cat to lick you?'

* spoken vox, vin, ve  
   reinforced chamber - rich reverb  
   vin leads - constant rubato, ad lib cresc/dim. Vox cues on score are approximate. Vox cries out and stops off mic for digitally treated cries with FX - these moments should be highly contrasting with long decay to the standard vox setting (undertlined)
I have scrubbed out my body.

defiant

---

mp

---

mp

---

mp

---
I have scrubbed out my body.

have scrubbed out my body
I have scrubbed out my body

Not the shadow of a stain

 marcato

There are black out-lines!

She says she's

She says she's
I have scrubbed out my body.

sick of colouring them in

Why can't she

sick of colouring them in

Why can't she

be

be

be

more of a

more of a
...have scrubbed out my body, Lidia howls in the night.

VOX (spoken): "Au secours! Au Secours!"

She cries, into the decayed cavity mall of the mouth of her night.

Her children, hearing this call in the winds of the world,

Turn in their sleep.

Turning and turning the wires of the baby grand.
dia howls in the night

"Children!!!" she'd wail.

"Di-s... choods!!!!"

Her dreams of musical excellence long blasted away in the abusive screech of her voice.

*sempre ad lib cresc/dim with rising and falling pattern*
Aria: "Howls in the Night"

"Lidia, that ole' disre\- liced woman said to me, ever been so low and lonely."
idola howls in the night

you rang life-line just to hear someone say your name,

so skin hungry for affection you tried to get a dog to fuck you, a cat to lick you?
10. gloomy gloom room house

"I still do wonder passionately what must it be like to be you, yourself. I am afraid for you now as I am entering a large, gloomy gloomroom house. The rooms are all empty. I wander through one room in which a dilapidated baby grand stands, one room in which a broken wardrobe lies on its side - inside a saucepan of chips burns on a primus ring, one room where a plucked chook suppurates in a reeking bucket one room in which a little girl squats with a box of matches trying to light a pine forest one room in which a little girl sits watching a clock as she sucks each ear then each arm then each leg the body then finally the head off a chocolate bear, one room in which a child sits chained to a chair with a fork stuck in the side of her porkforkcheek. One room in which a little girl practices injecting a syringe into a pillow, then into her mother's buttock. One room in which a little girl with razor blade trims her mother's corns and carbuncles one room in which a little girl sits with a fork stuck in her cheek. Suddenly all the room are empty. I begin to hear my footsteps my breathing my movements in the silence the silence becomes belligerent in the middle of the house there is one room in which a little girl sits with a fork stuck in her cheek. Suddenly the rooms are all empty. I begin to hear my footsteps my breathing my movements in the silence the silence becomes belligerent in the middle of the house there is one room in which a little girl... She is rigid and listening from her squatting position. Her breathing punches her chest convex, concave. Through the distended transparent tissue, veined with fat I can see a heart-shaped bird beating itself to death in panic, rib-caged. I want to open the cage. I want to comfort the bird. I want the little bird to rise to the skies a hawk, a vulture, an albatross...

I am suddenly alone in a desolate and hot Australian landscape.

* spoken vox, via, vc
reinforced chamber/horror film
via leads - rubato. Vox cues on score are approximate.
spacial (reverb) change required on 8-el entry with volume lift
loomy gloom room

quite freely, but with a macabre tension

a horror story

I am afraid for you now, as I am ending a long

The rooms are all empty, one in which a dilapidated faint pool stands.

One room in which a broken

wardrobe lies on its side.

a little girl searches with a box of matches,

one in which a little girl is searching a box of matches, trying to light a pine forest.

One room in which a child sits chained to a chair with a fork stuck in the side of her poleforkhook.

One room in which a little pin pierces a string into a pillow, then into her mother's buttock.

One room in which a little girl with a razor blade skins her mother's arm and scratches one room in which a little girl sits.
oomy gloom room

Suddenly all the rooms are empty.

I begin to hear my footsteps my breathing my movements in the silence

the silence becomes belligerent in the middle of the house there is a little girl...

Said to me with a fork stuck in her cheek.

In the middle of the house there is one room in which a little girl...

She is rigid and listening from her sleeping position.

Her breathing pounces her chest... (mp) (occas.

occas.

I see an aberrant shape... (mp)

Through the distorted transparent issue, covered with fat

bending itself to death...
somy gloom room
building with both fear and excitement
in panic, rib-caged
I want to open the cage.
I want to comfort the bird.
I want the bird to rise to the sky as a hawk, a vulture, an albatross.

allarg...
VOIX (spoken): I am suddenly alone in a hot and desolate Australian landscape.
11. an early autumn plucked out on the nerves (pain is winter gone again)

a golden fruit
red ripe with juice
hangs on a branch and
falls to the ground

my tenderness goes to the leaves
the yellowing ones
and the orange still still clinging

I believe with all my nerves
pain is winter gone again
I believe with all my nerves
pain is winter gone again
when dreams are more beautiful
with blood

the bones dream
of worms
in winter

pain is winter gone again

lizards
coil around each other
fuck at my feet:
in the warm gravel

I look up
at the
bruised and dented sky
I look down
at my clenched fist
I believe with all my nerves
pain is winter gone again

* soprano, vln, cl, vc, hp, chamber ensemble - subtle reinforcement
ain is winter gone again

\[ \text{j = 72 gentle and freely, with introspection} \]

\[ \text{p} \]

\[ \text{A golden fruit red ripe with juice hangs} \]

\[ \text{p} \]

\[ \text{on a branch and falls to the ground My tenderness} \]

\[ \text{p} \]

\[ \text{goes to the leaves the yellowing ones and} \]

\[ \text{A j = 60 In time} \]

\[ \text{pp} \]

\[ \text{A believe with all my nerves pain is winter} \]

\[ \text{p} \]

\[ \text{p} \]
pain is winter gone again

gone a -gain
I be -lieve
with all my serves

placed, elegant, a little more

pain
is win - ter
gone a -gain

detaché

detaché

legato
121

rain is winter gone again

The bees dream of worms in

winter

Pains marzuo

express.
rain is winter gone again
rain is winter gone again

in the warm gravel

look up at the
ain is winter gone again

I look down at my clenched fist
wine is winter gone again

gentle

I believe with
rain is winter gone again

suddenly fierce and vehemant

\textit{f'}

\textit{soft}

\textit{gentle}

\textit{mezzo forte}

\textit{forte}

\textit{fortissimo}

\textit{fortissimo decrescendo}

\textit{fortissimo crescendo}

\textit{fortissimo}
rain is winter gone again

gone again
12a. Mozart by Pintchakostakovich

‘My mother’s vast dreams of life had reduced to Marie-George becoming a concert pianist. We had no furniture, no food, no clothes, all we had in the two room flat where we all lived was wooden boxes, a pile of blankets and a baby grand that my mother Lidia forced Marie-George to practice on day and night. We moved many times because we couldn’t pay the rent, to avoid the debt collectors. We had nothing but the piano which would have to be lowered over balconies, dismantled to get through doors. And my mother screaming orders and instructions at the removalists. When Marie-George went away and my mother’s dreams rotted and suppurated in sinks and buckets and under our feet, us kids used the piano lid as a slippery slide, as a table. We had no beds so we slept easily under the lid, on the wires. Turning and tuning the strings all night, parodyplaying Mozart by Pintchakostakovich as we turned in our sleep. My mother was, by this stage beyond caring or trying - screaming for the rotten chicken in the shower recess, for her enema, her medication, her injection, her abortion, her young lover, her children to help her, any one of her husbands to help her, Saint Bernadette of Lourdes to intercede for her, Mother Mary to succour her, just screaming.’

When Kaye Nine shut the door on her madmother Lidia snoring in her drugged sleep, Marie-George playing Mozart by Pintchakostakovich at the baby grand, the suppurating chicken in the shower recess, the murky green slime of the plastic Mary bottles of holywater from Lourdes, ‘Now I will be happy all day,’ she’d say as she closed the door, reciting this magic ritual part of her childhood modus operandi of survival. She’d sing, ‘Mary weeps when little girls whittle.’

12b. Lidia’s Curse (segue)

I’ll never write about you, making a ridiculous myth out of you, to obscure forever what I love about you. The gentleness, love, compassion, (well sex) in your too young face. The weakness that will humble, hurt, humiliate (perhaps kill) you, anyway humanise you, feminise you. The never to be seen, spoken of, scar, revealed at the arm in summer, carried at the heart in winter. Your arrogance, your self-righteousness.
you are the centre of the myth
the coldest of the cores
let you be ruined
beyond recognition
of yourself
let love wreck you
like a white salt crystal shipinabottle of spilt milk

I am an old woman with a curse

let you come limping back to me

I'll give you what for

on the surface of
paper
the surface of
paper
skin
skin hungry skin hungry skin hungry
thin skinned too thin skinned as thin skinned
for pointed and metallic piercing implements
yielded skilfully scarifying
marked pierced marked pricked
the clenched fist in my head
the machine that does the grindwriting

I WANT SOMETHING INVENTED!

she screamed into the empty space, barely constrained by the periphery of her soul's longing, ready to ram raid, bungee jump anywhere, anything - out.

* spoken vox, vln, cello, hp, cl, bass drum
chamber style/sung voice with ensemble in two sections
vox cues are given as landing points for both sections
harp fills in approx rhythms of pitches where denoted in 12a, in an increasingly nervous and dysrythmic fashion
ad lib bass drum roll and vln double stops in climax of cello solo in 12 a - cues marked
digital delays required on underlined sections to be ridden up and down against original cl/vln/vc interjections over harp solo in 12 b need long rich reverb
sempre molto rubato, extremely sensitive
follow harp 80
follow harp 80
follow harp 80
sempre molto rubato
VOX (spoken, higher, longer) "To swear with you..."
sempre ad lib cresc/dim with rising and falling pattern.

95

95

95

95

90
13a. I am a full cup

I am a full cup
I am a lake of stagnant words
a humbling great sorrowing and sadness
the nature of humanity
sullen
inexpressible
I am a full cup
I am a lake of stagnant words
a humbling great sorrowing and sadness

*soprano, vox 2 (to tam-tam 13b), vln, b cl, vc, vibe (to timp/cymbals/polystyrene scrapers 13b)
dreamy reinforced chamber ensemble - balance between soprano & popular voices
pedal point on b cl & vc with swell & pitch bend in the transition to 13b
13b. Tres Bien’s self-pitying confession (this is the lac ... segue)

Ensemble improvisation - a drooping sequence. Vox 2 moves to play tam-tam with metal scraper and hand held mic. Percussion: inverted cymbals placed on timpani rolled with soft mallets, to be later removed. Timpani membrane scraped with hand or polyethylene to achieve wild scratching sounds. This piece should be very reverberant.

In the opening section the woman experiences euphoria as the ocean envelopes her. After a period of time she becomes distressed and struggles with the reality of drowning. The ensemble represents both her environment and struggle. The pedal point played by the B Cl and VC serve as a transition to this section from 13a. Both B Cl & VC use slow deliberate pitch bends throughout the sequence. The B Cl plays the pedal point over the VC drone at the end of “I am a full cup” (see in score), overblows to multiphonics, then stabilises. The spoken voice then enters:

... this is lac I go down in soak sozzle drench drowndown transfigured # by the horror and the + glory of volume luminosity aquas vitas aquamarines * (ensemble builds)

Ψ... an succour an succour this water is too cold this water is too soft is too comfortmothering is too our-lady-of-the-sorrows too this veil-of-tears too de profundis this water is simply Φ too long left out in the rain Φ I can’t speak for the viridian green water in my mouth I can’t breathe for the black water in my lungs I can’t move for the icyknippe drag ... Ω

# - Harp entry, constant turning glassando. EQ high frequencies to bring out the thumb turn. Continues as a ‘bend’ to end
+ - Vox entry, creeps in, trem., with microtonal pitch bends, gradually moving to wider glassandi
+ - Ensemble gradually increases in volume, slides become more extreme. Cymbals roll on timp - gradual swells increasing in intensity
Ψ - ff Agitation, faster agitated movements, harp occasionally adds pizz high ringing notes over glass. Vox places double stops in upwards motion in time with “too long left out in the rain”.
All # Vox continues with tremolo and occasional Bartok pizz. Frenetic cello gliss., erratic B Cl microtones & key stops
Φ - slacken activity a little, slower cello slides into lower register
Θ - Percussionist scraps timpani with hand to achieve wild screeching tones. These are continued until the end, and build with increasing panic and intensity. Vox, VC, B Cl reflect the growing panic. Vox 2 scrapes tam-tam in a very slow winding circle. Let ring and use mic to pick up ringing frequencies. Cont with a rapid circle on “I can’t speak”. Two very large scraping circles on “I can’t move”. Hold mic to tam-tam and Vox. until end of piece - hold for as long as possible.

I can’t speak -
I can’t move -
I can’t move -
VOX steps back from microphone and cries out in agony. A special effect of reverb with delay is designed and used for these three interjections. Return to norm mic position and FX in between

Ω - the ensemble continues the wild activity for approx. 20 sec after the voice ceases to portray the panic and filling of the body of the drowning woman with water. Gradually one by one the players die down and cease, with the harp and the ringing tones of the amplified tam-tam sounding last in the space
14. the Horrors

A barren landscape - a sparse texture of dry and disturbing sounds. Percussion: bass drum OR close mic on tympani foot mechanism for creaks, metallic creaks. This score denotes bass drum approach.

The horrors Kaye Nine has drowned in herself Θ. A hydro commissioned lake. Flooded all the Ice Age sites and caves, the ancient flora and fauna. The water channelled into turbine.

Pelton wheels of curled tongues - cumulus machines for water.

The energy generated makes her huge with determination.

Makes her Lamentation sing Ψ and sing * despite her. #

ensemble builds ...

Straddling the steel pipe cage, Ω through which the water Σ monstrosus water roars Σ down the mountain, Σ boils in her groin on the verge of its plummet, howls of the turbines below. Drowning down with such force Λ in her hydrocommission lake, she remembers ... Φ (dim to ppp)

solo vox:

'There were lots of kids in a sort of hospital. They were all crying and in their cots. The doctors were starving them for some experiment and when they were thin enough they would give them big injections. There was a little girl that was crying and crying. They were giving her needles in the same place every time, in the buttock. They were holding her up by one leg and I could feel the pain so strong and hard in my buttock. Almost smell the amoniac fear.'

