

To the Fullest: Organicism and Becoming in Julius Eastman's *Evil N**r* (1979)**

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Jeffrey Weston, PhD

University of Pittsburgh, 2020

Julius Eastman (1940-1990) shone brightly as a composer and performer in the American avant-garde of the late 1970s- '80s. He was highly visible as an incendiary queer black musician in the European-American tradition of classical music. However, at the end of his life and certainly after his death, his legacy became obscured through a myriad of circumstances. The musical language contained within Julius Eastman's middle-period work from 1976-1981 is intentionally vague and non-prescriptive in ways that parallel his lived experience as an actor of mediated cultural visibility. The visual difficulty of deciphering Eastman's written scores compounds with the sonic difference in the works as performed to further ambiguity. However, the vivid language used within the composer's titles has historically created a rupture in the Western concert hall and continues to do so today. This tension of sonic, ocular, and cultural visibility resonates particularly strongly in *Evil N****r* (1979), a work that is part of Eastman's "N****r series." I demonstrate that Eastman's self-defined concept of "organic" music lends itself to analysis through the lens of musical becoming—a process of dialectical movement between thesis and antithesis to construct, or synthesize, identity.

Eastman describes his organic music as a formal process of amassing meaning through similarity. However, when analyzing his work, it becomes apparent that both similarity and contrast abound. The play between similarity and contrast in Eastman's work defined what came before and what followed, a method of sonic growth, reference, and continuity—a process of continuous becoming. In this analysis, I approach *Evil* and its composer through the lens of becoming. I explore how we can understand Eastman and his work through processes of becoming and where we can find

these instances in his life and music. I utilize *Eni* as a case study to demonstrate how Eastman's search for identity influenced his musicianship, philosophy, and the conception of the work; and illustrate how the juxtaposition, reference, and distillation of pitch set, contour, interval, and temporality inform the growth of motivic material, and thus, the becoming of the work itself.

Table of Contents

Preface.....	xiv
1.0 That Which is Fundamental	1
1.1 Julius Eastman (1940-1990).....	3
1.2 Why Organicism? Why Becoming?	5
1.3 Organicism and Becoming: An Overview	8
1.4 Eastman’s Organic Music: A Postmodern Conception.....	16
1.5 Blackness, Fugitivity, and Becoming in the Philosophy of Julius Eastman	20
1.6 The “N****r series”	26
1.7 Summary.....	30
2.0 Ambiguity and the Archive	33
2.1 The Julius Eastman Project.....	33
2.2 First Performances.....	38
2.3 Notation and Performance Practice	40
2.4 Summary.....	48
3.0 Motivic Becoming in <i>Evil N****r</i>	49
3.1 Motive, Form, Refrain, and Centricity	49
3.2 Overview of Motives	55
3.2.1 Motive 1 – The “Opening” Motive.....	56
3.2.2 Motive 2 - “The Continuo Figure”	59
3.2.3 Motive 3 – The Pedal.....	73
3.2.4 Motive 4 – The Triad.....	75

3.2.5 Motive 5 – The Intervallic Second	77
3.2.6 Motive 6 – Liquidation and The Augmented Pedal	82
3.2.7 Motive 7 – The Triplet C#.....	84
3.2.8 Motive 8 -The Eighth Note Second.....	86
3.2.9 Motive 9: The Aleatoric Whole Note and Coda	89
3.3 Global Motivic Becoming: Contour, Rhythm, Set	92
3.3.1 Global Contour	93
3.3.2 Global Rhythm.....	94
3.3.3 Global Subset and Interval	95
3.4 Functional Harmony vs. <i>Klangfarbenmelodie</i>	97
3.5 Summary.....	107
4.0 Resonances	110
4.1 The Politics of Narrative	110
4.2 The Northwestern and New Music America Recordings	114
4.3 The Influence of Recorded Media on Performance Practice	121
4.4 Recommended Performance Instructions to <i>Evil N****r</i>	129
4.5 Summary.....	133
5.0 Temporality and Becoming.....	135
5.1 Temporal Being and Becoming	136
5.2 Temporal Dissonance and Synthesis: Gesture.....	138
5.3 Temporal Dissonance and Synthesis: Form and Density	144
5.3.1 A Section (Cells 1-27).....	144
5.3.2 B Section (Cells 28-49).....	145
5.3.3 Coda (Cells 50-52)	150

5.4 Summary.....	153
6.0 Conclusion	155
6.1 Contributions to Knowledge.....	162
6.2 Recommendations.....	163
7.0 <i>Houses</i> (2018).....	165
7.1 Conception.....	165
7.2 Rehearsal Process	169
7.3 Premiere and Recording	170
7.4 Movement Overview	170
7.5 Summary.....	172
Appendix A Time Stamps and Corresponding Cell Numbers	174
Appendix B Score to <i>Houses</i>	177
Bibliography	194

List of Tables

Table 1 Motives 1 and 2 as Refrains.....	52
Table 2 Formal Characteristics of <i>Evil N****r</i>	53
Table 3 Motive 2 Refrain Characteristics in the A Section.....	64
Table 4 Recontextualizations of Motive 2 in <i>Evil N****r</i>	66
Table 5 Motive 1 Repetition in the First Cells of the Northwestern Recording.....	120
Table 6 Motive 1 Repetition in the First Cells of the Walker Recording	120
Table 7 Posthumous Performances of <i>Evil</i>	126
Table 8 Notation Guide to <i>Evil</i>	133
Table 9 A Section Individual Cells, Cell Groups, and Durations	145
Table 10 Coda Individual Cells and Cell Durations	150
Appendix Table 1 Time Stamps and Corresponding Cell Numbers in Evil N****r.....	174

List of Figures

Figure 1	Page 1 of two remaining score fragments to The Holy Presence of Joan D' Arc. ...	35
Figure 2	The first page of the manuscript to Evil N****r.	41
Figure 3	Eastman prescriptive annotation in Gay Guerrilla.....	42
Figure 4	Cryptic annotation in Crazy N****r, “Look carefully and see if . . .”	42
Figure 5	Cryptic annotation in Crazy N****r “THE LESSING IS MIRACLE.”	43
Figure 6	Fragment of the formal schemata to Crazy N****r provided by Eastman.....	43
Figure 7	Letter from Tim Carr to Eastman in preparation for New Music America 1980.....	45
Figure 8	First appearance of Motive 1, Cell 1 (:00-:30).	56
Figure 9	First appearance of Motive 2 as refrain, Cell 4 (1:30).	59
Figure 10	Appearance of Motive 2 alongside other motives, Cell 7 (2:10-2:40).	65
Figure 11	Recontextualization of Motive 2 in Gay Guerrilla against “A Mighty Fortress is our God.”	68
Figure 12	Minor pentatonic variation of Motive 2 in a refrain context as seen in Crazy N****r (16:30). Note Eastman’s instructions “this is one line, one melody.”	69
Figure 13	Minor pentatonic variation of Motive 2 in a refrain context as seen in Crazy N****r (22:45-24:15). Note Eastman’s instruction that “This is one melody. To be played successively.”	69
Figure 14	Interval sequence of Motive 2.	70
Figure 15	Interval sequence of Motive 1.	71
Figure 16	Inverted sequence of Motive 1 as found in Motive 2.	71
Figure 17	The mediant (F) as an axis of symmetry in Motive 2.	72

Figure 18 Inter vallic contour and inversion in Motive 2.....	72
Figure 19 The mediant (F) appearing as an axis of symmetry and triadic third in Motive 2. Escape tone and pasting tone removed.....	73
Figure 20 First appearance of Motive 3, Cell 3 (1:05-1:30).....	73
Figure 21 First appearance of Motive 4, Cell 7 (2:10-2:40).....	75
Figure 22 Similarity of intervallic sequence between Motives 1, 2 and 4.	76
Figure 23 First appearances of Motive 5, Cell 14 (after 4:55-5:40). Note the building chromaticism.	77
Figure 24 Distillation of intervallic second from Motives 1 and 2 to create Motive 5.....	78
Figure 25 Step-wise Motion in Crazy N****r.....	81
Figure 26 Step-wise motion in Gay Guerrilla.....	81
Figure 27 Step-wise Motion in Gay Guerrilla.....	81
Figure 28 First appearance of Motive 6, Cell 29 (13:25-13:50). Note the augmented rhythm.	82
Figure 29 Rhythmic augmentation of sixteenth note from Motive 3 to the eighth note of Motive 6.....	83
Figure 30 Distillation of the eighth note from Motive 1 as the rhythmic material for Motive 6.	83
Figure 31 First occurrence of Motive 7 at Cell 35 (after 15:30-15:45). Note the triplets.	84
Figure 32 Rhythmic augmentation of the eighth note of Motive 6 (top), as catalyst to the quarter note triplet of Motive 7 (bottom).....	84
Figure 33 First appearance of Motive 8 at Cell 37 (16:08-16:23).....	86
Figure 34 Expansion of the secundal movement and rhythmic augmentation found in Motive 5 as catalyst to Motive 8.	87
Figure 35 First appearances of Motive 9 at Cell 41 (16:45-17:05).....	89

Figure 36 Motivic becoming via contour in Evil N****r.	93
Figure 37 Motivic becoming via rhythm in Evil N****r.	94
Figure 38 Motivic becoming via subset and interval in Evil N****r.	95
Figure 39 Cell 18 (7:30-8:00) of Evil as represented in the score (top) and spectrogram (below, 1980 Northwestern University performance).	101
Figure 40 Cells 1 and 2 of Gay Guerrilla as notated (top) and in performance (bottom, New Music America 1980 Performance).	105
Figure 41 Coda of Crazy (top) and photo still from the work's performance at The Kitchen, February 8-9, 1980.	106
Figure 42 The Northwestern University concert program.	115
Figure 43 Eastman's letter to Nigel Redden.	117
Figure 44 Entrance of pianists during the performance at New Music America 1980 (Eastman is second from right).	122
Figure 45 Photo Still from Eastman's 1980 Northwestern University concert (Eastman is second from left).	123
Figure 46 Excerpt from Eastman's performance guide to Crazy N****r.	129
Figure 47 Motive 2 in its referential context. Note the annotation "Play Only Once." The "8" refers to eight sixteenth notes per pitch.	131
Figure 48 Time stamps framing the staves of Evil.	137
Figure 49 A moment of clarity: Motive 2 in Cell 16 (6:30) appears in its unison refrain following the floating cloud-like klangfarbenmeldodie of Cell 15, 6:10-6:30.	139
Figure 50 Motive 1 as refrain at Cell 32 (14:30-14:40) and the rhythmic augmentation of Motive 6 at Cell 33 (14:40-15:00).	140

Figure 51 Examples of Motive 6's rhythmic augmentation against floating sixteenth note pedals.	141
Figure 52 Motive 7 quarter note triplets pierce the freely floating indeterminate long notes of Motive 9.....	142
Figure 53 A potpourri of temporal activity. Motive 7's quarter note triplets, Motive 8's stepwise eighth notes, and Motive 9's free floating indeterminate long notes framed within a duration of twenty seconds (Cell 41).	143
Figure 54 Cell 41.	147
Figure 55 Cell 43.	148
Figure 56 Cell 49.	149
Figure 57 Cell 44	149
Figure 58 Cell 50.	151
Figure 59 Cell 52.	152
Figure 60 Amsterdam, 1973-1975 (1975) by Ed van der Elsken.....	166
Figure 61 Covert art for <i>Houses</i> by Seth LeDonne.	168

Preface

What I am trying to achieve is to be what I am to the fullest—Black to the fullest, a musician to the fullest, a homosexual to the fullest.¹

—Julius Eastman

I came to Eastman, as most do, through his voice. However, rather than Eastman's virtuosic performance as the lead in the 1969 recording of Peter Maxwell Davies's *Eight Songs for a Mad King* with the Fires of London, my introduction was through the composer, cellist, and disco pioneer Arthur Russell (1951-1992).² I was an undergraduate music student at Luther College when I was passed a CD of Arthur Russell's *World of Echo* from a friend who was the college radio station's studio manager. Russell, like Eastman, is a figure who navigated the diversity of the downtown music scene and passed too early.³ In his 2016 dissertation "Buddhist Bubblegum: Esoteric Buddhism in the Creative Process of Arthur Russell," Matt Marble notes that Russell was largely ignored during his lifetime. Like Eastman, Russell's work has aroused mass interest in the 21st century.⁴ From my listening to *World of Echo*, I felt an immediate connection with Russell's pairing of experimentalism, folk, and popular musics in such an intimate environment—just him and his cello. With his music, Russell, a fellow Iowan, profoundly communicates the vastness, intimacy, and depth that I treasure about my home state.

¹ Strauss, "Julius Eastman: Will the Real One Stand Up?"

² Davies, *Eight Songs for a Mad King*.

³ Russell, *World of Echo*.

⁴ Marble, "Buddhist Bubblegum: Esoteric Buddhism in the Creative Process of Arthur Russell," iv.

After diving into Russell's catalog, I happened upon his disco music. My first introduction was his recording of *24>24 Music* (recorded in 1979 and released in 1982) under the moniker Dinosaur L.⁵ The tracks "Go Bang!," "No Thank You," and "In the Corn Belt (Larry Levan Mix)" stood out immediately due to their pairing of experimentalism and popular music.⁶ More so, each of the tracks displays a remarkable male voice singing: "Go Baaaaaaaaaang!" sung in a glissando spanning three octaves, "No, thank you! I said 'No, thank you. I meant no thank you, pleeeze," in an ironically polite squeal, and "In the corn belt, CORN, COOOORRRNNN" belted in an operatic baritone filled with bravado. That is the voice of Julius Eastman.⁷

After my initial encounter with Eastman, my interest in him turned into a rabbit hole in which I would attempt to piece as much information together on the composer and his music as possible. I located a copy of *Unjust Malaise*, a posthumous compilation of his works released in 2009.⁸ Eastman's reemergence among new music listeners and scholars was in its early stages at that time, and little was known about him outside the circles in which he operated. Thankfully, Mary Jane Leach's online database "The Julius Eastman Project" was available as a primary source for scores, photographs, and simple biographical information about the composer. Kyle Gann's obituary in the *Village Voice*, the only obit written for the composer, was another valuable resource.⁹ Apart from these two sources, any information one needed on Eastman had to be pulled from those that knew him or slowly pieced together from concert reviews.

My Master's project at Bowling Green State University was a first attempt to analyze Eastman's music and uncover what I could about his life. The project would not have been possible without the

⁵ Dinosaur L, *24->24 Music*.

⁶ Ibid.

⁷ For a discussion of Eastman's work with Arthur Russell, see: Lawrence, *Hold On to Your Dreams: Arthur Russell and the Downtown Music Scene*, 155–57 & 161–62.

⁸ Eastman, *Unjust Malaise*.

⁹ Gann, "That Which is Fundamental," 49.

Eastman archives held at SUNY Buffalo's Music Library under the careful guidance of Dr. John Bewley. I am grateful to Dr. Bewley for his support and for hosting multiple research trips. The faculty connections to Eastman heavily influenced my enrollment as a Ph.D. student in music composition and theory at the University of Pittsburgh in 2012. This includes Dr. Amy Williams, daughter of Jan Williams who performed on many of Eastman's works as a percussionist with the Creative Associates and S.E.M. Ensemble; music librarian Jim Cassaro who was an undergraduate student at SUNY Buffalo during the final years of Eastman's tenure with the Associates; and Dr. Mathew Rosenblum, who attended Eastman's performances in New York City. I am grateful for their stories, recollections, and guidance through this process.

Memory becomes an important factor in this analysis. As an attempt at elucidating the interaction between the human and the nonhuman in Eastman's network, much of my recent work has been in the form of interviewing those who worked intimately with and performed the composer's music. My goal in these interviews was to collect memories and personal narratives of who Eastman *was* and what *Evil N****r* is. Interviews completed thus far have included the following: Peter Gena, initiator of Eastman's 1980 Northwestern University Residency and pianist in the first *Evil* performances; Petr Kotik, composer and flutist in the Creative Associates and director of the S.E.M. Ensemble; Mary Jane Leach, establisher of the "Julius Eastman Memorial Project;" Jan Williams, percussionist in the Creative Associates; Tania Leon, co-director, alongside Eastman, of the Brooklyn Philharmonic's Community Concert Series; and Robert Een, cellist in the premiere of *Holy Presence of Joan D' Arc*, Eastman's frequent page-turner, and private composition student. I have also held residencies in archives containing artifacts of Eastman to listen, view, interact, decode, and physically engage with the space between the visible and invisible aspects of his work. The archives of The Walker Art Center, Nelson-Atkins Museum of Art, and SUNY Buffalo Music Department have provided time and resources to deepen this project.

This project has borne much fruit, including establishing a performance practice of the “N****r series,” the formation of an oral history project of those that knew and worked with him, a publicly available compendium of research materials, research papers presented at the National Cultural Studies Association Conference and numerous Society for American Music conferences, an article written for SUNY Buffalo’s exhibit “Performing the Music of Julius Eastman” (February-June 2017), international performances and coaching’s of *Evil*, and significantly many friendships with those who knew Eastman personally. In many ways, this project has traveled and grown—it has been part of the process of my own becoming as a scholar, teacher, composer, and being. For that, I am grateful.

Even after a decade of his reemergence, theoretical research on Eastman’s music remains relatively scarce. What is written about Eastman often shies away from investigating his vague scores or establishing a performance practice, does not consider the role of organicism in his work, and is heavily grounded in his personal life. That said, there has been a selection of sources that work to probe deeper into Eastman’s politics, compositional style, multiplicity of musicianship, and provide a groundwork for analysis.

Eastman’s obituary “That Which Is Fundamental: Julius Eastman 1940-1990” penned by Kyle Gann provides one of the earliest biographical sketches for researchers and includes a summation of Eastman’s compositional style.¹⁰ Andrew Hanson-Dvoracek’s 2011 Master’s Thesis “Julius Eastman’s 1980 Residency at Northwestern University” offers the first published background information and analytical approaches to *Crazy N****r*, *Gay Guerrilla*, and *Evil N****r*. The thesis also details the inner workings of Eastman’s residency at which the works were presented.¹¹ Ellie Hisama’s 2015 article “Diving into the Earth: The Musical Worlds of Julius Eastman” appearing in *Rethinking Difference in*

¹⁰ Gann, “That Which is Fundamental.”

¹¹ Hanson-Dvoracek, “Julius Eastman’s 1980 Residency at Northwestern University.”

Music Scholarship is a kaleidoscopic look at the composer's identity as a concert pianist, member of the Creative Associates, jazz musician, disco and pop collaborator, dancer, and host of other artistic pursuits.¹² Hisama's article further pairs the composer's search for self with pitch content in his "N****r series." In the same year, Renée Levine Packer and Mary Jane Leach's 2015 collection of essays in *Gay Guerrilla: Julius Eastman and His Music* provides the most variegated academic work on Eastman's music to date.¹³ Levine Packer and Leach's text is full of contributions by those who knew Eastman, including former partner R. Nemo Hill, friends David Borden, Kyle Gann, George Lewis, and John Patrick Thomas. The collection of essays also contains musicological and brief analytical inquiries by scholars Hanson-Dvoracek, Matthew Mendez, Luciano Chessa, and Ryan Dohoney. The book is part biographical, part analytical, and part performance study. However, little is written about the composer's self-described practice of "organic" music. Working to fill this gap, my analysis follows a decade-long study of Eastman's life and work.

This project would not have been possible without the careful reading, support, guidance, and love from many people. My sincerest gratitude to Jason Belcher, John Bewley, Jim Cassaro, Christopher Dietz, Kurt Doles, Douglas Farrand, Peter Gena, Aidan Graham, Michael Heller, Danäe Hoose, Anthony Levin-Decanini, Lu-Han Li, Michael Melczak, Neil Newton, Mathew Rosenblum, Ramteen Sazegari, Craig Shepard, Jim Storch, Amy Williams, Autumn Womack, and Collin Ziegler; your support was steadfast. This dissertation is dedicated to my family.

¹² Hisama, "Diving into the Earth": The Musical Worlds of Julius Eastman," 260-286.

¹³ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*.

1.0 That Which is Fundamental

In this chapter, I provide the reader with a foundational background to Julius Eastman, organicism, becoming, and the politics of Eastman's work and philosophy. I begin by offering a condensed biography of the composer. I then proceed to connect with Eastman's conception of "organic" music and display the lens of becoming it provides for analysis. Following these biographical, semantic, and analytical foundations, I unpack Eastman's musical practice. I suggest that his artistic philosophy can be viewed holistically through the guises of fugitivity and a search for self—both processes of becoming. The chapter concludes with an overview of Eastman's "N****r series."

Before moving forward, I would like to be explicit that Eastman used language in his titles that highlighted historical oppression in attempts at reclamation. In a statement given during his 1980 residency at Northwestern University, Eastman confronts the censoring of his titles before a concert of his works:

And what I mean by 'n****r' is that thing which is fundamental, that person or thing that attains to a basicness, a fundamental-ness, and eschews that thing which is superficial or . . . elegant. So, an 'n****r' for me is that kind of thing which . . . attains himself or herself to the ground of anything.¹⁴

Eastman's usage of "n****r" is an empowering one, or at least in his intentions. In an interview in response to the use of the word in his titles, Eastman states:

I admire the name 'n****r.' It's a strong name. I feel that it's a name that has a historical importance ... [It is] the most real part of whatever you're into. You can't wear Gucci shoes and be a n****r.¹⁵

¹⁴ Eastman, "Julius Eastman's Spoken Introduction to the Northwestern University Concert," *Unjust Malaise*.

¹⁵ Bloch, "Black Musician's Song Titles Censored by FMO Protest," *Daily Northwestern*.

In addition to “n****r” and in the midst of the AIDS crisis, Eastman appropriated and breathed dignity into the words “gay” and “f****t”—terminology often used to dehumanize the queer community. During his introduction to the Northwestern University concert, he calls for a “gay guerrilla” of the future and offers himself for that cause. The references to the Arabic Palestine Liberation Organization (PLO) and Afghani guerrillas make clear where Eastman situates the cause on a political scale:

Now the reason I use Gay Guerrilla, G-U-E-R-R-I-L-L-A . . . is because these names. . . either I glorify them or they glorify me. In the case of “guerrilla” that glorifies “gay,” that is to say there aren’t many gay guerrillas, I don’t feel that gay-dom has, does have the strength, so therefore I use that word in the hopes that they will. at this point I don’t feel that gay guerrillas can really match with Afghani guerrillas or PLO guerrillas, but let us hope in the future that they might. You see that’s why I use that word “guerrilla,” it means a guerrilla is someone who is, in any case, sacrificing his life for a point of view and you know if there is a cause, and if it is a great cause those belong to that cause will sacrifice their blood. . . So, therefore, that is the reason I use ‘gay guerrilla’ in hopes that I might be one of them if called upon.¹⁶

Rather than utilizing the titles to *Evil*, *NF*, and *Crazy* in their entirety, I have chosen to abbreviate or censor particular words that have historically meant to dehumanize or oppress. Being removed from Eastman historically, racially, and sexually, I do not feel I can claim ownership, reclamation, or carry the weight of those words in my own lived experience. Indeed, the tension, polarization, and power inherent in Eastman’s titles continue to resonate in the worlds he once belonged to. I approach this choice not without heavy debate and experiences of both opposition and support of their usage. I censor these titles with delicacy, respect, and an awareness of their history of oppression.

¹⁶ Eastman, “Julius Eastman’s Spoken Introduction to the Northwestern University Concert,” *Unjust Malaise*.

1.1 Julius Eastman (1940-1990)

Julius Dunbar Eastman Jr. was a brilliantly gifted and provocative vocalist, pianist, dancer, painter, and composer. Born to mother Frances Eastman and father Julius Dunbar Eastman Sr. at Millard Filmore Hospital in Manhattan on October 27, 1940, Eastman was raised alongside younger brother Gerry in the Southside neighborhood of Ithaca, New York.¹⁷

Eastman studied music at Ithaca College before transferring to the Curtis Institute of Music, where he graduated in 1963. At Curtis, he studied piano with Mieczyslaw Horszowski and composition with Constant Vaclain. Eastman made his debut as a pianist in 1966 at New York's Town Hall. In 1967 Eastman moved to Buffalo, New York, after continuing studies at Ithaca. In Buffalo, Eastman would perform in Stravinsky's *Oedipus Rex* with the Cornell Symphony Orchestra and Glee Club; Gian Carlo Menotti's *Amahl and the Night Visitors* with the Buffalo Philharmonic Orchestra; and present his music to Lukas Foss, the conductor of the Buffalo Philharmonic Orchestra and founder of the Center for the Creative and Performing Arts at the University of Buffalo. Foss was impressed by Eastman's work and invited him to present *Piano Pieces I-IV* (1968) on the Center's Evenings for New Music Concert at the Albright-Knox Gallery on December 15, 1968.¹⁸

On September 1, 1969, Eastman was formally invited by Foss to join the prestigious university-based new music group the Creative Associates. He would work with the ensemble as a pianist, conductor, and composer until 1976.¹⁹ It was during this time that Eastman became noted for his collaboration with Peter Maxwell Davies and The Fires of London on the 1973 Nonesuch recording of *Eight Songs for a Mad King* in which he demonstrates his rich, deep, and virtuosically flexible

¹⁷ Gann, "That Which is Fundamental."

¹⁸ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 22.

¹⁹ See Schlegel, "John Cage at June in Buffalo, 1975."; Levine Packer, *This Life of Sounds: Evenings for New Music in Buffalo*; and Pesanti, *Wish You Were Here: The Buffalo Avant-Garde in the 1970s*.

singing voice.²⁰ Eastman would further be affiliated with Czech-born composer and fellow Creative Associate Petr Kotik's S.E.M. Ensemble. Both ensembles premiered over fifteen of Eastman's compositions at home and in Europe. Following an infamous performance of John Cage's "Song Books,"²¹ dissatisfaction with a teaching appointment at the University of Buffalo, and what he saw as a lack of opportunity with the Associates, Eastman left Buffalo in 1976. Eastman relocated to New York City, where he would spend the remainder of his professional life.

Following his relocation, Eastman became part of the "downtown" New York music scene. During this period, he performed with Arthur Russell, Meredith Monk, Peter Zummo, and others ranging in venues from Carnegie Hall, downtown venues such as the Kitchen, and disco clubs. From 1976 until his death in 1990, Eastman's "model of musicianship" as musicologist Ryan Dohoney deems it "expanded to include free Jazz, improvisation, new wave rock, disco" and his composed music marked by repetition, political mindedness, and a publicly emerging spirituality.²² While in New York, Eastman composed works such as *Praise God From Whom all Devils Grow* (1976), *N*****r F*****t* (1978), *Dirty N*****r* (1978), *Crazy N*****r* (1978), *Evil N*****r* (1979), *Gay Guerrilla* (1979), *The Holy Presence of Joan D'Arc* (1981), *Buddha* (1984), *One God* (1985-6), and *Our Father* (1989). Striving for black visibility in American classical music, Eastman would co-coordinate a Brooklyn Philharmonic outreach community concert series with Tania Leon and Talib Hakim. The series was dedicated to bringing music by black musicians and poets, and artists to light.²³

Pessimistic about what he saw as a lack of admirable professional opportunities, Eastman grew increasingly dependent on drugs after 1983. Following a series of personal struggles and misfortunes, Eastman was eventually evicted from his East Village loft, resulting in the confiscation of his scores

²⁰ Davies, *Eight Songs for a Mad King*.

²¹ See Schlegel, "John Cage at June in Buffalo, 1975."

²² Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 3.

²³ Leon, Personal Interview

and possessions by the New York City Sheriff's Office. Eastman would spend his final years homeless in and around Manhattan's Tompkins Square Park, and shuffle between friends' homes in New York City, Ithaca, and Buffalo, New York. Julius Eastman died of cardiac arrest at the age of 49 on May 28, 1990, in Buffalo, New York. His obituary was penned by colleague and composer Kyle Gann and appeared in the *Village Voice* on January 22, 1991, eight months after his death. A fragment from his obituary follows:

Julius Eastman died May 28, 1990, alone at Millard Fillmore Hospital in Buffalo. He was forty-nine. According to the death certificate, he died of cardiac arrest. Depending on whom you talked to, it was brought on by insomnia and possible tuberculosis, dehydration, starvation, exhaustion, or depression (supposedly not AIDS). According to his brother, his body was cremated, and there was a family memorial service in Annapolis, Maryland.²⁴

1.2 Why Organicism? Why Becoming?

Julius Eastman's self-defined concept of "organic" music allows for an examination of *Evil N****r* through the lens of becoming—a process of movement between juxtapositions that construct identity. Although Eastman would supply information regarding his turn to jazz, spiritual journey, the role of the composer-as-performer, view of materialism, and process of finding self through music, he rarely revealed the theoretical philosophy behind his compositional ideas or aesthetic in a public forum. Thus, any account we have of him defining the theoretical aspects of his work must be taken with weight. At the introduction to his 1980 Northwestern University concert, he spoke about replacing traditional ideas of form in the "N****r series" with "organic" music:

These particular pieces . . . formally, are an attempt to what I call make organic music. That is to say, the third part of any part (of the third measure or the third section, the third part) has to contain all of the information of the first two parts and

²⁴ Additionally, there are conflicting accounts among Eastman's acquaintances of the composer's death being attributed to AIDS-related symptoms. Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 6.

then go on from there. So therefore, unlike Romantic music or Classical music where you have actually different sections and you have these sections which for instance are in great contrast to the first section or some other section in the piece.²⁵

In his statement, Eastman attempts to mark a distinct contrast between his use of musical form and that of “Romantic music or Classical music where you have actually different sections, and you have these sections which for instance are in great contrast to the first.” Eastman posits that organic music negates contrast and appears to conflate organicism with methodological holism. When we approach Eastman’s work formally and motivically, however, both similarity and difference abound. Rather than being constructed from a lack of contrast, as he describes, Eastman’s “organic” music displays an interacting network of both similarity and contrast. The network creates continuous dialectic movement or becoming—juxtaposition defines what came before and what follows, a method of sonic growth, reference, and continuity. Thus, in opposition to classical organic unity—which is a somewhat totalitarian accord with a whole greater than the sum of its parts—Eastman’s organic music consistently references and celebrates the interaction of similarity and contrast found in its musical materials. The parts are as important as the whole.

With all of this background positioned, the question arises: if Eastman believes juxtaposition is not necessary for his organic music, how does the work grow? Without the development of material through similarity and contrast, Eastman’s music would continually creep closer to closure. The composer’s aside of the “third part of any part” may be a reference here to a dialectic triad in which the thesis and antithesis arrive at a synthesis, a Hegelian notion of becoming. As I will demonstrate, for Eastman to come to another part of the work—be it a formal “third part,” pitch set, contour, temporality—the use of similarity, contrast, and synthesis is necessary. Without contrast, the music will have ceased becoming and have become. We clarify from Hegel that “Becoming is as it were a

²⁵ Eastman, “Julius Eastman’s Spoken Introduction to the Northwestern University Concert.”

fire, which dies out in itself when it consumes its material. The result of this process . . . is that it has become.”²⁶ Put another way, if nothing is added, then the piece is finished. It fulfills what Kramer (1982) defines as an ending in Western art music: “An ending can be defined as the place at the close of the piece where all of its tensions have been resolved, where all issues [musical events] it has dealt with are laid to rest.”²⁷ However, the beginning of a piece creates a space where anything is possible and where the goals of the work can be set in motion through growth.²⁸ This is an inherently Hegelian notion as Slavoj Žižek notes under the guises of possibility and impossibility: the lesson of repetition is that our first choice was the “wrong one,” as the “right choice” is only possible the second time. In its “wrongness,” the first choice creates the conditions of the “right choice.”²⁹

To avoid arriving at the close of the piece after its first gestures, Eastman’s organic music requires a growing dialogue—a potentiality that constructs various musical identities, or becomes.³⁰ This dialogue is formed through similarity and contrast and implies continuity.³¹ The process of Eastman’s organic music, then, necessitates becoming through juxtaposition. Thus, Eastman’s conception of organic music is of a motivic and formal process in which each section of the work, simultaneously, contains references to all materials that preceded it. It is a musical amassing of meaning through contrast that also defines what came before and what follows—a process of becoming. In this study of *Evil N****r*, I explore the composer’s self-defined organic music by examining musical

²⁶ Hegel, *The Science of Logic*, 89.

²⁷ Kramer, “Beginnings and Endings in Western Art Music,” 6.

²⁸ Kramer, “Beginnings and Endings in Western Art Music,” 3.

²⁹ Žižek, *Less Than Nothing: Hegel and the Shadow of Dialectical Materialism*, 465.

³⁰ Kramer further states that “tonal music involves a process that moves composition through time from beginning to end, and it is also a network of conventionalized gestures or profiles – products – that identity such functions as beginning, ending, transition, climax, etc.” Kramer, “Beginnings and Endings in Western Art Music,” 13.

³¹ We must be careful here to understand that that juxtaposition is organic and that many kinds of interdependent types of negation exist. According to Archie J. Bahm, we might consider the use of contrast in Eastman’s organicism, as it is framed by the subjectivity of the composer and is rather holistic, as “Modified aspectism,” or “extreme middlism.”³¹ Bahm, “The Aesthetics of Organicism,” 181.

becoming and illuminating the tensions and salient connections at play through the lens of becoming as found in the composer's search for self-actualization.

1.3 Organicism and Becoming: An Overview

These particular pieces . . . formally, are an attempt to what I call make organic music.³²

– Julius Eastman

The view that a work of art is described as having characteristics of a living organism has roots stretching back to Plato (429? -347 BC) and Aristotle (384-322 BC). Plato's metaphysical theories constitute an important starting place for Western organicism. In the *Philebus*, Plato examines the problem of "how the one can be many, and the many one."³³ The Platonian doctrine of the Forms, as presented in the *Republic*, gives the principle that the totality is greater than the sum of its parts. Aristotle, a student of Plato, expanded upon Forms' doctrine to provide that the whole is prior to its parts—one must grasp its features before conceiving its features. Aristotle maintained that the analysis of any organic unity requires a "decompositional" method that commences with the whole and then dissolves it into its constituent parts precisely to discover the contribution that each element makes to the totality, not unlike this analysis.³⁴ Following Aristotle's death, the period of Neo-Platonism, especially the work of Plotinus (204-270) and Proclus (412-485), would heavily influence the furthering of organic theory into dialectic. However, it would be the pre-Romantics Edmund Burke (1729-1797), Johann Gottfried von Herder (1744-1803), Johann von Goethe (1749-1832), and Immanuel Kant

³² Eastman, "Julius Eastman's Spoken Introduction to the Northwestern University Concert."

³³ Plato, *Philebus*.

³⁴"Organicism ." *New Dictionary of the History of Ideas. Encyclopedia.com*. (March 1, 2020).

<https://www.encyclopedia.com/history/dictionaries-thesauruses-pictures-and-press-releases/organicism>

(1724-1804); the German Romantics Friedrich Wilhelm Joseph Schelling (1775-1854), August Wilhelm Schlegel (1767-1845), E.T.A. Hoffman (1776-1822), Georg Wilhelm Friedrich Hegel (1770-1831); the English Romantics Samuel Taylor Coleridge (1772-1834), William Blake (1757-1827); and the neo-Hegelian philosophy of the late nineteenth and early twentieth centuries of Bernard Bosanquet (1848-1923) and Benedetto Croce (1866-1952) that would follow an organicist track, breathing new life into the concept.

As Mark Evan Bonds (1991) points to in his contemporary re-examination of Hegel, organicism, and form in *Wordless Rhetoric*, the phrase “organic structure” is relatively non-existent in the eighteenth-century but becomes commonplace in nineteenth-century accounts of literary form and composition.³⁵ The term “organicism” surmises that the universe—or constituent substances of it—has an organism’s properties. More specifically, organicism refers to the relationship between parts and wholes. Goethe (1786-1788) describes, “From first to last, the plant is nothing but a leaf, which is so inseparable from the future germ that one cannot think of one without the other.”³⁶ The leaf grows, “repeating, recreating / In infinite variety . . . each leaf elaborates upon the last.”³⁷ The result is preordained fulfillment with an interrelatedness of the whole and its parts: the harmony of the organic whole. Through this process, the original concept remains while symbiotically forming new identities: “the various plant parts developed in sequence are intrinsically identical despite their manifold differences in outer form.”³⁸ This appears to be Eastman’s interest in organic unity—a process of unification through the amassing of parts.

Early Romantic philosophers such as Burke, Coleridge, and Hegel promoted concepts of organicism and were sufficiently involved in work in the life sciences. In brief, it is not the case that

³⁵ Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*, 144.

³⁶ Goethe, *Italian Journey*, 366.

³⁷ Ibid.

³⁸ Ibid.

organicism “naturalizes” what is socially or ideologically constructed. Instead, the notion of “naturalization” is itself a form of what Paul de Man (1996) calls “aesthetic ideology”: the supplementary recourse to standards of beauty deemed as natural to validate ideological constructions of both art and society.³⁹

A turn from the Neoclassical to the Romantic Era is vividly seen in Burke’s *A Philosophical Enquiry into the Sublime and Beautiful*. The philosopher separates the beautiful and the sublime into their respective rational categories. The preference for the Sublime over the Beautiful marked a transition away from the art, culture, and emotional restraint of antiquity and towards an emphasis on emotion and the individual’s aesthetic experience that would be a pillar of Romantic thought. For Burke, nature is a catalyst to the sublime and astonishment:

The passion caused by the great and sublime in nature, when those causes operate most powerfully, is Astonishment; and astonishment is the state of the soul, in which all its motions are suspended, with some degree of horror.⁴⁰

The natural world influences heavily, often subliminally, what the mind seeks and body feels.

Hence arises the great power of the sublime, that far from being produced by them, it anticipates our reasonings, and hurries us on by an irresistible force. Astonishment, as I have said, is the effect of the sublime in its highest degree.⁴¹

When speaking of gradual variation, Burke utilizes the figure of the dove in comparison to that of a woman:

But as perfectly beautiful bodies are not composed of angular parts, so their parts never continue long in the same right line. The view of a beautiful bird will illustrate this observation. Here we see the head increasing insensibly to the middle, from whence it lessens gradually until it mixes with the neck; the neck loses itself in a larger swell, which continues to the middle of the body, when the whole decreases again to the tail; the tail takes a new direction, but it soon varies its new course, it

³⁹ de Man, *Aesthetic Ideology*.

⁴⁰ Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, 101.

⁴¹ Ibid.

blends again with the other parts, and the line is perpetually changing, above, below, upon every side. In this description . . . the whole is continually changing . . . Is not this a demonstration of that change of surface, continual, and yet hardly perceptible at any point, which forms one of the great constituents of beauty?⁴²

In a move exemplifying Romanticism's search for understanding the human experience, Kant would critique Burke for not addressing the causes of the mental effects of the beautiful or the sublime. Kant's critique was that Burke solely gathered data for future thinkers to unpack. He situates the author's method as an "empirical psychology," failing to meet a "philosophical science" criteria.

To make psychological observations, as Burke did in his treatise on the beautiful and the sublime, thus to assemble material for the systematic connection of empirical rules in the future without understanding them, is probably the sole true duty of empirical psychology, which can hardly even aspire to rank as a philosophical science.⁴³

Furthering the move toward a definitively humanistic understanding of organic life that dogged philosophers of the nineteenth-century, the problem faced by both Coleridge in his *Hints Towards the Formation of a More Comprehensive Theory of Life* (1818) and Hegel in his "Philosophy of Nature" (1817) is that the body as an integrated whole can be maintained only at the level of animal organisms, while the notion of a structure that is a collection of parts, as seen with the Goethean model, is actually characteristic of plants: the plant "differentiates itself into distinct parts," and is the "basis" for "a number of individuals"—leaves, buds, etc.—whereas the body is "a subjective unity of members."⁴⁴ Coleridge would develop the concepts of motion and dynamic polarity in relation to the mind, consciousness, and biological life to bridge this gap. The dichotomy of animal vs. plant would lead Hegel into developing his concepts of Idea, Spirit, and dialectic.⁴⁵ Hegel's conception of Spirit is

⁴² Ibid., 148.

⁴³ Kant, *Critique of Judgement*, 146.

⁴⁴ Goethe, *the Italian Journey*.

⁴⁵ Rajan, "Organicism," 48.

clearly not nature, and its self-developing whole does not, as in nature, “dissolve its development”. Nevertheless, for Hegel, Spirit has this same logical architecture of organicism as conveyed in the process of recognition in which the “I” splits the “we” that becomes the I—the dialectical moment. Both Hegel and Coleridge would agree that the idea, as is life, is a dynamic act and process of juxtaposition and growth—the process of becoming.⁴⁶

In classical philosophy, dialectics refers to an exchange of propositions and counterpropositions, resulting in a synthesis. The movement through this process of coming-to-be and ceasing-to-be is defined as becoming. The concept of dialectic and the process of becoming are primarily associated with Hegel. However, dialectic reaches much farther back in the history of philosophy, spanning traditions from the ancient to the continental. For example, Heraclitus’ (ca. 500 BC) “The Doctrine of Flux and The Unity of Opposites” provides a significant scaffolding for Hegel’s own dialectic, as the later cited in a lecture given at Jena in 1805:

Heraclitus at least understands the absolute as just the process of the dialectic. The dialectic is thus three-fold:

- a) The external dialectic, a reasoning which goes over and over again without ever reaching the soul of the thing;
- b) Immanent dialectic of the object, but falling within the contemplation of the subject;
- c) The objectivity of Heraclitus which takes the dialectic itself as principle. The advance requisite and made by Heraclitus is the progression from Being as the first immediate of the thought, to the category of Becoming as the second. This is the first concrete, the Absolute, as in it the unity of opposites. Thus with Heraclitus the

⁴⁶ It should be noted that although Hegel critiques conventional ways of thinking about God (omniscient, omnipotent, etc.) by surmising that to think of God as a being is to render God finite. Hegel arrives at a substitute for the conventional conception of God – the fullest reality, achieved through the self-determination of everything that’s capable of any kind of degree of self-determination. Thus God emerges out of beings of limited reality, including ourselves. Essentially, for Hegel, God is the fullest reality arising out of ourselves, the world, and nature. This concept of God is in line with Burke who situates God as the final cause of beauty alongside passion of love (the formal cause of beauty); phenomenological aspects of objects (the material cause of beauty); and the calming of one’s nerves (the efficient cause of beauty). In this way, there very well could be a connection between Eastman’s usage of organicism as a method toward self-realization and the spiritual.

philosophic Idea is to be met with in its speculative form . . . Here we see land; there is no proposition of Heraclitus which I have not adopted in my Logic.⁴⁷

In a traditional sense, Hegel's conception of becoming weighs each process of the dialectic on equal footing and engages every level in consistent dialogue. This dialectic process is not linear but instead forever evolving in a movement of concentric circles, moving both in and out. Each division of the dialectic requires the other to exist and construct meaning: being constructs naught, naught constructs being, both construct becoming and becoming further defines being and naught. The process happens on a smaller level, too. Being and naught are built by their own individual internal processes of becoming.

The theories of "organic unity" and becoming are no strangers to music theorists. Early use of the concept was formalized in articles by theorists such as E.T.A. Hoffman (1810), Moritz Hauptmann (1888)⁴⁸, Hugo Riemann (1896),⁴⁹ and later expanded upon by Heinrich Schenker (1935)⁵⁰ and Theodor Adorno (1934).⁵¹ A resurgence took place in the 1990s of organic work on music, and in recent years a re-examination of the relationship between dialectic and its contemporary applicability has intensified. Notable contributions since the 1990s include Mark Evans Bonds' (1991)⁵² investigation into form and the notion of organicism versus oration in Romantic music; Julian Johnson's (1991)⁵³ re-evaluation of Hegel's definition of music in his *Aesthetics*; Lydia Goehr's (1992)⁵⁴ examination of the work-concept and organicism as defining characteristics of Romanticism; William Thompson's (1993/94)⁵⁵ illumination of the biological and organistic in the compositions of

⁴⁷ Hegel, *Lectures on the History of Philosophy*, 278.

⁴⁸ As an approach to unity and symmetry of musical form. Hauptmann, *The Nature of Harmony and Metre*.

⁴⁹ As harmonic dualism. Riemann, *Harmony Simplified: or, The Theory of the Tonal Functions of Chords*.

⁵⁰ The view that the musical work is quite literally an organism with a life of its own. Schenker, *Free Composition*.

⁵¹ Adorno, *Beethoven: The Philosophy of Music*.

⁵² Bonds, *Wordless Rhetoric*.

⁵³ Johnson, "Music in Hegel's *Aesthetic*: A Re-Evaluation."

⁵⁴ Goehr, *Elective Affinities: Musical Essays on the History of Aesthetic Theory*.

⁵⁵ Thompson, "Music as Organic Evolution: Schoenberg's Mythic Springboard into the Future."

Arnold Schoenberg; Judit Frigyesi's (1997)⁵⁶ study of the use of organicism in the writings of Schoenberg, Anton Webern and Béla Bartók; Elisabeth Roseanne Kydd's (1999)⁵⁷ exhaustive critique of the historical, rhetorical, and gendered components found in twentieth-century musicology's recourse to organicist models; William Caplin's (2000)⁵⁸ expansion of Schoenbergian theory of large and small scale formal functions in the high Viennese classical style; and, most recently, Janet Schmalfeldt's (2011)⁵⁹ examination of the role of organic unity and becoming in nineteenth-century music.

Musically, organicism is often analyzed as a compositional approach to form in nineteenth-century Romanticism. It is engrained into a tradition that was notably set into motion by the critical reception of Beethoven's music. Theorist Adolph Bernhard Marx (1799-1866) describes sonata form as promising unity between opposites and a "crowning formal achievement . . . that reaches its fullest maturity in the hands of Beethoven."⁶⁰ E.T.A Hoffman's 1810 review of the Fifth Symphony describes the work as encompassing "the level of horror, fear, revulsion, pain and . . . [awakening] that infinite longing which is the essence of Romanticism."⁶¹ His review of the Fifth Symphony is thick with organic suppositions. He concludes that the idea of an opening motive acts as a seed "determin[ing] the character of the whole piece."⁶²

The suggestion that works of art contains organic elements or processes is undoubtedly not a novel concept for twentieth-century and post-war music, either. Arnold Schoenberg and Heinrich

⁵⁶ Frigyesi, "Organicism as a Theory of Modernism in the Writings of Schoenberg, Webern and Bartók."

⁵⁷ Kydd, "Organicism in Musicology: A Critique of Selected Twentieth-Century Writings."

⁵⁸ Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*.

⁵⁹ The use of dialectic to describe Beethoven's formal and motivic process. Schmalfeldt, *In the Process of Becoming Analysis and Philosophical Perspectives on Form in Early Nineteenth-Century Music*.

⁶⁰ Schmalfeldt, *In the Process of Becoming: Analysis and Philosophical Perspectives on Form in Early Nineteenth-Century Music*, 27.

⁶¹ *Ibid.*, 24.

⁶² Hoffman, *E.T.A. Hoffman's Musical Writings*, 239.

Schenker suggest a relationship between form, motive, and fine details as the original organic source in music. They conclude:

A work of art is the same as any perfect organism. They are so homogenous in their composition that every smallest detail reveals their true inner essence . . . Hearing a line of a poem or a measure of music one can grasp the totality.⁶³ – Schoenberg, 1918.

I present a new concept one inherent in the works of the great master; indeed, it is the very secret and source of their being: the concept of organic coherence.⁶⁴ – Schenker, 1935.

Anton Webern in *The Path to New Music* cites Goethe repeatedly, linking the philosopher's organicist theories to general motivic conceptions and the twelve-tone series itself.

Broadly summarizing Goethe, he states:

There is no essential contrast between a product of nature and a product of art, but that it is all the same, that what we regard as and call a work of art is basically nothing but a product of nature in general.⁶⁵

Outside of the musical sphere, recent contributions on becoming have framed its malleability and internal impossibility. Catherine Malabou's (2000) work on trauma, neuroscience, and receiving and producing form in the present as "plasticity" suggests new and broad applicability for Hegelian philosophy.⁶⁶ Slavoj Žižek's (2012) reexamination of Hegel in *Less than Nothing*, and its aptly titled chapter "Is It Still Possible to Be a Hegelian Today?" provides a reimagining of the dialectic model and celebrates the hopelessness of the absolute.

No matter the historicity, and even after the Post-Hegelian break of Nietzsche, Heidegger, Foucault, etc., becoming emphasizes that being and the process of identity are not fixed nor halt, but are continuous: "As Hegel likes to put it, "in fighting the external enemy, one (unknowingly) fight's one own essence . . . every taking of sides, has to rely on a necessary illusion (the illusion that, once

⁶³ Schoenberg, *Blanc Reiter Almanac*.

⁶⁴ Schenker, *Free Composition*, xxi.

⁶⁵ Webern, *The Path to New Music*, 10.

⁶⁶ Malabou, *The Future of Hegel: Plasticity, Temporality, Dialectic*.

the enemy is annihilated, I will achieve the full realization of my being).”⁶⁷ Of course, this is only an illusion as the process of becoming is never-ending—the absolute can never be achieved, and as the process continues, more fragments are left to evolve. Certainly, this is the difference between the ongoing process of becoming and the fixed unity that organicism promises.

1.4 Eastman’s Organic Music: A Postmodern Conception

Evil exists within a collection of works emphasizing the piece as part of both a collective whole and a philosophical offering of the composer’s intentions. The manuscripts and recordings of the “N****r series” define the work as concrete. Additionally, the works are part of a virtual whole—a collection of pieces emphasizing personal ideology and politics within a framework of transgression, what Eastman’s described as his “Bad Boys.”⁶⁸ If anything, the series’ embracing of both Romantic and twentieth-century musical and philosophical thought through organicism and the work-concept, and the tension in the composer’s need to separate from Romantic ideology, comments on the work’s historicity and suggests a political act that weaves a web of tension, satire, and commentary—a definitively postmodern move. Eastman does attempt to present an apparent rupture of any formal Romantic semblance in the work. His aside of “unlike Romantic music or Classical music” is important here and should not be taken lightly. The possibility of commentary on historical placement and genre is opened. Might this be an attempt by Eastman to create a rupture and define organicism for himself?

Process-based music, certainly as an outgrowth or a reaction to the strict formalism of Schenkerian organicism and total serialism, was common during Eastman’s lifetime. In the United

⁶⁷ Webern, *The Path to New Music*, 10.

⁶⁸ Garland, “Episode 2: Julius Eastman in His Own Voice.”

States, Elliott Carter utilized the concept of music as a process in 1944, citing Alfred North Whitehead's "principle of organism" and his book *Process and Reality*. Future nods to process-based music would come from the minimalists of the 1960s and 1970s downtown New York music to which Eastman would belong. Steve Reich's 1968 manifesto about "musical processes [determining] all the note-to-note details and the overall form simultaneously" defined his minimalism as a gradual and additive process.⁶⁹ Terry Riley's 1964 minimalist composition *In C* has strong formal connections to *Evil* through its 53 gradually growing musical fragments, cellular repetition, free register, and open instrumentation. British composer Michael Nyman would identify five types of musical processes in his 1974 text *Experimental Music: Cage and Beyond*: 1) chance determination, 2) people processes, 3) contextual processes, 4) repetition processes, 5) electronic processes (of which *Evil* would fall within categories 2, 3, and 4 five years later).⁷⁰ However, Eastman's avoidance of the rigid minimalist process-as-form and linear design, the keeping of additive/subtractive procedures, inclusion of a controlled improvisatory framework, and presence of both diatonic and chromatic tonality situates *Evil* as a work that grew out of the seeds of minimalism but was forward-thinking in its inclusion of non-minimalist material.

As defined by Tim Johnson and Kyle Gann, Eastman's expansion of motive, harmonic palette, and the abandonment of a strict "structure as form" places *Evil* and the other works in the series at the forefront of musical postminimalism. Gann's 1986 definition of postminimalism posits a "music that use[s] steady pulse throughout, simple but nontraditional diatonic tonality, and simple but not obvious numerical structures."⁷¹ Johnson defines a musical minimalism that can be combined with other elements, such as soaring melodies over repetitive patterns and a dissonant harmonic palette.⁷²

⁶⁹ Reich, "Music as a Gradual Process," 34-36.

⁷⁰ Nyman, *Experimental Music: Cage and Beyond*, 4-8.

⁷¹ Gann, *Music Downtown: Writings from the Village Voice*, 13.

⁷² Johnson, "Minimalism: Aesthetic, Style, or Technique?" 742

He places the postminimalist movement with the abandonment of strict minimalist process-as-form pieces such as Reich's *Piano Phase* (1967), *Violin Phase* (1968), *Clapping Music* (1972), *Music for 18 Musicians* (1976); and Philip Glass's *1+1* (1968), *Strung Out* (1969), *Two Pages* (1968), *Music in Fifths* (1969), *Music in Contrary Motion* (1969), *Music in Similar Motion* (1973), and *Music in Twelve Parts* (1974). Gann situates the fountainhead of the movement even later with William Duckworth's *Time Curve Preludes* (1979).⁷³ As an aside, the appearance of the "N****r series" (1978-1980) contemporaneously with the *Time Curve Preludes* presents an interesting dichotomy for those concerned with chronology. As Hanson-Dvoracek points:

Many of the reasons that historians such as Gann have given primacy to Duckworth are plainly obvious. The *Time Curve Preludes* are fully notated works for solo piano rather than enigmatic diagrams for an equally enigmatic ensemble. Numerous recordings of the *Preludes* have been made since the seminal recording by Neely Bruce in 1993. Eastman, on the other hand, never had a commercial recording of any of his music during his lifetime.⁷⁴

Eastman's necessity to define the formal and theoretical aspects of the series—especially those that are extra-musical as we have seen with the description of the titles and his use of music as a source toward self-actualization—results in a definitively Romantic and implicitly modern move: the work-concept. In doing so, Eastman simultaneously raises the work to something inside and outside of his creation. The work can exist as both an autonomous object and of the composer and their intentions. As Lydia Goehr notes:

The separability of fine art from the world of the everyday cannot now, and could not then [late-eighteenth and nineteenth centuries], be taken too literally. It had to reveal itself and to find its stability through a complex array of metaphorical beliefs. Many of these shared a peculiar feature, which might well be called the romantic illusion. It captured the ability of an object, a person, or an experience, to exhibit

⁷³ Gann curiously situates *Guitar Trio* (1977) by Rhys Chatham as an exponent of the fusion between rock and minimalism to be a work after "minimalism's aftermath," but not specifically postminimalist.
<https://www.kylegann.com/postminimalism.html>

⁷⁴ Hanson-Dvoracek, "Julius Eastman's 1980 Residency at Northwestern University," 94.

simultaneously the character of the human and other divine, of the concrete and of the transcendent.⁷⁵

Postmodernism refers to several ideas and processes. For instance, postmodernism is not merely a repudiation of modernism or its continuation, but has aspects of both; it is on some level and in some way, ironic; it does not respect boundaries between sonorities and procedures of the past and the present; it seeks to break down barriers between “highbrow” and “lowbrow” styles; it embraces contradictions; includes fragmentations and discontinuities; it presents multiple meanings and multiple temporalities; and it locates meaning and even structure through its listeners, more than in scores, performances, or composers.⁷⁶ Indeed, Eastman’s account of his work exhibits parallel gestures: the intertextuality of the Romantic idea of formal organicism; the usage of form in tension with pieces of the 1970s that proudly eschewed consistency and unity;⁷⁷ and the political rupture created when the works’ titles are placed within the Western classical concert hall. Eastman’s use of language (musical or the written/spoken word) acts as a view-finder. The languages found within carry a certain amount of “noise” that comments on meaning systems: its title is not easily digestible and is focused on the dehumanized subject, and its notation is ambiguous compared to traditional methods.⁷⁸ Historically, there is a connection here to the linguistic-turn—or *how* language and other symbolic systems shape our perceptions, values, thoughts, and lived experiences—that was burgeoning at the same time the work was penned. *Evil* disrupts, celebrates, and demands disorder and self-reflexivity. It is philosophically and stylistically postmodern, and fugitively so.

⁷⁵ Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, 158.

⁷⁶ Kramer, “Postmodern Concepts of Musical Time,” 22.

⁷⁷ Postmodern audiences are “more willing to accept each passage of music for itself, rather than having . . . to create a single whole of possibly disparate parts.” See John Adam’s *Violin Concerto*, Henryk Gorecki’s *Third Symphony*, Alfred Schnittke’s *First Symphony*, George Rochberg’s *Third Quartet*, Steve Reich’s *Tehillim*, John Corigliano’s *First Symphony*, Bernard Rands’ *Body and Shadow*, and Luciano Berio’s *Sinfonia*. *Ibid.*, 13-14.

⁷⁸ As Mary Klages notes, in postmodern societies, anything that cannot be translated into a form recognizable or digestible becomes noise. Klages, “Postmodernism.”

1.5 Blackness, Fugitivity, and Becoming in the Philosophy of Julius Eastman

Poet and critical theorist Fred Moten (2004) notes that in the black radical tradition, there is a pervasive politico-economic and philosophic moment with which it is engaged:

That moment is called the Enlightenment. This tradition is concerned with the opening of a new Enlightenment, one made possible by the ongoing improvisation of a given Enlightenment—improvisation being nothing other than the emergence of ‘deconstruction in its most active or intensive form.’⁷⁹

Moten points us to the enduring reorientation that black radicalism provides—a type of new Enlightenment, future politics, or the re-defining and reclaiming of spirit, and deconstructive play as a means to self-owned spaces of freedom. Certainly, we see this engagement in Eastman’s move to differentiate—“unlike Romantic music or Classical music”—and reorient organicism for himself: “what *I* [emphasis added] call ‘organic’ music.” This fugitive spirit is boldly present throughout his life and work.

In rare interviews, Eastman tends toward a phenomenology of spirit and being that embraces self-actualization and emancipation:

What I am trying to achieve is to be what I am to the fullest—Black to the fullest, a musician to the fullest, a homosexual to the fullest. It is important that I learn how to be, by that I mean accept everything about me.⁸⁰

He carried this philosophy holistically throughout his life and applied it to a variety of subjects. What results is an illumination of fundamental components of his being and an outline of his artistic practice:

On jazz -

What happens now, instead of getting up every morning composing, I get up and practice the piano, improvise—it’s jazz, that’s the difference . . . Jazz is so exciting because it allows for instant expression of feelings; it has immediacy and it also has

⁷⁹ Moten, “Knowledge of Freedom, 275.

⁸⁰ Strauss, “Julius Eastman: Will the Real One Stand Up?”

style . . . I feel it comes closer than classical music to being pure, instantaneous thought. When I am playing this music [jazz], I feel as if I am trying to see myself—it's like diving into the earth, that's what it feels like.⁸¹

On spirituality -

I have been fighting with the lord for a long, long time. And such that, at this point, I really take music as secondary. I like love better myself. Oh, pleasant love, then music. And at times is difficult to love the Lord because sometimes he is putting you this way and putting you that way.⁸²

On materialism -

Dear Joan [D' Arc] I have dedicated myself to the liberation of my own person firstly. I shall emancipate myself from the materialistic dreams of my parents; I shall emancipate myself from the bind of the past and the present; I shall emancipate myself from myself.⁸³

On liberation (as informed by Buddhism) -

I have sung, played, and written music for a very long time, and the end is not in sight . . . but now music is only one of my attributes . . . right thought, speech and action are now my main concerns. No other thing is as important or as useful. Right thought, Right Speech, Right music.⁸⁴

Shared among these quotations are the themes of motion and being: the search for self, the attempt to explore, identify, and constellate one's being, and the process of liberation. Certainly, Eastman's identity as a black and homosexual man influenced his search for identity. Undoubtedly, aspects of the militant and provocative exist within his works. Surely, transgression and a spirit of escape abound. Rather than merely categorizing Eastman and his work under the guise of what Kyle

⁸¹ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 2.

⁸² Garland, "Episode 2: Julius Eastman in His Own Voice."

⁸³ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 185.

⁸⁴ Informed by Buddhism's Noble Eightfold Path. Eastman references Right thought and Right speech (or resolve) which are two pillars of the Noble Eightfold Path. Right music appears to be a self-appointed practice by Eastman. Eastman, "Press Release for *Humanity and Not Spiritual Beings*."

Gann wrote in the *Village Voice* as “damned outrageous,”⁸⁵ we can more holistically understand the movement of transgression in his work (performative, compositionally, artistically, philosophically) as a search for being born out of the politics of difference, or what Ryan Dohoney theorizes “as a musical and political orientation inflected by his identity as a black and homosexual man within a mostly white, straight musical scene.”⁸⁶ More concretely, we can view Eastman’s search for being as a motion or movement through the lens of fugitivity, or “an ongoing refusal of standards imposed from elsewhere: It’s a desire for the outside, for a playing or being outside, an outlaw edge proper to the now always already improper voice or instrument.”⁸⁷ This search, as Moten concludes,

. . . is motion, it is fugitivity itself. Fugitivity is not only escape, . . . fugitivity is being separate from settling. It is a being in motion that has learned that ‘organizations are obstacles to organizing ourselves.’”⁸⁸

Through the lens of fugitivity we find a broader and more dutiful understanding of Eastman and his work that go beyond loss, revival⁸⁹ and “damned outrageous;”⁹⁰ categorizations that have become attached to his posthumous narrative.

The language of Eastman’s “N****r series” displays a focus on reclaiming, satirizing, and celebrating blackness, queerness, and, ultimately, self. The vividness, intertextuality, and reference of his titles alongside the ambiguity of notation questions systems of meaning. The language of both score and text propels the viewer into another world. Through his written titles and musical language, Eastman bears witness and provides a suggestive testimony about his lived experience and philosophy

⁸⁵ “As one of Eastman’s best friends told me when I broke the news of his death to her, “Sometimes he was just damned outrageous.” Gann, “Damned Outrageous: The Music of Julius Eastman.” 1.

⁸⁶ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 119.

⁸⁷ Wallace, “Fred Moten’s Radical Critique of the Present.”

⁸⁸ Moten, *The Undercommons: Fugitive Planning and Black Study*, 11.

⁸⁹ Works that frame Eastman’s narrative through loss include: Leach, “In Search of Julius Eastman.”; Gann, “The Miraculous Revival of Julius Eastman.”; Burns, “Julius Eastman: The Forgotten Minimalist.”; Menstres, “Scores on the Sidewalk: Julius Eastman’s *Feminine*.”; Bailey, “Tears for Julius Eastman.”; Armstrong, “The Strange World . . . of Julius Eastman.”

⁹⁰ See Gann, “Damned Outrageous: The Music of Julius Eastman,” 1.; and Shatz, “Bad Boy from Buffalo.”

of art, identity politics, privilege, the classical music world, and a whole host of other issues. Through the suggestiveness of his testimony, Eastman reorients identity by interrogating terms that were meant to dehumanize him and exposing the semantic, racial, and artistic boundaries of the worlds he operated. He flips and replicates horror. He employs code-switching, which continues to make apparent the slippages of language, race, genre, and bodies. If anything, these middle-period works are a sustained search, awareness, exposition, and reorientation of identity that rings true with Nathaniel Mackey's conception of fugitivity, "it dislocates collectivity, flies from collectivity, wants to make flight a condition of collectivity."⁹¹ What occurs are spaces of dissent, reorientation, and possibility; fugitive spaces.

In *Gay Guerrilla* (ca. 1980), Eastman utilizes a pre-composed melodic refrain that finds its way into multiple works of the "N****r series" as a rhythmic motif,⁹² most notably at 18:30 against Martin Luther's hymn "A Mighty Fortress Is Our God." The placement of the motive against the Lutheran hymn is surely a recontextualization with spiritual-political leaning—the theological and political underpinnings resonate loudly here. The juxtaposition of Eastman's composed anthem with a Lutheran chorale speaks as an audible manifesto. As he states in his Northwestern University introduction:

These names [those of the "N****r series"], either I glorify them or they glorify me. And in the case of guerrilla, that glorifies gay . . . A guerrilla is someone who in any case is sacrificing his life for a point of view. And you know there is a cause, and if it is a great cause, those who belong to that cause, will sacrifice their blood because without blood there is no cause . . . I use "Gay Guerrilla," in hopes that I might be one if called upon to be.⁹³

⁹¹ Mackey, "Destination Out."

⁹² The rhythmic variation of eighth-sixteenth-sixteenth in Motive 2 appears to be a fragmented diminution of the "Mighty Fortress Theme" quarter-eighth-eighth.

⁹³ Eastman, "Julius Eastman's Spoken Introduction to the Northwestern University Concert," *Unjust Malaise*.

Undoubtedly, the juxtaposition of the two melodic lines in *Gay Guerrilla* is a contemplative move by Eastman to arouse the listener's connection between the title of the work, the all but unrecognizable hymn, and Luther's Reformationist ideology. Eastman's act of pairing historically disjunct but politically intent melodic lines together is a contextual tool he would employ in other works, too.