Θ – b cl entry, ppp. Sparse atonal, adagio long notes
Ψ – b cl cresc ... to link next paragraph
* – b drum roll begins, pppp and gradually builds
# – b cl multiphonics, slow growing tones
Ω – more activity b cl, b drum rolls cresc to forte and continue to grow...
Σ – harp crashes, l.v.
Λ – begin to diminuendo
Φ – tutti dim and cease

* spoken vox with sparse structured impro – b cl (or alto sax), bass drum and harp
at the bottom of each breath

the lost trace
of the saddest sonata

a cello
a double bass

something that moans and grieves and croons

it's the beat at the heart
of loss
that I'm holding.
my breath to hear

I cry to try to
beat and meet the heart of it
I find the source of loss and grief
under my own rib cage

a tiny eternal blubbering Lourdes
a spring of dark and cold

out of the dark and cold at the heart and core of the genesis of all human loss and sorrow

with you asleep in my arms;

I watched and waited with these fountaining waters;

watering face sheet bed room house street city country earth

humanness

for what it's worth

and all it's worth to the world

*

soprano, vn, cl, vc, hp, mbs
reinforced chamber ensemble
Quite freely, gentle

At the bottom of each brook

saluto
At the bottom of each breath...

"grieves and croons"

"It's the beat"

"of my heart of loss that I'm"

"A in time"
at the bottom of each breath...
at the bottom of each dream...

I cry to try to

even, emphasized

beat and meet the heart of it
the bottom of each breath... always building an oppressive tension

I find the source of loss and grief

under my own rib-cage
the bottom of each breath

a spring of dark and cold

express.
the bottom of each breath...

cold, hard, reportage

Out of the dark and cold at the
the bottom of each breath...
D open, rapturous piu mosso

With you a-sleep in my

arms I watched and
the bottom of each breath...

wait-ed with these foun-tain-ing wa-ters

breathless, winding up half spoken, freely accel. e cresc.

Water-ing face sheet bed-room house street ci-ty coun-try earth
16. tap-dancing

I thought that perhaps the little girl had been knocked about enough. I thought that perhaps I should keep her secret and protected but when I asked her how she felt about being in show-biz she jumped up:-

'I can dance and I can sing
I can do most anything'
she sang clapping her hands and tap-dancing her feet

* spoken voice, vin, cello
reinforced chamber with intimate vox - long bright reverb with small delay
start voice quiet, intimate, slow and deliberate bed-time story. Signpost cues given for vox, then ad lib in a deliberate slow and magical style until the text ends. vin & vc should play on molto rubato, ad lib cres/dim, vin leads
**tap dancing**

*gentle, as a bed-time story*

*sempre molto rubato, always playing with dynamics according to the rising and falling pattern*

*voix (spoken): "I thought that perhaps the little girl had been knocked about enough."

I thought that perhaps...

But when she asked about being in showbiz...

(vox ad lib carefully and slowly until end of text)
there's a very large day ahead

There's a very large day ahead
Here's a very large day ahead

\[ \text{with that happy syncopated feeling...} \]

\[ \text{with that happy syncopated feeling...} \]
17. there's a very large day ahead

there's a very large day ahead
there's a very large day ahead
with an open, an open mouth
throw yourself into it
there's a very large day ahead
there's a very large day ahead
with an open, an open mouth
throw yourself into it

it's jaws will open

* sop, vox 2, b cl, vln, vc, hp, marimba
loud and full ensemble
soprano - longer reverb
vox 2 - short bright close mic to sit over ensemble
Here's a very large day ahead.

There's a ve-ry large day a-head.

With an o-pen an

mf
Here's a very large day ahead.

Open mouth. Throw your...
There's a very large day ahead

There's a very large day ahead
"There's a very large day ahead"

There's a very large day ahead

With an open an
trem.
gliss. mff
There is a very large way ahead

It's jaws will open!

cd

c

mfa

fp
APPENDIX 4: Table Indicating the Weighting of Text, Sound and Music in Each Section of Inland
Appendix 4: Table Indicating the Weighting of Text, Sound and Music in Each Section of *Inland*

<table>
<thead>
<tr>
<th></th>
<th>Immersion (10’20”)</th>
<th>Flight (13’09”)</th>
<th>Stone (17’20”)</th>
<th>Heat (11’35”)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total duration of environmental sound</td>
<td>9’43” or 94%</td>
<td>8’01” or 61%</td>
<td>8’30” or 28%</td>
<td>9’43” or 23%</td>
</tr>
<tr>
<td>Total duration of spoken text</td>
<td>8’56” or 86%</td>
<td>8’32” or 62%</td>
<td>11’39” or 66%</td>
<td>8’30” or 73%</td>
</tr>
<tr>
<td>Total duration of music</td>
<td>8’27” or 82%</td>
<td>8’03” or 61%</td>
<td>10’45” or 62%</td>
<td>7’03” or 61%</td>
</tr>
</tbody>
</table>
APPENDIX 5: Table of Environmental Sounds in Each Section of *Inland*
APPENDIX 5: Table of Environmental Sounds in Each Section of *Inland*

<table>
<thead>
<tr>
<th>Sound Description</th>
<th>Immersion</th>
<th>Flight</th>
<th>Stone</th>
<th>Heat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water laps</td>
<td>YES</td>
<td></td>
<td>YES</td>
<td></td>
</tr>
<tr>
<td>Wire sounds</td>
<td>YES</td>
<td></td>
<td>YES</td>
<td></td>
</tr>
<tr>
<td>Pipes</td>
<td>YES</td>
<td></td>
<td>YES</td>
<td></td>
</tr>
<tr>
<td>Running through the access tunnels of the Snowy Mountains Hydro-Electric Scheme.</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wind through Gasses in the Gulf of Carpentaria</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wind and crows from west of Bathurst</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A creaking boat</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birds</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salt crunch recorded at Lake Eyre</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crickets</td>
<td>YES</td>
<td></td>
<td>YES</td>
<td></td>
</tr>
<tr>
<td>Windlass</td>
<td>YES</td>
<td></td>
<td>YES</td>
<td></td>
</tr>
<tr>
<td>Wind</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>Birds (kite)</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>Wind through fence wire</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>Shattered glass</td>
<td>YES</td>
<td></td>
<td>YES</td>
<td></td>
</tr>
<tr>
<td>Glider plane</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fire</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>Giant suction pipe of an earth packer</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sand pour</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td></td>
</tr>
<tr>
<td>Stones falling to the Gound</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pick axe</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drips &amp; scrapes</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tunnel ambience</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walking</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fire sounds with kids laughing</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pulsar</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rustling leaves</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Star fx</td>
<td>YES</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 6: Supplementary Musical Examples from *Inland*
APPENDIX 6: Supplementary Musical Examples from *Inland*

Vocal Refrain 1, ‘Flight’

Vocal Refrain 2, ‘Flight’

Vocal Refrain 3, ‘Flight’

‘Heat’

Variation on ‘Death’ theme from ‘Immersion’

Variation on ‘Death’ theme from ‘Immersion’
Variation on ‘Swimming’ theme from ‘Immersion’
APPENDIX 7: Analysis of Miller’s Text in ‘Immersion’
**APPENDIX 7: Analysis of Miller’s Text in ‘Immersion’**

<table>
<thead>
<tr>
<th>Analysis</th>
<th>Narrative spoken by (G)</th>
<th>Analysis</th>
<th>Narrative spoken by (Y)</th>
</tr>
</thead>
<tbody>
<tr>
<td>house ↓ boat ↓ Ward ↓ pipeline ↓ death</td>
<td>(G1) ‘If you enter an abandoned wooden house through the back door – you may find yourself transported to another place – a boat with a man named Robert Ward, who is dreaming of a pipeline through a mountain…and twenty, no thirty, one hundred men and more, dead and naked, clutching at the ground’</td>
<td>water ↓ death in building pipeline</td>
<td>(Y1) ‘I have oceans of water in my ears (G: hydrogen, oxygen) swirl inside my eardrums. I am dizzy, my hands are rooted to the ground but my head is floating, the sky spinning. I have lost my sense of balance. The hammer beats wildly, the cochlear curls and uncurs. And I am helpless, drawn along by the current, sucked through tunnels deep underground…’</td>
</tr>
<tr>
<td>object in house ↓ water</td>
<td>(G2) In the kitchen of the house you find a thing. A narrow cylindrical length of copper, not thicker than a wrist. And when you put it to your ear, you hear…</td>
<td>land ↓ water as pleasure</td>
<td>(Y2) In the windiest day in the high country…The lyre birds are kaleidoscopic. Mirror birds, stealing your voice. Through their cries I can look out and see lavender hills, immersed in colour. (G: floating…diving…..) The pleasure of that sense – limbs and hair awry. Dusky blues, flashes of silver surface. The water is rough and I, am fearless.</td>
</tr>
<tr>
<td>object in house ↓ water</td>
<td>(G3) If you hold a small shell, which you see in the corner of an empty room….feel the shell’s slip and sound, a creak, a poem, one water splash. In the house a piece of sodden blackened wood.</td>
<td>water and wood as discomfort ↓ boat</td>
<td>(Y3) It is water on soaking wood…wood soaked in salt…dark wet wood in splinters…angular shin barking dark…sodden fabric, scraping skin…stillness. It is a boat’s curve not fitting spine it is creaking bones wet hair wood salt rust water slipping past, a boat lunging forward, leaving</td>
</tr>
<tr>
<td>house ↓ water</td>
<td>(G4) Take a walk through the corridors of the house and smell the drifts of salt gathering over the lintels, the moisture in the air</td>
<td>boat ↓ water as torture</td>
<td>(Y4) Six months chained on the rusting hulk (G: Phoenix…) 180 days and no relief from the smell of blood and iron. Fetid water, ankle deep, stinking and still, turns the feet to something white and coiled and soft. 180 days for the water to make its way through my veins and teach me how to swim…</td>
</tr>
<tr>
<td>house ↓ water ↓ boat</td>
<td>(G5) The house feels like it’s rocking. The man whose name is Robert Ward has made it from the timbers of a small boat (Y: Aquila…) a stolen boat, in which he escaped “a particular</td>
<td>water as seduction ↓ land</td>
<td>(Y5) Floating…Sleeping…hallucinating different kinds of water – an inland China, utopia on the dry Columbian plains (G: The house has curved walls and is far from the sea) A kiss and</td>
</tr>
<tr>
<td>House</td>
<td>(G6) The house floats over Gasses. Cattle swim by. Brumby manes flash on the surface, their hooves create a current, stir it around.</td>
<td>Water</td>
<td>(Y6) In the night sky a flicker of water’s light, a glimpse of something a thread from the sun (G: hydrogen fusing to helium) And a thousand mechanical things, clatter in its force. I’ll be transparent, when I grow old, and flow like water through stone</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------------------------------------------------------------------------------------------------</td>
<td>-------</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>(G 7) The wooden sided house, built from the sweet curved hull of a boat, holds the man who is sleeping, rocked by water.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 8: Analysis of Miller’s Text in ‘Flight’
**APPENDIX 8: Analysis of Miller’s Text in ‘Flight’**

<table>
<thead>
<tr>
<th>Text</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (V) Imagine this: Breathe in…let gravity take your breath out….Breathe in….Your tired muscles shaking at this little effort, your chest unwillingly filling like a sail. Think of drawing air as you would, into your arms’ embrace the corners of your mouth unwillingly lifting slightly as you take her in. Cradle her. Now relax, and let it fall out of you. (S: the air fall from you) But you can’t stop. You must force your chest to rise again muscles, pulling stiff bones apart, air rushing in. Just so. Now stop… no dramatic final gestures, no last gulp of air like a drowning woman. Just a single breath out… [breath out] and no more. (S) how long can you last? (V) without sounds? (V)[laughter] (G) [sung] It’s called, dead air.</td>
<td>breath ↓ dead air</td>
</tr>
<tr>
<td>2 (Sa &amp; N overlapped) I painted a picture, as a teenager, which had long been hovering in my mind’s eye. (Sa) There was a woman floating, her arms and legs outstretched, hair and skirt streaming backwards. Flying, not floating - she was flying fast, over the land. (N) Well, I used to ride a lot, and I used to ride a lot alone over the hills and the mountains and the country around the Manning River and there seemed to be something rather marvellous about riding to the top of the hill and looking out over the landscape. And on a very good day sometimes a stray aeroplane would come a little bit inland and I would see it in the sky. And there was always a magnetic attraction to me of an aeroplane in the sky. It was as if there was a straight line between me and that aeroplane - and I just knew that was what I wanted to do. (Sa) The smooth deserts sands were lit up golden by moonlight, the sky that particular blue between day and night, and there were faint prickles of stars. It wasn’t any good. The plants as I imagined them were brown and red squiggles placed uncertainly on the paper. But that was the beginning of my flying dreams.</td>
<td>Flying dreams flying – floating flying – horse riding viewing the sky from below – viewing the land from above.</td>
</tr>
<tr>
<td>3 (G) [sung] she flies</td>
<td></td>
</tr>
<tr>
<td>4 (N) Airhostesses must weigh less than 5.3 kilograms. They must not chew gum or sleep on duty. Their reading during flights must be restricted to the book of regulations and while it is not essential for them to be teetotallers, alcohol in any form is banned the day before the flight.</td>
<td>flight – airhostess</td>
</tr>
<tr>
<td>5 (S) I am trying to vibrate fast enough to make motion invisible.</td>
<td>lack of convention</td>
</tr>
<tr>
<td>6 (V) Her laughter is always at the wrong moments in conversations. (G) [tut, giggle]</td>
<td></td>
</tr>
<tr>
<td>7 (Sa) Millicent Maude got her A-class pilots licence in 1927. She said: ‘One is not hampered by roads when one is flying…or policemen…or anyone saying ‘stop’ She drowned in the Greycliff Ferry accident later that year.</td>
<td>pioneer aviatrix – lack of convention – death</td>
</tr>
<tr>
<td>8 (S) Argon krypton xenon carbon dioxide nitrogen oxygen (V) anima. soul. breath. wind.</td>
<td>listing refrain connection between elements and body – soul</td>
</tr>
</tbody>
</table>