During a party hosted by the new-wave band Su-Sin Schoks that Eastman attended with friend Ned Sublette, "Rock n' Roll n****r" from Smith's 1978 album *Easter* came on. Sublette remembers being put off by the record, more so by a white woman repeatedly saying, "n****r, n****r, n****r, n****r, n****r, n****r, n****r, n****r." Sublette recalls:

I was actually appalled because I'm from the South . . . You just didn't fuckin' do that . . . Julius loved it. It was a very important record for Julius. I remember the subject of the n-word came up and I said, this was often a little rhetorical device, you would say something and somebody would say it back you confirming it. 'So, Patti Smith used it correctly?' 'Patti Smith used it correctly.'⁹⁴

Eastman connected with Smith's use of the word. He would employ Smith's rhythmic use of the word as his "cantus firmus" in his 1981 work for ten cellos *The Holy Presence of Joan D' Arc* (1981).⁹⁵ Furthermore, there is a pairing of the spiritual and political here, married by dissent narrative. In the work's prelude, the solo vocal line slowly unfolds:

Saint Margaret said
Saint Michael sai
Saint Catherine said
Joan, speak boldly when they question you.⁹⁶

Once the meticulous and contemplative unfolding of the solo vocal line has ceased, the stillness is punctuated by the rhythmic nature of Smith's refrain, played ferociously by eight cellos. Smith's song is equally apt with the spirit of dissent:

⁹⁴ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 124

⁹⁵ Ibid.

⁹⁶ Eastman, *The Holy Presence of Joan D' Arc*.

Baby was a black sheep, baby was a whore
Baby got big and baby get bigger
Baby get something, baby get more
Baby, baby, baby, was a rock and roll nigga
Oh, look around you, all around you
Riding on a copper wave
Do you like the world around you?
Are you ready to behave?

Outside of society, they're waitin' for me
Outside of society, that's where I want to be

It would be a misstep to proclaim that Eastman's melodic pairings are not ripe with political and spiritual dissent, and do not speak to his fascinations with martyrdom. This is Eastman's fugitive spirit made audible. Moten, again:

Knowledge of freedom is (in) the invention of escape, stealing away in the confines, in the form, of a break. This is held close in the open song of the ones who are supposed to be silent.⁹⁷

The self-emancipation, satire, and freedom shown by Eastman's employment of fugitivity is a retroactive act determining which sequence of necessities would determine him. Yes, aspects of Eastman's personal choices such as drinking, bluntness, alcohol and drug use, erratic behavior, and neglected opportunities affected his successes. However, the fundamental core of his artistic practice was to live liberated through the components of his identity—often, through components that were socially constructed to dehumanize him, and of which he would reclaim. Eastman's artistic practice created tension, exposed the faults within the spaces he existed, and continues to do so long after his death. In the words of Frantz Fanon (1952), "It is through conflict and the inherent risk of conflict that human reality, in-itself-for-itself, may come true."⁹⁸ Eastman's freedom is actualized through its recognition. His navigation of blackness, homosexuality, privilege, and self is vividly represented in

⁹⁷ Moten, *The Undercommons*, 51.

⁹⁸ Fanon, *Black Skin, White Masks*, 193.

his titles, notation, and content of the “N****r series.” It is his interrogation of contrast, juxtaposition, and the difference between worlds, and his piecing back together of these items as means toward synthesis, or in another light toward potentiality and freedom, that continues to resonate within his work.

1.6 The “N****r series”

Much focus on Eastman's life and work has been devoted to a collection of works called the “N****r series.” The accessibility of the scores, the presence of Eastman on the recordings to the majority of the works, and the provoking titles—*Evil N****r*, *Gay Guerrilla*, *Crazy N****r*, *Dirty N****r*, and *N****r F****t*—have influenced their boldness in his oeuvre. More so, the titles and the accessibility of the works have become problematically emblematic of the composer. The result is that early pieces such as *Sonata* (1963), *Macle* (1971), *The Moon's Silent Modulation* (1970), *Thruway* (1970), *Mumbaphilia* (1972), *Tripod* (1972), *Colors* (1973), *Feminine* (1974), *Joy Boy* (1974), and later works that demonstrate a decisive turn toward spirituality such as *Prelude to The Holy Presence of Joan D' Arc* (1981), *The Holy Presence of Joan D' Arc* (1981), *Hail Mary* (1984), *Buddha* (1983), and his last known work *Our Father* (1989) are overlooked.⁹⁹ We see this coloring of narrative in Eastman's former roommate R. Nemo Hill's description of the composer:

[Eastman] lived the titles of his music. He was the crazy n****r and the gay guerrilla. He was fearsome. He played out those roles. He was an uncompromising man. He liked the idea that he was “a n****r.” He loved that because it put him in the position of transgressing some sort of bourgeois status. He liked the idea that he was

⁹⁹ Admittedly, this analysis is focused on *Evil N****r*, but to address Eastman's current coloring and his work as solely aggressive or militant. For further discussion into Eastman's works outside of the “N****r series,” see Weston, Jeff. “What I am to the Fullest: Identity Construction and the Reemergence of Julius Eastman.”

gay and he pushed it to the extreme. He was filthy dirty. He was a slob. That was the role he wanted to play.¹⁰⁰

Eastman's compositions *Dirty N****r* (1978), *N****r F****t* (also known as *NF*) (1978), *Crazy N****r* (1978), and *Evil N****r* (1979) are emblematic of the depths to which he went to explore the concept, history, and being of the term. Eastman would go further in a 1980 interview with Jeff Bloch:

I admire the name 'n****r.' It's a strong name. I feel that it's a name that has a historical importance and even protects blacks. [It is] the most real part of whatever you're into. You can't wear Gucci shoes and be a n****r.¹⁰¹

Unapologetically, Eastman noted in a 1984 radio interview with David Garland that these pieces were his "Bad Boys," confirming the complex racial, social, and political disquiet the titles caused and continue to create in Western concert halls.¹⁰² This unease is the tension, or rupture, between the avant-garde classical music world and the other. Friend Stephen Maglott remembers that "the language [of the titles] was so acidic, it ate away at the concert hall universe, and was perhaps a fitting gesture for someone who saw as much rank hypocrisy as opportunity within its walls."¹⁰³ Another acquaintance remarked that Eastman was "a Black, gay man rattling around loudly in the white, constrained world of classical music. Eastman was a living testament to unbounded American opportunity and woeful American inequality."¹⁰⁴

What Eastman advances, and what Moten (2003) would later question, is the assertion that the avant-garde is a black thing and black is an avant-garde thing.¹⁰⁵ From Moten, we understand that

¹⁰⁰ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 55.

¹⁰¹ Bloch, "Black Musician's Song Titles Censored by FMO Protest."

¹⁰² Garland, "Episode 2: Julius Eastman in His Own Voice."

¹⁰³ Maglott, "Julius Eastman."

¹⁰⁴ Ibid.

¹⁰⁵ Moten, *In the Break: The Aesthetics of the Black Radical Tradition*, 32.

historically the avant-garde has defined itself in a Euro-American and deep canonic formulation of necessarily not black. Eastman ruptures the safety of this Euro-American-centric space and problematizes it: Who is allowed to perform these works? Should the titles be censored?

Eastman was not alone in his interrogation of the space of the concert hall. The focus on “decolonizing American art music,” as Michael Dessen puts it in his 1983 dissertation, and the broader movement toward multiculturalism was in the air at the time.¹⁰⁶ Notably, for Eastman and his archive, this work was also being helmed by American composer, trombonist, and member of the Association for the Advancement of Creative Musicians (AACM) George Lewis (b. 1952). Coming off the heels of the Kitchen’s limited engagement of multiculturalism during 1979’s “New Music, New York,” Lewis helped to “shift the debate around border crossing to a stage where whiteness-based constructions of American experimentalism were being fundamentally problematized.”¹⁰⁷ As music director of the Kitchen from September 1980 to June 1982, Lewis and his team led programming that worked to decolonize American art music. Lewis’ programming included improvisers and non-improvisers, and a rejection of simplistic distinctions between black and white, low and high, uptown and downtown. As Lewis notes, “I saw the work of people like Julius Hemphill as congruent with an expanded notion of experimentalism, which in my understanding was the multi-directional ‘genre’ that the Kitchen was created to support.” He goes on to say that “Not all the composers were black or jazz-identified. I was able to bring a number of ‘new whites’ into the process—composers who might

¹⁰⁶ Lawrence, *Hold On to Your Dreams: Arthur Russell and the Downtown Music Scene, 1973-1992*, 182.

¹⁰⁷ It is important to note that Eastman did participate in this festival. Lawrence, *Hold On to Your Dreams: Arthur Russell and the Downtown Music Scene, 1973-1992*, 182.

well have been excluded for reasons of the intersection of genre, musical methodology, and community membership.”¹⁰⁸

For Eastman, there was a conscious decision to use art to reimagine those who are dehumanized as highly valued, ritualized, and sacred.¹⁰⁹ The composer attempted to transform historical oppression into strength—he attempted to liberate—“It is through art that I can search for the self and keep in touch with my resource and the real me.”¹¹⁰ Speaking to For Members Only (FMO), the black student union at Northwestern, before his 1980 residency concert Eastman defended the use of his titles, which were stricken from the program. Peter Gena, Eastman’s friend and colleague from Buffalo, was an assistant professor in the Music Department of Northwestern and recalled him saying to the students, “You know . . . when I was your age, I was either a n****r or a Negro. There was none of this black or African-American stuff.” Gena would go on to say that Eastman told them “what a badge of honor it was, but the students did not get it, so we didn’t print the titles, which caused a bigger ruckus because then it hit the school newspapers.”¹¹¹ Tony Thompson, the coordinator of FMO, explained that the group objected to the use of the word, not as a pushback to Eastman’s artistic freedom, but rather that the organization viewed the Northwestern campus environment as “very racist.”¹¹² Thompson would go on to say that “The problem is not one of conservatism but one of racism.”¹¹³ In an attempt to clarify his titles, Eastman took the opportunity to address the audience before the concert:

¹⁰⁸ Several works by Eastman were programmed at the Kitchen during Lewis’ tenure. Lewis’ programming displays a significant canonical change for Eastman; a move away from the “N****r series” and a focus upon the spiritual: *Gay Guerrilla*, included in the Kitchen’s 1980 European tour and recorded in October 1980 in Berlin; *Humanity and Not Spiritual Beings*, performed January 30, 1981; *Prelude to the Holy Presence of Joan D’ Arc*, 1981; and *The Holy Presence of Joan D’ Arc*, premiered April 1-5, 1981. Before Lewis’s tenure, Eastman presented a series of “Sacred Songs” at the Kitchen on April 3, 1980, in a concert entitled “Taking Refuge in the Two Principles.” Ibid., 183.

¹⁰⁹ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 123.

¹¹⁰ Strauss, “Julius Eastman: Will the Real One Stand Up?”

¹¹¹ Ibid., 54.

¹¹² Bloch, “Black Musician’s Song Titles Censored by FMO Protest.”

¹¹³ Ibid.

There's a whole series of these pieces. . . and they're called . . . they can be called a "N****r series." Now the reason I use that particular word is because, for me, it has a . . . is what I call a basicness about it. That is to say, I feel that, in any case, the first n****rs were of course field n****rs. And upon that is really the basis of what I call the American economic system. Without field n****rs, you wouldn't really have such a great and grand economy that we have. So that is what I call the first and great n****r, field n****rs. And what I mean by n****rs is that thing which is fundamental, that person or thing that attains to a basicness, a fundamental-ness, and eschews that thing which is superficial or, or, what could we say—elegant. So, a n****r for me is that kind of thing which . . . attains himself or herself to the ground of anything, you see. And that's what I mean by n****r. There are many n****rs, many kinds of n****rs.¹¹⁴

Eastman argues that the foundation of American socio-economic development was built on the backs of the dehumanized being. He reorients the term as a marker of integrity and strength.

1.7 Summary

American composer, pianist, and vocalist Julius Eastman (1940-1990) was an artistic force. Born in New York City, Eastman was raised alongside older brother Gerry in Ithaca, New York, by mother Frances. He began his piano lessons at age 14, college studies at Ithaca College, and transferred to the Curtis Institute of Music.

During his lifetime, Eastman was widely known for his virtuosic vocal performances, as found on the 1973 Nonesuch recording of *Eight Songs for a Mad King*. After the 2005 release of New World Records' release of *Unjust Malaise*, Eastman's composed music marked by repetition, political mindedness, and spirituality has begun to return to the public eye. His work often incorporates elements from free jazz, rock, disco, and classical musics, exemplifying the various circles he operated

¹¹⁴ Eastman, "Julius Eastman's Spoken Introduction to the Northwestern University Concert," *Unjust Malaise*.

in throughout Buffalo and New York City. As an artist-activist, Eastman often included titles to his works that reference race, sexuality, and spirituality as tools of socio-political commentary and self-reflection.

Despondent about what he saw as an absence of professional possibilities worthy of him, Eastman grew increasingly dependent on drugs and alcohol after 1983. He was evicted from his Lower East Side apartment, and his possessions (including scores) were discarded by the New York City Sherriff's Office. Following eviction, Eastman drifted between New York City, Ithaca, and Buffalo. Julius Eastman died in Buffalo, New York, of cardiac arrest at the age of 49.

Eastman's middle-period works were written according to what he considered an "organic" principle. In his self-defined concept of "organic" music, a network of musical similarity and contrast is constructed to create growth. Each new section of a work contains all the information from previous areas and goes on from there. On a smaller scale, as demonstrated in *Evil*, Eastman's conception of organic music also includes motivic and formal movement that amasses meaning and identity through juxtaposition. These are processes of musical becoming.

Becoming is a dialectical movement between thesis and antithesis to construct or synthesize identity. The contrast defines what came before and what followed, a method of sonic growth, reference, and continuity. The Hegelian notion of becoming was first used in music by Theodore Adorno to describe Beethoven's formal process and explored further in Janet Schmalfeldt's study of form in nineteenth-century music. I utilize the reimagining of dialectic to investigate Eastman's "organic" music and its impacts. This includes its broad applicability and internal plasticity as suggested by Catherine Malabou's work on receiving and producing form in the present; and Slavoj Žižek's reexamination and reimagining of the dialectic triad, and the celebration of the absolute's impossibility.

Eastman's conception of organic music is thoroughly postmodern. *Evil* exists as a single unit and as part of a concrete whole: the "N****r series." The series' embracing of contradiction and breaking down of modes—including the rupturing of Romantic and twentieth-century thought models, use of additive/subtractive formal procedures, avoidance of rigid minimalist process-as-form design, their rupture and commentary of "high" and "low" art styles, the juxtaposition of stylistic difference, and the political tensions their language has caused—suggests them as tools of social commentary. The series is disorderly, self-reflexive, and has movement to it. It is full of dissent, reorientation, and possibility: it is fugitive.

As Fred Moten and Nathaniel Mackey describe, Eastman's is a fugitive spirit, or contains a motion to define oneself, is separate from settling and plays on the outside. Eastman reorients identity, utilizes code-switching, and explores the politics of genre through the language of his titles, stylistic juxtaposition, and placement in the Western concert hall. He satirizes, reclaims, and celebrates blackness, queerness, and self. With a fugitive spirit, Eastman employs dissent, contrast, juxtaposition, and difference between worlds, and synthesizes those aspects to create self-reflexive musical spaces. We see this fugitivity boldly highlighted by the complex racial, social, and political disquiet that the works in his "N****r series" historically have—and posthumously continue—to incite.

2.0 Ambiguity and the Archive

In this chapter, I argue that the movement to understand *Evil* through its layers of ambiguity is a process of becoming itself. Whether one is grasping at the conflicting memories and fragmented materials in the composer's archive or deciphering the work's vague notation and performance practice, the road to uncovering the piece is a performative path of becoming.

I begin by providing a background to the initiating force behind the reemergence and thus archivization of Eastman's work: Mary Jane Leach's "The Julius Eastman Project." Following an overview of Leach's project, conflicting accounts of *Evil N****r*'s conception and its ambiguous first performances are considered as examples of the fallibility of memory. I then explore the role of ambiguity in the work's notation and its presence in the whole of Eastman's archive.

2.1 The Julius Eastman Project

Composer Mary Jane Leach initialized the first known posthumous inquiry into Eastman's work in 1998, eight years following his death. Leach's search for Eastman entitled "The Julius Eastman Project" is a concrete example of the fragmented nature and often cyclical path one must endure when attempting to locate the composer's materials. Asked to teach a course in composition at Cal Arts in the fall of 1998, Leach decided to structure the seminar around the concept of "multiples" – pieces for four or more of one instrument. This decision became the initial moment of archivization of

Eastman's work.¹¹⁵ Having attended a performance of Eastman's piece for ten cellos, *The Holy Presence of Joan D' Arc* (Fig. 1) at The Kitchen in 1981, Leach began searching to find the score to the work. After tracking down composer Lois V Vierk who had a tape recording of *Joan*, a dub was to be created, but the cassette box was empty. Vierk put Leach in contact with composer C. Bryan Rulon who had been given a tape of *Joan* by Eastman. A copy was made of the recording, but a complete score still could not be found. Cellists from the original performance were contacted, yet the performers did not have strong impressions or anecdotes as the recording was a "fly-by-night recording with freelance musicians, and most only had contact with him for those few hours."¹¹⁶ Myriads of phone calls and in-person meetings were held, but to no avail. Today, all that exists of the work's manuscript are two pages in the NYPL Performing Arts Research Collection at Lincoln Center, and a fragment printed on the cover of the program notes from its premiere at The Kitchen.

¹¹⁵ Although this was the first noted moment of archivization, many others would follow. As Derrida suggests, moments of archivization are infinite throughout the life of an artifact. "[T]he technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and its relationship to the future. The archivization produces as much as it records the event". Derrida, *Archive Fever: A Freudian Impression*, 17.

¹¹⁶ Leach, "In Search of Julius Eastman."

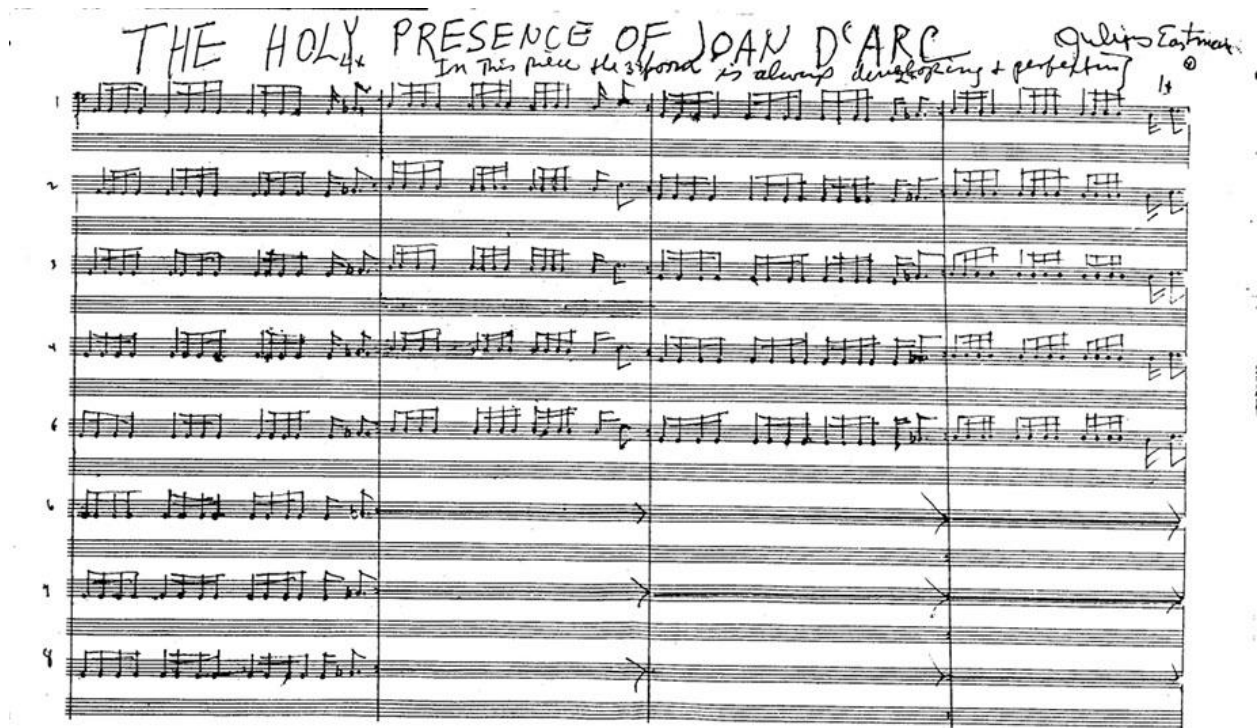


Figure 1 Page 1 of two remaining score fragments to The Holy Presence of Joan D' Arc.¹¹⁷

When reflecting on Leach's foundational search, the term "fragment" reappears. This is not by chance and certainly not limited to Leach's experience. Incomplete materials, fractured memories, questionable testimony, and scattered individuals haunt the process of searching for Eastman and his works. Nothing is certain with Eastman, but every little bit counts - every fragment contains the potential for reconstruction. Michel Foucault (1982) states that situated between the said and unsaid is the archive; it is the potentiality of language, "it is the fragment of memory that is always forgotten in the act of saying."¹¹⁸ Eastman's archive is built upon the possibility of the potential, shrouded by the impossibility of full reconstruction. This is both the possibility of becoming and the impossibility

¹¹⁷ THE HOLY PRESENCE OF JOAN D'ARC. Copyright © 2018 by Music Sales Corporation and Eastman Music Publishing Co. All rights administered by Music Sales Corporation. International Copyright Secured. All Rights Reserved. Used by Permission. Hereafter "Eastman, *The Holy Presence of Joan D' Arc*."

¹¹⁸ Agamben, *Homo Sacer: Sovereign Power and Bare Life*, 38.

of full actualization. Eastman's archive illuminates potential through its construction upon and wading through loss and fragmentation; potentiality is amplified through the reminder of loss and instability. The unstable future, according to the archive, "produces more archive, and that is why the archive is never closed. It opens the future."¹¹⁹ Certainly, Leach's experience wrestling with the defining characteristics of fragmentation, ambiguity, and loss in Eastman's archive was an exercise illuminating its potential for expansion, clarity, and discovery.

Leach's process of disseminating her findings publicly and casting the composer back into the public sphere was achieved through two strategies: The first was the digital publication of "The Julius Eastman Project" as an open-access website. Until the publication of Eastman's scores by G. Schirmer in 2018, this open archive was a semi-regularly updated depository containing scanned manuscripts and transcription scores in parts and whole. Following the publication of Eastman's work by Schirmer, the immediate and open access to Eastman's scores has ceased, although a limited reference page and photos depository remains.¹²⁰ The second method of casting Eastman back into the public circle was the creation and release of *Unjust Malaise*, a three-CD compilation released on New World Recordings in November 2005.

Seven years following her initial research into *Joan*, Leach had collected enough recordings to compile a three-disc, eight-track set, including a rare introduction to the music by Eastman. Leach's hope in assembling the CD was to "trigger people's memories and/or guilt, and that forgotten and/or neglected material will start to surface."¹²¹ Leach's work led to more material rising to the surface and brought its own host of issues. For example, the impossibility of recreating Eastman as a whole and

¹¹⁹ Derrida, *Archive Fever: A Freudian Impression*, 68.

¹²⁰ <https://www.mjleach.com/eastman.htm>

¹²¹ Leach, "Julius Eastman Scores."

deciphering his works became problematic. Leach states, “I began to realize that it wasn’t just *Joan* that was difficult to locate, but all of Julius’s music.”¹²²

As noted above, archives illuminate potential. Furthermore, archives rest upon the fallibility of memory. In Eastman’s case, the archive and imperfection of memory are in a constant dance, vividly highlighting the impossibility of non-loss, the concept that the materials did exist as complete entities for a brief time, and the impossible reconstruction of the original. There is an air of striving for the authentic here. As Jacques Le Goff reminds us, archives were designated by the term ‘monument’ for a long period of time.¹²³ What makes a monument suspicious, however, is its finality. A monument is a commemoration of an event that its contemporaries have judged worthy of being part of a collective memory.¹²⁴ Even after the development of positivist history, this tension still lingers in the contemporary archive. The document’s role—a move away from the subjectivity of the monument, albeit signifying support, teaching, history, narrative, and evidence through its etymology—appears to possess objectivity as opposed to the monument’s intention.¹²⁵ More so, when those items in the archive are surrounded by a thick air of silence, the document fills this absence with its voice. Surrounded by dearth, those available items take on the air of the monument—authenticity and agency are prescribed. This tension of authenticity is spelled out most vividly in the “N****r series.” Through the lenses of notation and performance, and recording and digitization (which can

¹²² Ibid.

¹²³ See, for example, the *Monumenta Germaniae Historica*, which date from 1826. Ricoeur, “Archives Documents, Traces,” 68.

¹²⁴ Certainly, power structures are in place that govern those who can speak and those items that are allowed to speak. As Foucault notes, the archive can be located somewhere between language and the corpus: “The archive is first the law of what can be said, the system that governs the appearance of statements as unique events. But the archive is also that which determines that all these things said do not accumulate endlessly in amorphous mass . . . but they are grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities . . . The archive is the system of its functioning.” (Foucault, ed Merewether, “The Historical *a priori* and the Archive,” 69.

¹²⁵ Ricoeur, “Archive, Documents, Traces,” 67.

be seen further in Chapter 4), we can see how the shortage of materials in the archive both problematize and inform performance practice by the agency inscribed upon them.

2.2 First Performances

The initial performances of the works from the “N****r series” took place on November 12, 1978, when *N****r F****t* was presented as “NF” on a Brooklyn Community Concert at Bethlehem Lutheran Church.¹²⁶ The premiere of *Dirty N****r* would follow closely on December 1, 1978, when Eastman produced a concert at the Third Street Music School Settlement.¹²⁷ The earliest known performance of *Crazy N****r* took place in 1978 as part of Andy de Groat and Dancers’ *Bushes of Conduct* at Dance Umbrella in New York City.¹²⁸ The piece was performed in the next year with Joseph Kubera and the composer at The Kitchen.¹²⁹ The earliest performance of *Gay Guerrilla* (1979) was held before Eastman’s January 1980 Northwestern Residency, but a date is unknown. Unlike the scores for the open instrumentation works in the series, the manuscript for *Dirty N****r* is lost, and the score for *N****r F****t* contains only two pages.¹³⁰ There are no known recordings of either.

Given the ambiguity of details concerning Eastman’s life and work, it is unsurprising that specifics of the premiere of *Evil N****r* (1979) are vague. Mary Jane Leach, writing in the program notes to the 2018 G. Schirmer edition of *Evil N****r* and the book *Gay Guerrilla: Julius Eastman and His Music*, positions the work with a premiere at the composer’s Northwestern residency concert in

¹²⁶ Of which Eastman curated alongside Tania Leon and Talib Hakim. Leon, Personal Interview.

¹²⁷ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 217.

¹²⁸ Ibid.

¹²⁹ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 218.

¹³⁰ Immense thanks to the work of Peter Gena, who held on to the scores after the performance. The scores would eventually be scanned and deposited online for public access by Mary Jane Leach. The partial score to *NF* is held in the NYPL Performing Arts Research Collection Music Library at Lincoln Center.

January 1980.¹³¹ However, illuminating memory's fallibility in Eastman's archive, Leach's placement may be potentially misled. In a letter to New Music America 1980 director Nigel Redden, Peter Gena suggested that the works in the series be programmed at the New Music America festival happening in Minneapolis. This letter is dated November 27, 1979, months before the Northwestern performance. Gena recalls that "earlier in 1979, Joseph Kubera told me about hearing some of the N-series pieces in NYC. I recall that he said that Julius' mom was in the audience to hear her son's music with those titles."¹³² This recollection appears to rest closer with the September 10, 1979 date penned by Eastman on the manuscript's first page. Kyle Gann's recollection further suggests the premiere year to 1979. Writing in the liner notes to *Unjust Malaise*, Gann concludes:

By 1979, Eastman was touring with a set of amazing works for multiple pianos that took the minimalist device of additive process to a new, structural level in the service of an irresistible political motivation. He presented those pieces [*Evil*, *Crazy*, and *Gay Guerrilla*] at Northwestern University in 1980—the third time I ran into him—in a concert captured on the current [*Unjust Malaise*] recording.¹³³

These examples of conflicting year and location of the premiere, and lost and fragmented manuscripts, exemplify the web of ambiguity and absence that abound in the composer's archive. Furthermore, an emphasis is placed upon the individual's subjective memory or testimony to reconstruct some semblance of authenticity. The swirling landscape of conflicting details and memories in Eastman's archive presents a challenging role for the performer, analyst, and historian.

¹³¹ Levine Packer, Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 208.

¹³² Gena, Personal Interview.

¹³³ However, Gann's framework could be a little off as he concluded that the works were also performed at New Music America 1981, which they were not. *The Holy Presence of Joan D' Arc* (1981) was performed at that year's festival. Gann, "Damned Outrageous: The Music of Julius Eastman."

2.3 Notation and Performance Practice

Precision demands that in the encounter with a series of graphic reproductions we listen.¹³⁴

- Fred Moten

Vague and undescriptive against the prescriptive and unassuming notational tradition found throughout the classical European canon, the scores to Eastman's "N****r series" serve as visual tools asking, in the words of Frantz Fanon, "Where am I to be classified? Or, if you prefer, tucked away?"¹³⁵ Inkblots muddy the notation. Staves are left unfinished or without content, floating as invisibility messages against a white backdrop (Fig. 2). Undoubtedly, the scores in this series raise more questions than they answer. What is to be played? Upon what instruments? What tempo? What dynamic? These scores do not serve as decipherable plans, but instead resemble insufficient maps that necessitate frustration, interpretation, and inquiry. The questions of *how* and *what* to perform continuously arise.

¹³⁴ Moten, *In the Break: The Aesthetics of the Black Radical Tradition*, 32.

¹³⁵ Fanon, *Black Skin, White Masks*, 113.

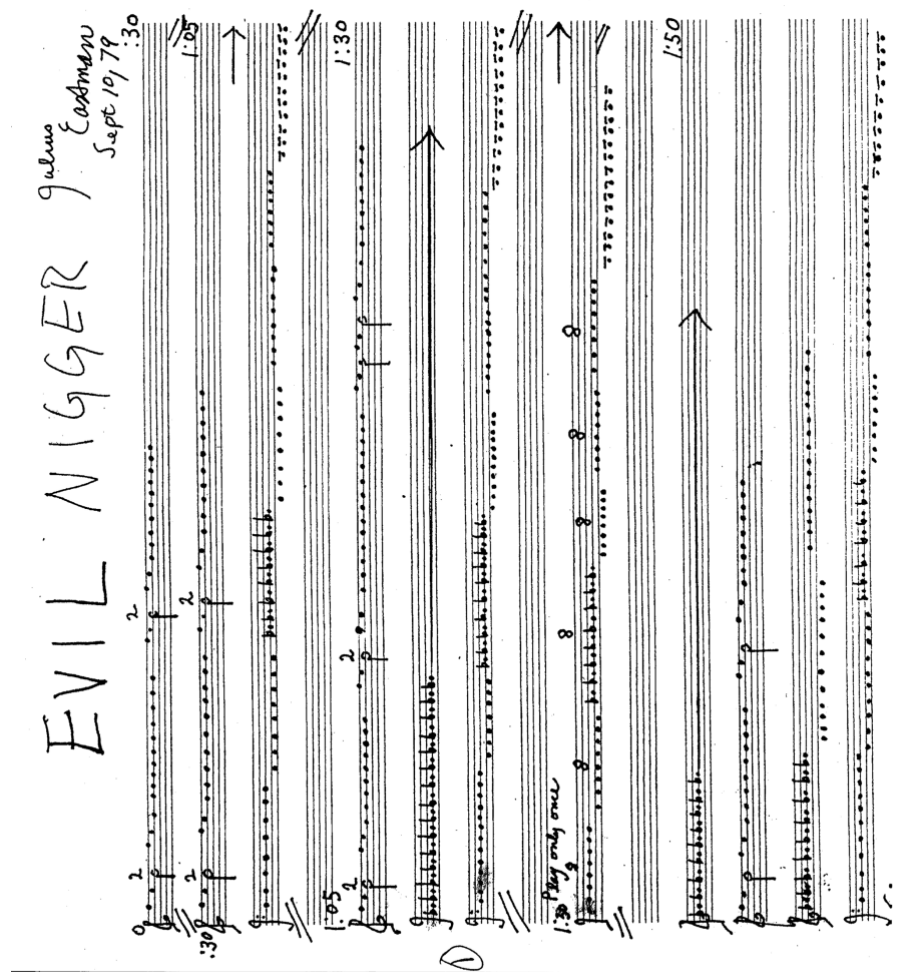


Figure 2 The first page of the manuscript to Evil N****r.¹³⁶

Aside from a 1976 *Buffalo Evening News* interview, a 1979 op-ed in *Ear Magazine* and the composer's self-defined formal concept of "organic" music during his Northwestern University introduction, written or recorded documentation of Eastman speaking about his music or explaining performance practice and notation of these pieces are scarce.¹³⁷ Accompanying the notation in the

¹³⁶ EVIL N****R. Copyright © 2018 by Music Sales Corporation and Eastman Music Publishing Co. All rights administered by Music Sales Corporation. International Copyright Secured. All Rights Reserved. Used by Permission. Hereafter: Eastman, *Evil N****r*.