1 Text placed in brackets is heard simultaneously or overlapping with the main narrative.
<table>
<thead>
<tr>
<th>Page</th>
<th>Number</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>(S) (G) [sung]</td>
<td>I am thinking of a bird with bones so large the spaces inside have currents of their own, whirling and whirling until the creature falls from the sky. Ancient bird bones scattered across a thousand miles of desert floor half buried under pale orange sand.</td>
</tr>
<tr>
<td>10</td>
<td>(V)</td>
<td>She leaves a trail of scent, something like a horse’s skin; leather and sweetness.</td>
</tr>
<tr>
<td>11</td>
<td>(Sa) Think about the troposphere - seven miles up, a turbulent mess of winds and storms and water vapour and clouds...(S) When I hold the air in my breath my body seems to float ever so slightly upwards (Sa) Look up to the stratosphere, 30 miles above, stiller than the stillest day, with ice crystals that form, then shatter… (S) When I release it I plummet to meet the birds which strain to remain under the atmosphere’s surface. (Sa) In the mesosphere it is minus 110 degrees centigrade and fifty miles of silence…(S) I sometimes think my own bones will crack and the air seep out (Sa) and above it, in the thermosphere, the molecules move so fast that the temperature would be 3,000 degrees, if the air’s density were only the same as it is on the surface. (S) I am catching secret waves of energy from trees, water and small country towns (Sa) Here is the Aurora Australis Here the molecules never collide Here are particles charged by the sun</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>(N)</td>
<td>In 1939 Mrs Lores Bonney’s plane, My Little Ship, was destroyed by fire in its hangar. By then she had made several record flights to other lands, none of which were recognised.</td>
</tr>
<tr>
<td>13</td>
<td>(Concurrently G sung and S spoken)</td>
<td>There’s a dead horse a thousand feet below its scent making mares tails through the sky With putrid vapours that drift across the sands</td>
</tr>
<tr>
<td>14</td>
<td>(Sa) Nancy Lyle got her licence in 1929 (S) A woman’s hairclip (Sa) She bought a Hornet Moth and dropped flour bombs on Melbourne (S) a delicate curve (Sa) to prove how badly the city was defended. (S) with steel teeth (Sa) Damper could easily be made with a little flour (S) goes tumbling down (Sa) water from the clouds (S) and lands (Sa) and the heat of friction as it fell through the air (S) like bomb twisted metal (V laughs)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>(G meteorological report)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>(N)</td>
<td>Gertrude McKenzie had a red Moth Minor she called MOBA - My Own Bloody Aircraft.</td>
</tr>
<tr>
<td>17</td>
<td>(G, meteorological report)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>(V)</td>
<td>Her body lies broken (S) fractured rib cages, cracked bones (V) air leaking from her turning her to stone.</td>
</tr>
<tr>
<td>19</td>
<td>(G, meteorological report)</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>(Concurrently G sung and S)</td>
<td>This is a bubble with no sound I am breathing like a fish floating through the sky There are invisible currents nothing here is as it seems</td>
</tr>
</tbody>
</table>
(V) She turns her craft around, looks the earth’s curve in the eye, dips the nose towards the horizon, holds it for one breath, straightens and flies towards the sun, she presses down hard on the joystick lurches earthwards feels her stomach flip sees the world like the head of a pin wrenches the joystick up. She stops shaking. She touches it once more caresses the leather and forces it downwards with gravity against her instinct. She feels the wings start to vibrate. She takes the howl of distressed fibreglass into her body the moisture forced from her eyes the air from her chest muscles from bone (She’s flying straight at the ground).
APPENDIX 9: Analysis of Miller’s Text in ‘Stone’
**APPENDIX 9: Analysis of Miller’s Text in ‘Stone’**

<table>
<thead>
<tr>
<th>Text</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (Greg) And when I was very young we had a house, dad built a house on Bellevue Hill. He used to go to the opal fields and bring the rough opal back (S) He learnt about opal (Greg) so in the school holidays I used to help him. (S) at his father’s knee (Greg) I used to make up 140 ounce boxes – weight it up, wrap it all up and send it to Ceylon, India, at 7 pence an ounce. So I learnt from those early days – I learnt from my father’s knee, virtually speaking. And then after school I went to the airforce. I was there for four and a half years and I came back from the airforce a bit of a scatterbrain, here today gone tomorrow – I wanted to go out and enjoy myself. And dad got a bit angry with me and he said: ‘Son go overseas and learn to stand on your own two feet. I’ll give you some opal and you go to America and you sell opal for me in America’. OK dad, I said, what do I do? ‘You’ll find out!’ Where do I get a passport? ‘You’ll find out!’ Ohh, ahhh, I found out how to get a passport, and there was no shipping in those days in 1946 – the war had just finished. Eventually I got on a war bride ship – the Marine Falcon. (S concurrent to Greg over the top) He learned to name their slippery colours, their classes their prices…. (S) agate, magpie potch, resin, silica, slurry, harlequin, topaz, hyacinth, pinfire, [Greg ends] fish scale…black.</td>
<td>Greg’s story intersects with opal listing refrain</td>
</tr>
<tr>
<td>2 (V&amp;S) The building of fixation (S) Stones pass through hands (Y) Bones of Afghans, Bullet holes, knives… (S) sweet silver traces fines as lines of blood</td>
<td>Opal→fixation →violence→death</td>
</tr>
<tr>
<td>3 (V) A savage-eyed cripple drags himself along the earth on his elbows (K&amp;T) Red, flame (V) There are opals in his eyes (K&amp;T) orange, green, gold, firestone, pinpoint..(G) abrupt breath</td>
<td>Savagery→cripple→opal</td>
</tr>
<tr>
<td>4 (Greg) The Black Prince, also known as the Harlequin Prince – 1915. The stone was mined on the phone line at Lighting Ridge by Brown and Irwin and bought by Ernie Sherman as part of a set of three, including the Pride of Australia and the Empress. Sold in England and disappeared for several years. Reappeared in 1947 when it was bought by the director of the New York Museum of Natural History, Dr Frederick Pough, from an American GI who had hoped to make his fortune selling it to the Du Ponts – a famous opal collecting family. 2,000 pound the set, $US1,500, the stone</td>
<td>Refrain famous opals. Diasappeared – reappeared – prices</td>
</tr>
<tr>
<td>5 (S) Catacombs and whisky stills (V) His body’s stiff with alcohol – every cell the texture of a sea creature which moves by means of elaborate tensions and release. But still through a trick of fate is imprisoned by rock. He is dirty with the debris of fractured rib cages, other’s cracked. He is a fighter. (Y) Skin cracker potch (S) you can leave, (Y) opal dirt, (S) but you will come back. (Y) common opal, mug stones…</td>
<td>Opals mines and alcohol→struggle Sea creature imprisoned in rock Opal listing refrain</td>
</tr>
<tr>
<td></td>
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<tr>
<td>---</td>
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</tr>
<tr>
<td>6</td>
<td>V) A windfall, air turned to glassy rock, pelican blood. Flaming coals from the Gidgee tree, sunk through earth strata to settle in seams and nobbys ($) they don’t own the stones, the stones own them.</td>
</tr>
<tr>
<td>7</td>
<td>(Greg) Pride of Australia – 1915. A double sided gem in its natural shape had two distinct and different colour and pattern bars – a blaze of red, orange and peacock green. Sold by Ernie Sherman to Percy Marks, whose son Rolf Marks sold it to Dr Hubert Eaton, the president of the Forest Lawn Cemetery in Los Angeles, in the early 1950s. Stolen from there some years later and not seen since. 1,400 pound, 6,000 pound, 10,000 pound, $US50,000, stolen.</td>
</tr>
<tr>
<td>8</td>
<td>(V) Thousands of pounds pass through his hands but his brow’s sweating and his pockets are full of worthless pebbles (Y whispered fast concurrently) fire, peacock, cherry, blue-bottle, serpentine, beer-bottle, crockery, carnelian… (Y) overnight (V) rattlers slide down the mineshafts. A line of shimmering silk disappears (S) overnight (V) A stone can gleam with a thousand refractions and by morning shatter to worthlessness. (G &amp; Y sigh) (Y) But, says his mate Tom, You know, your luck’s changed. (V) And tomorrow he finds another thread a seamstress has left lying, a fault, which leads as a matter of course to a sweet flirtation in the dirt, a frowning girl with a resentful eye, taking his fancy and driving him mad with a disease cured only by alcohol.</td>
</tr>
<tr>
<td>9</td>
<td>(Greg) I know the history of the Pandora, but my dad didn’t have an opportunity to buy it because he was not at Lightning Ridge at the time. He saw it afterwards of course. I think it was Prosper Rawson, a Canadian guy, he tried to buy it one time. He was known as the man with a harp, he travelled the world with his harp. He loved opals and he had opals inlaid all around his harp and in England he had this exhibition like an opal cave, and he had opals stuck around it and at the back of the cave he sat there and played the harp. Prosper Rawson, the man with the harp - he tried to buy it at one time, whether he bought it I can’t remember what the story was, but it’s just disappeared again, we lost track of it some time ago.</td>
</tr>
<tr>
<td>10</td>
<td>(Y&amp;S) Tom thinks of desert drift and flesh rotting the only place it can – the coolness of an abandoned mine shaft (Y) bodies litter the labyrinths...(V) Even so the cripple is blessed by memory and on good days, with foresight (Y) and he remembers (V) lying in the stinking dirt, eyes aching, opal black deep in the crevices of his face lips reddened from thirst (Y) despite one last week on the piss (S) floaters, angle stone, toe dirt, dog stone… (Y) He remembers loss (V) He remembers feeling the loss of his senses, climbing from his feet to his swollen knees, and settling in cavern of his vast and angry chest…weighing there, heavily. He remembers crazy-paving the street with the marks his dragging boots left in the dust (Y&amp;S) He remembers a chicken bone (V) thrown a friend. The longing for deep, dark, hand-hewn tunnels And the nurse whose eyes said ‘Not only will you never walk again but you’ll die sure enough before this summer’s through’. His anger gives rise to all sorts of things (G sigh)</td>
</tr>
<tr>
<td></td>
<td>Paragraph</td>
</tr>
<tr>
<td>---</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>11</td>
<td>(S) Down below, in a million years of timelessness. A submarine dancer has grown butterfly wings 20 foot of vertebrate from tail to head arched around a sea of warm, shallow rock. A neck that curves in supplication, an erotic predator, heavily fleshe</td>
</tr>
<tr>
<td>12</td>
<td>(V) So the cripple drags himself to the midst of the Narran lakes. The opals (S) stars and sun (V) have led him to a cure. Points of fire massed on swelling, senseless flesh. Prehistoric insects to suck the lift back into his veins.</td>
</tr>
<tr>
<td>13</td>
<td>(Greg) Actually, it’s not uncommon to find opalised shells and opalised bones. It’s really strange how it happens. Some say the carapace changed to opal, other people say the shells have disintegrated and left a cavity, but which is right we don’t really know</td>
</tr>
<tr>
<td>14</td>
<td>(Y) And then says Tom. He is down there again for one last find (V) He’s speaking of dying not here but up there, outside, somewhere, north. (S) But one drink sodden sleep memory quietly tells him of the butterfly creature now made stone (Y)&amp;(V)&amp;(S) Plesiosaurus (S) Her under water flight’s curtailed by falling words. (V) He will find her the day after tomorrow And so he does. (G jerky breathe in and out)</td>
</tr>
<tr>
<td>15</td>
<td>(Greg) The Pandora – 1928. Mined on Bald Hill by Jock McNicol it sprang from a tossed coin and a reckless dig, and was seven hundred carats worth of fossilised blade bone of a plesiosaurus. Black with a line of bright red, a peacock tail at one end. An opal dealer offered McNichol ten 100 pound notes and a new Chevrolet for the Pandora, but McNichol said the offer was ‘an insult to a man’s intelligence’ 800 pound, 1,750 pound, 2,000 pound, 1,500 pound, disappeared.</td>
</tr>
<tr>
<td>16</td>
<td>(V) The cripple sets her free to stretch her neck again. To reach up for a second, to nibble a coiled ammonite which had frozen beside her. Then (Y) &amp; (V) Man, Plesiosaurus, Ammonite (V) All grow wings and glow with refracted light. (V) But she can’t bear the weight of air after rock and in the space of a second she falls and falls and he hasn’t the will to fly or to think of heading north.</td>
</tr>
<tr>
<td>17</td>
<td>(Y) &amp; (S) Her value increased exponentially. The buyers, with slippery tongues, talked the freakish opal up, but talked her down again (S)&amp;(Y) agate, beige, wax, magpie potch, resin, dirty white, silica, slurry….harlequin, topaz, hyacinth, sand spotted, pinfire, milky, flower, fish scale… black.</td>
</tr>
</tbody>
</table>
APPENDIX 10: Analysis of Miller’s Text in ‘Heat’
APPENDIX 10: Analysis of Miller’s Text from ‘Heat’

<table>
<thead>
<tr>
<th>Text</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>(Yami) They used to walk down from a place called Iltur and from Fregon they used to walk down to Ooldea, and from Mimili, they used to walk from there in the old days.</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>(V) From the north west to Ooldea From Ooldea to the north west (S) Ooldea to Tarcoola, Anna Creek, Maree (V) From Yalata to Coober Pedy Yalata to Cundeelee Ooldea to Watson (S) Coober Pedy to Lake Philipson, Panthanne, Tietkens Wells. (V) From Yalata to Coober Pedy, Granite Downs, Mabel Creek (S) From Granite Downs, Mabel Creek, Coober Pedy to Yalata. (S) Making tracks. (V) making tracks (G) making tracks</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>(G) You must wait two minutes wait five minutes wait 24,000 years Before you kick up the dust. Ride in the tray of a ute. Wait.</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>(V) Ooldea to Tarcoola, Anna Creek, Maree</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>(G) If you fling particles into the air if you are a child playing if your tiny lungs breathe so fast you pick you more Dose per Unit intake than a grown man if you put your thin and dusty foot within 100 kilometers of the Taranaki put your hand into a basket of fine particles and scatter them to the left to the right.</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>(Yami) Kampurara, wirinywiriny, tawarl tawarl, they’re in that same family. parka parka, ngantja, wangunu, wakati, kaltu kaltu, kunakanti. (S) bush raisins, mulga, mistletow, woolybut, seeds for damper</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>(V) From Yalata to Coober Pedy Yalata to Cundeelee</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>(G) If you… drop a pinch of sand onto a drum If a feather plume a trace of the sun floats your way If wild horses should toss the earth with sharp little hooves…(Yami) Kaltu kaltu, kunakanti, puya, kupata, wangunu, yultukun, kalinykalinypa. (Gr) north north west north east If a flash of light should consume the fin bone of an ancient creature (V)(S) Plesiosaurus (G) a woman’s twisted hairclip the hull of an abandoned boat (V) Ooldea to Watson (G) A road. A patch of clarity. A clearing. (Yami) kalaya, kalaya (G) Emu</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>(Yami) Then there’s punti, mulga, it’s very popular one…the mulga grows anywhere - its very good wood for fire, and, yeah, and for cooking, it’s good wood for cooking. And they treat the fire - one fire for warmth, to make yourself warm, then there’s another fire they use for cooking, to cook food, but like I suppose a kitchen and a living area, something like that. And to have a wind break, you can use branches from the mulga to stop the wind, and sleep with a little fire going, when you go camping, and in the old days on a cold night they’ll have three fires going - fires like that on the side, windbreak here, fire there and the fire near your feet, and sleep that way.</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>(G) Pick up a souvenir - a piece of wire, a rusty steel plate, a scrap of lead, of yellowed plastic, a piece of metal that floats in your hand.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>11</td>
<td>(Yami names of plants fauna etc) (T names of elements radioactive) (V thickly timbered land, watercourse, sand goannas, spinifex country, perenti, wildflowers, bush fruits, fire, sticky paper at strategic points) a tower a flash of light stars seen through the bones of your hands flesh gone stars shining through A ceremony An explosion A manipulation A lie across cultures</td>
</tr>
<tr>
<td>12</td>
<td>(S) Coober Pedy to lake Phillipson Panthanne, Tietkens Wells (V) From Yalata to Coober Pedy, Granite Downs, Mabel Crook</td>
</tr>
<tr>
<td>13</td>
<td>(G) A theodolite(Yami) waru (S) fire (G) two hydrogen atoms becoming helium a photosphere a chromosphere a corona (Yami) waru-inma (V) fire story (G) spicules, threads, splinters of heat a ball of gas that spins unevenly the poles turning slowly the equator hurtling round, this star sounds five minutes of sound waves The fundamental tone of the sun</td>
</tr>
<tr>
<td>14</td>
<td>(S) From Granite Downs, Mabel Creek, Coober Pedy to Yalata (V) From the north west Ooldea From Ooldea to the north west</td>
</tr>
<tr>
<td>15</td>
<td>(Yami) Kurkunytjungu, it like a honey, you can see it towards the sun, on a sunny afternoon, you can see it shining on the branches of the mulga and that, you can see this honey thing running down and we had that last two weeks, there was plenty - and the birds love it, and we were there too…</td>
</tr>
<tr>
<td>16</td>
<td>(G) walking into the sun- a woman, a man, two children, two dogs.</td>
</tr>
</tbody>
</table>
APPENDIX 11: Table Showing the Relationship of Sound, Music and Text in ‘Immersion’