¹³⁷ See Eastman, "The Composer as Weakling."; and Strauss, "Julius Eastman: Will the Real One Stand Up?"

works are annotations in the margins that vary between being performance-specific, vague quotations, and intended time lengths (Fig. 3-5). Some are prescriptive and offer aid in performance interpretation, and others are persistently cryptic.¹³⁸

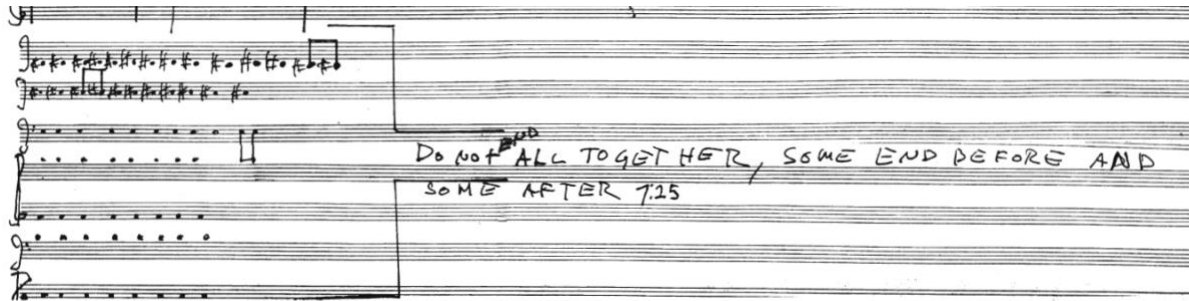


Figure 3 Eastman prescriptive annotation in Gay Guerrilla.¹³⁹

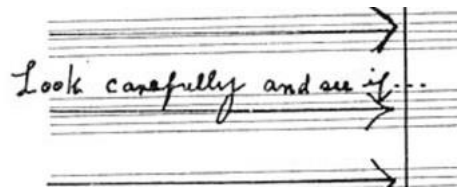


Figure 4 Cryptic annotation in Crazy N****r, “Look carefully and see if . . .”¹⁴⁰

¹³⁸ As explained by Peter Gena, producer of Eastman’s 1980 Northwestern University Peter Gena. Gena, Personal Interview.

¹³⁹ GAY GUERRILLA. Copyright © 2018 by Music Sales Corporation and Eastman Music Publishing Co. All rights administered by Music Sales Corporation. International Copyright Secured. All Rights Reserved. Used by Permission. Hereafter: Eastman, *Gay Guerrilla*.

¹⁴⁰ CRAZY N****R. Copyright © 2018 by Music Sales Corporation and Eastman Music Publishing Co. All rights administered by Music Sales Corporation. International Copyright Secured. All Rights Reserved. Used by Permission. Hereafter: Eastman, *Crazy N****r*.

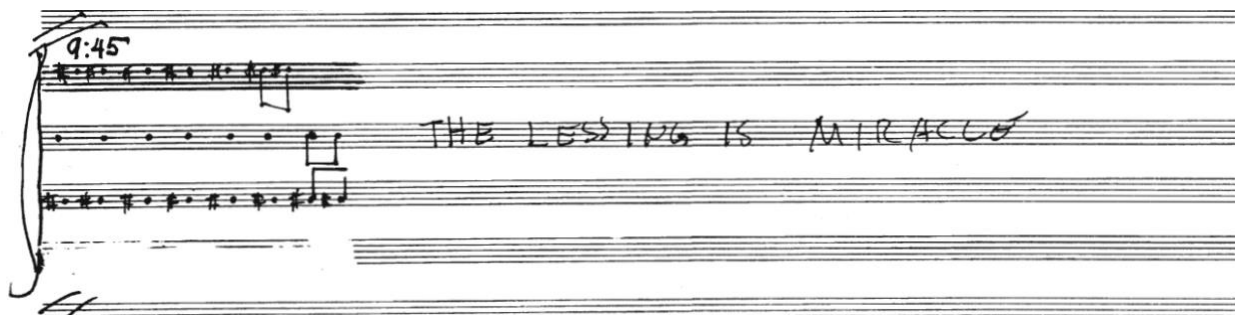


Figure 5 Cryptic annotation in Crazy N****r "THE LESSING IS MIRACLE."¹⁴¹

[1] $A[B] + A^{\vee}A_1[B] + A^{\vee}A_1^{\vee}A_2[C \rightarrow B^b \text{ upper appoggiatura}] + A^{\vee}A_1^{\vee}A_2^{\vee}A_3[D \text{ with } E^b \text{ upper appoggiatura}] + A^{\vee}A_1^{\vee}A_2^{\vee}A_3^{\vee}A_4[E^b \text{ first note out of key } 7B^b] + A^{\vee}A_1^{\vee}A_2^{\vee}A_3^{\vee}A_4^{\vee}A_5[C \text{ third below E establishing two keys C and } B^b]$ (The preceding process has been taken to its limit. It now ends) (This next part takes the fundamentals of Part [1] and reduces it to five parts) [2] $A^{\vee}A_2[C \rightarrow B^b \text{ } B^b \text{ is eliminated}]^{\vee}A_3[D \rightarrow E^b \text{ upper appoggiatura taken out}]^{\vee}A_5[F^{\#} \text{ (augmented 5th instead of dim. 5th (E))}]$ [3] New Key $B_A[A^b] + B_A^{\vee}B_A[B^b]$ [4] M [melody with $B_A^{\vee}B_A$ properties] + Silence [5] Return to beginning key B^b , $A[B] + A^{\vee}A_2 + A^{\vee}A_2^{\vee}A_7[B^b \text{ appoggiatura}] + A^{\vee}A_2^{\vee}A_7^{\vee}A_3$, [6] Melody in section

Figure 6 Fragment of the formal schemata to Crazy N****r provided by Eastman.¹⁴²

Archival documents for *Crazy N****r* contain the most concrete evidence of performance practice. Accompanying numerous annotations in the manuscript are a formal schemata and performance instructions from its February 8-9, 1980 Kitchen performances (Fig. 6). Without the assistance of individual performance instructions or formal schemata, the scores to *Gay Guerrilla* and *Evil N****r* present the researcher, analyst, and performer with more ambiguity. However, the manuscripts' annotations do aid in defining some type of performance practice of the works.

Instructional markings in *Gay Guerrilla* such as "[silence]," "stagger into [next cell]" "DO NOT END ALL TOGETHER, SOME END BEFORE AND AFTER," "NEW ELEMENT INSTEAD

¹⁴¹ Eastman, *Gay Guerrilla*.

¹⁴² Eastman, *Crazy N****r*.

OF ½ NOTE MELODY,” “Always the same rhythm,” “rhythmically free,” “always making new inversions,” and “all end on C” shed light on how the performer should interpret the work. Additionally, the work contains explicit harmonic instructions “Am7,” “Em7,” “F#m7,” “G#m7,” and “C#m7.”¹⁴³ *Evil N****r* contains arguably less annotated information than the other two open instrumentation works. The numbers “2,” “8,” and “3” float above note heads. Directions such as “long,” “play this only once,” “any number,” “In all keys,” and “decresc[endo] E only” supply limited information for performance.

Providing a reason for the ambiguity of Eastman’s notation is his use of rehearsal as a tool of composition and performance practice—Eastman often communicated directions orally in rehearsal. Fellow Creative Associate and director of the S.E.M. Ensemble Petr Kotik explained that “Julius would give us instructions. He would explain to us what he wanted.”¹⁴⁴ Pianist and friend of Eastman Joseph Kubera agrees:

A great deal of the performance practice depended on having Julius present to deliver instructions in order to clarify the sometimes-vague performance indications. For example, notes were written in a particular octave, but were really meant to be played in various octaves of the pianists' choice. A pianist could also play more than one line of music simultaneously within a section.¹⁴⁵

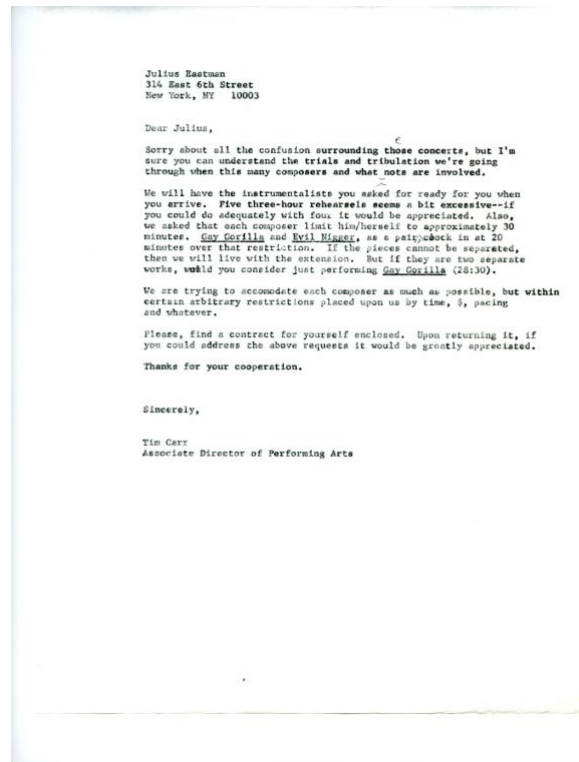
In a letter to Nigel Redden, director of performing arts at the Walker Art Center, for a performance of *Evil* and *Gay* at the 1980 New Music America festival, Eastman requested a total of 900 minutes of rehearsal time (five, three-hour rehearsals). Eastman desired this amount of time for a 48-minute performance. Tim Carr, associate director of the festival, would question his wish as being “excessive,” and the allotted rehearsals would be set at three, though he could control the length (Fig. 7). Additionally, a three-hour dress rehearsal was held on the day of the concert. What Eastman’s

¹⁴³ The melodic movement here is a variation of the Motive 2 refrain figure from *Evil N****r*. See Motive 2.

¹⁴⁴ Kotik, Personal Interview.

¹⁴⁵ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 57.

request confirms is his practice of communicating directions orally with performers to make the performance of his works context-specific. This provides valuable insight into the element of intentional vagueness found in the works.¹⁴⁶



Julius Eastman
314 East 6th Street
New York, NY 10003

Dear Julius,

Sorry about all the confusion surrounding these concerts, but I'm sure you can understand the trials and tribulation we're going through when this many composers and what notes are involved.

We will have the instrumentalists you asked for ready for you when you arrive. Five three-hour rehearsals seems a bit excessive--if you could do adequately with four it would be appreciated. Also, we asked that each composer limit him/herself to approximately 30 minutes. Gay Corilla and Evil Nigger, as a pitcock in at 20 minutes over that restriction. If the pieces cannot be separated, then we will live with the extension. But if they are two separate works, would you consider just performing Gay Corilla (28:30).

We are trying to accommodate each composer as much as possible, but within certain arbitrary restrictions placed upon us by time, \$, pacing and whatever.

Please, find a contract for yourself enclosed. Upon returning it, if you could address the above requests it would be greatly appreciated.

Thanks for your cooperation.

Sincerely,

Tim Carr
Associate Director of Performing Arts

Figure 7 Letter from Tim Carr to Eastman in preparation for New Music America 1980.¹⁴⁷

¹⁴⁶ When asked about the improvisatory and open nature of Eastman's music, Kotik vehemently exclaimed that with Eastman, "There was no improvisation!" Aside from what could be semantical or philosophical differences of the term, this memory seems in tension with 1) what the open notation appears to call for, 2) what Eastman defined as a search for "pure, instantaneous thought"¹⁴⁶, and 3) what Gena, summarizing Eastman's music, described as improvisation within defined boundaries. Kotick, Personal Interview.

¹⁴⁷ Carr, "Letter to Julius Eastman in Preparation for New Music America 1980," Walker Art Center Archives.

Eastman's notation displays a relevance to what composer Earle Brown (1926-2006)¹⁴⁸ defines as the meeting of an "extremely personal" and "functional role" of musical notation:

I mean that the piece could *not* be notated traditionally and that the sound of the work is of an essentially different character because of the new notation . . . an aural world which defies traditional notation and analysis and creates a performance 'reality'.¹⁴⁹

This notational ideology was shared amongst composers in the New York School, including Brown, John Cage, Christian Wolff, and Morton Feldman. These composers' early graphic and aleatoric works investigate how scores can embed situations of improvisation, unexpectedness, and spontaneous freedom into performance—often exceeding what could be traditionally notated and leaning heavily on context-specific scenarios. As composer Sandeep Bhagwati notes, the result was the re-introducing of the long-missing "un-written" and "unforeseen" into Eurological music-making.¹⁵⁰ For example, Brown was concerned with alleviating any "straight jacket" placed upon the performer from the politics of traditional notation, as his former student Phil VanOuse notes.¹⁵¹ Much of the music created during this period exists somewhere between the poles of improvisation and composition and embraced the score as pertaining to both freedom and restraint.¹⁵² Although Eastman had already left his teaching position at Buffalo when *Evil* was written, his notation offers the aleatoricism and indeterminacy as seen in early graphic pieces that he completed in the company of Lukas Foss and, later, Morton Feldman from 1969-1976. Works such as *Thruway* (1970), *The Moon's*

¹⁴⁸ It is possible, but unknown, that Eastman encountered Brown at SUNY Buffalo or elsewhere during his lifetime. Certainly, Brown's close association with the New York School (including Morton Feldman who was at SUNY Buffalo) and appointment at SUNY Buffalo in 1975 (Eastman left Buffalo in 1976) makes this a strong possibility. Nicholls, David, and Keith Potter. "Brown, Earle." *Grove Music Online*. 2001; Accessed 9 Jan. 2020. <https://www-oxfordmusiconline-com.pitt.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004098>.

¹⁴⁹ Brown, "The Notation and Performance of New Music," 181.

¹⁵⁰ As was seen in the music of the troubadours, Baroque, and early classical periods. Bhagwati, "Notational Perspectives and Comprovisation," 168.

¹⁵¹ VanOuse, Personal Interview.

¹⁵² Coessens, "The Score Beyond Music," 178.

Silent Modulation (1970), *Macle* (1971), *Tripod* (1972), and *Colors* (1973) celebrate structured improvisation, indeterminacy, and graphic notation, all of which the Creative Associates and S.E.M. Ensemble championed.

With and without the composer present, the vagueness and undefined aspects of *Evil* necessitate a process of intense inquiry. There is the aura of performative becoming in this notational ideology, and, for Eastman, a performative search for self through the uncovering of ambiguity. Posthumously, for the performer and analyst, the process of uncovering the opacity of the notation without Eastman present becomes part of the performance itself. Brown surmises that this use of notational ambiguity is a “lessening of precise control and the conscious introduction of ambiguity . . . even the decrease of control can be seen as an expansion of resources and the inclusion of un-notatable detail.” Furthermore, within a defined framework, the aleatoric nature of the work allows for an endlessly “transforming and generating ‘organism,’ conceptually unified in its delivery,”¹⁵³ as phenomenologist Bruce Ellis Benson notes “it is precisely what is *not* to be found in the score that we often value most.”¹⁵⁴

Though not purely graphic in notation, *Evil* required that Eastman teach the nature of the work. This is evident by the composer’s notation, a type of shorthand that was refined in rehearsal to fit within varying performative circumstances, and request for 900 minutes of rehearsal time at New Music America 1980. His notation, though sharing similarities with conventional notation, defined a framework for which musicians received directions from the composer and collectively negotiated ambiguity. In this way, Eastman’s ambiguous notation aids in defining the performance practice of the work and, paradoxically, a reimagined system of control.

¹⁵³ Brown, “The Notation and Performance of New Music,” 190.

¹⁵⁴ Cook, *Beyond the Score: Music as Performance*, 235.

2.4 Summary

The work necessary to realize *Evil* in performance, uncover its history, and understand its notation, is a performative work of becoming. One must wade through layers of ambiguity in the composer's archive. This was first made apparent by Mary Jane Leach's "The Julius Eastman Project." The project was the first to search for and publicly disseminate materials related to Eastman.

Leach's project confirmed that Eastman's archive is framed by an absence of materials, conflicting memories, and the illumination of select items that exist—such as manuscripts and recordings that are in-full, including those to *Evil*. Although historical and performative details such as the work's conception and premiere date—either mid-1979 or early-1980—remain muddled, those items that are present in the archive have aided in unlocking *Evil*. The purposeful ambiguity of the work's notation, for example, continues to puzzle interpreters posthumously. However, from Eastman's written request for rehearsal time at New Music America 1980 and consistent performer accounts, we know that he had a pension for teaching the work in-person. Essentially, Eastman utilized rehearsal as a compositional tool to tailor the work to each specific performance. The ambiguous notation found in *Evil* served as a type of shorthand, allowing Eastman to meet varying performative circumstances.

3.0 Motivic Becoming in *Evil N****r*

In this chapter, I consider the becoming of *Evil* through the construction and interaction of its motivic material. I explore the musical elements that construct the characteristics of Eastman's organic music—"it has to contain all of the information of the first two parts and then go on from there." I begin by establishing a semantic grounding for the term "motive" and walk the reader through each motive and its characteristics, including pitch centricity, set collection, contour, rhythm, and form. I conclude the chapter by locating global motivic relationships and explore Eastman's use of *klangfarbenmelodie* in place of functional harmony. Through this examination, I demonstrate how musical materials and the grouping of these materials into "musical thoughts," or motives, are grown through reference, similarity, and contrast. In this way, the motive is the primary medium for the piece's becoming as all musical elements are synthesized through its lens.

3.1 Motive, Form, Refrain, and Centricity

It is crucial to provide a semantic grounding for the usage of "motive" in this analysis. As we will see, similar elementary yet fundamental components of musical material (contour, interval, rhythm) grow the work. Of course, this is part of Eastman's definition of "organic" music and how he constructs *Evil*. The composer's additive procedure of motivic building is wholly organic and utilizes the fundamental as a tool towards system building. As Hisama surmises, Eastman uses "a common edifice, or system, through simple pitch material and labor-intensive means, avoiding

ornament of any kind.”¹⁵⁵ As motivic gestures are presented and repeated by the performer, they are heard in relation and contrast to one another. The result is reliable points of similarity, difference, and expansion through the process of becoming.

As a functional understanding of the term motive, I prefer Arnold Schoenberg’s (1934-36) and Dora Hanninen’s (2003) separate definitions due to their emphasis on identity construction via the amplification of musical grains through repetition. Schoenberg notes that a “Motive is at any one time the smallest part of a piece or section of a piece that, despite change variation, is recognizable as present throughout.”¹⁵⁶ He further states that a motive is “a unit which contains one or more features of interval and rhythm [whose] presence is maintained in constant use throughout a piece.”¹⁵⁷ Hanninen expounds upon the minute and reoccurring, “Motives tend to be very short; to call something a motive suggests it has many instances and that these have a certain priority in a composition.”¹⁵⁸

As a framework, Eastman creates a unifying constellation of small “musical thoughts,” as he defines them, or motivic lines within 52 musical cells.¹⁵⁹ These musical components construct subsequent motives, and thus subsequent cells—a process of motivic becoming. Each musical cell contains a line or combination of musical lines intended to be played together and is demarcated through the use of notated caesuras and time stamps. Aside from two instances in the A section, a musical cell will adhere to the composer’s time stamps and caesuras (see [Appendix A](#) for a detailed list of cell numbers and corresponding timestamps). Within each cell, musical components are

¹⁵⁵ Hisama, “Diving into the Earth’: the Musical Worlds of Julius Eastman,” 277.

¹⁵⁶ Schoenberg, *Theory of Harmony*, 169.

¹⁵⁷ Neff, Severine. “Schoenberg as Theorist: Three Forms of Presentation,” 59.

¹⁵⁸ Hanninen, “A Theory of Recontextualization in Music: Analyzing Phenomenal Transformations of Repetition,” 70.

¹⁵⁹ Eastman, “Performance Guide to *Crazy N****r*.”

grouped into motives that are consistently referenced through repetition, transposition, inversion, and recontextualization. There is an element of musical unity here.

From Lawrence Zbikowski (1999), we understand that coherence comes about when the various parts that make up a musical entity are connected in such a way that those parts similar to other entities become prominent. Motives hang together not simply because their constituent elements are connected to one another but because these connections emphasize similarities to other motives. Motive forms are of necessity variable, for differences between forms reveal most clearly what is typical of the motivic collection as a whole.

Evil is composed in binary form with a coda and is comprised of nine motives. Each formal area builds off the previous section's characteristics while establishing its own identity through motivic becoming. Eastman balances the A and B sections with six refrain cells, occurring at a rate of every four cells (Table 1). Motive 2 is used as a refrain in the A section, and Motive 1 is used as a refrain in the B section.

Table 1 Motives 1 and 2 as Refrains

FORMAL AREA	CELL #	MOTIVE AS REFRAIN
A	CELL 4	MOTIVE 2
	CELL 8	MOTIVE 2
	CELL 12	MOTIVE 2
	CELL 16	MOTIVE 2
	CELL 20	MOTIVE 2
	CELL 24	MOTIVE 2
B	CELL 28	MOTIVE 1
	CELL 32	MOTIVE 1
	CELL 36	MOTIVE 1
	CELL 40	MOTIVE 1
	CELL 44	MOTIVE 1
	CELL 48	MOTIVE 1
CODA	X	X

In Table 2, we observe that the key features of the A Section, Cells 1-23, include gradual chromatic saturation from D-centricity, an ebb and flow of cell-length, the establishment of Motives 1-5, and the use of Motive 2 as a refrain. The B Section, Cells 24-49, reestablishes D-centricity, utilizes gradual rhythmic augmentation, contains pre-cadential and cadential gestures including the diminution of cell-length, establishes Motives 6-9, and utilizes Motive 1 as a refrain. The Coda, occurring in Cells 50-52, concludes the work through textural thinning, rhythmic and cell-length augmentation, durationally aleatoric long notes, and the use of Motive 1 as a formal bookend. Globally, the work uses the seeds of contour, interval, tonality, and temporality planted by its initial motives to grow further motivic material and form.

Table 2 Formal Characteristics of *Evil N**r***

FORMAL AREA	CELLS	FORMAL CHARACTERISTICS
A SECTION (0:00-13:15)	1-27	<ul style="list-style-type: none"> - Activation of the work via Motive 1 - Establishment of D-centricity - Introduction of Motives 1-5 - Establishment of Motive 2 as a refrain - Growth of chromatic density - Breathing temporality (augmentation and diminution of cell-length)
B SECTION (13:15-18:05)	28-49	<ul style="list-style-type: none"> - Rhythmic augmentation - Re-establishment of D-centricity - Establishment of Motive 1 as a refrain - Establishment of Motives 6-9 - Pre-cadential and cadential figures - Rapid diminution of cell-length
CODA (18:05-21:05)	50-52	<ul style="list-style-type: none"> - Textural thinning - Extreme cell-length augmentation - Focus upon Motive 9 (indeterminate long notes) - Motive 1 as formal bookmark - Deactivation of the work

To provide the reader with a concrete understanding of *Evil's* formal boundaries, it is necessary to note that certain discrepancies arise when approaching the work on paper vs. as performed. On paper, the division between sections A and B is suggested by Eastman's annotation of "In All Keys" at Cell 23 and the return of Motive 2 in a referential context after heavy chromaticism. The notation and Eastman's hand-written directions at Cell 23 create a tempting boundary marking, and previous studies have suggested this formal division.¹⁶⁰ Furthermore, on paper, the division here would restart the additive process of motivic growth in each cell with the appearance of Motive 2 in its original key. Aurally, however, the division in Cell 24 is ambiguous and is heard more as a slow transition out of the chromaticism that precedes it. This is due, in part, to the same frantic rhythmic activity contained within the motivic gestures of Cells 21-23. The driving gestural activity in these cells

¹⁶⁰ See Hisama, "Diving into the Earth": The Musical Worlds of Julius Eastman."; Hanson-Dvoracek, "Julius Eastman's 1980 Residency at Northwestern University."; and Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*.

appears more as a continuation of the previous cells' material rather than a new formal marker. As heard rather than seen, the work arrives at its new formal boundary at Cell 28 with the use of Motive 1 as a refrain. Furthermore, the augmentation of rhythm in Cell 29 affirms that we are in a new formal territory. Thus, this analysis defines the A section of the work as Cells 1-27, with Cells 24-27 as transitional material; the B section of the work as Cells 28-49; and the Coda as Cells 50-52.

Eastman avoids the use of functional harmony in *Evil*.¹⁶¹ In its absence, he utilizes pitch centricity, as coined by Arthur Berger (1963), to organize pitches, pitch classes, and pitch class sets around a referential epicenter. Paraphrasing Stanley Kleppinger (2011) and Joseph Straus (1990), a pitch becomes saliently centric when it begins in the span of music it is meant to represent, it is stated frequently, it is in a strong metrical position, it is loud, it is prominent timbrally, it is in an extreme (high or low) registral position, it is dense, it is long in duration, it is important motivically, it is next to or demarcates a large grouping boundary (such as the beginning or end of a phrase, section, movement, or work), or parallels a similar event already granted salient weight earlier in the piece.¹⁶² The more a pitch fulfills these requirements, the more salient and centric said pitch becomes. Essentially, centricity in *Evil* becomes dependent upon the use of a primary pitch collection of D aeolian [4,5,7,9,10,0,2] (013568T), and the activity and juxtaposition within singular and combined motives to meet the requirements above.

¹⁶¹ As register is free, any harmonic voice leading becomes obscured and non-functional. Linear voice-leading remains consistent throughout. Although harmony appears functional on the written page, a misnomer that has led analysts astray, in performance any appearance of functionality becomes obscured through octave displacement, chromaticism, and motivic and intervallic combinatoriality.

¹⁶² See: Kleppinger, "Reconsidering Pitch Centricity," 3.; and Straus, *Introduction to Post Tonal Theory*, 131.

3.2 Overview of Motives

Eastman's process of growing musical material, or his conception of "organic" music, is achieved by forming motivic identity. In order to grow motives, Eastman utilizes five primary elements: set, contour, rhythm, centricity, and form. The first two motives (Motives 1 and 2) serve as the initial carriers or templates of this basic material and subsequent motives (Motives 3-9) segment, augment, and invert these elements. Through this interaction, a network of similarities and contrast is created. Rather than consider the musical thoughts after Motives 1 and 2 as a broad set of variations, Motives 3-9 cement themselves as fundamental motivic material by their marked repetition, impact on small and large-scale form, expansion of the work's basic material, and a noticeable differentiation from one another. This is in-line with David Feldman's conception of Eastman's organic music as noted in his 1980 *Ear Magazine* review of *Crazy N****r*: "As more notes enter, the performers may choose from among various versions of the basic material, creating a simultaneous set of variations."¹⁶³ The result of the interactions of Eastman's musical thoughts is the synthesis, or creation, of new motivic identities; an ongoing process that drives the work to its conclusion. What follows is an overview of each motive.

¹⁶³ Feldman, "Julius Eastman."

3.2.1 Motive 1 – The “Opening” Motive

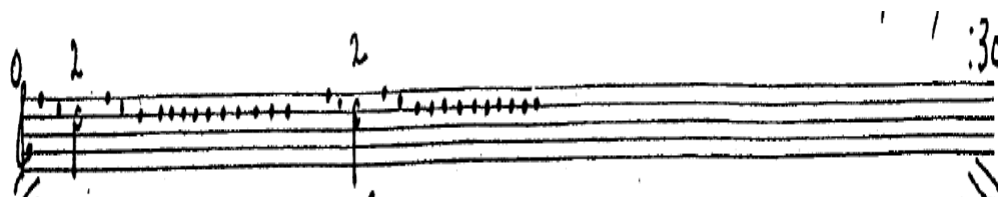


Figure 8 First appearance of Motive 1, Cell 1 (:00-:30).¹⁶⁴

Labeled as the “Opening Motive” by composer David Borden in *Gay Guerrilla: Julius Eastman and His Music*, Motive 1 (Fig. 8) activates the work and is used heavily. The motive comprises 70% of the A section, appearing in nineteen of its twenty-seven cells. It is then recontextualized as a refrain gesture in six cells of the B section (Cells 28, 32, 36, 40, 44, 48). Additionally, the motive serves as a bookend to the piece by being the only motive that occurs in the first and last cells of the work (Cells 1 and 52). If anything, this motive is one of the primary seeds of *Evil*.

We can delineate that Motive 1 has four principal functions, all of which are referential: the motive provides an intervallic and contour scaffolding that will be found in all subsequent motives, the motive affirms the pulse of which all subsequent motives will utilize or reference, the motive implies and aids to establish pitch centricity, and the motive delineates formal markers including the activation and deactivation of the work.

The set (013) and intervallic content of this motive establishes a context from which all subsequent motives will grow: the unison or pedal, intervallic seconds or step-wise motion in the form of a semitone (+/- 1) and Major second (+/- 2), and intervallic thirds (+/- 3). Motive 2 (DABbFGAD) <-5 +1 -5 +2 +2 -5>, for example, will expound upon the third framework and secundal motion

¹⁶⁴ Eastman, *Evil* N⁷****r.

found in Motive 1. Motives 3, 6, 7, and 10 will segment and rhythmically augment its intervallic unison <0>, and Motive 4 will expand upon the motive's third framework to create triads.

As a seed of contour, the motive establishes the step (S), leap (L), and pedal (P) motion that will become fragmented and heavily utilized in subsequent motives. Here, the contents include a descending step, ascending leap, and pedal. Importantly, the pedal—which comes at the tail of the motive—is the unifying contour in the work as it is contained in seven of the nine motives.

The rhythm of Motive 1 activates the pulse of the work. The sixteenth note rhythm highlighted here is the primary rhythmic characteristic in *Evil* and the “N****r series” itself, being found in 5 of the work's 9 motives and all three existing full scores in the series. As a catalyst toward further growth, the motive contains an eighth note (half-note on paper) that will be utilized in later motives to further rhythmic augmentation.¹⁶⁵

Inherent in the $\hat{3}\text{-}\hat{2}\text{-}\hat{1}$ structure of Motive 1 is a focus on establishing a centric context.¹⁶⁶ The motive's set (013) is utilized as a descending movement from the mediant to the tonic, initiating a scalar framework of D aeolian through melodic voice leading. Arguably, from its initial appearances, the motive could be viewed as falling from F, implying F-centricity. However, it is the salient emphasis of D through rhythm and pedal that contextually pulls toward establishing a tonal center. The descending sixteenth movement of $\hat{3}\text{-}\hat{2}$ initially arrives on $\hat{1}$ as an eighth note. Following the second repetition of this rhythmic emphasis, the D is further emphasized as a tonic pedal. As the pedal is played in all registers of the piano, D-centricity becomes timbrally persuasive.

Intervallically, the motive occurs as <-1, -2> with the outline of a m3 that becomes noticeable as the motive repeats <+3>. The passing tone $\hat{2}$ is arrived at by a minor second <-1> and left by a

¹⁶⁵ See Motives 6-9.

¹⁶⁶ Especially when appearing with motive 2. See “Motive 2.”

major second <-2> serving as a bridge connecting to the resolution on $\hat{1}$.¹⁶⁷ The close tonal proximity of $\hat{3}$ and $\hat{2}$, and their descending gesture into $\hat{1}$ further implies D-centricity. The motive's appearance at T_0 in nineteen cells of the A section, as the refrain of the B section, and its use in the final cell of the work add additional emphasis to its role of a centric beacon.

Formally, Motive 1 serves as a bookend to the work. Its initial appearance activates the A section from :00-13:25. However, from its activation of the B section at 13:15 to the end of *Evil*, the motive's appearance becomes less frequent than its appearances in the A section. The fewer appearances of the motive do not imply a lack of weight or motivic importance. Rather, the motive takes on a new role as a refrain and is highlighted in its appearances in the B section.