<table>
<thead>
<tr>
<th>Sound</th>
<th>Music</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio</td>
<td>Score</td>
<td>Lyrics</td>
</tr>
<tr>
<td>Effect</td>
<td>Tuning</td>
<td>Translation</td>
</tr>
</tbody>
</table>

...
**APPENDIX 11: Table Showing the Relationship of Sound, Music and Text in ‘Immersion’**

<table>
<thead>
<tr>
<th>Narrative</th>
<th>G1</th>
<th>Y1</th>
<th>G2</th>
<th>Y2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sound</strong></td>
<td>water laps</td>
<td>Sound of pipes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Narrative</th>
<th>G3</th>
<th>Y3</th>
<th>G4</th>
<th>Y4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music</strong></td>
<td>Section B of ‘floating melody’ (which includes ‘pipe’ motive).</td>
<td>‘Death’ theme (related to ‘swirling descent motive’ and ‘pipe motive’)</td>
<td>‘swirling motive’ heard with creaks</td>
<td>return of ‘death’ theme</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td>water laps which, in Y3, are heard with the creaks of a hull. Y3 ends with a climax of creaking sounds and a big splash.</td>
<td></td>
<td>soft bird sounds</td>
<td>salt crunches added in Y4.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Narrative</th>
<th>G5</th>
<th>Y5</th>
<th>G6</th>
<th>Y6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music</strong></td>
<td>military rhythm played on a tom-tom</td>
<td>death motive</td>
<td>Double bass harmonics with pipe sounds.</td>
<td>‘swimming’ motive</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td>salt cont.</td>
<td>Y5 ends with climatic pipes (heard in Y1) that are swept up in dovetailed transition of swirling drum, wind and grasses.</td>
<td>Grasses and water then crickets and windlass</td>
<td></td>
</tr>
<tr>
<td>Narrative</td>
<td>G7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>----</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>Fragment of 'floating theme' with hummed voice in octave unison with vibes. Melodies are heard out of phase.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound</td>
<td>cricket cont.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 12: Table Showing the Relationship of Sound, Music and Text in ‘Flight’
APPENDIX 12: Table Showing the Relationship of Sound, Music and Text in ‘Flight’

<table>
<thead>
<tr>
<th>Sound bed</th>
<th>Narrative refrain</th>
</tr>
</thead>
<tbody>
<tr>
<td>a Wind/kite/wire and a bass clarinet engaged in a becoming-bird. Dramatic interjection of silence (8”) followed by a woman’s <strong>laugh</strong></td>
<td>(V) main narrative voice – first person, corporeal description of flying – focus on breath, link to death via dead air. Narrative punctuated by breathing.</td>
</tr>
<tr>
<td>b <strong>sung fragment</strong> acts as transition refrain ‘It’s called dead air’</td>
<td></td>
</tr>
<tr>
<td>c <strong>Wind</strong>/bowed vibes</td>
<td>Overlapped narratives about flying dreams that draw connection between floating-flying, riding a horse – flying, the view of the sky from the ground, and the view of the ground from the sky. Narrators are Nancy Bird and Sally McCosker.</td>
</tr>
<tr>
<td>c <strong>Transition refrain. sung refrain</strong> on ‘she flies’ with swirled fingers on drum that leads into…</td>
<td>Text fragment ‘she flies’ taken up in transition refrain.</td>
</tr>
<tr>
<td>d Drum accelerando becoming-aeroplane motor.</td>
<td>The expected weight and behaviour for airhostesses. End of narrative punctuated by <strong>giggle</strong>.</td>
</tr>
<tr>
<td>e Descending pizz glissando which answers the above (heard with vox)</td>
<td>‘I am trying to vibrate fast enough to make motion invisible’</td>
</tr>
<tr>
<td>f Silence <strong>Laughter acts as transition</strong></td>
<td>unconventional behaviour refrain (V) ‘Her laughter is always at the wrong moments in conversations’. (G) [tut, <strong>giggle</strong>].</td>
</tr>
<tr>
<td>g Silence</td>
<td>listing of chemical elements (voice is <strong>processed</strong>) that leads into element states of being such as anima, soul.</td>
</tr>
<tr>
<td>h A faint repeated double bass note can be heard in conjunction with the second narrative in this section. The third note is disinteGates through <strong>processing</strong> leading to the processing of the voice in narrative 3. Silence</td>
<td>Pioneer aviatrix refrains that includes a name, a year, description of unconventional behaviour and destruction or death (in this case drowning).</td>
</tr>
<tr>
<td>i Sung wire (Eb resonant frequency) Sung refrain around Eb includes occasional layering of percussion. The sound of a kite.</td>
<td>Overlapped sung and spoken refrain about a prehistoric bird whose bones are scattered across desert floor. (S) &amp; (G)</td>
</tr>
<tr>
<td>j Last notes of the sung refrain disappear into silence</td>
<td>narrative connects a sweet scent of leather to a woman, and horse’s skin. (V)</td>
</tr>
<tr>
<td>Number</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>k</td>
<td>Gradual change in the sound bed through addition and subtraction of sounds. Whistling through teeth, melds with the high whistling pitches of a bass clarinet, but is replaced by the sound of crunching glass. Hummed voice fragment (from the previous sound bed) is then heard with the bass clarinet. Followed by a sung refrain juxtaposed with spoken text. This is replaced by a military snare. The bass clarinet engages in a becoming-kit. Further percussion sounds are heard, a bell tree, then finally the sound of a bowed cymbal which begins the next sound bed.</td>
</tr>
<tr>
<td>l</td>
<td>The impression of a glider plane in flight. Followed by fire sounds.</td>
</tr>
<tr>
<td>m</td>
<td>Fire continued. Double bass Eb drone (connects with sung wire previously).</td>
</tr>
<tr>
<td>n</td>
<td>Double bass scrapes and taps/bass clarinet breathing and key clicks through. Hummed voice fragment (Ab-Bb)</td>
</tr>
<tr>
<td>o</td>
<td>Transition refrain. Meteorological report with static (as if heard from a plan cockpit)</td>
</tr>
<tr>
<td>p</td>
<td>Double bass scrapes and taps/bass clarinet breathing and key clicks cont. Hummed voice fragment (Ab-Bb)</td>
</tr>
<tr>
<td>q</td>
<td>Transition refrain. Meteorological report with static (as if heard from a plan cockpit)</td>
</tr>
<tr>
<td>r</td>
<td>Wind, hummed voice fragment (Ab-Bb),</td>
</tr>
<tr>
<td>s</td>
<td>Transition refrain static associated with the meteorological report.</td>
</tr>
<tr>
<td>t</td>
<td>Wind, teeth whistle</td>
</tr>
<tr>
<td>u</td>
<td>Transition refrain static associated with the meteorological report.</td>
</tr>
<tr>
<td>v</td>
<td>Wind, ‘ecstatic breathing’, long descending glissandi (bcl and db) followed by ‘flying theme’ first heard in section 2 (this time head at a slower tempo).</td>
</tr>
</tbody>
</table>
APPENDIX 13: Table Showing the Relationship of Sound, Music and Text in ‘Stone’
APPENDIX 13: Table Showing the Relationship of Sound, Music and Text in ‘Stone’

<table>
<thead>
<tr>
<th>Sound bed</th>
<th>Narrative refrain</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>earth packing machine ends with someone yelling ‘righto’</td>
</tr>
<tr>
<td>b</td>
<td>Double bass and bass clarinet engage in becoming-machine. Stone fragment 1 heard with the last opal names ‘fish scale, black’. 1 Greg’s story about learning opal, and opal listing refrain.</td>
</tr>
<tr>
<td>c</td>
<td>Stone fragment 1/melody 1 fragment 2 ends with key clicks 2 Narrative enters in silent transition just before double bass takes the melody. Text links opal to obsession, and violence.</td>
</tr>
<tr>
<td>d</td>
<td>key clicks ends with abrupt breath in and the fading up of an airsucking machine 3 First narrative about Tom ‘savage-eyed cripple’, ends with listing refrain.</td>
</tr>
<tr>
<td>e</td>
<td>airsucking machine (bit like an air conditioner). earth packing machine fades up (includes sound of earth falling off a conveyor belt. 4 Famous opal refrain (Greg) ‘The Black Prince’</td>
</tr>
<tr>
<td>f</td>
<td>Immersion, ‘floating’ melody. Sand pour. 5 Tom’s story, alcohol, sea creature, cracked rib cages, he is a fighter. Opal listing refrain</td>
</tr>
<tr>
<td>g</td>
<td>Windfall melody. Sounds of stones falling to the ground. Double bass and bass clarinet becoming dirt machine 6 Opals as transformed creatures and fauna.</td>
</tr>
<tr>
<td>h</td>
<td>Double bass and bass clarinet becoming dirt machine 7 Famous opal refrain (Greg) ‘Pride of Australia’</td>
</tr>
<tr>
<td>i</td>
<td>Double bass and bass clarinet becoming dirt machine Stone splintered pitch fragment 3 Pickaxe and earth fall then hummed refrain 8 Tom’s narrative, worthless stones and dream of ‘a line of shimmering silk’. He finds a thread.</td>
</tr>
<tr>
<td>j</td>
<td>Hummed song with earth fall. 9 (Greg) man with a harp.</td>
</tr>
<tr>
<td>k</td>
<td>Sound of windlass. Stone splintered pitch fragment 4, melody 3 ‘drunk’ Narrative ends with a sigh that closes sound bed. 10 Tom’s narrative, alcoholism and an abandoned mine shaft.</td>
</tr>
<tr>
<td>l</td>
<td>drips, windlass, scrapes Stone melody 4 ‘windlass’. 11 (S) butterfly dancer narrative</td>
</tr>
<tr>
<td>m</td>
<td>crickets 12 (V) cripple goes to Narran lakes (opal as cure)</td>
</tr>
<tr>
<td>n</td>
<td>crickets. bass clarinet and double bass improvise with the crickets 13 (Greg) factual narrative about opalised shells and bones</td>
</tr>
<tr>
<td>o</td>
<td>bass clarinet and double bass improvise with the crickets. Imitate windlass. Narrative ends with jerky breath out that closes the sound bed. 14 Tom’s narrative, he’s back down there for one last find.</td>
</tr>
<tr>
<td>p</td>
<td>tunnel sounds hummed ‘ancient bird’ from flight 15 (Greg) Famous opal refrain ‘Pandora’</td>
</tr>
<tr>
<td>q</td>
<td>tunnel sounds 16 Tom blows up the seam to set the sea creature/opalised fossil free.</td>
</tr>
<tr>
<td>r</td>
<td>windlass sand pour, Stone melody 5: fixation return 16 The sea creature falls to the ground and shatters</td>
</tr>
<tr>
<td>s</td>
<td>windlass crows, wind 17 The sea creature is valued, the buyers talk her up.</td>
</tr>
<tr>
<td>t</td>
<td>tapping, rocks, wind. Stone splintered pitch fragment 5. 17 listing of opal by classes</td>
</tr>
</tbody>
</table>
APPENDIX 14: Table Showing the Relationship of Sound, Music and Text in ‘Heat’
### APPENDIX 14: Table Showing the Relationship of Sound, Music and Text in ‘Heat’

<table>
<thead>
<tr>
<th>Sound bed</th>
<th>Narrative refrain</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Vox refrain with percussion, sound of a kite, sound of walking</td>
</tr>
<tr>
<td>b</td>
<td>Louder walking sounds. Oh Soldier soldier played by bass clarinet with military snare</td>
</tr>
<tr>
<td>c</td>
<td>Vox refrain, phrase 1 only. Water laps.</td>
</tr>
<tr>
<td>d</td>
<td>Water laps turns to fire, children’s voices. Scream intersects with variation on death theme from ‘Immersion’ Sand pour</td>
</tr>
<tr>
<td>g</td>
<td>Sand pour</td>
</tr>
<tr>
<td>h</td>
<td>Sand pour with second vox phrase</td>
</tr>
<tr>
<td>i</td>
<td>Wire sounds. Percussion bowed cymbal. Vibes playing windlass melody from Stone. Then percussion and fragment of vox refrain.</td>
</tr>
<tr>
<td>j</td>
<td>cymbal then rustle of leaves.</td>
</tr>
<tr>
<td>k</td>
<td>fire sounds emerge out of rustle of leaves, bowed cymbal and percussion refrain from the opening.</td>
</tr>
<tr>
<td>l</td>
<td>bowed cymbal</td>
</tr>
<tr>
<td>m</td>
<td>bell tree, oh soldier solider hummed with words unclear pulsars</td>
</tr>
<tr>
<td>n</td>
<td>vox refrain third phrase only</td>
</tr>
<tr>
<td>o</td>
<td>Variation on swimming melody from immersion. Wire sounds leads into bowed cymbal and star fx, then pulsars and wire.</td>
</tr>
<tr>
<td>p</td>
<td>wind, wire and walking</td>
</tr>
<tr>
<td>q</td>
<td>wire and wind</td>
</tr>
<tr>
<td>r</td>
<td>Wire</td>
</tr>
<tr>
<td>1</td>
<td>Yami making tracks</td>
</tr>
<tr>
<td>2</td>
<td>listing refrain – making tracks place names</td>
</tr>
<tr>
<td>3</td>
<td>Age of the land - kick up the dust refrain.</td>
</tr>
<tr>
<td>4</td>
<td>listing refrain – place names</td>
</tr>
<tr>
<td>5</td>
<td>Dust refrain – (G)</td>
</tr>
<tr>
<td>6</td>
<td>Yami listing of bush foods</td>
</tr>
<tr>
<td>7</td>
<td>Listing place names</td>
</tr>
<tr>
<td>8</td>
<td>Dust refrain. Sand, dust, earth in connection with objects and animals. Bush foods and place names listing refrain.</td>
</tr>
<tr>
<td>9</td>
<td>Yami wood for fire, cooking.</td>
</tr>
<tr>
<td>10</td>
<td>(G) souvenir of decayed transformed objects.</td>
</tr>
<tr>
<td>11</td>
<td>Overlaid narratives including listing of radioactive elements, bush foods, and landscape. Leads into Flash of light refrain</td>
</tr>
<tr>
<td>12</td>
<td>Place names</td>
</tr>
<tr>
<td>13</td>
<td>Flash of light refrain – fire story – sun as ball of gas</td>
</tr>
<tr>
<td>14</td>
<td>Place names refrain</td>
</tr>
<tr>
<td>15</td>
<td>Yami bush foods</td>
</tr>
<tr>
<td>16</td>
<td>Flash of light, walking into the sun</td>
</tr>
</tbody>
</table>
APPENDIX 15: Gretchen Miller’s Performance Score of *Inland*
Immersion

voice intonation

If you enter an abandoned wooden house through the back door - you may

yourself transported to another place.

a boat, with a man named Robert Ward, who is dreaming of a pipeline through a mountain... and twenty, no thirty, one hundred men and more, dead and naked, clinging to the ground.