Motive 1 serves as the refrain of the B section. It appears as single cells and punctuates the rhythmic augmentation that characterizes this formal area—the use of the motive as a referential site aids to affirm tempo as rhythm augments. Additionally, D-centricity is reaffirmed through the motive. Eastman demonstrates a similar move by employing Motive 2 in the A section in rhythmic unison. In this case, the use of Motive 2 as a refrain affirms D-centricity as chromaticism in subsequent cells of the A section grow. In their refrain context, both motives appear 6 times and at a rate of every 4 cells. A final appearance of Motive 1 occurs in full from 19:35-21:05, the last cell of the work. In this way, the motive activates the A section of the work, activates the B section of the work, and deactivates it by recalling its initial statement.

¹⁶⁷ The passing tone E serves as a bridge connecting the m3 and leans toward a d resolution. However, this pitch will be removed from its motivic context here and be reframed as an audible formal marker of the B section in a prominent role at 13:25.

3.2.2 Motive 2 - “The Continuo Figure”

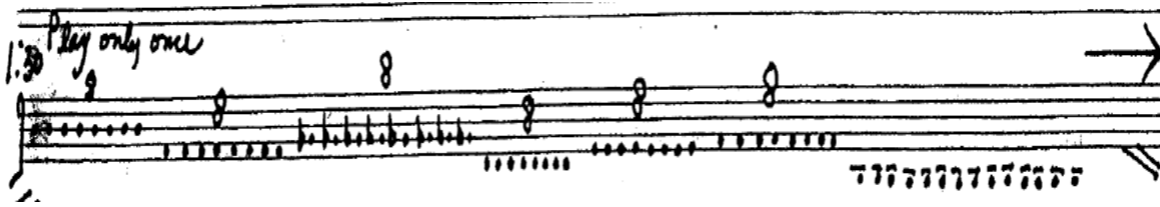


Figure 9 First appearance of Motive 2 as refrain, Cell 4 (1:30).¹⁶⁸

Pianist Joseph Kubera coins Motive 2 (Fig. 9) as the “The Continuo Figure.” In his “General Instructions for Julius Eastman’s *Evil N****r*,” he states:

The other melodic fragment [Motive 2] is what I call the ‘Continuo figure,’ which sounds like a figured bass pattern, and can be seen best at time 1:30. It always has the same notes and always eight iterations of each note in the sequence. It is usually played in octaves . . . only once, with the last repeated D continuing until the end of the [cell]. The Continuo figure is usually begun upon cue from the leader (this is shouted ‘one, two, three, four [by Eastman] in the [New World Records] recording). It could have been conducted, but since Julius was one of the four pianists, he was busy playing, and had to shout out the ‘bar for nothing.’¹⁶⁹

In his concise overview of the motive, Kubera misses two significant points. The first is that the label of “continuo” is a misnomer here. By referencing continuo, Kubera emphasizes a perceived harmonic implication apparent in the motive and unnecessarily recalls figured bass and spontaneous improvisation, which the unifying role of the motive reacts against.¹⁷⁰ Harmonically, the motive most closely resembles a descending-thirds (5-6) sequence in root position: i-V-vi-III-iv-V-i. As we have seen, though, any functional harmony present in the work is obscured through motivic

¹⁶⁸ Eastman, *Evil N****r*.

¹⁶⁹ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 258.

¹⁷⁰ “A basso continuo is an instrumental bass line which runs throughout a piece, over which the player improvise (‘realizes’) a chordal accompaniment . . . the function of the continuo is to accompany.” Williams, Peter, and David Ledbetter. “Continuo.” *Grove Music Online*. 2001; Accessed 20 Jan. 2020. <https://www-oxfordmusiconline-com.pitt.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006353>.

combinatoriality, pitch saturation, and freedom of register.¹⁷¹ Furthermore, the motive does not take an accompanying role as it is at the forefront of the texture when played in a unison refrain. Rather than consider the gesture as figured bass or continuo, it is more suitable to define it as a nod to a formal melodic refrain informed by Eastman's pension for incorporating elements of popular music into his own works.¹⁷²

One recalls that Eastman was an avid and fluid member in the Avant-pop, jazz, disco, and rock music communities of the New York City Downtown Music scene. As we will see, the cross-pollination of these genres found their way into his composed music. Eastman suggests this in a rare video-recorded interview with artist Marie Cieri in conjunction with his performance of *Evil* and *Gay Guerrilla* at New Music America 1980. When asked about changes in audience reception of new music, Eastman replies:

Well, from a stylistic point of view, the one change that you see is that you see the incorporation of American popular music being taken seriously as an art form. Rock and roll being taken seriously as an American art form. And the precedent for that is that, during Bach and Handel's time, they made these little pieces, these little dance pieces – a gigue, which really is a jig, and a courante, and a little later than that was the minuet and the waltz. So, these were actually popular forms. So actually, during our day, rock and roll is the popular form. Rhythm and blues, rock and roll. So, you do see, that is, I think, the newest thing new is that you do see that these popular forms are now being incorporated into new music.¹⁷³

He would go further to critique differing methods of incorporating popular form into new music:

Now the point is, is that we must analyze it and see if the artists are picking up on a popular form just to be popular or whether they are really bringing with them the intellectual rigor from the classical music and trying to incorporate it. Or just that they are trying to be popular and therefore they are infusing, they are taking on a music that has a popular appeal and hoping to mix it . . .¹⁷⁴

¹⁷¹ Hanson-Dvoracek's harmonic analysis of the motive is misleading

¹⁷² Gesture is used in this sense as a gestalt that conveys the affective motion, emotion, and agency of a particular musical style. See: Hatten, "Four Semiotic Approaches to Musical Meaning: Markedness, Topics, Tropes, and Gesture."

¹⁷³ Eastman, "Julius Eastman Interviewed by Marie Cieri, 1980," Walker Art Center Archives.

¹⁷⁴ Eastman, "Julius Eastman Interviewed by Marie Cieri, 1980," Walker Art Center Archives.

From his descriptions above, we can be confident that Eastman was aware of the socio-historical connection of incorporating popular forms into art music. We also see him questioning any incorporation with caution. Eastman often used nods to popular musical idioms in his composed music, and, generally, he handled these incorporations in a careful manner that created a political or social statement.

As noted in Chapter 1, Eastman was taken by Patti Smith's "Rock n' Roll n****r." He was so impacted that he would include Smith's play of the word "n****r" found in the bridge of the song as the driving rhythmic device (*ba-ba-ba-ba-ba-ba-ba-ba-ba-ba-ba-ba-BUH*) in his *Holy Presence of Joan D' Arc*.¹⁷⁵ Juxtaposing the quotation from Smith's work—the song itself advocating for a type of contemporary martyrdom—against a narrative of martyr Joan D' Arc certainly has social-political leanings.

On June 13, 1973, Eastman premiered another work with popular music elements, *Stay On It*, as part of "An Evening of Contemporary Music" for Buffalo's Gay Pride Week. Eastman was one of two names to appear on the cover of the Pride Week preview issue of *Fifth Freedom*, Western New York's most prominent newspaper directed towards the LGBT population (The other was Arthur Bell, the well-known Gay Liberation Journalist).¹⁷⁶ The work incorporates a similar refrain structure found in *Evil* as it gradually expands into chromatic territory. Eastman's program note for the work was delivered in the form of a poem:

Com'on now baby, stay on it.
Change this thread on which we move
from invisible to hardly tangible.

With you movin and grooving on it,
Make me feel fine as wine
.....
This is why baby cakes, I'm ringing you up

¹⁷⁵ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 124.

¹⁷⁶ Yanson, "On Julius Eastman's Second Performance Lasting One Hour."

in order to relay this song message
so that you can get the feelin
O sweet boy
Because without the movin and the grooving,
the carin and the sharin,
the reelin and the feelin,
I mean really.¹⁷⁷

The note reads like a plea to a lover: “Baby, stay on it / Change this thread on which we move / I’m ringing you up / O Sweet Boy” while simultaneously playing with a language reminiscent of his time in the New York disco clubs he frequented: “movin / grooving / carin / sharin / reelin / feelin.” The music alludes to the dance-club in its propulsive sound. To emphasize this sound, violinist Benjamin Hudson was asked by Eastman to play the theme from the Supremes’ 1965 hit “Stop! In the Name of Love” on the piano in some of the performances.¹⁷⁸ The 25-minute piece ends with a melancholy, overtly exposed, and slightly tongue-in-cheek one-minute tambourine solo. Fellow Creative Associate David Gibson remembers, “If you don’t bring out the sexuality of this piece, then you miss the piece.”¹⁷⁹ In the work, Eastman brings the upbeat music of the dance club and its forward sexuality to the audience. Never shy about his sexuality, Eastman would go on to say in a 1976 interview with Renée Strauss of the *Buffalo Evening News*:

What amazes me is how few artists of all people are willing to admit their homosexuality. I have discovered that most are uptight on that subject, afraid to reveal themselves, and afraid to admit to the world who they are. People fear punishment. There is always somebody who is trying to crush you. I refuse to think about that. I refuse to be afraid of my own comrades, of being castigated, thrown out or thought of badly.¹⁸⁰

¹⁷⁷ Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 151.

¹⁷⁸ *Ibid.*, 158.

¹⁷⁹ *Ibid.*, 161.

¹⁸⁰ Strauss, “Julius Eastman: Will the Real One Stand Up?”

In *Stay On It*, Eastman wears his sexuality on his sleeve and provokes the listener. He incorporates the ethos of the 1970s disco club as a tool of social and political commentary.

In *Evil*, Eastman utilizes Motive 2 as a seed for further motivic growth, a gathering place for unison playing, a boundary marking tool, and a textural reprieve from building chromaticism: a refrain. Its formal employment and structured repetition is an overt nod to pop music. As we will see later in this chapter, he uses the pop-informed motive to carefully thread the works in the “N****r series” together; surely, an act with political intent.

Also misleading from Kubera’s overview is the framing of the motive as having only a singular character: the refrain, “It always has the same notes and always eight iterations of each note in the sequence. It is usually played in octaves . . . only once, with the last repeated D continuing until the end of the [cell]. The Continuo figure is usually begun upon cue from the leader.” An inherent dual-role of the motive is overlooked.

Referencing Hanninen (2003), we see that as musical figures intermingle through repetition, their individual contexts are subtly transformed.¹⁸¹ *Evil* is composed of sets of notated motives in which vertical alignment does not translate to temporal synchrony. As these motives are repeated and placed into differing contexts, their original context may differ or grow. To give this kind of experience a name, Hanninen offers the term recontextualization, “Recontextualization indicates a transformation of a repetition induced by a change in musical content.”¹⁸² We can see the use of recontextualization heavily used by Eastman throughout *Evil*.

Engrained in the performative nature of Motive 2 is contextual criteria that imply it as a referential site through the employment of a refrain. This site occurs throughout the A section as a

¹⁸¹ Hanninen, “A Theory of Recontextualization in Music: Analyzing Phenomenal Transformation of Repetition,” 60.

¹⁸² Hanninen, “A Theory of Recontextualization in Music: Analyzing Phenomenal Transformation of Repetition,” 60.

formal signpost while also providing a break from the section's building chromaticism. The significance of each refrain appearance is demonstrated below:

Table 3 Motive 2 Refrain Characteristics in the A Section

<i>A SECTION</i>
Cell 4, 1:30 – The motive's first appearance in rhythmic unison. This appearance establishes the use of the gesture as a refrain.
Cell 8, 2:40 – Before this, Cell 7 realizes all pitch material found in Motive 2 through the use of segmentation and augmentation (Motives 3 and 4). Motive 2's appearance in Cell 8 acts as a synthesis of the pitch material in its original environment. The motive's appearance here further serves as a buffer between the work's pitch material to this point and the addition of pitches to complete D aeolian in Cell 11.
Cell 11, 4:55 – Motive 2 marks a buffer between D aeolian and the addition of D harmonic minor and D-harmonic major collections beginning in Cell 14, the first instances of chromaticism appear in the work.
Cell 12, 6:30 – As chromaticism builds, this is the last appearance of the motive in its T_0 state before it is transposed to T_{11} in Cell 18.
Cell 20, 8:30 – Motive 2 returns to T_0 briefly infiltrating the cloud of dissonance that is growing. This is the final appearance of the motive in its rhythmic unison. The appearance of the motive bookmarked by dissonance creates a jarring effect.

At once, Motive 2 serves as a contrast, or antithesis, against the role of other motives when appearing in its rhythmically strict and performative unison refrain. On the other hand, the motive also serves as an agent of motivic glue or synthesis, especially audible when appearing outside of its

refrain context. As seen with Motive 1, this creates a dualistic nature to a motive. This is illustrated in the performative contrasts below.

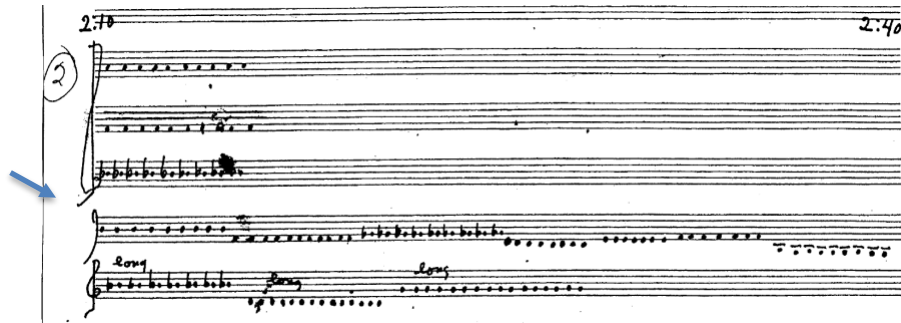


Figure 10 Appearance of Motive 2 alongside other motives, Cell 7 (2:10-2:40).¹⁸³

When appearing as a refrain (Fig. 9), Kubera is right to note that strict rules govern Motive 2's appearances. However, these limitations are lax when the motive appears apart from its refrain context (Fig. 10). An ongoing process of recontextualization is emphasized through the motive's performative dual nature. Yes, every appearance of the motive is played in octaves and every appearance, when existing as a refrain, contains the same pitches played at a rate of eight sixteenth notes, ending with the pedal D until the next cell. Also true is that when existing as a refrain, the motive is played only once. However, outside of the refrain, players have the liberty to repeat the motive at-will, play the motive with any number of attacks, avoid rhythmic unison, and move freely to other motives within the cell. Finally, the motive is only cued when it exists as a refrain.¹⁸⁴ At all other times, players may approach the motive at-will when it is within a cell. These moments of recontextualization can be seen in Table 4.

¹⁸³ Eastman, *Evil N****r*.

¹⁸⁴ Eastman cues the motive in the Northwestern and New Music America 1980 recordings by counting aloud a full bar "one, two, three, four."

Table 4 Recontextualizations of Motive 2 in *Evil N****r*

A SECTION
Cell 2, :30-1:05 – First appearance of Motive 2.
Cell 3, 1:05-1:30 –Appears with Motives 1 and 3.
Cell 5, - 1:50 –Appears with Motives 1, 3, and 4.
Cell 6, 1:50-2:10 – Appears with Motives 1, 3, and 4.
Cell 7, 2:10-2:40 – Appears with Motives 3 and 4.
Cell 17, 7:00-7:30 – Transposed to T ₁₁ . Appears with Motives 1 and 3.
Cell 18, 7:30-8:00 – Transposed to T ₁₁ . Appears with Motives 1, 3, and 5 (first pairing with Motive 5 which takes over a considerable amount of the middle of the A section and is in every appearance of Motive 2 in the B section).
Cell 19, 8:00-8:30 – Transposed to T ₁₁ . Appears with Motives 1 and 3.
Cell 23, 11:00-11:45 – Eastman instructs the performers to play the motive rhythmically free “In all Keys.” With the unison rhythm stripped and the motive fully chromatic, context has been turned on itself. Appears with Motive 1.
Cell 24, 11:45-12:15 The motive returns to T ₀ , appearing in its-refrain like quality. However, for the first time in its own cell and at T ₀ , it is not to be performed in a rhythmic unison, furthering the recontextualization initiated by Cell 25. From this point on, the motive will be utilized solely in this freely-rhythmic form. This marks the transition to the B section, arriving in Cell 30.
Cell 25, 12:15-12:35 – Appears with Motive 5.
Cell 26, 12:35-12:55 – Appears with Motive 5.
Cell 27, 12:55-13:15 – Appears with Motive 5.

B SECTION
Cell 29, 13:25-13:50 – First use in the B section. Appears with Motives 5 and 6.
Cell 30, 13:50-14:10 – Appears with Motives 5 and 6.
Cell 31, 14:10-14:30 – Appears with Motives 5 and 6.
Cell 33, 14:40-15:00 – Appears with Motives 5 and 6.
Cell 34, 15:00-15:30 – Appears with Motives 5 and 6.
Cell 35, 15:30-15:45 – Appears with Motives 5, 6, and 7.
Cell 37, 15:53-16:08 – Appears with Motives 5, 6, 7, and 8.
Cell 38, 16:08-16:23 – Appears with Motives 3, 5, 6, 7, and 8.
Cell 39, 16:23-16:38 – Final appearance. Appears with Motives 6, 7, and 8.

The motive, when placed into these new contexts, references its refrain role while simultaneously employing the freely rhythmic nature of all subsequent motives and the intervallic building blocks of the work. In this way, recontextualization amplifies the motive’s inherent dialectic plasticity or ability to take and give form—it continuously references back and looks forward as it is placed in new contexts.¹⁸⁵

¹⁸⁵ Malabou, “The Future of Hegel: Plasticity, Temporality, Dialectic,” 74.

Figure 11 Recontextualization of Motive 2 in *Gay Guerrilla* against “A Mighty Fortress is our God.”¹⁸⁶

Further solidifying Motive 2 as a recontextualized site, Eastman uses the motive as a type of melodic glue that binds the works in the series. As noted in Chapter 1, Eastman utilizes a rhythmic variation of Motive 2 in *Gay Guerrilla* (ca. 1980).¹⁸⁷ A notable moment of this recontextualization occurs when the motive is juxtaposed against “A Mighty Fortress Is Our God” (Fig. 11: C#-G#-A-E-F#-G#-C#). This juxtaposition is strong with spiritual-political leaning given its placement against the Lutheran hymn. The motive is then excerpted at 23:00 with the movement of (A-E-F#-G#-C#) and harmonized using root position seventh chords, of which Eastman provides the chord names in the score Am7b, Em7b, F#m7b, G#m7b, C#m7b. The last cell of the work beginning at 25:30, will take this excerpt and expand it to include rising C# aeolian movement of (C#-D#-E-F#-G#-B-C#). This movement pushes the work into its finalizing cadential gesture on C#.

In *Crazy N****r*, an argument can be made that Eastman plays with a minor pentatonic variation of Motive 2 at 16:30 and 22:45. At 16:30, a motive appears in B-minor utilizing the pitches [246911] (Fig. 12). This appearance shows a similarity with the set of Motive 2 [257910]. The second

¹⁸⁶ Eastman, *Gay Guerrilla*.

¹⁸⁷ The rhythmic variation of eighth-sixteenth-sixteenth in Motive 2 appears to be a fragmented diminution of the “Mighty Fortress Theme” quarter-eighth-eighth.

occurrence of the motive at 22:45 is transposed to Bb-minor pentatonic T₁₁ (Fig. 13). In a similar move, Eastman initiates chromaticism in *Evil* through the transposition of Motive 2 to T₁₁ (see Cell 17, 7:00).

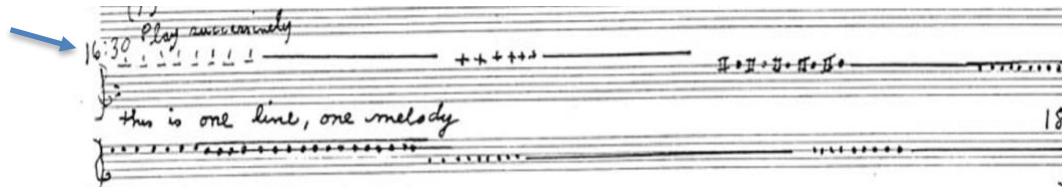


Figure 12 Minor pentatonic variation of Motive 2 in a refrain context as seen in *Crazy N****r* (16:30). Note Eastman's instructions "this is one line, one melody."¹⁸⁸



Figure 13 Minor pentatonic variation of Motive 2 in a refrain context as seen in *Crazy N****r* (22:45-24:15). Note Eastman's instruction that "This is one melody. To be played successively."¹⁸⁹

Whereas Motive 2 occurs frequently throughout the A section of *Evil* as a singular melody, or refrain, the similar use of melodic employment in *Crazy* occurs only twice, creating a less-saliently referential role. That said, both pieces utilize the melodies to provide a thin textural contrast from the heavy linear accumulation of stacked motives, and as a source from which to pull subsequent musical growth.

¹⁸⁸ Eastman, *Crazy N****r*.

¹⁸⁹ Eastman, *Crazy N****r*.

Found throughout the series, the recontextualization and dual use of Motive 2 demonstrates how Eastman threaded the works singularly and wholly together.

Returning to *Evil*, we can see how Eastman utilizes the motive and its juxtaposition against Motive 1 to finalize all contour and intervallic activity found in the work. As noted above, the intervallic movement present in Motive 2 resembles a descending thirds sequence (5-6) or Pachelbel Sequence, of which Kubera references by employing the term “figured bass.” The resulting contour is:

<-5 +1 -5 +2 +2 -6>

Figure 14 Interval sequence of Motive 2.

When paired against Motive 1, the contour of Motive 2 <-5 +1 -5 +2 +2 -6> stands out strongly from the more lax shape and intervallic activity of the former <-1 -2>. The descending P4 and P5 leaps of Motive 2 (D-A), (Bb-F), (G), (A-D) audibly juxtapose the descending step sequence heard in the first motive. However, although in contrast, Eastman will synthesize the contours of both motives to construct furthering motives.

Furthermore, Motive 2 employs a series of pitch intervals that reference and utilize those found in the first motive: the unison; intervallic seconds: m2, M2; and its skeletal intervallic thirds: m3 with a newly added M3 (F-A). The set contents of Motive 2 (01358) expands upon the contents of Motive 1 PF(013) to deepen the work’s Aeolian environment. We can also see the expansion into the larger interval of the P4, and its inversion the P5. Importantly, Motive 2 contains both the greatest collection of intervallic material of all nine motives and displays all of the intervallic material that is used in *Evil* (P0, m2, M2, m3, M3, P4, P5). In this way, the motive serves as a type of seed and synthesis of all intervallic content found in the work.

The sequential relationship of Motive 2 is prominent at the beginning of the work due to the referential cuing involved. Motive 1 is the first sequence of pitches we hear, activating the work with

its stepwise and level movement: descending intervallic seconds <-1 -2>, intervallic third outline, and unison (0) repetitions (Fig. 15). When Motive 2 is activated, however, the descending step pattern established by Motive 1 is juxtaposed by leaps <+2 +2>. These leaps frame the ascending stepwise movement that is at the heart of Motive 2, drawing attention to its contour. The middle of Motive 2 does resolve into a three-note ascending step pattern (F-G-A), a type of mirror image of the first motive. The noticeable leaps that flank the motive draw salience to its three-note step sequence. Tonally, this ascending step sequence of Motive 2 creates an inversion of that used in Motive 1. The median is a tool of both inversion and symmetry here.

(FED) <-1 -2>

Figure 15 Interval sequence of Motive 1.

As noted above, the melodic voice leading in Motive 1 descends $\hat{3}-\hat{2}-\hat{1}$ via m2 and M2 (F-E-D) (013) from $\hat{3}$, outlining a m3. Inserted into Motive 2 is a tonal inversion of the above sequence through the ascending scale degrees $\hat{3}-\hat{4}-\hat{5}$ (F-G-A) (024). Both sequences utilize the median as the first note in their step sequence. As a juxtaposition of Motive 1, the intervallic motion of Motive 2 ascends by two major seconds instead of descending a minor second and major second: <+2 +2> vs. <-1 -2>. Resultingly, the fragment of Motive 2 outlines a M3 from the median, juxtaposing the m3 as seen in the outline of Motive 1 (Fig. 16).

D-A-Bb- <u>F-G-A</u> -D
=
[FGA] <+2 +2>

Figure 16 Inverted sequence of Motive 1 as found in Motive 2.

In another example of symmetry, we see that when the motive is broken into two tri-chords, a retrograde tonal inversion and use of the median as a center appears (Fig. 17).

$$\begin{array}{c}
 (DABb): <-5 +1> \\
 \text{VS} \\
 (GAD): <+2 -5> \\
 = \\
 (DABb) \text{ } F(GAD)
 \end{array}$$

Figure 17 The mediant (F) as an axis of symmetry in Motive 2.

From Figure 17, it is noticeable that the two tri-chord segments share a similar intervallic structure. The first tri-chord (D-A-Bb) descends a P4 <-5> and ascends a m2 <+1>, finding a mirror-like relationship of contour and interval in (G-A-D), which ascends a M2 <+2> and descends a P5 <-5>. What occurs is a tonal retrograde inversion (RI) of the original (O) gesture:

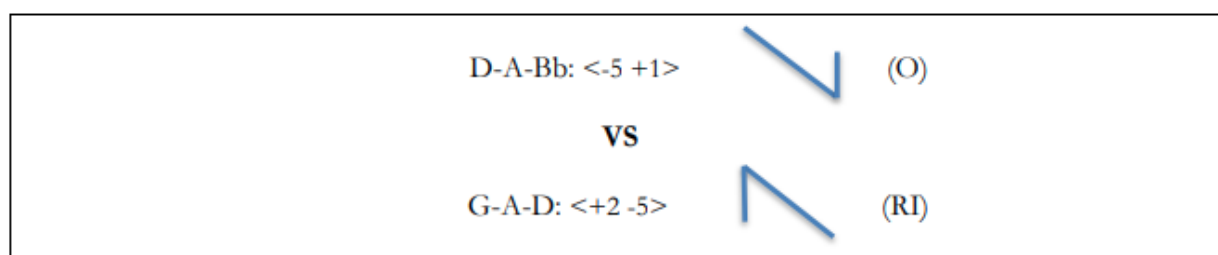


Figure 18 Inter vallic contour and inversion in Motive 2.

This contour suggests an audible mirrored contextual pattern, creating connective tissue between the two tri-chords, which complete the motive with the mediant as the point of symmetry.

As a source of defining D-centricity, this relationship fits with the short contextual patterns referenced in studies by Krumhansl (1979), and Krumhansl and Kessler (1982), exhibiting that tonal hierarchy tends to take the following shape: the tonic is defined as the most stable member of the set; next in order, in minor, are the mediant and the dominant, the remaining set members, and then nonmembers of the set.¹⁹⁰ We have seen this substantially laid out in Motives 1 and 2 as all motion in

¹⁹⁰ Krumhansl, "Cognitive Foundations of Musical Pitch," 311.

both motives resolves to $\hat{1}$ via the pedal. This draws salience to D pitch centrality. Of the scale degrees within the two tri-chords of Motive 2, the tonic serves as the most stable. The second most stable degree is the mediant. The mediant works to complete the descending P4 sequence of (D, A); (Bb, F), while simultaneously providing the activation for the three-note sequence that acts as an inversion of Motive 1 (F, E, D, vs. F, G, A). In a further nod to the tonic, mediant, and dominant stabilities, a hidden framework is observed through the consideration of escape and passing tones. With the less-stable Bb ($\hat{6}$) and G ($\hat{4}$) removed as embellishing tones, the outline of a D minor triad (037) appears (Fig. 19).¹⁹¹ This segmentation will provide the structure for Motive 4: the triad.

D-A-Bb-F-G-A-D

Figure 19 The mediant (F) appearing as an axis of symmetry and triadic third in Motive 2. Escape tone and passing tone removed.

3.2.3 Motive 3 – The Pedal



Figure 20 First appearance of Motive 3, Cell 3 (1:05-1:30).¹⁹²

The sixteenth note repeated pedal is the rhythmic and intervallic tissue connecting the works of the “N****r series.” In *Evil*, Eastman utilizes the pedal to build diatonic and chromatic sets as a

¹⁹¹ With Bb as an escape tone and G as a passing tone

¹⁹² Eastman, *Evil* N****r.

tool for pitch accumulation. The motive constitutes a significant player of the A section, appearing in eleven of its twenty-seven cells.

This motive's contents and structure result from the distillation of characteristics found in both Motives 1 and 2. Motive 3 (Fig. 20) removes the third and passing tone character from Motive 1 to focus solely on the pedal tone's lengthy repetitious character. The motive's first appearance at 1:05 displays a clear indication that the pedal found of Motive 1 and Motive 2 has been segmented and given its own identity.

On paper, the motive displays linear movement (0), a contrast to the oblique intervallic movement of Motive 1 <-1 -2> and Motive 2 <-5 +1 -5 +2 +2 -5>. In this way, the distilled motive acts as the bare minimum necessary to continuously grow the piece—a single reiterated pitch. However, the nature of the work requires that the performer move freely between lines. This requisite generates a more active linear connection of and between appearances of Motive 3. The result is the creation of melodic and harmonic possibilities via the merging and overlapping of lines. The melodic and intervallic activity that is strictly contained in Motives 1 and 2 has now been vertically dispersed. When layered and intertwined, the motive no longer operates solely as a single unison pedal but accumulates the identity of a tool of change. In a general sense, this is the basis of how Eastman constructs *Evil*—substituting gestural and motivic recontextualization for functional harmony.

3.2.4 Motive 4 – The Triad

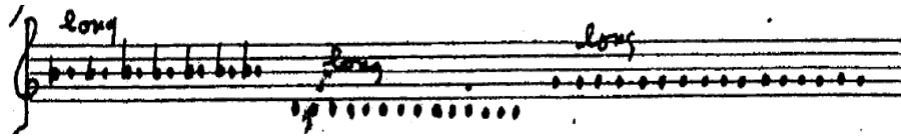


Figure 21 First appearance of Motive 4, Cell 7 (2:10-2:40).¹⁹³

Motive 4 appears as arpeggiated major and minor triads (037) in the first inversion and root position (Fig. 21). To create the motive, the third outline of Motive 1, the triadic framework of Motive 2, and the pedal-like quality of Motive 3 are synthesized. The first appearance of Motive 4 occurs in Cell 5. The motive employs the pedal Bb initiated by Motive 3 as its activating pitch but expands upon it to form a Gm arpeggiated triad in the first inversion (Bb, D, G). Realized in its root position in Cell 11, 3:40, Motive 4 has its final appearance in a linear context.¹⁹⁴ This brands the motive as the least employed with only four cellular appearances. In Cell 11, the motive appears as an FM triad [5,9,0] and an Am triad [9,0,4], alongside its original first inversion Gm triad [7,10,2].¹⁹⁵ The appearance of the F major and A minor triad assist in realizing the complete D aeolian scale for the first time in the work [4,5,7,9,10,0,2].

When observed closely, the set Eastman employs in Motive 4 shares a similarity with the third framework of Motives 1 and 2:

¹⁹³ Eastman, *Evil N****r*.

¹⁹⁴ Although its last linear appearance on paper occurs in Cell 11, the intertwining of motives creates the possibility of continued reference of Motive 4's triadic quality. This probability is realized in the subsequent cell, Cell 12, where Motive 3 pairs with Motive 1 to vertically construct tertian harmony through the repetitions of (C-E-G-Bb-D-F). In this way, the gesture of Motive 4, although no longer appearing in written form, has the opportunity to continue influencing the work vicariously through combinatoriality. The combination also references the second, seen most prominently in our newly activated Motive 5 at cell 11, with one minor second and four Major seconds.

¹⁹⁵ Cell 11 is an important point of activation and deactivation. As observed with Motive 4, the cell marks the final linear appearance of Motive 4. The cell also defines the entire pitch set of D aeolian from which we began searching since the beginning of the work. Adding to the activation here is the first instance of Motive 5.

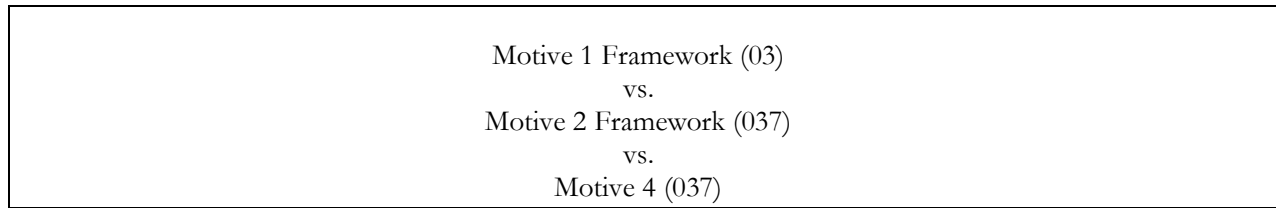


Figure 22 Similarity of intervallic sequence between Motives 1, 2 and 4.

One can see that Eastman distills the third structure of Motive 1 (03), expands upon it as the triadic framework of Motive 2 (037), and concretely utilizes the triad to become Motive 4 (037).

As contour, Motive 4 displays ascending and descending leaps. The motive appears to be built from the leap and pedal characters of Motives 1 and 2, which have been fragmented and synthesized to form ascending and descending leaps while maintaining the pedal's connective tissue. It is the only motivic unit containing ascending and descending leaping gestures, a pedal, and no stepwise motion. This is due to its root position and inverted triadic contents. The motive's antithesis will be found in Motive 5 with its ascending and descending secundal motion, stepwise contour, and pedal.

3.2.5 Motive 5 – The Intervallic Second

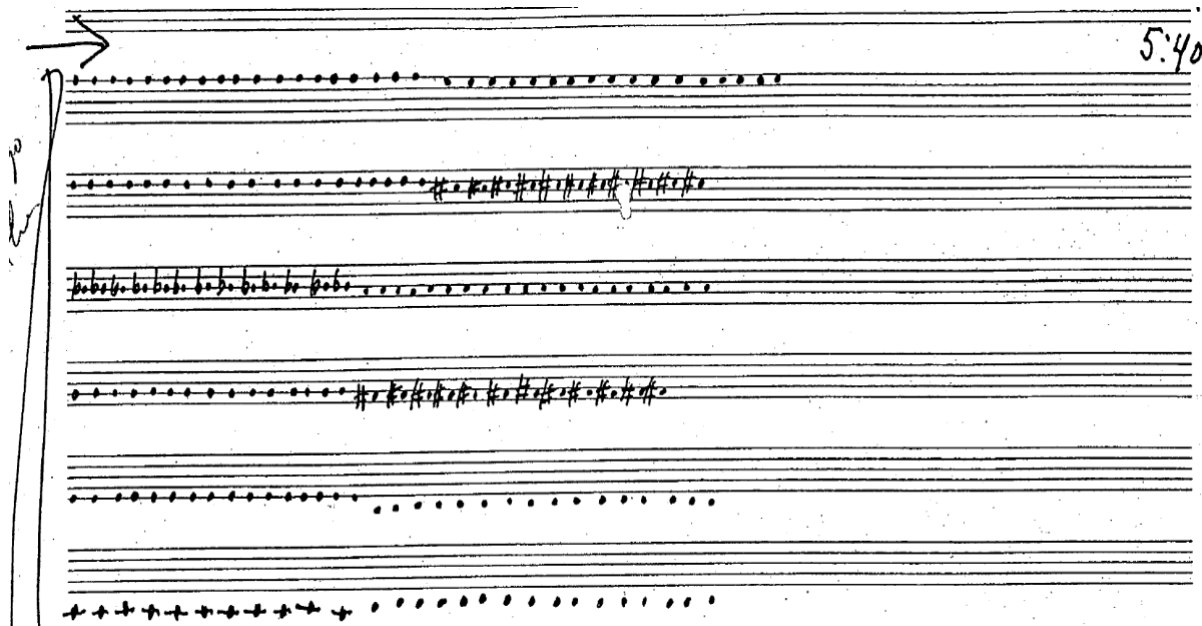


Figure 23 First appearances of Motive 5, Cell 14 (after 4:55-5:40). Note the building chromaticism.¹⁹⁶

Motive 5 appears as a pedal with stepwise motion varying between Major and minor seconds. Although first appearing in Cell 10 with the former interval, Motive 5 will gradually adhere to the latter to grow chromaticism in the A section and become a tool of D-centricity in the B section.

In Motive 4, we observed the becoming of its motivic material through the distillation and recontextualization of the intervallic third via Motives 1 and 2. In Motive 5 (Fig. 23), one can see the synthesis of the descending intervallic second of Motive 1 and the ascending second of Motive 2. What occurs is a motive that utilizes both ascending and descending stepwise movement (Fig. 24).¹⁹⁷

¹⁹⁶ Eastman, *Evil N****r*.

¹⁹⁷ The salient aspect of the aeolian set is its use of the second with 2 minor seconds and 5 Major seconds: 254361. When viewed alongside Motive 1 (F-E-D) 111000 and Motive 2, (D-A-Bb-F-G-A-D) 122230, the second, as witnessed with the third, proves to be a prominent interval of which all three shares and highlight through melodic voice-leading:

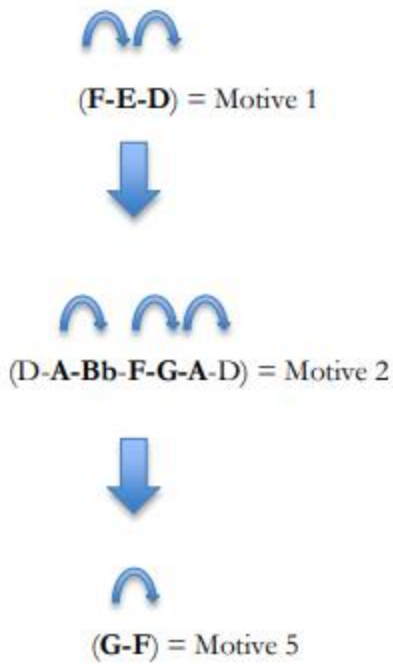


Figure 24 Distillation of intervallic second from Motives 1 and 2 to create Motive 5.

The contents of Motive 5 [(01) and (02)] is formed through the distillation of the major and minor secundal movements of Motive 1 (013) and Motive 2 (01358), and the pedal character of Motive 3 (0). In its initial appearance at Cell 10, the motive's descending seconds of G-F work alongside the newly activated arpeggiated triadic contents of Motive 4 (037) to define the complete set of D aeolian for the first time. However, as contour, the motive's step pattern distinctly juxtaposes the newly added root position triads' leaping movement. Motive 5 next appears at Cell 13 where it is utilized in both ascending and descending movements to chromatically alter the aeolian scale: (D C#) <-1>, (Bb A) <-1>, (G F#) <-1>, (E D) <-2>, (C D) <+2>. The motive works to define D aeolian, D harmonic minor, and D harmonic major with its own contents in the next cell. Essentially, the importance of this appearance is the motive's dual work as a point of chromatic activation. The motive also acts as a point of D-centricity through the use of the leading tone.

Beginning in Cell 13, Motive 5 serves as leading tone's initial carrier in the A section. The C# found in Cell 13 is used as a point of chromatic growth and enharmonic change. For example, in Cell 14, the D-C# movement found in the previous cell is reinterpreted enharmonically as D-Db. The C# does remain in the cell but now appears as its own descending semitone from C#-C. Cell 15 will affirm the enharmonic change from leading tone C# to Db tonic with a Db pedal. Through the leading tone of Motive 2, the work finalizes its modulation from D centricity to Db.

Returning to Browne (1989), rare intervals are essential for defining major and minor keys, church modes, and thāts in Indian music.¹⁹⁸ Browne's definition of the minor second as a rare interval, or a position-finder, is utilized in Motive 5 through its tendency to move toward the tonic via $\hat{7}-\hat{1}$ and the mediant via $\hat{3}-\hat{2}$.¹⁹⁹ The minor second is also structurally imperative to produce chromatic alterations of a scale. As they become more widespread, these alterations create a scenario where centricity changes and becomes vague, or is lost through intervallic flooding, prompting a transformation from rare to common. We see both roles utilized in Motive 5.

Originally appearing as a M2, the motive slowly moves to a m2 with the aid of the C#'s recontextualization. This moves the quality of the m2 from rare (224322) to common (10,10,10,10,10,5) and is fully realized in Cell 14, in which every appearance of Motive 5 is in the form of a semitone. In this way, the motive activates the chromatic saturation we see in every subsequent cell until the dissipation of chromaticism in the A section at Cell 24. Dialectically, the movement of the m2 here sublates from rare to common as the chromatic set grows, recontextualizing the interval. Furthermore, an interesting emphasis is placed on diatonicism in Cell 16 when Motives 1 and 2 appear at T_0 . The chromatic activation of Cell 13 and its subsequent building of tension become

¹⁹⁸ Constituting 22% of Youngblood's (1958) sample of melodic intervals, the majority of which, 62% are diatonic minor seconds-leading tone and tonic, mediant and subdominant. Krumhansl, "Cognitive Foundations of Musical Pitch."

¹⁹⁹ In this way, the m2 operates much stronger as a position finder than the tri-tone in *Enl N****r* due to the latter interval's absence in any of the motives.

commonplace. The appearance of Motive 1 at Cell 17 and Motive 2 at Cell 18 reacts against this complicity to create a sense of release but also reframes diatonicism. Just as the rare has become common, the common has now become rare.

Motive 5 will return in Cell 25 now in the context of a m2 and transposed to F-E from its original appearance. Cell 26 adds the original G-F, pitted against F-E, and utilizing the mediant as a point of symmetry (an interesting choice as we have seen F used as a symmetrical center). Also of note, all pitches in Motive 5 (E, F, G), when placed together, form (013) or the same PF as Motive 1 (F, E, D).

Beginning in Cell 27, Motive 5 reprises and expands upon the role of a contextualizer of D-centricity, which it began at the work's point of chromatic alteration in Cell 13. Eastman utilizes the m2 movement of leading tone to tonic to reaffirm D-centricity back from the saturated chromaticism as seen at the end of the A section. Henceforth, every appearance of the motive contains D-C# <-1> establishing the heavily harmonic minor environment found in the B section. The semitone now returns to its rare interval context until the shift to the chromatic set of the Coda.

Rhythmically, Motive 5 utilizes the last occurrences of the sixteenth note. Following its application, the work's rhythmic character will begin to move away from driving sixteenth notes and augment.

In other appearances, Eastman utilizes the secundal framework provided in Motive 5 in both *Crazy N****r* and *Gay Guerrilla*. In *Crazy*, the motive's sixteenth note rhythm is kept, but the pedal character only remains following iterations of step-wise motion (Fig. 25). The direct step-wise iterations of this motive display similarity to Motive 8, to be considered later in the chapter.



Figure 25 Step-wise Motion in Crazy N****r.²⁰⁰

In *Gay Guerrilla*, there are two recontextualizations of the motive. The first includes the augmentation of Motive 5's sixteenth-note rhythm to groupings of quarter and half-notes (Fig. 26).²⁰¹

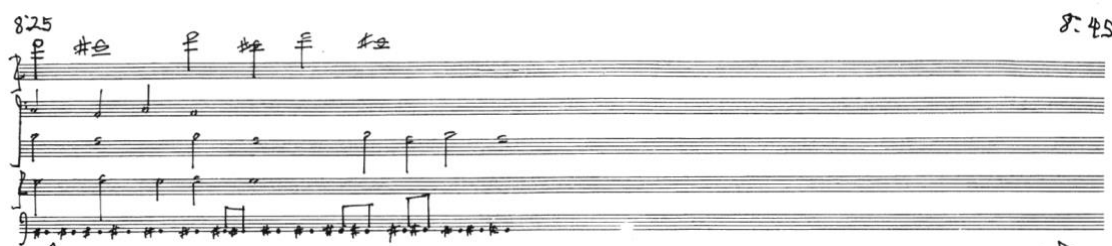


Figure 26 Step-wise motion in Gay Guerrilla.²⁰²

The second recontextualization of the motive varies the sixteenth note motive to become eighth-sixteenth-sixteenth—the driving rhythmic figure of *Gay Guerrilla* (Fig. 27).



Figure 27 Step-wise Motion in Gay Guerrilla.²⁰³

²⁰⁰ Eastman, *Crazy N****r*.

²⁰¹ The augmentation of the rhythm also displays direct similarity to that of Motive 8.

²⁰² Eastman, *Gay Guerrilla*.

²⁰³ Eastman, *Gay Guerrilla*.

3.2.6 Motive 6 – Liquidation and The Augmented Pedal



Figure 28 First appearance of Motive 6, Cell 29 (13:25-13:50). Note the augmented rhythm.²⁰⁴

The rhythmic augmentation of Motive 6, initiated in Cell 29, is confirmation that the work has arrived at a new formal area (Fig. 28). Following a transition at 11:45 reclaiming the piece's diatonic nature, the motive's rhythmic augmentation and the only dynamic description penned by Eastman aurally and visually emphasize this declaratory boundary marking.²⁰⁵ The motive serves as both a formal marker and pre-cadential tool through its distinct rhythm.

Motive 6 (0) appears as a repeated unison pedal, bringing the pedal to the forefront of the piece. The motive recalls the same structure of Motive 3. However, the pitch accumulation utilized in Motive 6 stays within the harmonic minor scale, and its rhythm is augmented from sixteenth notes to eighth notes (Fig 29).²⁰⁶ The motive's first appearance demonstrates its emphasis on $\hat{2}$ of the D harmonic minor scale. In the B section, the motive branches out to rhythmically augment $\hat{2}$, $\hat{3}$, $\hat{4}$, and $\hat{5}$.

²⁰⁴ Eastman, *Evil N****r*.

²⁰⁵ "decres[cendo] E only" appears with the first instance of the motive, along with a decrescendo above the staff. For more on aural/visual declaratory and temporal markers, see: Clarke and Krumhansl, "Perceiving Musical Time."

²⁰⁶ Chromaticism in the B section is arrived at via Motive 9.

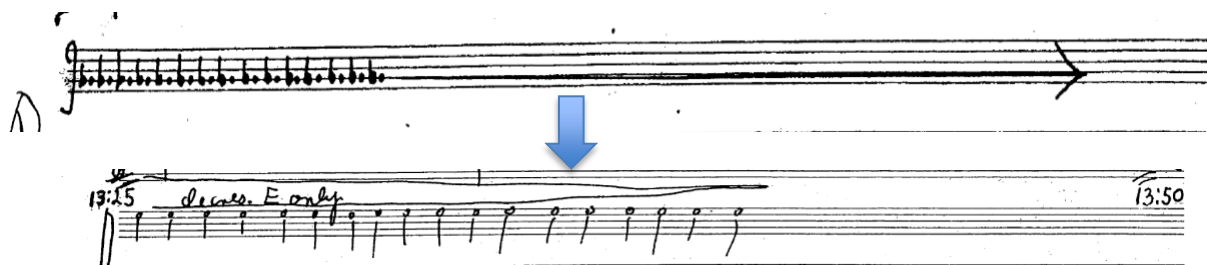


Figure 29 Rhythmic augmentation of sixteenth note from Motive 3 to the eighth note of Motive 6.²⁰⁷

The motive's pedal character can be found hidden in the first motive, suggesting that the eighth note from Motive 1 is segmented and recontextualized as the primary rhythmic material of Motive 6 (Fig. 30). This move confirms the beginning processes of the work's fragmentation and liquidation; it signals the move towards stabilization and thinning of the work's motivic, melodic, rhythmic, and contrapuntal details.

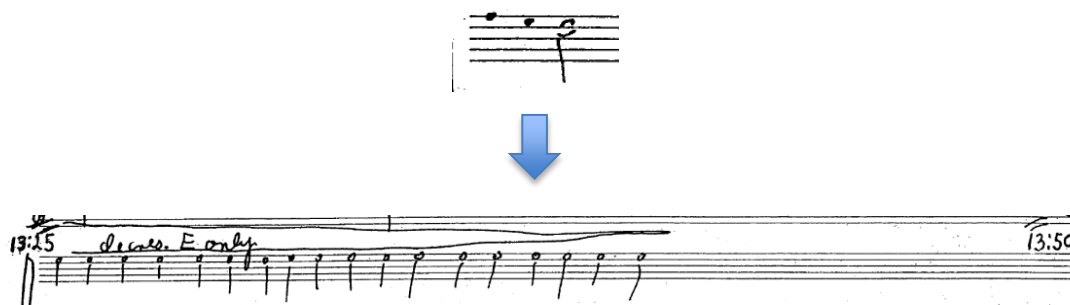


Figure 30 Distillation of the eighth note from Motive 1 as the rhythmic material for Motive 6.²⁰⁸

²⁰⁷ Eastman, *Evil N****r*.

²⁰⁸ Eastman, *Evil N****r*.

3.2.7 Motive 7 – The Triplet C#

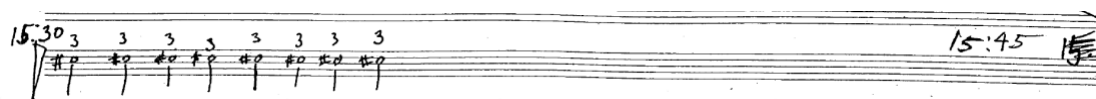


Figure 31 First occurrence of Motive 7 at Cell 35 (after 15:30-15:45). Note the triplets.²⁰⁹

Motive 7 is defined by a quarter note triplet C#, first appearing in Cell 37 (Fig. 31). This leading tone motive serves as a pre-cadential tool of rhythmic and tonal tension, a device to further rhythmic augmentation, and a temporal reference source through juxtaposition. The tension created in the motive is created by its emphasized rhythmic augmentation and pedal C#. Both pierce through the simple-quadruple nature and D-centricity of the work. As seen by its rhythmic character, the motive is a continuation of the rhythmic augmentation initiated by Motive 6 and the pedal character of Motive 3. (Fig. 32).

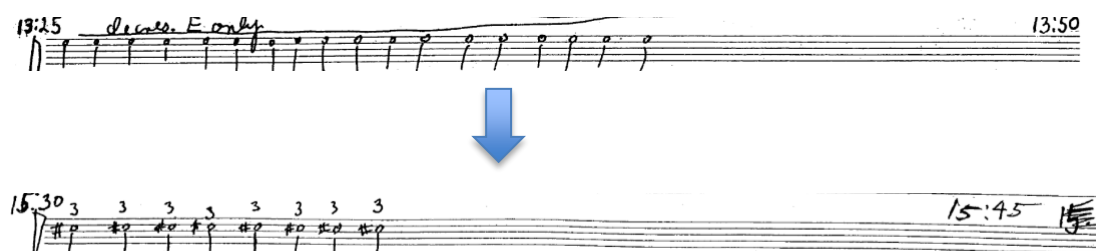


Figure 32 Rhythmic augmentation of the eighth note of Motive 6 (top), as catalyst to the quarter note triplet of Motive 7 (bottom).²¹⁰

²⁰⁹ Ibid.

²¹⁰ Eastman, *EnlN*^{7****r}.

As we have seen with the use of $\hat{7}-\hat{1}$ in Motive 5, the leading tone emphatically pulls toward tonic in a firmly rooted diatonic, or here harmonic minor, context.²¹¹ As Caplin (2004) states:

There must be some musical material immediately preceding that [cadential] arrival whose formal purpose is to announce “a cadence is forthcoming.” This time-span, which also includes the arrival of the cadence itself, expresses cadential function because it sets up, and then usually fulfills, the requisite conditions for thematic closure through specific harmonic, melodic, rhythmic, and textural device.²¹²

As pitch material, the tool at work here is the leading tone of D harmonic minor, which has been reaffirmed following the A section’s chromatic saturation. The leading tone, an unstable pitch in the minor environment, pulls toward the stable resolution of $\hat{1}$ in Cells 35, 37-39, and 41. Contrastingly, at the end of the work, the motive is recontextualized into an environment of growing chromatic saturation. We see this recontextualization first in Cell 43 and subsequent Cells 45-47, 49, 51, and 52.

Contextually, Motive 7 creates a rhythmic and tonal tension to be resolved. The syncopated quarter note triplet produces an instability when paired against the stable eighth notes of Motive 6 and sixteenth notes of Motives 1-5. All but two appearances of Motive 7 are juxtaposed against the stable rhythmic profiles of Motives 6 and 8, suggesting the motive as a tool of rhythmic tension. When placed against stable eighth notes, the Motive creates a noticeable syncopation, which punctuates the work’s texture. In a unique appearance, Motive 7 appears in Cell 51 juxtaposed only against the aleatoric long notes of Motive 9. Here, one might recall the original pulse that the motive audibly juxtaposes, and another may hear its triplet rhythm as an augmented pulse or type of *ritardando*. In both hearings, the motive certainly disrupts the floating pulse-less quality emblematic of the work’s final moments and serves as a pre-cadential device.

²¹¹ Kramer, “Beginnings and Endings in Western Art Music.”

²¹² Caplin, “The Classical Cadence: Conceptions and Misconceptions,” 77.

3.2.8 Motive 8 -The Eighth Note Second

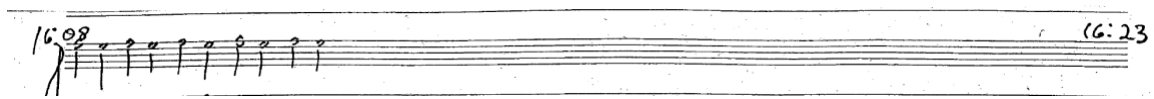


Figure 33 First appearance of Motive 8 at Cell 37 (16:08-16:23).²¹³

The first appearance of Motive 8 (Fig. 33) is activated in Cell 37 of *Evil*. The motive contains ascending and descending intervallic seconds reminiscent of Motive 5, a striking resemblance to the descending stepwise pattern and pitch content of Motive 1. It also utilizes the eighth-note rhythmic augmentation initiated by Motive 6. Essentially, the focused use of the intervallic second as eighth notes furthers the D harmonic minor pre-cadential motion and liquidation established by earlier motives.

From its initial statement in Cell 37 to its final presence in Cell 49, Motive 8 (01) & (02) will use only the following pitches and intervals: D-C# <-1>), G-F <-2>, E-F <+1> , D-E <+2> , F-E <-1>; [1,2,4,5,7]. This pitch set (the D harmonic minor set) highlights a limited segmentation with an ingrained use of close tonal proximity. The motive contains a dependence upon scale degrees $\hat{3}\text{-}\hat{2}\text{-}\hat{1}$ to construct itself.²¹⁴

At its activation, the motive pulls toward the subtonic and mediant through its pitches F-E ($\hat{3}$ - $\hat{2}$). One can see that these pitches reference the first two notes of Motive 1's descending stepwise motion: F-E-D ($\hat{3}$ - $\hat{2}$ - $\hat{1}$). The mediant-subtonic relationship of the motive carries emphasis due to the rhythmic augmentation employed. What occurs is a type of recalling of Motive 1's stepwise descending pattern.

²¹³ Eastman, *Evil N****r*.

²¹⁴ This could be a possible reference to Motive 1 with an expansion of the leading tone and subdominant. Certainly, the tonic, subtonic, and mediant are emphasized through the set's contents.

One can see that the gesture of the seconds highlights contracting and expanding movements from the implied tones of Motive 1 (F-E-D), a type of branching out from the pitches of this first motive.²¹⁵ The results are a hierarchy, respectively, of 3, 2, and 1, always appearing as the first note or metrically strong in the repetition,²¹⁶ and $\hat{4}$ and $\hat{7}$, the latter always falling from and returning to $\hat{1}$.²¹⁷

The rhythm, contour, and intervallic content contained in Motive 8 suggest²¹⁸ it as a fruit from the seed of Motive 5 (Fig. 34). The motive's eighth note content appears to be augmented from the former motive's sixteenth note rhythmic profile.²¹⁹ The augmentation of the rhythm becomes vividly present, creating stability on the surface as it is juxtaposed against the quarter note triplets of Motive 7 and the rhythmic fog of the aleatoric whole notes we will see in Motive 9. The stepwise contour and major/minor secundal motion of Motive 5 remain as the content for this motive.

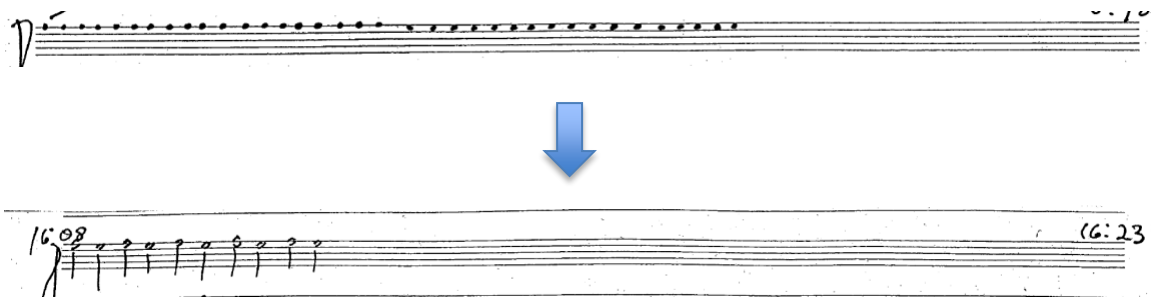


Figure 34 Expansion of the secundal movement and rhythmic augmentation found in Motive 5 as catalyst to Motive 8.²²⁰

²¹⁵ Straus, *Introduction to Post Tonal Theory*, 134-135.

²¹⁶ Caplin, "The Classical Cadence: Conceptions and Misconceptions," 65.

²¹⁷ Motive 8 is always present with Motive 7 which provides further emphasis on $\hat{7}$.

²¹⁸ Also retained from Motive 5 is the inversional variation of ascending vs. descending seconds

²¹⁹ The Kukuruz Quartet performs this motive as quarter notes as heard on their recording. Kukuruz Quartet, *Piano Interpretations*.

²²⁰ Eastman, *Evil N****r*.

The movement of D-C# <-1> is highlighted explicitly by Motive 8. The tonic-leading tone relationship is heavily emphasized in the motive's appearances, occurring in all but two cells that the motive is found. When appearing as eighth notes, and alongside the incessant quarter note triplet C# of Motive 7, the movement acts as a prodding reference to $\hat{1}$. Spared in the pitch material is any movement outside of the harmonic minor set. Fundamentally, the motive's tonic-leading tone relationship and use of staying within the harmonic minor set is a pre-cadential act. Also, at play to signal cadence is the motive's incessant eighth note pulse.

The driving rhythmic effect of Motive 8 alongside the syncopation of Motive 7 recalls the pulse so definitively established earlier in the work with Motives 1-6. As Motive 9 begins to juxtapose the driving texture with its floating chromatic durations and thinning texture and Motive 7 creates ambiguity through its syncopation, the primary driver and affirmation of the pulse remain in Motive 8. This affirmation is lost at Cell 50, where Motive 9's indeterminate long notes fill the texture alone. This textural change is strongly felt and creates a definitive boundary mark activating the Coda. The above intricacies of Motive 8 paint a brilliant picture of how Eastman works-around functional harmony to use voice leading as a cadential movement. In this way, cadence is not achieved by harmony but through a combination of motivic salience, contour, rhythm, and scale degree resolution. Motive 8's stable eighth notes, recalling of the pulse, emphatic use of the pitch material and close tonal proximity of Motive 1, and tonic-leading tone relationship suggest that the work is coming to a close, or in the very least a new formal area.

3.2.9 Motive 9: The Aleatoric Whole Note and Coda

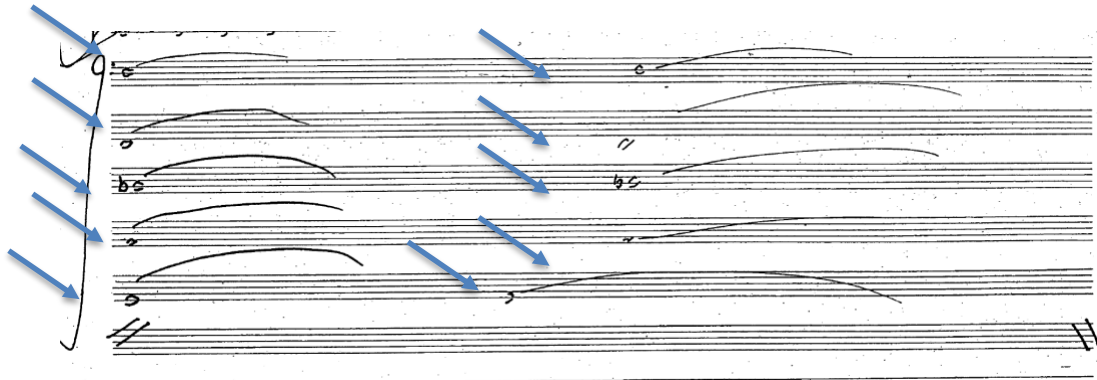


Figure 35 First appearances of Motive 9 at Cell 41 (16:45-17:05).²²¹

Motive 9 serves as the conduit for chromatic growth and cadence in the final moments of *Evil*. Whereas Motive 3 was the carrier of chromatic growth in the A section, Motive 9, a type of variation of the third motive, works to transform the harmonic minor collection of the B section to eleven notes of the chromatic scale (0123456789T). This chromatic saturation is finalized in the last cell of the work.

Motive 9 creates an immense amount of space (Fig. 35). By introducing free-floating and diffuse aleatoric attacks, the motive furthers the cadential work began earlier by Motives 6-8. Subsequently, Motive 9 produces an audibly significant textural and rhythmic contrast to the A and B sections that precede it. Here, surface rhythm articulations slow, texture thins, placement of the tonic becomes less hypermetrically strong, and chromaticism grows anew. This use of cadential movement and chromatic saturation forms a distinct boundary marker, which brings *Evil* to its conclusion: the Coda.

²²¹ Eastman, *Evil* N⁷****r.

In her overview of *Enil*, Ellie Hisama describes a formal boundary marking at the end of the work:

The last section of the piece offers a breaking apart of the three-note motive and the “D-ness” that dominates the work into less pitch-centric shards and moves to a quiet, meditative close that tempers the outrageous aspect of the work.²²²

Hisama’s observation of the “breaking apart” of the D-centricity of the work and subsequent move to a thinner, perhaps more meditative texture is founded by a salient boundary marking. We can see a similar formal observation in Hanson-Dvoracek’s (2011) conclusion that “the overall structure of *Enil* N****r can easily be heard as either binary . . . or ternary.”²²³ Hanson-Dvoracek’s remark of a perceptible form echoes the apparent quiet and texturally thin last section that Hisama illuminates. Throughout the work, Eastman employs tools to clearly delineate formal changes, making such boundary markers noticeably audible. Characteristics such as refrains, textural changes, gradual chromatic growth, and rhythmic augmentation make the A-B-Coda form aurally apparent. The “breaking apart” aspects that Hisama identifies further the salient boundary characteristics aforementioned. Following the extreme liquidation of the latter part of the B-section, an open texture, loss of pulse, and aleatoric attacks take over. This textural change is brought about by the presence of the indeterminate long notes of Motive 9. The concluding passage, the work’s Coda or Hisama’s “meditative close,” is a consequence of Motive 9 and is confirmed in Cell 50 (18:05).

The Coda acts as a logical contrast to the hyperactive sixteenth note rhythmic activity of the A section and a logical next step to the B section’s rhythmic augmentation. Eastman has contrasted the A and B section’s textural density with sparse textures via the sole presence of Motive 9. Additionally, Motive 9 provides a contrast to the compact rhythm and attacks of Motives 1-8. With

²²² Hisama, “Diving into the Earth’: The Musical Worlds of Julius Eastman,” 276.

²²³ Hanson-Dvoracek, “Julius Eastman’s 1980 Residency at Northwestern University,” 89-90.

its spaced texture, diffuse rhythm, and sparse attacks, Motive 9 permits a framework for pitches in the extreme ranges of the performed instrument(s) to be highlighted, contrary to the busy and thick textures of the A and B sections. Although present in the former sections, Register extremes become much more amplified in the thinned texture of the Coda. What results are a foregrounding of silence and registral pointillism.

The changes in this final section of *Evil* contrast the salient aspects of the A and B sections, providing what Charles Burkhart suggests the Coda as a “working [of] an idea through to its structural conclusions,” allowing listeners to “take it all in,” which, in turn, “creates a sense of balance.”²²⁴ The material presented in the Coda is both a logical carryover of the liquidation of the B section and a type of tag or “tail” (as the word translates to in English), especially given that the formal area is only 3 minutes in duration.

The process of balance achieved by Motive 9 and the activation of the Coda is cemented with the return of Motive 1 in the last cell of the work, Cell 52 (19:35-21:05). Following the sparse and diffuse texture of the Coda, Eastman returns to the motive in its entirety. The beginning of the work is recalled and, in doing so, recontextualized. The D-centric, non-spaced, and compact nature of Motive 1 is married with the chromatic, spaced, and diffuse nature of Motive 9. Additionally, the triplet C# remains in the cell providing a reference to D-centricity alongside Motive 1, and further references the pulse and tempo that Motive 9 greatly contrasts by its sparseness.