A narrow cylindrical length of copper, not thicker than a wrist. And when you put it to your ear, you hear...

The windiest day in the high country... The lyre birds are kites and wind...
Immersion

Gr. If you hold a small round shell, which you see in the corner of an empty room, feel the shell's slip and sound, a creation of one water splash. In the house, a piece of sod.

Perc.

DB.

T.

Blanched wood. It is water on soaking wood, wood soaked with salt... dark wet wood in splinters... angular.

Skin balking dark... sudden, fabric, scraping skin... stiffness. It is a boat's curve not fitting spine... it is cracking bones... wet hair, wood, salt, rust.

Perc.

DB.

Water slipping past, a boat lunging forward... leaving.

Perc.

DB.

3" 5' 6'

Gr.

Take a walk through the corridors of the house and smell the drifts of salt gathering over the lintles, the moisture in the air.

Perc.

DB.

Six months chained on the rusting hull (Phoenix.) 180 days and no relief from the smell of blood and iron.

Felt water, ankle deep, sticking and still, turns the feet to something white and coiled and soft.

180 days for the water to make its way through my veins and teach me how to swim...

Vox.

1.3 salt crush.

Gr.

The house feels like it's rocking. The men whose names are Robert Ward has made it from the timbers of a small boat (Phoenix.) A open boat, in which he escaped. A particular death of the soul on a penal island, far offshore.

Perc.

T.

Sign... Pliing... Sleeping... Illusorium different kinds of water... an inland China, utopia on the dry Columbian plains. The house has curved walls and is far from the sea.
immersion

To the whispering grasslands. And be lost.

The house floats over grasses. cattle swim by. Brumby minxes flash on the surface, their hooves create a current, stir it around.

A thread from the sun. Hydrogen fusing to helium. And a thousand mechanical things, clatter in its force.

It will be transparent, when I grow old, and flow like water through stone.

The wooden sided house, built from the sweet cured hull of aboat, held the man who is sleeping, rocked by water.

voice in unison
Flight

A liquid krypton xenon helium octane dissolve nitrogen occupant deeply, soul, bash, wind. 

I am thinking of a bird, with bones so large the spaces inside have currents of their own, whirling and swirling and the creature falls from the sky.

Ancient bird bones scattered across a thousand miles of desert floor. (Half buried, under pale orange sand)

Vox

A bird with bones so large the spaces inside have currents of their own, whirling and swirling

She leaves a trail of scent, something like a horse’s skin, leather and sweetness.

Parc

Until the creature falls from the sky, ancient bird bones scattered across a thousand miles of desert floor. (Half buried, under pale orange sand)

Sally

Think about the troposphere – seven miles up, a turbulent mass of winds and storms and water vapour diffusions...

When I hold breath in my breath, my body seems to float, ever so slightly upwards.

Sally

Look up to the stratosphere, 30 miles above, stiffer than the slightest day, with ice-crystals that form, then shatter.

B Cl

When I release it, plummet...

Sally

To me the birds which stalk to remanernder the atmosphere’s salacia,

In the mesosphere it is minus 110 degrees centigrade and fifty miles of silence...

K

I sometimes think my own bones will crack and the air seep out...

Vox

B Cl

And above it, in the thermosphere, the molecules move so fast that the temperature would be 3,000 degrees, if the air’s density were any of the same as it is on the surface.

Sally

Perc

Military breeze.
Right

K I am catching secret waves of energy from trees, water and small country towns.

Sally

Here is the Aurora Australis. Here the molecules never collide. Here are particles charged by the sun.

Nancy

In 1934 Lieutenant Barney's plane, My Little Ship, was destroyed by fire in its hangar. By then she had made several record flights to other lands, none of which were recognised.

K There's a dead horse

a thousand feet below

Vox

its scent making maresrails through the sky

DB

With汗水 vapours th

drift across the sands

Sally

Nancy Lyle got her licence in 1929. She bought a Hornet Moth and dropped flour bombs on Melbourne to prove how badly the city was defended.

Vox

V Her body lies broken

K featured rib cages cracked bones

DB

air leaking from her, turning her to stone

Vox

...23...
Flight

I am breathing like a fish, floating through the sky.

There are invisible currents nothing here is as it seems.

V. She turns to cheat sound, looks the earth's curve in the eye, dips the nose towards the horizon, holds it for one breath, straightens and flies towards the sun. She presses down hard on the joystick, lurches earthwards feels her stomach flip.

She feels the wings start to vibrate with gravity against her instinct. She feels the wings start to vibrate.

She takes the feel of distressed breathing into her body, the moisture forced from her eyes, the air from her chest, muscles from bone. (She's flying straight at the ground.)
Stone

Greg

He used to go to the mine itself to bring the rough opal back and we used to clean it up and grade it and so on, and in the school holidays, I used to help him. I used to make up 140 ounce boxes, weigh it up, wrap it all up and send it to Ceylon, India, at 7 pence an ounce. So I learnt from those early days— I learnt from my father's knee. Virtually speaking, their prices...
Stone

K Stones pass through hands
B Bones of Afghans, Bullet holes, knives
D Bones of Afghans, Bullets, holes, knives
T Bones of Afghans, Bullet, holes, knives

K sweet silver traces
B fine as the ice of blood
D 3°
T 3° V A savage-eyed cripple

Greg

The Black Prince, also known as the Harlequin Prince – 1915. Dug up at Lightning Ridge by Brown and then a bought by Ernie Sherman as part of a set of three, including the Fame of Australia and the Empress. Sold in England and disappeared for several years. Reappeared in 1941 when it was bought by the director of the New York Mus of Natural History, Dr. Frederick Pough, from an American who had hoped to make his fortune selling it to the Du Pont – a famous family-collecting family. £2, 000 the set; £3, 000, 000, the stone.

K sateclones and wharpy silk
B His blood's stiff with alcohol – every cell the texture of a sea creature
D Which moves by means of elaborate motions and releases
T Which moves by means of elaborate motions and releases

K He is a fighter
B Skin black, scales
D Common opal, muck stones
T Common opal, muck stones

Greg

Pride of Australia – 1915. A double-sided gem in its natural shape had two distinct and different colours and a pattern bars – a blaze of red, orange and peacock green. Sold by Ernie Shennel to Percy Marks, whose son Rolf Marks sold it to Dr. Hubert Elton, the president of the Forester Lawn Cemetery in Los Angeles, in the early 1950's. Stolen from there some years later and not seen since. £1, 400 pounds, £3, 000, £10, 000, £US50, 000, stolen.
Stone

V Thousands of sandpits pass through his feet. His brow is sweating and his pockets are full of pebbles and chippings. Now, we see him slide down mine shafts. A line of shimmering silk disappears overnight.

DB

Greg: I knew the money off the Pandora, but my dad didn't have an opportunity to buy it because he was not at Lightning Ridge at the time. He saw it on television, but the price was too high. He loved opals and he had a friend who owned a mine. In England, he had his exhibition like an opal cave, and he had opals stashed around it. He also had a friend who bought a mine. But it's just disappeared again, we lost track of it some time ago.

TK

Stone: I think of desert drill, and I wish nothing the only possession was the broken shell of an abandoned mine shaft. Bodies near the labyrinth: Even so, the crippler is blessed by memory and on good days, he fashions and he remembers.

V flying in the sinking dirt, eye looking at opal black, speckling of his face. Lips red from thirst. No tears. Despite desert visions, the pass is clear. He remembers loss, he remembers feeling the loss of his senses. Climbing from his feet to his swollen knees, and setting in cavern of his...
Stone

V and angry chest... weighing less, hardly
he remembers... say-pulling the streetwith
the marks his singing soared... in the dust

B C

TK

V

he remembers... brown by a friend
a chicken bone. The longing for deep, dark,
hand-ewn tunnels. And the nurse whose
eyes said: Not only will you never walk again
but you'll die sure enough
before this summer's through.

B C

His anger gives rise to all sorts of things...

B C

TK

G

Down below, in a million years of sleeplessness
20 foot of vertebrae from sail to head
arched around a sea of warm, shallow rock

B C

V

Greg

So the slipper drops him to the midst of the Namme Lakes. The opals have led him to the core.

B C

Greg

Polynesia . . . wiped out, memory-less. Phallic insects to suck... the life back into his veins

B C

19

V

K

stars and sun

and left a cavity and the liquid opal fills up the
eddy, but which is right we don't really know.

B C

TK

V

And then says Tom
He is down there again for one last find.

B C

Greg

He is speaking of dying... not here
but up there, outside... somewhere, north

B C

Greg

K

But one drink sudden sleep memory quietly tells him

B C

The Pandora... 1928. Mined on Bald Hill by Jack McNicol it sprang from a
tossed coin and a ropeless rig, and was seven hundred dollars worth of the
fossilised blade bone of a plesiosaurus. Black with a line of bright red,
a peacock tail at one end. An opal dealer offered McNicol ten £100 notes
and a new Chervenet for the Pandora, but McNicol said the offer was an
insult to a man's intelligence. £300, £1,750, £0, £1,500, disappeared.
Stone

But she can't bear the weight of an after rock, and in the space of a second she falls and falls, and she hasn't the will to fly or to think of heading north.

Her value increased exponentially. The buyers, with slippery tongues, talked the freakish smell up, but talked her down again. Black, blue, green, red, yellow.

Mar. Plesiosaurus, Ammonite. All grow wings and glow with reflected light.

end 1.20

end 2.15

End 2.14

end 2.14

end 2.14
APPENDIX 16: Early structural plan of Reverie II with pitch materials and articulations outlined
APPENDIX 16: Early structural plan of *Reverie II* with pitch materials and articulations outlined.

Introduction  
(15-30 seconds)  

M  

A slowly shifting block chord containing notes from Section E.

Section A  
(approx. 3 mins)

m1 (D)  

m2 (E)  

m3 (A)  

Processes applied to pitches in Section A & B

m1: diffuse, light, ethereal, slow. Soft tremolos or fluttertongues, low notes. String harmonics. Single m1 note.

m1-m2: alternation of D & E (or B & C#) in multiple registers. Becoming more active, dynamic and energetic. Trills and tremolos.

m2-m3: addition of m3 pitch to motives still energetic.

m3: heavy, congealing, strong articulations slowing down. All instrumental ranges. Single m3 pitch only.

Section B  
(approx. 3 mins)

m1 (B)  

m2 (G#)  

m3 (F#)

Section C  
(approx. 1 min)

m1 (G)  

m2 (F)  

m3 (E)

Section C: Expansion
3 pitches heard simultaneously in multiple registers. Beginning with slow long notes gradually becoming rapid articulations.

Section D: Contraction
3 pitches heard simultaneously in multiple registers. Rapid articulations gradually becoming slower.

Section E  
(2-3 mins)

m1 m2 m3  

m1 m2 m3  

m1 m2 m3  

m1 m2 m3  

m1 m2 m3

Section E: "as above" but: 8 notes heard simultaneously.
APPENDIX 17: Reverie I scores
Guitar, Section 1: ‘Subject’
Marimba, Section 1: ‘Subject’

*There are no scored differences between marimba and guitar parts in the third section. Therefore, only that marimba part is shown here.*
Marimba and Guitar, Section 3: 'Object'
APPENDIX 18: Gretchen Miller’s text for *Shadows and Dreams at the Female Orphan School* (2005)
APPENDIX 18: Gretchen Miller’s text for Shadows and Dreams at the Female Orphan School (2005)

Fictional Ledger Entry—Ellen James aged 5 read by Exhibition prior to entry to the ‘Tea Room’

Name: Ellen James.
Age: 5 or thereabouts
Admitted: April 2, 1828
Parents: Mother - Sarah James – NOT of good character.
Father: unnamed - an officer believed to have returned to England with the Regiment and Abandoning his Wife and Offspring.
Leaving date: A long, long time from now…

The following text was featured in Emma Stacker’s electroacoustic composition ‘Ellen’, which was installed in the ‘Tea Room’

Here she is, (sing song). Dolly dolly dumpling… she looks like my mummy
(pause)
I do so have a mummy.
(Pause)
(wailed) Mummy???
(pause)
Kisses every day for my dolly/mummy… Her hair is yellow like straw from the stables, and she’s so pretty with blue eyes like the flowers in the grass. My mummy loves me. I’ll never leave my mummy.

I’ll never shut her in a room and leave her behind. Bad dolly/mummy you’re so bad I’m going to lock the door. THERE. Bye-bye dolly/mummy … oh. Please don’t take her from me, oh no, please… baby? My baby? Mmmmmmmmmmmmmmm!!!!!
The following text was featured in Emma Stacker’s electroacoustic composition ‘Baptism’, which was installed in the ‘Antechamber’

No, no no… the big brown river … what a bad girl I’ve been - got to wash the sins of the street from me, such vanity to play the Lord and make my own dolly/mummy out of rags. Rags intended for the virtue of house keeping … for my wickedness I shall be sent into everlasting Fire in Hell unless the river puts out the burning badness inside me … (water sounds intensify) oh, oh mummy, mummy, help me mummy oh… (PAUSE)
Underwater, all the shouting has gone and all the harsh hands are soft and kind and carry me gently to a place where I forget all that’s gone before… and I forget my mummy too.

The following text was featured in Emma Stacker’s electroacoustic composition ‘Little Seamstress’, which was installed in the ‘Sewing Room’

(Surrupitiously)
(with delight and malice:) I’m stealing from Mrs Wilton right under her nose but she doesn’t know – a moment of secret joy! Eyes shut, the tug of thread makes me still – I can pretend I’m alone.

All the girls and all their sharp elbows and nasty fingers spirited away; the lessons of how to make clothes for gentlemen, all forgot.

Fictional Ledger Entry read by Exhibition Guide in the ‘Cell Room’

Ellen James age 9 – give or take
Admitted April 2, 1828
Mother - Sarah James – of dubious moral character, but very sick with the Lord’s gift to the wicked - typhus.
Father - unknown
Leaving date – Ellen James won’t be going anywhere until she learns her own wickedness and repents!

The following text was featured in Emma Stacker’s electroacoustic composition ‘A Lost Hope’, which was installed in the ‘Cell Room’

(confused and longing)
Locked in my room, starving hungry, due for a wallop….. I heard her in the corridor. My mother’s voice … begging and swearing and crying all at once. Mr Wilton, I hate him, and his ‘lady’ – she told Matron the smell of children makes her gag. Mr Wilton is hard and cold. He said my mother had the morals of a back street whore, and there’s mother wailing and there’s a bang and a crash and silence and then she’s whispering, promising to get him good and take me away and then coughing and retching and hushed voices and the doctors horse and then silence and me, still locked in the dormitory, hiding under the bed.
**Fictional Ledger Entry read by Exhibition Guide on the first floor foyer**

Ellen James: age 13
Parents – Mother – dead. Father – doesn’t care
Leaving date – this girl is uncontrollable and a very bad influence on the other children – she’ll be leaving the Orphan School just as soon as a good apprenticeship in the right house is found.

The following text was featured in Emma Stacker’s electroacoustic composition ‘Barred and Bolted’, which was installed in the shower recess on the first floor foyer.

(with an edge of defiance) There’s that smell. Sickly sweet, like old meat going dark around the edges. How many days a month in this room with no window? Menses makes me mad, bursting to get out. Boys all round the fences, whispering terrible things to me, and I hate them but they are out and I am in. Sweet and sicky sweet, old meat… a door, a room, four walls, no air, no AIR. And there’s a weeping sore on my leg from the dead block of wood tied hard round my ankle. The wood is dull and angry and heavy cause it’s been taken from the light, away from its mother tree, just like me. Flies, heat, dark, that smell. They’ll break me, they will.

The following text was recorded by Emma Stacker and installed in shower basin on the first floor foyer

(with a sense of ‘shutting down, after the loss of her mother’)
Catechism for Sunday September 18, 1832
“What must become of you if you are wicked?” And the answer is “If I am wicked I shall be sent down to everlasting Fire in Hell among wicked and miserable creatures”… And if I am not wicked I shall be fortunate enough to rise at 5.30 in the morning and learn virtue through my education and never indulge in idle habits or any kind of viciousness – I shall see the torch of reason and my susceptible mind will take up the seeds of Virtue in my breast, and I will end up a happy servant to a good man … if I am not wicked.

**Fictional Ledger Entry read by the Exhibition Guide near the Left Window on the First Floor Foyer**

Ellen Wyatt: age 16
Parents – deceased.
Leaving date – 2 April 1841. A remarkable recovery from a potential life of depravity – her marriage to her former master, the most successful settler, Mr William Wyatt, is a fine example to all the little children.
The following text was recorded by Emma Stacker and featured in her electroacoustic composition ‘Leaving’, which was installed in the Left Window on the First Floor Foyer.

Grass like straw cracks under my bare feet, with each step the bitter scent of the bush – warm red dirt, pungent oils released from crushed leaves. There is no-one else here but me and Mr Wyatt and the bush and the animals and for that I am glad.

Here’s Eliza the cow, old now, and stiff, no milk to speak of, black and white coat dull and smelling of age, but still loving, still nudging me along. She was my wedding gift, the mean old bastards, a cow well past her prime, a dowry for my ‘reformation’ and the Right Thing Done.

Marriage to set right the arrival of a little baby girl, come to soon, too soon to Mr Wyatt and me, only just a child myself.

(more engaged, passionate)

Here, down in the corner of Eliza’s paddock, a secret of mine – the old man river gum. When Mr Wyatt is away the old bloke draws me to him and I lift my skirts and kick off my shoes and run down the track. I climb up into his lowest branches and stare down the length of the dry little creek bed. I remember the big, brown Paramatta River and pretending my climbing tree by the fence was a ship, imagining her taking me all the way to the city of Sydney, with all the dirty streets at my feet. In the alleyways I can see my sisters and brothers, begging, stealing, prostituting themselves for money and for love and I wish I could have stayed with them, and my poor mother too.
APPENDIX 19: Program for *Shadows and Dreams at the Female Orphan School*
Shadows and Dreams is the product of an eighteen-month collaboration between four key contributing artists: composer Corrina Bonsheek, visual artist Jane Davidson, electroacoustic composer Emma Stacker, and writer Gretchen Miller. Each artist developed works in response to the following questions: What was life like for a child residing in the Female Orphan School in the early nineteenth-century? How might a child have emotionally responded to this strange environment?

The artists created visual/sonic remembrances of the girl’s daily life using, for instance, the image of the girl’s uniforms, the sounds of domestic duties and the acoustic resonance of the building. Feelings of loss, mourning, rebellion, secret joy and hope were guiding emotional concepts for the show. As site-specific work, the artists wished to give the walls/floors/physical dimensions of this building an emotional charge, to imbue them with the presence of its earliest residents, the female orphans.

Corrina Bonsheek (project facilitator)

PROGRAMME

GROUND FLOOR FOYER
‘The dream-memory of my mother’s voice’ composed by Corrina Bonsheek with text by Gretchen Miller.

Performed by Karen Cummings (vocalist), Steve Clark (conductor), Brendan Smyly (soprano saxophone), Jonathan Dole (alto saxophone), Tim Billiards (tenor saxophone), Preston Hardy (trumpet), Cassandra McGlynn (tenor horn), Nancy Cabigting-Mylott (trombone), Nathan Harrison (euphonium).

TEA ROOM

‘Shadows and Dreams I’, artwork by Jane Davidson.

ANTECHAMBER
‘Baptism’ electroacoustic composition by Emma Stacker with text by Gretchen Miller. Narrated by Ellen Davidson.

‘Fated’, artwork by Jane Davidson.

SEWING ROOM
‘Little Seamstress’ electroacoustic composition by Emma Stacker with text by Gretchen Miller. Narrated by Ellen Davidson.

CELL ROOM
'Ellen mourns the loss of her family' composed by Corrina Bonshek.

Performed by Christopher Kimber (violin), Kathryn Chilmaid (violin), Julia Ryder (cello).

'A Lost Hope' electroacoustic composition by Emma Stacker with text by Gretchen Miller. Narrated by Ellen Davidson.

'Cell for the Wicked', artwork by Jane Davidson.

FIRST FLOOR FOYER
'Barred and Bolted' (positioned in the shower recess) electroacoustic composition by Emma Stacker with text by Gretchen Miller. Narrated by Ellen Davidson.

'Regular', artwork by Jane Davidson.

'The dream-memory of my mothers voice – reprise' by Corrina Bonshek with text by Gretchen Miller. Performers as above.

'catechism' (positioned in the basin) electroacoustic composition by Emma Stacker with text by Gretchen Miller. Narrated by Ellen Davidson.

'Leaving' (positioned in the window) electroacoustic composition by Emma Stacker with text by Gretchen Miller. Narrated by Ellen Davidson.

_Shadows and Dreams at the Female Orphan School is supported by the UWS Regional and Community Grants Scheme, the Whitlam Institute and Parramatta City Council._
BIOGRAPHIES

CREATIVE TEAM

CORRINA BONSHKE is a composer with a special interest in music theatre and multimedia. Her works have been performed/exhibited at the Studio (Sydney Opera House), India Habitat Centre (Delhi), and the Dakshina Chitra Centre (Tamil Naidoo). Her most recent collaborative venture was Project Revere, a two-part audio installation created with artists/musicians from Australia and the US.

Corrina is completing a Doctor of Philosophy – Contemporary Arts at the University of Western Sydney (UWS) where she is undertaking research into contemporary Australian music-theatre. Her writings have been published in Body Space Technology and Contemporary Music Review (forthcoming). She is currently engaged as a casual lecturer by the UWS music area.

JANE DAVIDSON is a contemporary visual artist and art educator, with a particular interest in the life and thinking processes of children. She has exhibited across NSW and Victoria and is a freelance art tutor. She works on children’s art programs for both Bathurst and Penrith Regional Gallery’s and also offers a range of workshop opportunities for both children and adults in the Blue Mountains where she lives. As a contemporary artist Jane works using a range of different media, some traditional, others not. Part of her teaching philosophy is educating art-interested children and adults in ‘thinking outside the square’ with their use of materials and approach to art making. She also creates tours that de-mystify visits to art exhibitions and encourage open dialogue.

Jane has over ten years experience teaching art workshops and is passionate about the welfare and education of children. She is currently collecting stories, experiences and artworks from her interactions with children with a view to publishing a book. Jane holds a Bachelor of Fine Arts (Honours) from the University of Western Sydney.

EMMA STACKER is an electroacoustic composer and musician. She graduated from the University of Western Sydney’s Bachelor of Arts (Music) Honours Program in 2000 and was awarded Honours Class 1 and the University Medal for excellence.

Her honours work “Der Kranke Mond” was well received at its premiere (2001 Annual Australasian Computer Music Association conference) and has since had air play on ABC Classic FM.

Since graduating, Emma has lectured extensively in Music Technology at UWS, recorded and produced numerous musical projects and has been involved in ensembles performing music of various genres at folk festivals and events around NSW/QLD. As a vocalist she has trained in Hindustani, Turkish (Facil), Greek, Macedonian, Celtic (Gaelic Mouth music), Sephardic, Contemporary Art, lyric and early music vocal techniques.

Emma was also invited to perform and record with the Renaissance Players (dir. Winsome Evans) as a vocalist and instrumentalist in 2001 - 2004. With the Players she has performed in a number of early music, Sephardic and medieval concerts, performed live on Andrew Ford’s ‘Music Show’ on the ABC, and performed as a lead vocalist with The Sydney Children’s Choir.

Her current musical focus lies within the performance, arrangement and production of American folk music and original pieces drawing influence from that canon.

GRETHEM MILLER is an audio artist and radio producer working between text, music and sound. Her work has been performed at the Sydney Opera House Studio, The Performance Space (Redfern) and has been broadcast on ABC Classic FM, ABC Radio National, Radio France and Deutschland Radio.

She was a journalist at The Sydney Morning Herald, 1993-1998. Her writing on the process of making The Frenchman’s Garden was published in Studies in the History of
Gardens and Designed Landscapes (London, 2001). Inland was reprinted for
Deutschlandradio in November 2001. Her poetry has been published in two UTS
collections: Sugarmouth and The 13th Floor. She was born in London and now lives in
Sydney. She has travelled through most of the world’s continents and regularly drives
through inland Australia to make recordings.

LUIZ PAMPOLHA is a freelance lighting designer/technician. He has produced lighting
designs for Sydney Theatre Company and University of Western Sydney Centre for
Performance.

PERFORMERS

JUDITH DUNN is a professional tour guide. She conducts her own business, Past Times
Tours, teaches tour guiding at TAFE and also runs a busy tour programme for the
Parramatta Historical Society. She has produced four books on the oldest remaining
cemeteries in Australia and recently received the Centenary Medal for her work in
Heritage.

KAREN CUMMINGS is a versatile vocalist who has performed with Opera Australia and
the Victorian State Opera as well as giving regular recitals and new music performances,
including the Sydney Spring Festival of New Music. She was awarded a grant in 1999
from the Kurt Weill Foundation to make the first recording of Weill’s Marie Galante with
the ABC.

Cellist JULIA RYDER has earned a reputation as one of Australia’s most accomplished
performers. She has won various prizes for her interpretation of Beethoven and chamber
music as well as for her performances at the Darmstadt Ferienkurse für Neue Musik. Her
high-octane performances have inspired composers from three generations to write for her.
She has worked with composers such as Messaen, Xenakis, Perneybough and Pinnisey
and has toured and recorded extensively as a soloist and with Australian and European
ensembles, Expose (UK), Ensemble Köln (Germany), Alpha Centauri (Australia),
appearing regularly at major festivals in Australia, Asia and Europe. Julia records for
ABC Classics, Etocetra records (Holland) and Virgin Classics. She is a founding member of
Charisma and Michelangeli Ensemble. She teaches chamber music at the Sydney
Conservatorium of Music.

Violinist, CHRISTOPHER KIMBER studied at the Julliard School with Ivan Galamian.
Christopher performed with the “Soloists from Marlboro” (directed by Rudolf Serkin) on a
U.S. State Department tour of Europe and Israel. He joined the distinguished William
Primrose Quartet for a tour of Japan. He was a member of the Boston Symphony and
performed as concertmaster and soloist under Arthur Fiedler. He has been soloist with the
Tasmanian, Queensland, Melbourne, Adelaide and Sydney Symphony Orchestras. He has
held the positions of Artist in Residence and Associate Professor at the Ohio State
University in the US and Associate Professor at Oberlin College. He was head of the string
Department for many years at the Sydney Conservatorium, and continues to teach there.

KATHRYN CHILMAID began studying the violin with her grandmother, former viola
player with the Sydney Symphony Joyce Churchill, at the age of three. Since graduating
with honours from the Sydney Conservatorium, Kathryn has completed a Graduate
Diploma of Performance and was selected as a competitor in the 1999 and 2001 Westfield
Young Conductor Award. She was awarded a Fellowship with the Sydney Symphony
Orchestra for 2005. Kathryn also enjoys teaching and in her spare time is completing a
Bachelor of Computer Science.

STEVE CLARK is a Doctor of Philosophy – Contemporary Arts student at UWS.

BRENDAN SMYLY plays soprano saxophone. He is a Bachelor of Music (honours)
student at UWS.

JONATHAN DOLE has been playing alto saxophone for 14 years and completed AMEB
studies up to 8th grade. He is now focusing his interest on Jazz, which he does studying
under Sandy Evans. Jonathan is completing his final year of a Bachelor of Music at UWS
majoring in composition.
TIM BILLIARDS began playing saxophone when he was twelve joining the school band in his first year at high school. He has been an active in community bands in the Penrith area for the last 12 years where he has been a performer, conductor and committee member. Tim was a musician in the Australian Army and served as a reserve member for four years at both the University of New South Wales Regiment Band and the 1/15 Royal New South Wales Lancer Band as a trumpet and saxophone player. He is currently a Bachelor of Music student at UWS.

PRESTON HARDY is a trumpet player and Bachelor of Music student at UWS.

CASSANDRA MCGYLLNN has been playing the tenor horn since age nine with the Blue Mountains City Band. She is currently band tutor and conductor at Thirlmere Public School, has plans to commence a training and established junior band for the Blue Mountains City Band. She is currently undertaking a Bachelor of Music at UWS, majoring in composition.

NANCY CABIGTING-MYLOTT is a trombonist and Bachelor of Music student at UWS.

NATHAN HARRISON began playing euphonium in his school band at the age of six. He was a member of the State Schools Symphonic Wind Ensemble for four years, during which they successfully competed at National Band Championships. He is currently a member of St Marys Brass Band which has recently won at the 2005 National Band Championships held in Adelaide. He is in his second year studying for a Bachelor of Music at UWS.