We must be careful, however, as to understand Eastman’s use of the Coda in *Evil* as a logical synthesis of the characteristics of the A and B sections, and not as a descent into abyss-like disintegration. In contrast to composer and critic Kyle Gann, who considers *Evil* a “sudden

²²⁴ Burkhart, “The Phrase Rhythm of Chopin’s A-flat Major Mazurka, Op. 59 No. 2,” 12.

disintegration into seemingly random sustained notes at the end,”²²⁵ I argue that the work does not disintegrate randomly but instead utilizes previous material to move forward. It is more apt to think of *Evil* in terms of becoming and transforming: one process compliments the other, producing the next move, but always referencing the original material. Rather than doing away with one motive and going to another—or the weakening, decaying, souring, and perishing characterized by the term “disintegration”—Eastman utilizes motive, pitch collection, interval, contour, and form as a growth process towards actualization, or the realization of potential through opposition. Motive 9 can be viewed as a microcosm of this process. Through its extreme augmentation, level contour, chromaticism, aleatoric attacks, and cadential work, Motive 9 demonstrates that the work establishes and reaches for its limits through becoming—accumulating possibility through contrast.

3.3 Global Motivic Becoming: Contour, Rhythm, Set

As seen in the previous section, *Evil* uses seeds planted in its initial motives to grow the fruit of further material and, in turn, define the work’s form. This is apparent in each motive’s identity as founded by contour, interval, and tonality on a localized scale. What follows is an overview of the global connections of motives using these seeds, an observation of how Eastman binds the work together in the macro.

²²⁵ Gann, “Damned Outrageous: The Music of Julius Eastman.”

3.3.1 Global Contour

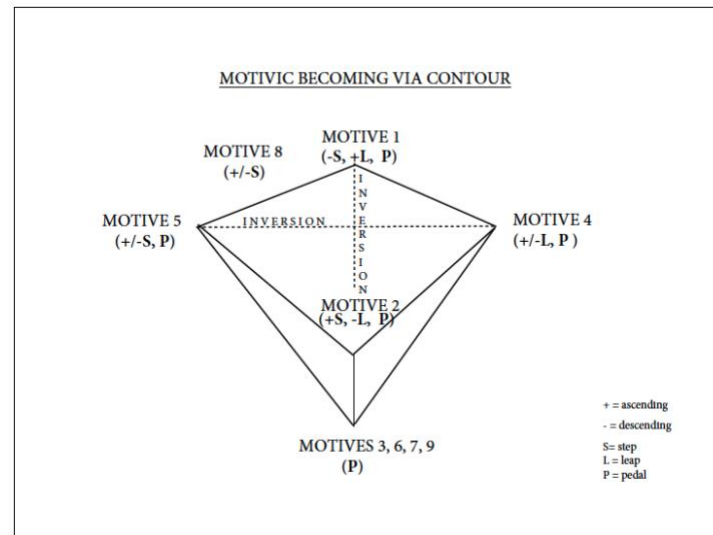


Figure 36 Motivic becoming via contour in Evil N****r.

Eastman plays with small juxtapositions and similarities of contour to grow motivic shapes. This is achieved through the use of basic voice leading movements of ascending (+) and descending (-) step (S) via melodic intervals of M2 or less, leaps (L) via melodic intervals of a m3 or larger, and pedal (P) via melodic intervallic unison. On the larger level, the growth of motivic shape throughout the work displays a process of segmentation, inversion, and synthesis of contours stemming from the seeds of Motives 1 and 2. Figure 36 demonstrates this play of contour-based connections between motives. The contour of Motive 1 <-1 -2>, for example, initiates the work with - (S), + (L), and (P). Motive 2 <-5 +1 -5 +2 +2 -6> displays an inversion of the former motive with an + (S), - (L), and (P). Thereafter, Motives 5 and 8 synthesize the juxtaposing +/- (S) from Motives 1 and 2 to define themselves. An inversion of Motive 5 +/- (S), (P) is found in Motive 4 +/- (L), (P), which segments the juxtaposing leaps from the same motives above. Motives 3,6,7, and 9 contain the most common gesture (P), also segmented from Motives 1 and 2.

3.3.2 Global Rhythm

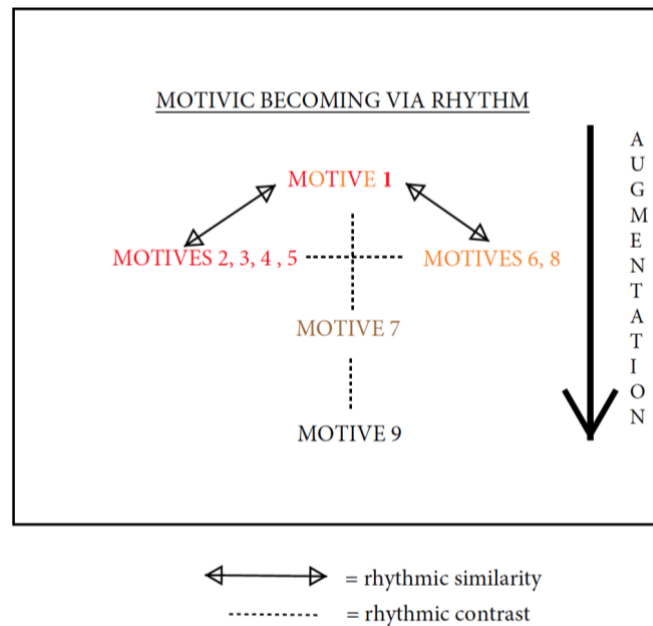


Figure 37 Motivic becoming via rhythm in *Evil N****r*.

As seen in Figure 37, Motive 1 (the sixteenth note and eighth note) suggests itself as the rhythmic seed to *Evil* as it activates the piece, and all subsequent motives can be traced back to it. Following Motive 1, a system of rhythmic segmentation and augmentation takes place. The rhythmic contents of Motive 1 are segmented as the primary contents of Motives 2, 3, 4, 5 (sixteenth notes); and Motives 6 and 8 (eighth notes). The result of this process is the rhythmic identities of Motives 7 and 9. Motive 7, for example, becomes a quarter note triplet augmented from the eighth notes of Motives 6 and 8. Motive 9 is the final rhythm augmented in the process with its becoming of indeterminate long notes.

3.3.3 Global Subset and Interval

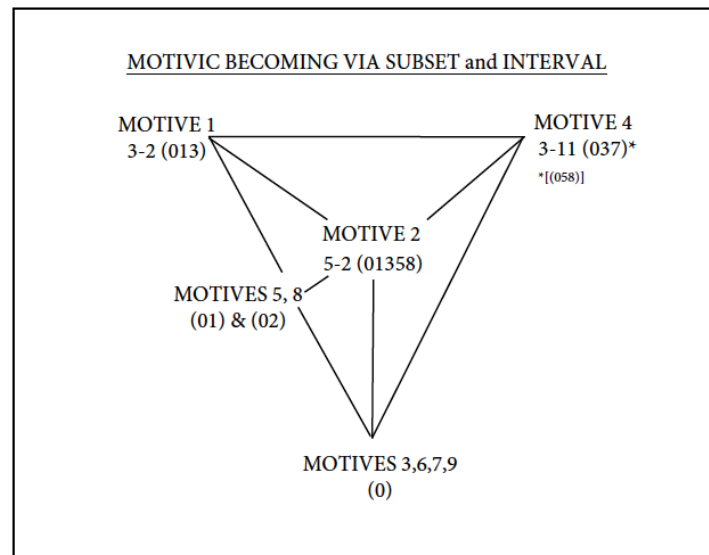


Figure 38 Motivic becoming via subset and interval in *Evil* N****r.

The primary set collection utilized in *Evil* is D aeolian [4,5,7,9,10,0,2] (013568T). This diatonic collection provides the foundation from which all set-based becoming in the work takes place.²²⁶ The work references a primary subset set of Motive 2 (01358) or the A section's refrain motive. As all nine motives are segmented from Motive 2, it can be viewed as the seed of the collection or the fruit. These segmentations include: Motive 1 (013); Motives 3,6,7 and 9 (0); Motive 4 (037), and Motives 5 and 8 (01) and (02). Globally, it is noticeable that each motive contains a PF subset of one or the other (Fig. 38). The result is a web of motives related by set and interval. This creates a process of continual reference.

²²⁶ Including the set's complement [11,1,3,6,8] (02479), which when combined with the original diatonic collection constructs the chromatic scale that the latter parts of the A and B sections arrive.

The intervals used in each motive display shared similarity with high usage of the unison, semitone, M2, m3, and low employment of the P4, P5. We observe that Eastman's use of interval here aids to construct pattern matching, contextualization, and centricity. From Richmond Browne (1990), we understand that the semitone, a rare interval defined by having low multiplicity within the diatonic set, with only two instances in Aeolian, aids in position finding and the defining of pitch centricity.²²⁷ The M2, with five instances in Aeolian; m3, with four instances in Aeolian; and P4/P5, with six instances in Aeolian; are common intervals through their high multiplicity within the diatonic set. These common intervals aid in pattern matching and motivic contextualization.²²⁸ The first motive of the work, F-E-D (013), sets the intervallic set into play with its secundal and unison intervallic motion, all within the structure of a m3. The motive further initiates a definition of the work's D-centricity through its use of $\hat{3}\text{-}\hat{2}\text{-}\hat{1}$.

As aforementioned, the diatonic collection is used here without the functional harmony found in tonal music. That said, triads abound throughout the work—as seen in Motives 2 and 4. Furthermore, Eastman's growth of pitch collection from diatonic to chromatic occurs through an additive process of intervallic thirds, which, on paper, suggests chromatically extended tertian harmonies.

Remnants of traditional melodic voice leading appear only motivically in adherence to small intervals and an avoidance and resolution of large intervallic skips.²²⁹ Within motives that contain highly active melodic movement, such as Motives 1 and 2, Eastman's handling of the pitch collection via scale degrees of D aeolian and D harmonic minor suggest goal-oriented motion—rare or small

²²⁷ Low multiplicity requires that an interval occur few times with the diatonic set, such as the semitone, which only occurs twice, while the interval of a perfect fourth occurs in six positions (high multiplicity). Deleige and Sloboda, *Perception and Cognition of Music*, 344.

²²⁸ Reframed, we might understand Eastman's use of these intervals as common-practice voice leading movement: avoiding leaps and moving each voice the shortest distance possible.

²²⁹ Straus, *Introduction to Post-Tonal Theory*, 149.

intervals and leaps tend toward resolutions on common intervals or stable scale degrees. This is emblematic of the closest-approach of the “classical” doctrine of voice-leading proximity—closeness is associated with the viewpoint that small or dissonant intervals tend toward stable intervals.²³⁰ For example, in Motives 1 and 2, we see Eastman emphasizing the tonic triad's stable degrees, resulting in an affirmation of D-Centricity. However, motives that fragment the pedal character from Motives 1 and 2 display an emphasis on unstable scale degrees and tendency tones. Resultantly, motives such as 3, 5, and 9 act as the activators and carriers of chromaticism in the work.

3.4 Functional Harmony vs. *Klangfarbenmelodie*

The work above has been at a global motivic level revealing connections between contour, rhythm, and pitch collection. When we take a further step back and observe the amalgamation of Eastman's motivic lines at-large, a revealing effect is had: any implied functional harmony is obscured when the notated motives are performed using the composer's prescriptive allowance of indeterminate combinations per cell. The result of this outcome between what is seen and what is heard are floating clouds of sound: *klangfarbenmelodie*.

Alfred Cramer's “Schoenberg's *Klangfarbenmelodie*: A Principle of Early Atonal Harmony” (2002) explores *klangfarbenmelodie* as obscuring root sound of functional harmony, thusly implying progression of sound and not melody via timbre, the conventional view often associated with

²³⁰ A connection to 17th-century voice-leading, stable degrees, unstable degrees, and organicism can be seen in David Cohen's (2001) exploration of voice-leading motion as an outcome of the Aristotelean principle, utilized in the philosopher's view of nature, that the “Imperfect by nature strives for the Perfect.” Here the terms imperfect and perfect are used by Cohen to refer to both imperfect and perfect consonances, and Carl Dalhaus's exploration of Rameau's conceptions of dissonance vs. consonance, respectively. Cohen, “The Imperfect Seeks Its Perfection”: Harmonic Progression, Directed Motion, and Aristotelian Physics,” 139-169.

Webern's use of the term.²³¹ Cramer utilizes Schoenberg's writings of 1911 and 1951 to convincingly argue *klangfarbenmelodie* as a type of harmonic progression associated with contour, density, moving voices, and the harmonic series (as Schoenberg writes);²³² rather than the common conception of timbre-melody. Cramer notes that "an idealized hearing of tones . . . the timbres of *klangfarbenmelodie*, then, result from pitches heard alone or in harmonic combination. They are never merely individual tones or different instruments at the same times, but rather combinations of moving voices."²³³ This is in contrast to Webern's attempts to construct melodic material through points of tone color.²³⁴

When visiting passages from Schoenberg's symphonic poem *Pelleas und Melisande*, and String Quartet op. 10, one can see similarities to *Evil*. Cramer cites the 1950 liner notes to *Pelleas und Melisande* penned by Schoenberg to emphasize the moving line's contribute to the whole. In describing the tomb scene, Schoenberg references Pelleas's entry into the tombs, noting it as a "musical sound . . . which is remarkable in many respects."²³⁵ Cramer notes that the phrase "remarkable sound" may refer here to the sonority as a whole, its production through the interaction of multiple voices, and its overall sonorous change through rising and falling tones (here partial tones of the harmonic series).²³⁶ This passage of material demonstrates an example where individual timbers are not conspicuous, but neither is pitch the most prominent attribute. The prominence is with the contours created and the use of the harmonic series.

²³¹ Webern's understanding of the term is a musical technique that involves splitting a musical line or melody between several instrumentals, thereby adding timbre and texture to the melodic line. His use is comparable to the neo-impressionist painting technique of pointillism.

²³² Cramer, "Schoenberg's *Klangfarbenmelodie*: A Principle of Early Atonal Harmony," 2.

²³³ Cramer, "Schoenberg's *Klangfarbenmelodie*: A Principle of Early Atonal Harmony," 4.

²³⁴ "Klangfarbenmelodie." *The Oxford Dictionary of Music*. Eds. Kennedy, Joyce, Michael Kennedy, and Tim Rutherford-Johnson.: Oxford University Press, 2013. *Oxford Reference*. Date Accessed 20 Feb. 2020 <<https://www-oxfordreference-com.pitt.idm.oclc.org/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-5030>>.

²³⁵ Cramer, "Schoenberg's *Klangfarbenmelodie*: A Principle of Early Atonal Harmony," 4.

²³⁶ *Ibid*.

In his *Theory of Harmony*, Schoenberg presents the harmonic series as the antecedent of harmony, observing that he starts with “the object, the material of music.”²³⁷ Later in the text, he approaches the emancipation of tonality by describing the power relationships of the fundamental and the partial tones, between the root and the secondary pitches of a chord, and between the tonic and other chords of the key.²³⁸ Here *klang* refers to the emergent sound of a chord as ruled by its overtones or color, the emancipation of the chordal tones, and the relationship of the tones to the whole. Cramer also cites the introduction to the fourth movement of Schoenberg’s String Quartet op 10, which belies the traditional definition of *klangfarbenmelodie*:

The four string instruments have similar timbres; all are muted and (with very few exceptions) *arco* throughout. The striking features are quietness, a wide pitch range, and a texture in which instruments pass a thirty-second note figure back and forth – sometimes accompanied by slower elements such as the overlapping “melodies” of the viol and cello.²³⁹

In these examples, *klang* is polyphonic. Neither uses varying timbres. The timbral nature of the passages is realized through each tone’s contribution to the whole.²⁴⁰ Similarly, we can understand Eastman’s use of motivic becoming and additive third process as *klangfarbenmelodie*. As the additive third process of the work grows through the growing and accumulation of motivic lines, the diatonic collection becomes the chromatic collection. Complementary fifths are connected through this growth, which furthers overlapping or shared overtones series. Each tone contributes to the whole.

Schoenberg’s atonal harmonic design often promotes the fusion of chords and the imperceptibility of pitch within them. Eastman’s utilization of cellular notation and improvised register obscures the functional harmony he has meticulously and additively built from the ground up. Like

²³⁷ Cramer, “Schoenberg’s *Klangfarbenmelodie*: A Principle of Early Atonal Harmony,” 9.

²³⁸ Schoenberg, *Theory of Harmony*, 170-2 and 133-4.

²³⁹ Cramer, “Schoenberg’s *Klangfarbenmelodie*: A Principle of Early Atonal Harmony,” 5.

²⁴⁰ *Ibid.*, 7.

Schoenberg, Eastman's freedom of register often destabilizes the root to the point that it no longer governs chordal makeup or harmonic organization. In this way, the harmonic material's obscurity results in an imperceptibility of pitch within the extended-tertian harmonies and a focused presence of the moving linear motivic voices arising out of these sonic clouds. A distinct textural space occurs: the cloud-like density of harmonic material and the overlapping of moving lines.

In *Evil*, the register is not notated, but the pitch is. Pitch is meticulously defined and additively notated in a perpendicular manner that, on paper, builds chromatically extended tertian harmonies. However, the performative result of this vertically additive processes is an obscuring and deconstructing of prescriptive harmony—there is a distinct juxtaposition between what is seen and what is heard. By leaving register and motivic material to the performer's discretion but delineating pitch material on paper, an obscuration of the written vertical harmonic material occurs. The focus becomes the aural connection of horizontal motives appearing out of diatonic and chromatic textures of varying densities. Figure 37, for example, notes the presence of overtones (red and yellow bands), which are given precedence by the pedal tones of Motives 1-4. The motives activate differing fundamentals and create clouds of overlapping, growing, and decaying contours through their interactions. Essentially, Eastman's prescriptive harmonic motion becomes superfluous to the registral and textural frameworks he allows the performers. The sonic result is rich cloud-like masses containing swirling motivic material, overtones, and inharmonic material—*klangfarbenmelodie* in the Schoenbergian sense and not functional harmony as suggested by the process on paper. This, itself, is a sonic process of becoming: the textual difference between the motivic material and swirling harmonic material is consistently noticeable. The interactions of the pitch material in the varying motives grow the work's floating character (Fig 39).

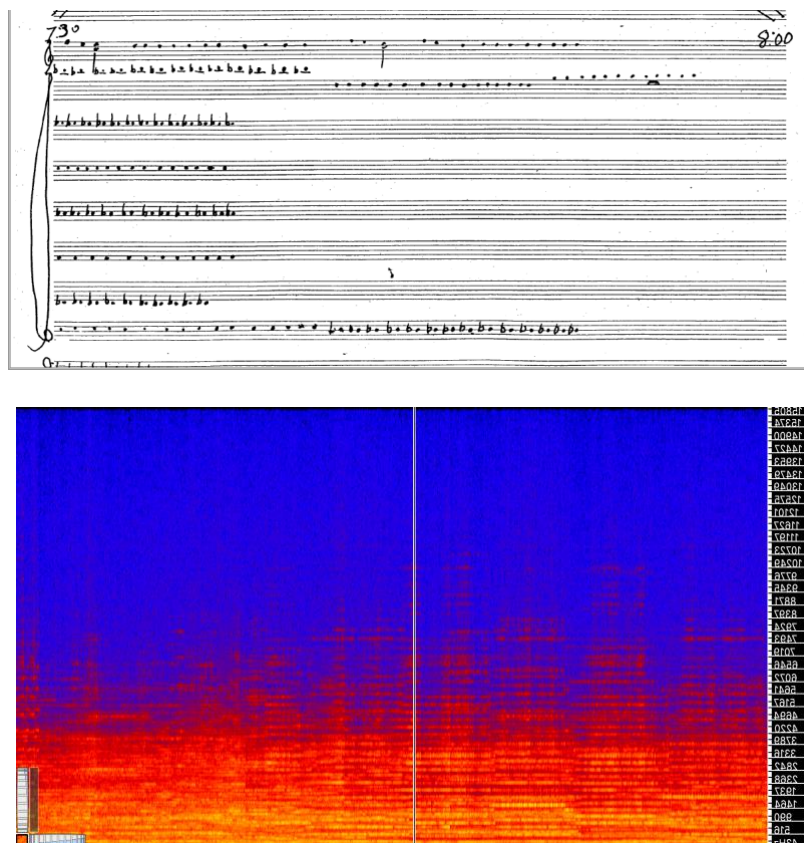


Figure 39 Cell 18 (7:30-8:00) of *Evil* as represented in the score (top) and spectrogram (below, 1980 Northwestern University performance).²⁴¹

From Eastman's performance notes of *Crazy* and the experiences of Eastman collaborators Joseph Kubera and Peter Gena, we can be confident that similar rules governing interpretation are taking place in *Evil*—absolute pitch is not defined, allowing the performer to realize notes in any register.²⁴² However, Eastman's notation implies growing chromatically extended tertian harmonies through a process of additive intervallic thirds, as seen in Figure 37. What is highlighted by this process sonically, though, is not functional harmony, but rather diatonic and chromatic density, activation of

²⁴¹ Eastman, *Evil* N****r. Spectrograph by the author.

²⁴² Performance notes to *Evil* have been lost. The performance notes contained in this analysis are from *Crazy*, which is held by Peter Gena. Recordings of Eastman's Northwestern University and New Music America 1980 performances place the tempo at 92 bpm. Further, Gena performed both pieces with Eastman and stated that the performance notes were encompassing for both works. Gena, Personal Interview.

the harmonic series and inharmonic tones²⁴³, and the interactions of linear elements such as voice leading and motivic material. As pitches are added to create a tonal movement from diatonic to chromatic, complementary fifths are connected, which furthers overlapping or shared overtones series. This “filling” of the harmonic series is emphasized by pedal notes, aiding to activate the series.

The harmonic series’ activation is noticeable in both the Northwestern and New Music America 1980 recordings and posthumous releases by the Kukuruz quartet and Lutoslawski duo. This is due to the piano’s resonance and timbral similarity and the performers’ use of the damper pedal, which effectively makes every string on the piano sympathetic.²⁴⁴ These sympathetic strings range from the some 240 damped and undamped strings, inactive strings at the base of the bridge and soundboard, and the topmost strings, which are not provided with hammers. Together with the soundboard, the playing string, the bridge, and the sheet of damped or undamped down bearing strings can each be thought of as a wave-carrying medium.²⁴⁵ Adding to the sympathetic string effect, the piano produces a considerable amount of sound made up of closely spaced, even overlapping, frequency components arising from the hammer’s thumping blow as transmitted to the frame by the short part of the string to the soundboard. Since much of *Evil* is performed at a relatively high amplitude, there is an augmentation of the higher partial’s relative to the lower ones. Thus, the number of significant partials in a given note is increased when it is played loudly. The converse is true for lower amplitude playing.

Motivically, as pitch material is added to the extended tertian harmonies, musical lines are grown and recontextualized. Pitch is changed, intervals are preserved within the motives, and context

²⁴³ The presence of equal temperament and string stiffness causes the tones from the piano strings to be made up of slightly inharmonic partials. The primary effect is a gradual raising of the upper frequencies relative to the harmonic series. Benade, *Fundamentals of Musical Acoustics*, 323.

²⁴⁴ The end of the work contains the only annotation marking “pedal cue,” not penned by Eastman but a performer who was given the direction by the composer in rehearsal.

²⁴⁵ Benade, *Fundamentals of Musical Acoustics*, 346.

is differed. Through this process, new motives—or sonic identities—are constructed. These identities are both perceptually recognized as different in context yet similar in framework.

As we have seen, the piano's use in the aforementioned recordings effectively highlights the overtone series. Outside of keyboard instruments, Eastman's qualification of using larger homogenous instrumentation dictated by instrument type suggests that increased numbers could remedy any issues of sustain and resonance:

Now, these are three pieces that can be played by any number of instruments; we have pianos here because for practical reasons . . . But if melody instruments were playing probably a good number would be somewhere in the area of maybe . . . ten to eighteen instruments, usually of the same family, so, therefore, another version could be for let's say eighteen stringed instruments.²⁴⁶

By increasing instrumentation and remaining within a similar timbral framework, Eastman ensures that the *klangfarbenmelodie* aspect of the work is upheld.

To be sure, Eastman's use of the harmonic series and the achieved *klangfarbenmelodie* is not specific to *Evil*. The series is activated at the start of *Gay Guerrilla* with pedal notes played with the damper pedal and a similar process of growth with an emphasis on complementary fifths. This can be seen in Figure 40, where bands of overtones (red and yellow) are accomplished by the pairing of "D" and "A." More so, Eastman is explicit with his use of the harmonic series in *Crazy*, outright notating it from 46:00-53:50. David Feldman, in his review of the February 1980 performance of *Crazy*, provides detail:

The finale of the piece, which involved more than a dozen additional people [18 assistants], was a huge overtone series. The first harmonic being struck once each cycle, the second harmonic twice, the third harmonic three times, etc., form a rhythmic overtone series which articulated the tonal one. Since each person played a single note, the sound embodied a tremendous amount of energy which must be experienced.²⁴⁷

²⁴⁶ Eastman, "Julius Eastman's Spoken Introduction to the Northwestern University Concert," *Unjust Malaise*.

²⁴⁷ Feldman, "Julius Eastman."

In Figure 41, one can see the prescriptive use of the harmonic series Eastman employs. Pitch is played as written and forms a 16-partial harmonic series with C# as the fundamental. The rhythmic activity of each harmonic is dependent upon its partial number.

Sonically, all three open instrumentation works share similar shifting cloud-like densities resulting from the use of the harmonic series and structured performative freedom. The progression of sound, textural density, and linear motive created by Eastman's prescriptive framework results in *klangfarbenmelodie* and aids to define the sonic thumbprint of the series.

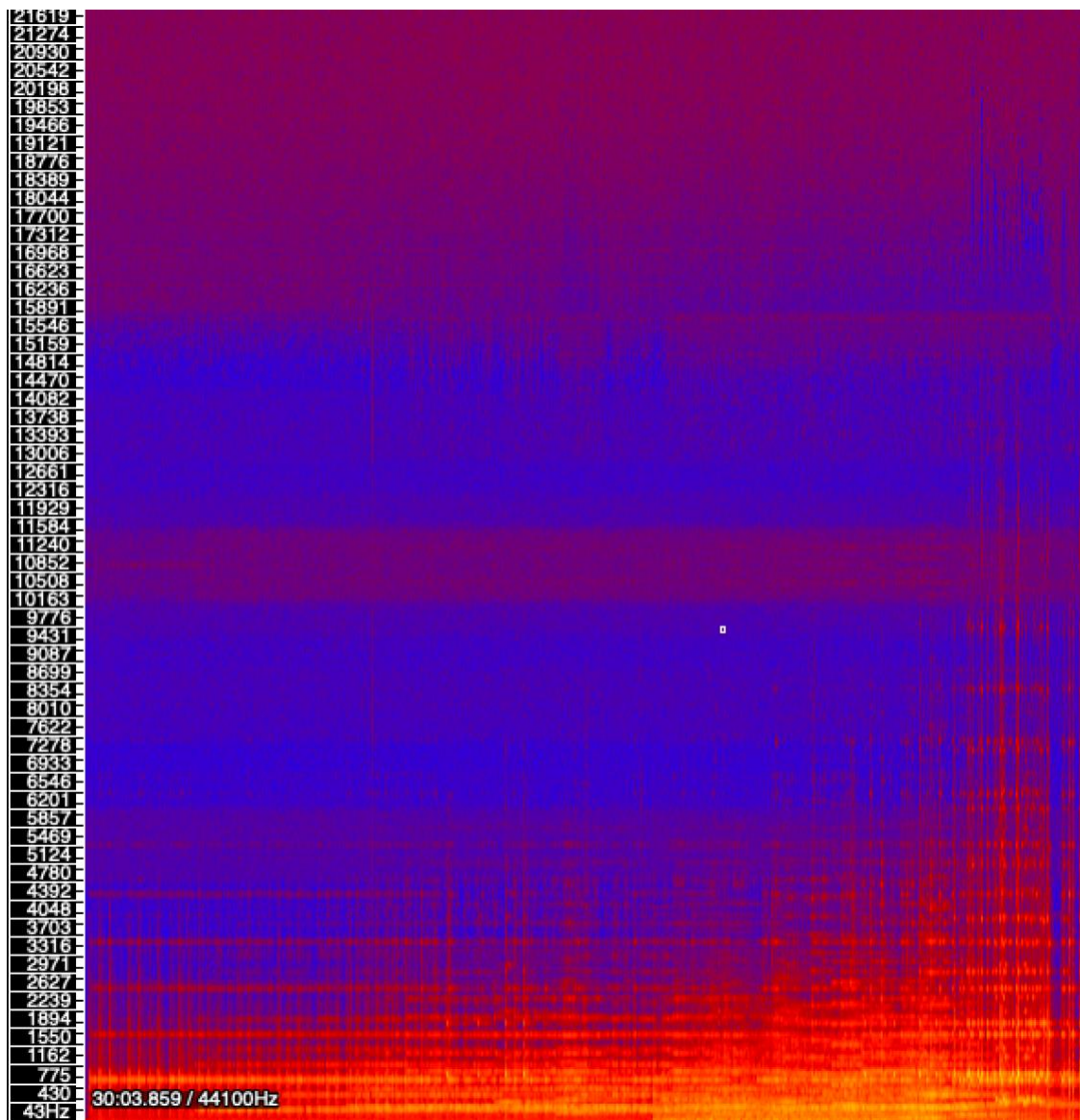


Figure 40 Cells 1 and 2 of *Gay Guerrilla* as notated (top) and in performance (bottom, New Music America 1980 Performance).²⁴⁸

²⁴⁸ Eastman, *Gay Guerrilla*.

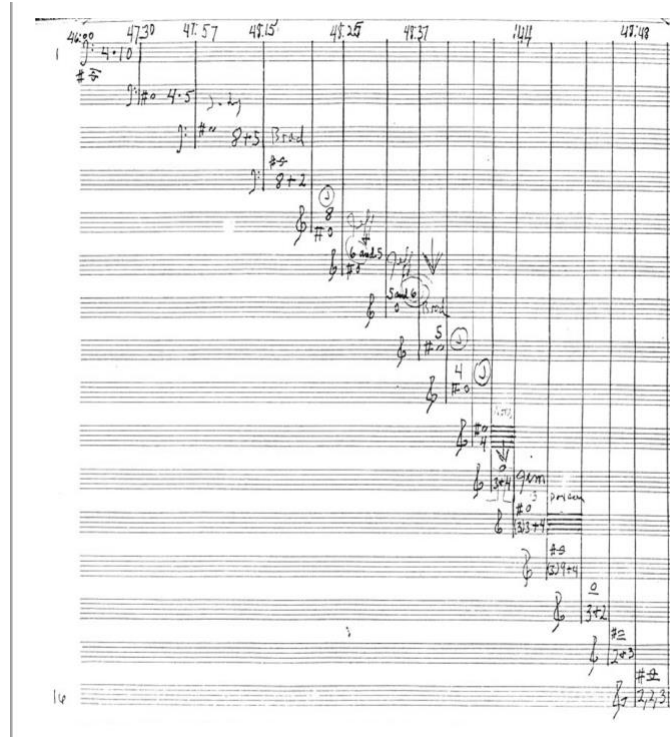


Figure 41 Coda of Crazy (top) and photo still from the work's performance at The Kitchen, February 8-9,

1980.²⁴⁹

²⁴⁹ Manuscript: Eastman, Crazy N****r.; Image: Noble, Kevin. "Performance of Crazy N****r at the Kitchen, February 8-9, 1980." Used with permission.

3.5 Summary

In *Evil*, Eastman groups his musical material into nine “musical thoughts,” or motives, that are grown through reference, similarity, and contrast. These nine motives are the primary medium for the work’s becoming since all musical elements are synthesized through them. In-play to create this system of becoming are the basic materials of pitch centricity, set collection, contour, and rhythm, all of which are established in the first two motives. This becoming provides that material in one motive will catalyze further motivic creation via segmentation, inversion, and augmentation processes. In this way, all motives are inter-related and grown from one another.