THANK YOU to the following people for their assistance/creative input into this show

TIM BILLIARDS began playing saxophone when he was twelve joining the school band in his first year at high school. He has been an active in community bands in the Parramatta area for the last 12 years where he has been a performer, conductor and committee member. Tim was a musician in the Australian Army and served as a reserve member for four years at both the University of New South Wales Regiment Band and the 1/15 Royal New South Wales Lancer Band as a trumpet and saxophone player. He is currently a Bachelor of Music student at UWS.

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Brief Description of the Artworks (Jane Davidson)

Shadows and Dreams I (positioned in the tea room)

This artwork consists of 6 dresses in the design of orphan uniforms of the era. They are made from tissue paper (the kind used for wrapping presents) and sewn on a machine. The artwork is intended as a statement about the use of heavy and often inappropriate European fabrics that early colonial settlers clothing was made.

Fated (positioned in the antechamber)

These two paintings tell the story of the occasional and accidental drownings at the Female Orphan School. As the Parramatta River runs close to the school it would have been inevitable that during this period of our history, when very few people knew how to swim, that a child could slip and fall to their death in the fast paced river. I shot two rolls of underwater film in different locations to get the visual information that was needed to compose this diptych.

The Long Stitch Tapestry Series (positioned in the sewing room)

These nine small tapestries were designed from drawings given to me as gifts by children I have taught over the past 2 years. They are stories about Mummy, or School or Freedom. The Kissing Tree’ drawing original was given to me by my older daughter (now a teenager) when she was very young. These stories and pictures were told and given to me by children from the Blue Mountains, Lithgow and Bathurst regions. I dedicate these works to their gracious and giving souls.

Busy Bodies (positioned in the sewing room)

Twelve black and white photographs depicting the activities of the orphans as well as the often sad and dirty conditions that would have prevailed in institutions. These photos have been presented through the use of ‘stolen scraps’ of cotton fabric and made to look like an orphan keepsake. Orphan girls spent their days learning how to sew and make not only the uniforms they were forced to wear but also shirts for sale to the public. I would like to thank my little friends in the Blue Mountains who so willingly posed for these photographs.

Shadows and Dreams II (positioned in the sewing room)

Six tea-stained, machine-sewn cotton panels form the basis of this artwork. Here the sewing machine has been used as a drawing implement. Through the use of light the panels show the design of the orphan uniforms and pinafores that were standard dress for children living in institutions of this kind.

Cell for the Wicked (positioned in the cell room)

This approx. 2m x 2m installation is completely lined, floor to ceiling, with cotton fabric stained with tea to give an aged look and has all the imagery hand drawn in graphite. It is intended to depict the isolation and imposition of the walls of an institute from a child’s viewpoint – drab and same and boring.

Regular (positioned on the first floor foyer)

Whilst researching the history of life in an institution such as this I wondered how young girls coped with the onset of menstruation without the caring and soothing words of a mother who cared for them. Would they have been scared or disgusted or utterly shocked? This painting on paper was executed with a palette knife and painted to complement the revealed-paint effects in the now refurbished Female Orphan School.
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becoming-dog

a music theatre work
for soprano/narrator and amplified ensemble

music and text by Corrina Bonshek
dramaturge by Mark Seton
Instrumentation

Mezzo soprano/narrator
Alto saxophone
Trombone
Classical Guitar
Vibraphone (with variable speed motor)
Double Bass
Drum-kit
Percussion (Drum-kit, High and Low Woodblock, Maracas, Referee’s Whistle, Sleigh bells, Finger Cymbals, Timbales, High Tom-Tom, Suspended Cymbal, Splash Cymbal, Hi-hat).

Conductor (doubles from instrumentalist)

Score is in notated at concert pitch

Duration approximately 27 minutes
An encounter between a woman and a dog has an unpredictable effect on the woman’s life. Her usual ways of thinking and being are upended. The dog is a contagion, a force she cannot resist. Despite all her efforts, she is becoming a dog.
Coping with ill health invariably means situating yourself vis-à-vis society’s dominant ways of thinking and speaking about illness. We frequently use modern medicine’s ‘restitution’ narrative (of diagnosis, treatment, and cure) or a ‘personal journey’ narrative (where illness is viewed as an opportunity for personal growth) to articulate or ‘make sense’ of ill health. However, for people who struggle to align their experiences with such narratives a gap opens up between societal expectations (What’s your diagnosis?, Aren’t you better yet?, What are you doing to ‘manage’ the problem?) and their experience of their body. Indeed, in such circumstances, their body may become ‘unreadable’, both in terms of its ‘usual’ functions and narrative conventions.

*Becoming-dog* uses the figure of the dog to explore this disjuncture between socially articulable and inarticulable experience. Its narrative uses predominately mundane or everyday language to express the thoughts, statements, social interactions of a woman with an undisclosed health problem (metaphorically suggested through the figure of the dog). The music evokes ‘inarticulable’ experience—sensations and feelings that are difficult to define—using constantly shifting textures and rhythms. The dog, a maverick force, moves between these media infecting both with a quirky irregularity. Ultimately, the dog propels the woman into another reality (beyond restitution or personal journey narratives) where her ‘inarticulable’ experience is equated with the ineffable experience of being a dog.
‘Ringmaster’

Is there no possibility of distinguishing between the dog as a dog, and the dog as part of a metamorphosis? It seems everything in the dog is a metamorphosis. All there is, is a circuit: the becoming-woman of the dog and the becoming dog of the woman.*

‘the little dog I watch’

the little dog I watch,
chasing tail,
dappled sunlight
dirt and grass airbomne

is watching me.

Silent,
Statuesque
He’s sitting upright on his haunches.

‘I can’t sleep’

Sleep
I can’t sleep
can’t sleep with a dog barking,
can’t sleep with a dog growling,
Barking, howling, scratching, jumping at the door

I can’t concentrate with a dog running round
Racing round the house, barking at the air

Bloody dog

‘Doctor’

Doctor this dog is passive aggressive

Sedatives, anaesthetic, a soothing cream

I could feel the dog getting agitated
Straining at its collar
Claws sliding, scuttling across the waxed floor

I’ll need to schedule some tests

The dog started barking. It couldn’t stand being poked and prodded.

How long? How did? Why have? I’ve no idea

He stared hard at me, then scribbled spidery letters across my file.
‘Living with a dog (is never easy)’

Living with a dog is never easy.
Dogs need attention,
regular walks,
a good diet.
You have to brush their coat.
Treat them for fleas and worms,
and ensure they don’t
reinfect themselves.

‘Health insurance’
[Improvised narrative]

‘I know/we all tried’

I know a few women who have dogs, a
minature poodle, an irrepressible dalmation,
and a mad red setter with a scraggy mane.
Young or old, scatter brained or deflated, these
were the kind of dog that either yapped all day
or slept curled up on the sofa, snarling if
anyone approached them. Jody, Jo, Jane
Josephine said they couldn’t remember a time
when they didn’t have a dog, yapping in their
ear, peeing on the floor, attacking strangers,
and generally doing the most inappropriate
things imaginable.

We all tried to train our dog. We especially
wanted our dog to get on with our husband. A
dog can put a terrible strain on a relationship.
Me and my husband, we took ear plugs to be,
so we couldn’t hear the dog’s barks and yelps,
but it was so hard to stay in the mood with all
that racket.

‘dirt’

Little dog,
roll in the dirt,
your tail flicking back and forth
yaps of pleasure
crunching dirt into your coat
the rub, the itch, the stench of it
sniffle, twitch, snort it out
Cast for 2005 workshop and work-in-progress showing

Roasaria Ruffino (vocals)
Tim Billiard (alto sax)
Daniel McMahon (trombone/conductor)
Libby Hyett (vibes, keyboard)
Corrina Bonshek (guitar)
Josh Isaac (drum kit, percussion)
Mark Seton (dramaturg and InterPlay® facilitator).
Rehearsals for the performance of this work necessitate two phases. The first phase should include separate score-based music rehearsals and Interplay® workshops (run by a qualified practitioner). Interplay® is a set of playful collaborative practices used to generate spontaneous movement and verbal expression. Initially, instrumentalists should engage in exercises without their instruments, using only their body and voice.

The second phase combines music rehearsal/performance and Interplay® exercises in the same rehearsal. In this phase, emphasis is placed on the playful embodiment/extensions of the score in sound and physical action. Interplay® exercises are used to facilitate ‘emerging interludes’ (music improvisations grounded in an embodied response to the score). Each performer will spontaneously invent their own movement gestures inspired by the score and each other performer’s actions. These physical actions will blur the boundaries between music performance and movement-based physical expression.

The accompanying DVD documents two work-in-progress performances. The physical gestures-performative actions of those performances emerge from an unique configuration of bodies and performance logistics. Future performances (in new performance spaces and with different ensemble) will generate new gestures and sounds. The creators regard the score and rehearsal process, rather than specific performer generated actions, as the template upon which the work is based. Consequently, this score does not document actions emerging from the work-in-progress showing as instructions for performance.

One further note: in the first phase, the likely overflow of ensemble cohesion and playful expressivity from Interplay® workshops into the music rehearsal should be encouraged. Score-based rehearsals should not be run in an autocratic manner. If the ensemble feels some of the works would be more successfully performed with a conductor, an ensemble member should be nominated and the act of conducting incorporated into the playful gestural language of the work.

Technological requirements

Amplification is essential to ensure the proper balancing of instruments (classical guitar, drum kit), and instruments to voice. Mixing desk, sound effects processor (such as a Digitech TSR-12), microphones, amplifier and speakers are all essential for performance. Each instrument must be mic’ed separately. Ideally radio-microphones would be employed, allowing a greater range of movement possibilities.
• Technological requirements (cont.)

Click-track and in-ear monitoring (for four instrumentalists) are also required for the first piece, ‘the little dog I watch’.

• Delay

‘the little dog I watch’ uses a four pan tap delay with the following settings:

- Delay time: tap 1 – 0.333s; tap 2 – 0.667s; tap 3 – 1s; tap 4 – 1.333s
- Feedback: 45%
- Delay level: 70%

These settings produce note repetitions at a metronome rate of approximately quaver equals 180. Each repetition lasts for approximately six seconds. There should be a high ratio of processed signal to incoming signal (the processed repetitions should be as, or almost as, prominent as the notes played by the instrumentalists). The resultant sound (from mm.18-40) should be a soft, diffuse texture of repeated tones. It is advised that ensemble members work with an ear piece and click track to aid metric regularity and ensure co-ordination of parts.

• Performance of spoken text

The text was conceived as everyday speech. All spoken text should be delivered with the inflections of ‘normal’ or ‘everyday speech’, but at a slightly slower pace (to facilitate ease of comprehension). A model for pacing of delivery can be found in the use of spoken voice in the radiophony of Gretchen Miller, Kaye Mortely, and Jane Ulman.

Score indications of mood and emotional state are intentionally limited, with the expectation that performers will craft their own nuances of expression (evoking feelings of sadness, frustration, anger, humour and pleasure). That said, delivery should be also be informed by a dampening or holding back of emotion. In ‘everyday’ social interactions, the narrating of emotionally intense experiences often involves some kind of containment of feeling that goes along with its expression. This state is imagined as the bedrock from which performer can depart with more demonstrative and intentionally comedic expression.

The story is not intended to ‘make sense’ in a linear or progressive fashion. In their reading, I ask the narrator to approach each piece individually with a spirit of playfulness. The emotional complexity of this piece arises from the bizarre, non-linear fusion of varied emotional states and narrative events which do not cohere into a straightforward narrative trajectory or emotional journey.
Several strategies have been employed in the scoring of the spoken text. ‘the little dog I watch’ uses conventional rhythmic notation and ‘cross’ note-heads as a guide to the delivery of the spoken text. The syncopation of the notation is an approximation of a ‘natural’ delivery; rather than seek to reproduce it exactly, the performer is advised to create their own syncopated delivery using as a guide the notated rhythms and the way they situate those rhythmic phrases align the text with the music. The syllables have been separated to aid alignment of rhythm and text (in accordance with usual setting of text for voice). However, syllables should not be detached in performance. The text should be spoken as ‘naturally’ as possible, in a manner that resembles slightly slowed everyday speech.

The placement of the crosses on, above or below a single bar-line indicates general pitch inflections that the performer may also use as a guide in developing their performance.

In some instances, the point at which the text begins is indicated with a cross. Rests and bar-lines to contain the text within a specific duration; i.e. the text begin after a minimum rest.
• Instructions for the ‘Emerging Interludes’

‘Emerging Interlude I’

This interlude uses the performers embodied response to ‘I can’t sleep’ and ‘Doctor’ as inspiration for a one minute improvisation.

Rehearsal will incorporate use of the ‘Shape and Stillness’ Interplay® form. In the workshop, each performer will imagine shapes inspired by the above compositions. Before engaging their instruments, the performers will physically act out those shapes in a movement improvisation that begins with the first shape then gradually changes to the second shape. Holding those physical sensations in their body, they will then perform these shapes in sound using their instruments. Performers are encouraged to write their shape/images down, as a mnemonic aid for subsequent performances. These shapes/images constitute the performer’s ‘score’ for the work.

‘Emerging Interlude II: Health Insurance’

This interlude involves the simultaneous improvisation of a story and musical soundscape on the theme of ‘health insurance’. Emerging sounds and narrative content will influence each other in real-time. This interlude will last approximately one minute. Any instrumentalist is free to contribute to the soundscape or can chose to be silent. This interlude was conceived by Mark Seton.

‘barking dog’ interlude

This improvisation forms the conclusion of ‘I know/we all tried’. Two types of graphic notation are used. In the percussion part, shapes are used to suggest the intensity and temporal spacing of short stabs of frenetic material adapted from salsa rhythms.

From mm.106, boxes are used to indicate the materials of each part while the pictorial shape behind them indicates the trajectory of textural/dynamic build.
- Symbols (all instruments)

- Symbols for Voice

- Exhalation in the manner of a dog panting (performed from the diaphragm).

- Exhalation then inhalation in the manner of a dog panting (performed from the diaphragm).

- Breathy exhalation. Catch air in cheeks before expelling rapidly (with some lip noise).

- Slowing (over a duration of 2.5 semiquavers).

- Accelerating (over a duration of 3 semiquavers).
Duration of the bar is around six seconds. The notes are proportioned so as to suggest the spacing of the notes over that duration.

‘i’ as in see.

‘a’ as in say

‘o’ as boo

- Symbols for Alto Saxophone and Trombone

flz. fluttertongue

tongued gliss A trombone slide glissandi with the notes tongued as fast as possible.

teeth on reed A saxophone note played with teeth on reed to produce a squealing sound.

Scoop – an upward lip slur or bending of pitch before the note.

Fall off – a decrescendoing slide off the note (can comprise a short run of up to a minor third).

+ — o — + Gradual transition between closed, open then closed muting action made either by placing hand in and out of the bell or by covering or exposing the stem of a harmon mute.

Partially cover the stem of a harmon mute (using two fingers).

Air sound made through instrument.

Sing and play. The above notes should be sung into the mouthpiece while the lower note is played using the slide and
Normal' vibrato produced by rocking fretted finger side to side on the string.

Symbols for Guitar and Double Bass

- **s.p.** sul ponticello
- **s.t.** sul tasto
- **ex. s.p.** extreme sul ponticello creating a metallic or rasping sound.
- **nat.** return to ‘normal’ playing position
- **ord.** return to arco (double bass) or normal plucking action (guitar)

Optional improvisation duration of the proportional relationship of the box to the surrounding bars.

- **p., i., m., a.** Placed next to a note, these letters refer to the thumb or finger of the right hand (or plucking hand) used to activate the note. ‘p’ corresponds to the thumb. The ensuing letters refer to index finger, middle finger or ring finger.

- **1, 2, 3, 4** These numbers refer to the fingers of the left hand or fretting hand in order of index finger to little finger.

- **pizz** pizzicato with added resonance produced by releasing the dampening hand after the initial muted articulation of the note.

- **pl.** place the thumb and ‘I’ together and strike the strings with nail of the ‘i’ finger using a plectrum action to produce a sharp attack.

- **pl** combine the plectrum style described above with pizzicato technique.

- **vib.** ‘Normal’ vibrato produced by rocking fretted finger side to side on the string.

Time-space notation. Sustained pitches played once only, reading from left to right.

Circled numbers refer to the string to be played, 1 being the high E string and 6 being low E string.
Vibrato produced by pushing the string back and forth.

Slower vibrato produced by pushing the string back and forth. This vibrato should sound similar to that produced using a whammy bar.

Use fretting finger(s) to bend the note pushing the string towards either side of the neck. The resulting sound will be microtonal.

Percussive semi-muted sound produced by flicking the ‘m’ out from under the thumb and across the strings while simultaneously muting them with the side of the right hand.

Pluck string vertically away from the soundboard to create a snap or thwack.

Hammer on. Use fretting fingers to sound the string by forcibly pressing it.

Music to be played with the fretting fingers only (using hammer ons and pull offs).

Two strings played with a single downward action of the indicated fingers. In this case, a plectrum style attack ‘pl’.

Chords played with a downward or upward action. Initiating finger indicated using the symbols ‘p’, ‘i’, ‘m’, ‘a’ or ‘pl’.

Rapid slide down fretboard. Slide should begin immediately following the notes articulation and last for the duration of the note. This effect is similar to a brass/sax ‘fall off’.

Natural harmonic played at the twelfth fret. Harmonics sound octave below written.

Artificial harmonic. Bracketed roman numerals indicate the position of the fretted note while unbracketed roman numerals indicate the position where the string is to be touched (at the node) with the index finger of the plucking hand.
Symbols for Double Bass

- **a.h.** Natural harmonic played in the manner of an artificial harmonic, i.e. touching the node with the index finger and plucking the string with the ‘a’ finger.

- **l.v.** Let vibrate.

- **Symbols for Vibraphone**

- **Percussion key**

  - Splash Cymb.
  - Hi-hat Cymb.
  - Susp. Cymb.
  - Referee’s whistle
  - Finger Cymb.

  - Sleigh bells
  - Woodblock (high)
  - Woodblock (low)
  - Maracas
  - Timbales
  - Tom-toms (high)

Fingernail pizzicato. Pulling string with fingernail.

Articulate pitch, but slide through.
Index of scores and emerging interludes

1. the Ringmaster
2. the little dog I watch
3. I can’t sleep
4. Emerging interlude I
5. Doctor
6. Living with a dog
7. Emerging interlude II
   (‘health insurance’)
8. I know/we all tried/
   ‘barking dog’ conclusion
9. dirt

Mezzo Soprano

Mezzo Soprano, Alto Saxophone, Trombone, Vibraphone, Percussion, Digital Delay

Mezzo Soprano, Alto Saxophone, Guitar, Double Bass, Conductor

Ensemble

Mezzo Soprano, Alto Saxophone, Trombone, Guitar, Double Bass, Drum Kit

Mezzo Soprano, Alto Saxophone, Trombone, Dog Panting

Ensemble

Mezzo Soprano, Alto Saxophone, Trombone, Vibraphone, Guitar, Double Bass, Percussion

Mezzo Soprano
Is there no possibility of distinguishing between a dog as a dog, and a dog as part of a metamorphosis?

Perhaps all there is, is a circuit: the becoming-woman of the dog and the becoming-dog of the woman.
the little dog I watch

(m.sop, alt sax, trmb, vibes, perc., digital delay)

Spoken Text

the little dog I watch, chasing tail, dappled sunlight


with puzzled amusement

Sp. text
is watching me silent

A. Sax

Trib.

Vibes

Perc.


* These rhythms are a guide only; the text should be spoken as naturally as possible. The performer is free to devise their own syncopated delivery around the guidelines presented here.
back he does not look a-way

his eyes two ghi-sten-ing pits

decrease motor speed

motor on fast

motor on slow
intimate and peculiar
(a soft diffuse texture of repeating tones)

* delay heard on all instrumental parts until the end of the piece.
with a little more intensity

A. Sax

Trb.

Vibes

Perc.

Finger Cymb.

Maracas

Hi-hat

Woodblock (high)

Perc.

Sus. Cymb.

Timbales

sem�e hard sticks

Maracas

Woodblock (low)

with intensity

A. Sax

Trb.

Vibes

Perc.
Delay continues for additional bar.
I can't sleep
(m.sop, alt.sax, guit, db, con.)

Dreamy, sleep infused, delicate

Freely
legato

Guitar

Double Bass

A. Sax

Gtr

Db.
grumpily

M. Sopr.

A. Sax.

can't sleep

Gtr

Db.

wide awake

M. Sop.

A. Sax.

can't sleep with a dog bar-king

Gtr

Db.

M. Sop.

A. Sax.

can't sleep with a dog growling

Gtr

Db.

bar-king growling scratch-ting jump-ting at the door
M. Sop.  

24

con- 

- trate

with a dog run-

A. Sax.

25

ning

round-

ra-

cing round the house

bar-

king at the air

Gtr

Db.
through gritted teeth

I can't sleep

I can't concentrate
Emerging Interlude 1
(ensemble)

Improvisation developed during workshop process (see Performance Notes p x).

1 minute
Doctor
(m.sop, alt.sax, trb, gtr, db, per)

\( \text{d = 100 Cabaret} \)

\( a \text{ drunken growl} \)

Doctor \this\ is passive aggressive
Doctor, this dog is passive aggressive

trying to get the Doctor's attention

more forcefully

Doctor!

Doctor!
the woman: matter of fact

anaesthetic
a soothing cream
I could feel the dog getting agitated straining at its collar
claws sliding, scuttling on the waxed floor

I'll need
Slight rall.  a tempo (primo)

Entire ensemble joins in on 'the dog'

to schedule some tests

the dog started barking

It couldn't stand being poked and proded

dirty vib.

harmon - stem in

harmon stem quarter out

harmon - stem in

mf

mf

mf

mf

mf

mf

use more aggressive fills to mimic sax and tromb.
ff

call out over the noise

How long?  How did?  Why have?  I've no idea
He stared hard at me then scribbled spidery letters across my tile

optional improvised response ("anaesthetised")

anaesthetised
slow, free-time
harmon - stem quarter out

optional improvised response ("anaesthetised")

optional improvised response ("anaesthetised")

improvised response ("anaesthetised")
Living with a Dog (is never easy)  
(m.sop, alt.sax, Trmb, dog pant)

\( \text{\textit{bouncy, with canine joie de vivre}} \)

\( \text{\textit{matter of fact, confessional delivery}} \)

Mezzo Soprano

Dog panting sounds (one cast member only)

Alto Sax

Trombone

\( \text{Living with a dog is never easy} \)

M. Sop

Dogs need attention

A. Sax

regular walks, a good diet

Tmb
You have to brush their coats
Treat them for fleas and worms

and ensure they don’t reinfect themselves
Emerging Interlude II (health insurance)
(ensemble)

Improvisation
developed during
workshop process
(see Performance
Notes, p x).
i know/we all tried/'barking dog' interlude

(m. sop, alt. sax, trmb, vibes, guit, db, perc.)

j = 120 warm, diffuse

Spoken Text

I know a few women who have dogs

Vibraphone

mf

a miniature poodle an irrepressible dalmation and a mad

Guitar

mf

mf
Red setter with a scraggy mane

with a hint of aggression

Young or old

Scatter brained or deflated, these were the kind of dog that either yapped all day or slept curled up on the sofa

Snarling
if anyone approached them

with a little more movement

Jody, Jo, Jane, Josephine said
they couldn't remember a time when they didn't have a dog, yapping in their ear, peeing on the floor, attacking strangers, and generally
doing the inappropriate things imaginable
with a touch of sadness

B \( \frac{\text{Swarming}}{85} \)
deadpan delivery
We all tried to train our dog
We especially wanted our dog

classical frenetic stabs 'bastardised salsa'
occasional frenetic stabs ('bustardised salsa')
can put a terrible strain on a relationship

me and my husband, we took ear plugs to bed

slow build into chaotic 'racket' improvise around material from section 'D'

low growls, use material from section 'B'

-frenetic' based on fast material from mm. 59-76

short stabs of 'racket' using guitar or carnivale percussion

'low growls', use material from section 'B' or short stabs of 'racket' using carnival percussion

Continuous 'frenetic' based on rhythms from mm. 83-86 (increasing grabs of 'bastardised salsa')
so we wouldn't hear the dogs barks and yelps but it was hard it was so hard to stay in the mood with all that racket!

Detach mouth-piece and use to create squeals and cries

Building in intensity

Building in intensity

Building in intensity

Building in intensity

Building in intensity

Building in intensity

becoming
ten seconds of utter madness
(Duration of this entire free section
should be approximately one minute.)

a frenzy of dog yaps and barks

DEAFENING
dirt
(m.sop)

Corrina Bonshek

Mezzo Soprano

\[ \text{\textit{playful}} \]

how how how how ba bada how how how how

ba da da da da ha ha how m a n u a n u a n

a foo hrr ra how how how how

ha ha he he

ba da da da dum da dum ba da dadum mm that dog

ha ha he he

lyrical

d um da de de da de da dum

ba da de de de da da dum mm

ha ha li ttle dog how how how

re ell

--- h h h ole in the dirt ra how how how your ta il ba da da dum fl i cking back and forth ra m
ra mha yaps how how how how of plea____ plea____ sure____

ra hum____ ra ba da ba dum ba da dum da du da dum humm ha a a a how crun-ching-dirt d d d

in to your coat how how ba da ba da ba da da da li - ttle dog ba do da do da mm

(slightly nasal)

the rub the rich the stretch of it how hm____ ba da de do crun-ching dirt____in to your coat

humm____ ba du do du how humm____ how how how how how
Ellen mourns the loss of her family

Violin I, Violin II and Violoncello

Corrina Bonshek

Premiered as part of Shadows and Dreams at the Female Orphan School (2005)

Duration approximately twenty minutes
Needle punctures fabric. Thread pulling through.
A glissandi, an imagining...

‘Ellen mourns the loss of her family’ for string trio was composed for performance in the exhibition room of the Female Orphan School as part of the music-art tour *Shadows and Dreams at the Female Orphan School* (2005). This work takes as its point of departure the sound of a needle being pulled through thread. Basic needlework was taught to the female orphans as part of their education. This piece imagines this activity as musical gesture that is transformed to suggest sorrowing, communal companionship, playfulness, and harshness.
**Special Instructions**

Portamento into the note from approximately below the note.

Play behind bridge

‘bow on the bridge’ actual pitch fingered but bow action is on top of the bridge (at an angle) to create a groaning sound.

Snap pizzicato

Left-hand pizzicato

Natural note to be played a quarter-tone high

Sharpened note to be played a quarter-tone high

**sul pont** Position bow towards the bridge

**sul tasto** Position bow towards the fingerboard

**nat.** Normal bowing position.

**col legno battuto** Strike strings with wood of the bow

**c.l. battuto** Strike strings with hair and wood of the bow

**ord.** Play with normal bowing action/position.
with warmth

\( \text{pochissimo vivace} \)

Accel. poco a poco—

lean on the notes, clear attacks
the dream-memory of my mother’s voice

for Soprano and brass-sax septet

Text by Gretchen Miller

Corrina Bonshek

Premiered as part of Shadows and Dreams at the Female Orphan School (2005)

Duration approximately six minutes
Imagine you are a child. You live in a school for orphans. It has been a long time since you have seen your mother. Imagine lying in the dark trying to remember the sound of your mother’s voice…

‘The dream-memory of my mother’s voice’, for soprano and brass-sax septet, was composed for performance on the ground-floor foyer staircase of the Female Orphan School. Its text is based on a story (collected by Jane Davidson and poetically reimagined by Gretchen Miller) of a child who, after a prolonged separation from her mother, can only remember the sound of her mother’s voice in her dreams. The joy of this dream-memory is musically expressed in soaring seventh, whole-tone and augmented chords that rupture the amorphous darkness of fluctuating cluster chords. Although the warmth of this memory is fleeting, it is transformative. For once held in the body, certain voices never depart, even when we can no longer hear them clearly.
The dream-memory of my mother’s voice

by Gretchen Miller

In the dark there’s laughter winding through twilight corridors and the shadows behind doors. A rivulet of smiles comes lightly to me. I awaken lie still. The dream-memory of my mother’s voice holds me. And it’s so warm.
Special Instructions

Notes are sustained into noisetimbre of speech.

Hummed pitches

Freely sung around the timing indicated by the dotted lines

Score is in concert pitch.
The dream-memory of my mother's voice

Corrina Bonshek

\[= 68 \text{ sustained, calm, but with hollow loneliness} \]

\[\text{attack imperceptibly} \]

Sop Sax

Alto Sax

Tenor Sax.

Trumpet in C

Tenor Horn

Trombone

Euphonium

con sord. harmon stem half out

senza sord.
In the dark there's
lightly, with hope

expressivo, with conviction

laugh

Win-ding through twi-light
corridors and the shadows
tenderly

Sop.

comes lightly to me

S. Sax

A. Sax

T. Sax.

Tpt.

T. horn

Trb.

Euph.
B

*d = 46*

*savouring the remanents of a dream*

Sop.  
I a-wa-ken mmm mmm ma m Lie still

S. Sax

A. Sax

T. Sax

Tpt.

T. hm

Trb.

Euph.
with passion

of mother's voice holds me
Sop.

holds me and its so warm

S. Sax

ff > mp
dull attack

A. Sax

ff > mp > pp
dull attack

T. Sx.

ff > mp

Tpt.

f > mp > p
dull attack

T. hrn

f > mp

Trb.

f > mp > p
dull attack

Euph.

f > mp > p
C

with sadness

mp

pp

so — warm

subtone

pp

ppp

T. Sx.

ppp

pp

Tpt.

p

ppp

T. hn

ppp

con solo

harmon
c

stem half out

Trb.

ppp

Euph.

mp