The work’s nine motives define the A-B-Coda form of *Evil*. Every section builds off of the characteristics of the previous while establishing its own identity. This is a process of becoming. Aiding to define formal boundaries are Motives 1 and 2, which serve as refrain material in the B and A sections. Eastman balances these two sections with six cells of refrain at a rate of every four cells. Key characteristics of each section include gradual chromatic saturation in the A section, rhythmic augmentation in the B section, and extreme textural thinning in the Coda.

On a global scale, the use of motivic contour displays a process of reference, distillation, and growth through the basic voice leading movements of ascending (+) and descending (-) steps (S), leaps (L), and pedal (P). The melodic intervallic contours of Motive 1 <-1 -2>, for example, initiate the work with – (S), + (L), and (P). Motive 2 <-5 +1 -5 +2 +2 -6> displays an inversion of the contour of Motive 1 with a + (S), - (L), and (P). Motives 5 and 8 distill the +/- (S) from Motives 1 and 2. Contrasting the contours of Motives 5 and 8 is Motive 4, which distills the +/- (L) from the same motives. Motives 3,6,7 and 9 are comprised of (P), the most common contour as found in four of the work’s nine motives. What occurs is a constant network of references and becoming through contour.

The growth that defines the rhythmic identity of each motive is an inherently linear process of augmentation. Motive 1 acts as a rhythmic seed as its contents (the sixteenth note and eighth note) are segmented and recontextualized as the primary contents of Motives 2, 3, 4, 5 (sixteenth notes); and Motives 6 and 8 (eighth notes). Motive 7 contains further augmentation in its becoming of a quarter note triplet, and finally, Motive 9 completes the augmentation process with its becoming of aleatoric long notes notated as whole notes.

The primary set collection utilized in *Evil* is [4,5,7,9,10,0,2] (013568T). This diatonic collection, D aeolian, provides the foundation from which all motivic becoming in the work takes place.²⁵⁰ The work references a primary subset set of Motive 2 (01358), or the refrain motive of the A section, into PF segments such as Motive 1 (013); Motives 3,6,7 and 9 (0); Motive 4 (037), and Motives 5 and 8 (01) and (02). Each motive contains a PF subset of one or the other. Thus, all motives are related via set and interval, which creates a referential network.

At the largest scale, when Eastman's motivic material is interpreted with the performative freedom to choose moving lines at-will, any implied functional harmony is obscured. On paper, Eastman meticulously defines and additively notates lines that build chromatically extended tertian harmonies. However, the performative result of this vertically additive process is an obscuring and deconstructing of prescriptive harmony—there is a distinct juxtaposition between what is seen and what is heard. The aural focus becomes the connection of horizontal motives appearing out of diatonic/chromatic textures of varying densities. Essentially, Eastman's prescriptive harmonic motion becomes superfluous to the registral and textural frameworks he allows the performers. The sonic results are rich cloud-like masses containing swirling motivic material, overtones, and inharmonic material—or *klangfarbenmelodie* movements of sound and not functional harmony as suggested by the

²⁵⁰ Including the set's complement [11,1,3,6,8] (02479), which combined with the original diatonic collection constructs the chromatic scale that the latter parts of the A and B sections arrive.

process on paper. This is a sonic process of becoming: the textual difference between the motivic material and swirling harmonic material is consistently noticeable and always emanating from one another. Furthermore, as this sonic result is not notated, it is dependent upon performance to become. The result is that the performer and their agency are necessarily important cogs in Eastman's organic system.²⁵¹

²⁵¹ Hisama, "Diving into the Earth": The Musical Worlds of Julius Eastman," 277.

4.0 Resonances

This chapter situates the becoming of Eastman's work and posthumous narratives into the present. I demonstrate curious resonances the archive has had on *Evi*'s performance practice and how its dearth has impacted the public's coloring of the composer. I explore questions of what is at stake when framing Eastman's narrative through loss? What effect might the balance of possibility and impossibility have on Eastman's archive and narrative at-large? What archival evidence can we utilize to inform the performance practice of *Evi*? How has recorded media impacted the current performance practice of the work? To answer these questions, I use narrative theory to consider the moral load attached to framing Eastman's posthumous narratives and investigate the influences that the only two recorded performances of the work with the composer present have had on its understanding and interpretation. I conclude the chapter with suggested performance instructions.

4.1 The Politics of Narrative

From Chapter 2, we understand that the search for materials and moment of archivization was catalyzed by Mary Jane Leach's "Julius Eastman Project." Through Leach's search, it became quickly apparent that materials relating to Eastman were in pieces or lost. This archival dearth has resonances today. Problematically, the fragmentation and absence of the archive have become incorporated into narratives of the composer—those that often encompass loss and recovery.

Paul Ricoeur (1983) reminds us that a narrative is a communal act giving sense to our world.

In public life, a character, the role Eastman takes in his posthumous narratives, corresponds to the ideological values of a community.²⁵² Through its recitation or publication, a story is incorporated into a community. A microcosm of the broader culture, the historian or storyteller seizes hold of past circumstances and inserts, however unbiasedly, their actions into the course of things.

The historian proceeds imaginatively, assuming the absence of the presumed cause; then [they] ask [themselves] what would have been the probable cause of history, compared to what actually happened.²⁵³

Regardless if selected consciously or not, those inserted ideas (as seen through one's chosen lens) have the power to define not only the story and its character but the definition of the story and its relation to the self and public.²⁵⁴ A relevant question then is what is at stake with the current framings of Eastman's life through narratives of loss, recovery, outrageousness, and martyrdom?

In some ways, stories are insatiable. Paul de Man (1979) notes that:

The paradigm for all texts consists of a figure (or a system of figures) and its deconstruction. But since the model cannot be closed off by a final reading, it engenders, in its turn, a supplementary figural supposition which narrates the unreadability of the prior narration.²⁵⁵

Since the narrative or text model cannot be "closed off," the "same" story is retold over and over again. In a sense, this retelling is a constitutive action that refines a particular viewpoint and gives shape, coherence, and meaning to a small minority of events without extraneous noise. This meaning is not only for the community, but also for self—an attempt to remind, convince, or justify. Here is

²⁵² Ricoeur, *Time and Narrative*.

²⁵³ Ricoeur, *Memory, Forgetfulness, and History*, 17.

²⁵⁴ For more on narrative's impact on society, see Ricoeur, *Time and Narrative*.; and Barthes, Roland. *Mythologies*. New York: Hill and Wang, 2013.

²⁵⁵ de Man, *Allegories of Reading*, 205.

where we must be mindful of how Eastman's life is framed: "our narration of another's life is a pretense of knowledge—simultaneously an attempt to know and a confession of how little we know."²⁵⁶ To act as if we know all within the little we do know, there is inherent risk. For Eastman, this includes fetishizing his blackness, sexual orientation, and the loss he experienced. This is especially true when we narrow the lens of his work. Conversely, we risk sanctifying the composer. We must ask ourselves why there is a fascination, or at least interest, in telling stories of loss, recovery, outrageousness, and martyrdom through Eastman?

As much of Lydia Goehr's (2008) work suggests, a composer's work and our constructions of it do not live within a vacuum. Instead, narrative and interest depend upon circumstances of tendencies, yearnings, needs, and potentialities.²⁵⁷ Socially and politically, what has influenced Eastman's entry back into the public sphere? Perhaps, Eastman and his work paradoxically both engage and provide a break from the romantic-modernist conceptions of catastrophe, ruin, and death. Flipping the narrative, critical arguments, such as this dissertation admittedly does, have been made for celebrating continuation, persistence, and survival in his life.²⁵⁸ Certainly, Eastman's emergence back into the public sphere post-9/11 and during the infancy of the Black Lives Matter movement has seen his work weaponized in the names of neoliberalism, black liberation, and the diversifying of the historically white-washed Western concert hall. The point is that if we don't examine the roots of our own fascinations, we end up obfuscating and problematically narrowing the story. In a 2018 lecture given at the School of Visual Arts in New York City, Adam Shatz guides us:

...in this search for superheroes, rather than people, I fear we're not doing much

²⁵⁶ Wood, "W.G. Sebald, Humorist."

²⁵⁷ Goehr, *Elective Affinities: Musical Essays on the History of Aesthetic Theory*, ix.

²⁵⁸ See, among many others, the Kitchen's 2018 exhibition "Julius Eastman: That Which is Fundamental," Kyle Gann's 2009 article "The Miraculous Revival of Julius Eastman," Stacy Hardy's 2003 article "52 N****rs," and Matthew Mendez's 2009 thesis "If You're So Smart, Why Aren't You Rich: Julius Eastman and the Construction of 'Guerrilla' Musicianship."

justice. It would be better, I believe, to record their struggles, not on the stage of history but *within* history—within the politics of their time, and within their own efforts to define themselves, to find their voices, and to move from thought to expression, which is a struggle for all of us, not just artists. And in this, let us remember that, as Cecil Taylor beautifully put it, people are all, at some level, dark to themselves.²⁵⁹

Ultimately, we must remember that the moral load attached to the reinterpretation of the past can be increased or lightened accordingly. In order to avoid fetishizing Eastman's shortcomings, defining him through loss, and, ultimately, risking his life and work as fad, it is essential that we move the lens toward his efforts to define himself. We must also admit to our own shortcomings and limited available scope. Indeed, a tight-rope walk of self-reflection and objectivity, and an important one at that. With this noted, the prodding question remains: how do we treat the lack or negative within his archive?

Rather than situate the lack in Eastman's archive in the negative or its internal impossibility of actualization, it is more apt to consider the becoming and motion this impossibility provides. We know from Derrida that the unstable future, according to the archive, opens the future.²⁶⁰ What's past is prologue. Certainly, Leach's experience wrestling with the defining characteristics of fragmentation, ambiguity, and loss in Eastman's archive was an exercise illuminating its potential for expansion, clarity, and discovery. Furthermore, this potential also creates a dependency on materials that are present—those tangible or present items become infused with definitive agency with which we must embrace, but also question. Again, we admit to our own limited scope. We see this prescribed agency in the use of recorded media, performance notes, and surviving manuscripts.

²⁵⁹ Shatz, "Jazz and the Images that Hold us Captive."

²⁶⁰ Derrida, *Archive Fever: A Freudian Impression*, 68.

4.2 The Northwestern and New Music America Recordings

There are only two known recordings of Eastman's *Evil N****r* with the composer present.²⁶¹ a live recording is held in the archives of the Walker Art Center in Minneapolis from New Music America 1980, broadcast to the public following the June 13, 1980 concert on Minnesota Public Radio, and now freely available online.²⁶² The other recording is a live performance from Eastman's 1980 Northwestern Residency, as heard on *Unjust Malaise*. Both the Walker and Northwestern performances are played on four pianos and provide immense significance to understanding the performance practice of the work. The impact of the Northwestern recording lies in its accessibility and singularity.

²⁶¹ Joseph Kubera (2017) states that a recording of *Crazy* from 1980 exists in the Kitchen archives. I was unable to find this recording and no such recording appears in the archive's finding aid. Kubera, *Recollections of Julius Eastman and His Piano Music*, 22.

²⁶² Eastman, "Evil N****r," New Music America 1980: Selected Highlights, Program 2.

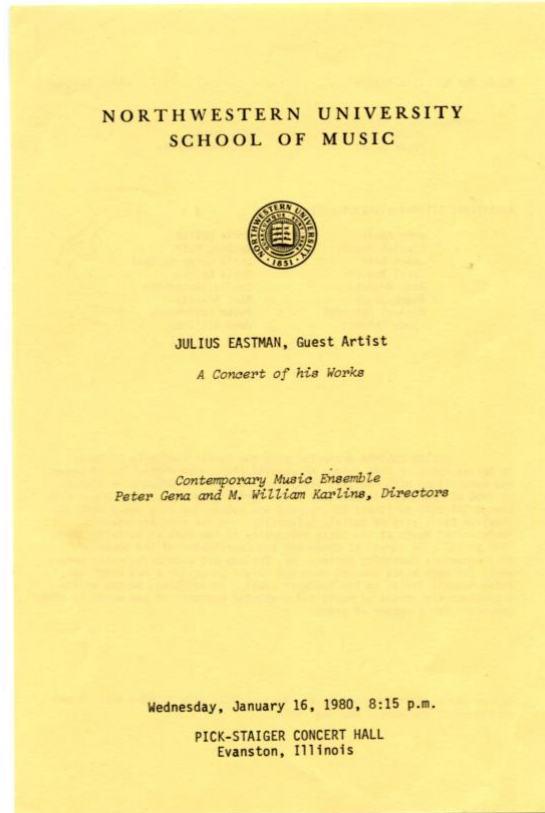


Figure 42 The Northwestern University concert program.²⁶³

The only commercially released recording of *Evil* with Eastman present is a live recording of his Northwestern University Concert, held on January 16, 1980, at 8:15 pm at the Pick-Staiger Concert Hall (Fig. 42). Eastman was invited by friend, Creative Associate, and former Northwestern University faculty member Peter Gena to present his music to the university community. The works performed that evening were *Evil N****r*, *Crazy N****r*, and *Gay Guerrilla*. However, due to protests by the black rights student organization For Members Only (FMO), the works' titles were excluded from the concert program and replaced with "Music for Multiple Pianos."²⁶⁴ Before the performance, Eastman provided a spoken introduction defending the titles of the works and explained his concept of musical

²⁶³ Eastman, "The Northwestern University concert program." Walker Art Center Archives.

²⁶⁴ Gena, Personal Interview.

organicism.²⁶⁵ The works were performed by the composer and Northwestern University graduate students in piano Janet Kattas and Patricia Martin, and Frank Ferko, a graduate student in composition with a background in organ and piano.²⁶⁶

Rehearsals for the Northwestern concert were tense. The performers did not have the opportunity to see the music before the first rehearsal. Eastman expected the pianists to sight-read his vague notation at tempo, which from the concert recording is a brisk MM = 144. Furthermore, he consistently revised the works in rehearsal and did not allow the performers to mark the score. Rather than write annotations, the pianists were expected to memorize their changes. Performer Frank Ferko remembers, “We were supposed to absorb the thoughts of the composer as he gave them to us and then remember everything.”²⁶⁷ Ferko explains that at every mistake or forgotten change, Eastman would “explode in rage.”²⁶⁸ Adding additional tension to the environment, Eastman would collect the scores after rehearsal and not allow the performers to independently rehearse. The lack of rehearsal time and stressful rehearsal environment at Northwestern might account for interesting peculiarities in the New World Records recording of *Evil*.

There is very little, if any, dynamic contrast in the recording of the Northwestern performance. This differs greatly from the Walker recording, which contains many moments of dynamic difference, particularly highlighting the refrain character of Motive 2 in the work’s A section. Additionally, the first iteration of the “E”s of Motive 6 at 13:25, to be interpreted as eighths, are initially performed as quarter notes in the Northwestern recording, suggesting an error in performance.

²⁶⁵ See Chapter 1

²⁶⁶ Hanson-Dvoracek, “Julius Eastman’s 1980 Residency at Northwestern University,” 27.

²⁶⁷ Ibid., 28.

²⁶⁸ Ibid.

Julius Eastman
314 E. 65th
N.Y.C. 10003

Dear Mr. Redden

As agreed upon the two works
to be performed are GAY GUERRILLA +
EVIL NIGGER, the lengths of the pieces are
28:30 and 19:35 respectively, a total of 48:05.
The instruments to be used are 4 violins, 4 violas,
3 Celli, 1 Bass. Good would be 5 three hour
rehearsals. I will arrive the day before the
first rehearsal, and I am to receive the
agreed \$200. in cash on the day of arrival. ~~2~~
Let me know by phone if these things
are possible

Yours,
Julius Eastman

Figure 43 Eastman's letter to Nigel Redden.²⁶⁹

Eastman's appearance at New Music America 1980 was also initiated by Peter Gena. In a letter dated November 27, 1979, to Nigel Redden, director of performing arts at the Walker Art Center, Gena suggests Eastman as an "outrageous composer, I don't know whether you will have the forces for his n****r series, but he has a lot of music."²⁷⁰ Redden would reply to Gena on December 18, 1979, thanking him for the suggestion and would contact Eastman shortly thereafter.

²⁶⁹ Eastman, Julius. "Letter to Nigel Redden," Walker Art Center Archives. Used with permission.

²⁷⁰ Gena, "Letter to Nigel Redden," Walker Art Center Archives. Used with permission.

For the 1980 New Music America performance, Eastman initially proposed a work entitled *Dharma* with an instrumentation of two pianos (one of which Eastman would play and another unidentified friend would play), three violas, two violins, flute, oboe, English horn, French horn, cello, and four timpani players.²⁷¹ Eastman then changed the program to *Evil* and *Gay Guerrilla*. For these works, Eastman had first proposed to Redden an instrumentation of four violins, four violas, three cellos, and one bass, highlighting the use of instruments from a similar family (Fig. 43). However, the instrumentation for the performance was finalized to four pianos. Since Eastman was a pianist, he could more easily put the works together with performers he had never met, and within limited time constraints.²⁷² *Evil* and *Gay Guerrilla* were performed at New Music America Minneapolis at the Walker Art Center Auditorium at 8 pm on June 13, 1980. The performance was part of the Walker Art Center's Subscription Concert series and included a solo saxophone set by Anthony Braxton, and chamber works by Eric Stokes and Julia Heyward.²⁷³ Eastman, Peter Gena, and Minneapolis-based pianists Gwen Goldsmith and Carol van Nostrand performed the works on four pianos.²⁷⁴

Compared to the Northwestern performance, the Walker performance of *Evil* displays numerous instances of pre-defined control and synchronicity. The synchronization found in this performance could be attributed to the three rehearsals that Eastman was allotted to teach and tease the work, including a three-hour dress rehearsal. The performance is less anxious with a BPM closer to MM = 132, ten beats slower than the Northwestern recording. Abrupt dynamic and registral changes sharply contrast the Northwestern recording, suggesting that the four rehearsals allotted to

²⁷¹ Eastman, "Letter to Nigel Redden," Walker Art Center Archives. Used with permission.

²⁷² Eastman, "Julius Eastman's Spoken Introduction to the Northwestern University Concert," *Unjust Malaise*.

²⁷³ Originally, composers on the program were Alvin King, "Blue" Gene Tyranny, and the David Byrne Ensemble. Presumptively, in a move to draw a large mainstream crowd, Byrne was that year's festival guest. "Festival Documents to New Music America 1980," Walker Art Center Archives.

²⁷⁴ "New Music America 1980 program," Walker Art Center Archives.

Eastman in Minneapolis were more productive than those in Evanston.²⁷⁵ Furthermore, contrasting the Northwestern performance, the performers were allowed to write annotations and cues in their scores, which greatly added to the recording's synchronicity. It is unclear if the performers were allowed to take their scores for private practice after rehearsal. However, Peter Gena's taking of the scores after the performance has resulted in the works' only existing manuscripts.

Synchronized dynamic changes in the Minneapolis recording appear at Cell 18 (7:30-8), Cell 25 (12:15-12:35), Cell 28 (13:15-13:25), and Cell 33 (14:40-15:00). The dynamic change at Cell 33 allows the air to clear from the dense chromatic growth and returns the texture to the eighth note motive performed in strict rhythmic unison, which slowly grows. Additionally, Motive 2 is always louder than its preceding and succeeding material when appearing as a refrain. Not heard in the Northwestern recording is the shouted bar-for-nothing ("one-two-three-four") cue given by Eastman at Cell 20 (8:30) to signal the playing of Motive 1 "In all keys," as annotated in the score. Interestingly, an avoidance of Motive 8's C# triplets takes place throughout the performance. The motive appears in Cell 37 (15:53-16:08), Cell 51 (18:35-19:35), and Cell 52 (19:35-21:05), but is only briefly and quietly played; whereas, this motive is strongly highlighted in the Northwestern recording. Just as the Northwestern performance, the New Music America performance ends with the return of Motive 1, bookending the work.

The Northwestern recording of *Evil* begins with a single pianist performing the first cell (Motive 1) in the following repetitions: once, twice, four times, and then three times (Table 5). Following this introduction, the pianist changes register and performs the following iterations of

²⁷⁵ A letter to Gwen Goldsmith from the Walker Art Center Performing Arts Assistant Jeanne Halstrom lists rehearsals on Monday, June 9 at 6:30pm; Tuesday, June 10 at 6:30pm; Thursday June 12 at 6:30pm; and a dress rehearsal on Friday, June 13 from 11-2pm. Halstrom, "Letter to Gwen Goldsmith," Walker Art Center Archives.

Motive 1: twice, four times, twice, and three times. Cell 2 is then introduced with another register change, and all other performers enter (*tutti*).

Table 5 Motive 1 Repetition in the First Cells of the Northwestern Recording

CELL 1 (00:00 – 00:30)	1 – 2 – 4 – 3 – 2 (REGISTER CHANGE) – 4 – 2 – 3
CELL 2 (00:30 – 1:05)	<i>Tutti</i> + REGISTER CHANGE

Table 6 Motive 1 Repetition in the First Cells of the Walker Recording

CELL 1 (00:00 – 00:30)	1 – 2 – 2 – 2 (REGISTER CHANGE) – 2 – 2 – 2
CELL 2 (00:30 – 1:05)	<i>Tutti</i>

Although the Walker recording displays similar register movement to the Northwestern performance, it favors shorter repetitions of the motive's opening (Table 6). The Walker recording also arrives at a registral contrast before moving into Cell 2. However, both performances adhere to activating the work with a solo performer in Cell 1 and utilizing Cell 2 as a point of cohesion where all performers enter.

4.3 The Influence of Recorded Media on Performance Practice

In *Records Ruin the Landscape: John Cage, the Sixties, and Sound Recording*, David Grubbs (2014)

paints a hypothetical scenario for the reader:

[T]he year is 1970 and you've heard tell of Derek Bailey's curious manner of playing the guitar and would like to judge for yourself but can't make it out to his weekly gigs in London, you have the option of sitting down and spending time with Incus Records LP1, the album *The Topography of the Lungs* by the trio of Evan Parker, Derek Bailey, and Han Bennink. But when you do so, each listen increasingly resolves into something closer to a musical composition those tempestuously brittle, battling slivers of sound that otherwise arrive prefabricated in a thousand sizes, shapes, and velocities.²⁷⁶

What Grubbs is arriving at here is the power recorded media can have on perception when granted accessibility and control. Through repeated hearings, the listener manifests detail they would not otherwise be able to hear in a live performance. In this case, a Bailey, Parker, and Bennink improvisation. If we shift this scenario towards Eastman, we see that the role of recorded media has taken the shape of holding concrete or definitive agency.

With the Northwestern and Walker recordings being the only available performances of Eastman playing *Evil*, a curious response has taken place: interpreters historically have and continue to closely realize the work to the recordings, thereby using them as conclusive objects—a sort of prosthesis to the score.²⁷⁷ Paul Ricoeur (2006) sheds light on the contemporary understanding of archival items as materials of authentication:

The notion of a document [in the archive] today is no longer placed on the function of teaching which is conveyed by the etymology of this word—it is derived from the Latin *docere*, and in French there is an easy transition from *enseignement* (teaching) to *reseignement* (information); rather the accent is placed on the support, the warrant a

²⁷⁶ Grubbs, *Records Ruin the Landscape: John Cage, the Sixties, and Sound Recording*, 140.

²⁷⁷ Following the release of *Unjust Malaise* in 2005, the CD was uploaded to YouTube. This action provided broader and easier access for enquiring ears. The Walker recording is available non-commercially online.

document provides for a history, a narrative, or an argument. This role of being a warrant constitutes material proof, what in English is called ‘evidence.’²⁷⁸

This use of recordings as a stand-in to Eastman’s written score is not surprising given the ambiguity of his notation, outright loss of scores, and absence of the composer to give oral directions. It is also not surprising that these important audio artifacts have left their imprint on the work’s posthumous performances, becoming a source of tension.



Figure 44 Entrance of pianists during the performance at New Music America 1980 (Eastman is second from right).²⁷⁹

²⁷⁸ Ricoeur, “Archive, Documents, Traces,” 67.

²⁷⁹ “Entrance of pianists Julius Eastman Performance at New Music America 1980,” Walker Art Center Archives. Used with permission.

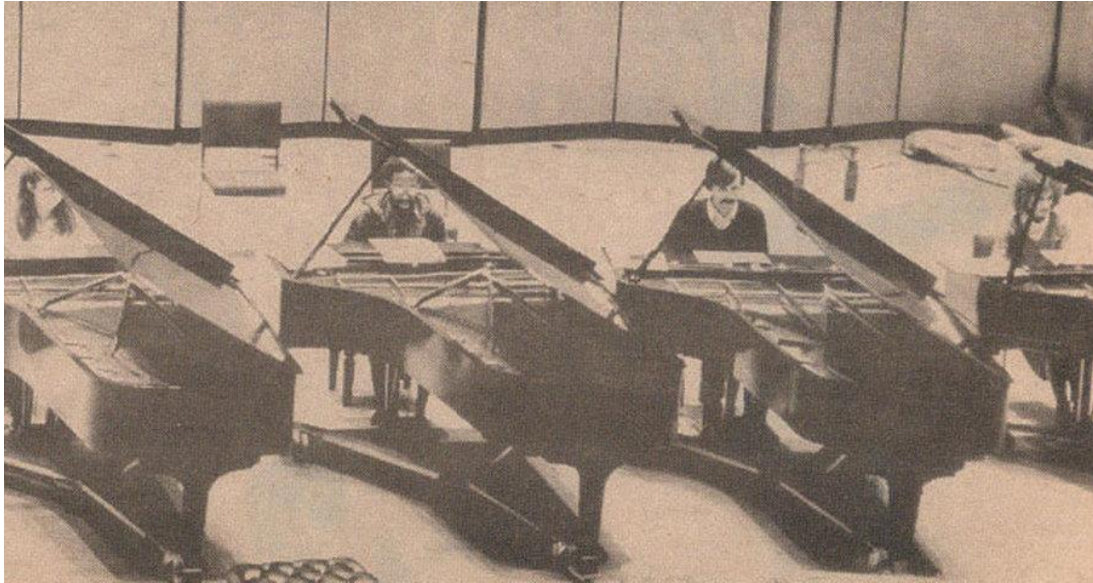


Figure 45 Photo Still from Eastman's 1980 Northwestern University concert (Eastman is second from left).²⁸⁰

Images from the stage setup at both the Northwestern and New Music America concerts show all four pianists facing the audience (Fig. 43-45). This arrangement made giving non-verbal cues difficult. Heard on both recordings before the rhythmic-unison cells of Motive 2 is Eastman's shouted bar-for-nothing cue of "one-two-three-four!" Pianist Frank Ferko remembers that this was the best compromise to cue all four pianists to play the recurring unison motive.²⁸¹ Commenting on these performances of *Evil*, Joseph Kubera notes that the work "could have been conducted, but since Julius was one of the four pianists, he was busy playing and had to shout out the bar-for-nothing."²⁸² He adds that "We will probably do the same" in his preparatory notes for a posthumous performance of the work.²⁸³

²⁸⁰ "Photo Still from Eastman's 1980 Northwestern University Concert," SUNY Buffalo Music Library Archive. Used with permission.

²⁸¹ Hanson-Dvoracek, "Julius Eastman's 1980 Residency at Northwestern University," 29.

²⁸² Levine Packer, *Gay Guerrilla: Julius Eastman and His Music*, 137.

²⁸³ Ibid.

As seen with Kubera's aside, this recurring cue, not notated in the score, has posthumously become engrained into the work. It can be heard on live recordings from a six piano performance at Kunsthalle Basel (2013), Piano for Two performance (2016), six piano performance at Nief Norf Summer Festival (2017), and a commercial recording by the Kukuruz Quartet (2018)²⁸⁴ who provide the cues in Swiss-German, "eis-zwöi-drü-vier."²⁸⁵

Another revealing effect of the recordings has been the repurposing of the instrumentation of pieces in the "N****r series." In his introduction to the 1980 Northwestern Residency, Eastman states that any instruments can perform the works. The use of pianos in these recordings was for "practical reasons."²⁸⁶ As established earlier, Eastman had a difficult time procuring what he thought was adequate rehearsal time with his performers in both Minneapolis and Evanston. The instrumentation for the performance was finalized to four pianos as Eastman was a pianist. He could more easily rehearse the works with performers he had never met within limited time constraints. In his introduction, he goes further to explain that any number of instruments from the same family can be utilized when performing the works:

Now, these are three pieces that can be played by any number of instruments; we have pianos here because for practical reasons . . . But if melody instruments were playing probably a good number would be somewhere in the area of maybe ten instruments ten to eighteen instruments, usually of the same family, so, therefore, another version could be for let's say eighteen stringed instruments.²⁸⁷

We see this choice of instrumentation highlighted by Eastman's initial proposal for the New Music America concert—four violins, four violas, three cellos, and one bass—highlighting the use of

²⁸⁴ Kukuruz Quartet, "Evil N****r," *Piano Interpretations*.

²⁸⁵ The Lutoslawski Duo/Duda/Kozłowski recording does not contain the verbal cuing of Motive 2. This is most likely due to the ability to realize the work in a closed studio environment. However, it is telling that the Kukuruz quartet recording (also recorded in a closed studio environment) utilizes the verbal cuing.

²⁸⁶ Eastman, "Julius Eastman's Spoken Introduction to the Northwestern University Concert," *Unjust Malaise*.

²⁸⁷ Ibid.

instruments from a similar family. During his reemergence, these pieces have taken on the misconception as works written for multiple pianos. This can be seen in the works list for Eastman in the *Grove Dictionary of Music's* instrumentation of *Crazy*, *Evil*, and *Gay Guerrilla* for “4pF” or four pianofortes,²⁸⁸ their listing in G. Schirmer’s publishing catalog as “most commonly [for] 4 pianos,”²⁸⁹ and recent commercial recordings of the works.²⁹⁰

Both commercial recordings of *Evil* without the composer present (the Lutowslawski piano duo with Joanna Duda and Mischa Kozlowski (2014), and the Kukuruz Quartet (2017/18) are performed on four pianos. Following the release of *Unjust Malaise* in 2005, additional performances of the work have utilized similar instrumentations as seen in Table 7.

²⁸⁸ Dohoney, Julius Dunbar Eastman,” *The Grove Dictionary of American Music: 2nd Edition*.

²⁸⁹ Curiously, the work is also listed as 21:30 long in the catalog, whereas Eastman’s final time stamp on the manuscript is 21:05. See: G. Schirmer. “Julius Eastman.” <https://www.wisemusicclassical.com/composer/5055/julius-eastman/>

²⁹⁰ See: Lutoslawski Duo, *Unchained.*; and Kukuruz Quartet, “Evil N****r,” *Piano Interpretations*.

Table 7 Posthumous Performances of *Evil*²⁹¹

YEAR	PERFORMER/VENUE	INSTRUMENTATION
2005	Dag in De Branding ²⁹² (Den Haag)	4 pianos
2012	University of Berkeley	6 pianos
2012	Palais de Tokyo (Paris)	4 pianos
2013	Kunsthalle Basel	6 pianos
2014	Lutoslawski Piano Duo, Joanna Duda, Mischa Kozlowski	4 pianos
2016	Pincetic-Sakellaridis Duo	2 pianos
2017	Nief Norf Summer Festival	6 pianos
2017	Bowerbird (Philadelphia)	4 pianos
2017	Sacrum Profanum Festival: Arditti Quartet (Krakow)	3 String Quartets
2017	University of Pittsburgh	4 pianos
2017	Kukuruz Quartet (Switzerland)	4 pianos

²⁹¹ As of October 2020.

²⁹² Also available in DVD format. See: Dag in de Branding, *Crazy N****r*.

Table 7 Posthumous Performances of *Evil* (continued)

2018	The Kitchen - “That Which is Fundamental,” A Julius Eastman Retrospective. (NYC)	4 pianos
2018	Los Angeles Philharmonic	4 pianos
2018	Zeitgeist Ensemble (MN)	3-4 Mallet Instruments
2019	Art Gallery of Ontario: Early Rubens In-Gallery Harpsichord Performances	2 Harpsichords
2019	Sacrum Profanum Festival (Poland)	4 Accordions
2020	Grand Band Montclair State University (NJ)	6 Pianos

Undoubtedly, the overabundance of multiple piano instrumentation provides that the work is seen through the instrumentation lens of multiple pianos or, more broadly, keyboards. The only instrumentations that gravitate outside of pianos is a three string quartet performance by the Arditti Quartet as part of the 2017 Sacrum Profanum Festival in Krakow. Other instrumentations on this list remain within the realm of keyboard instruments—a four accordion performance featuring Rafal Luc and Maciej Frackiewicz in 2019, a performance on two harpsichords in the same year, and multiple mallet instrument performances by Zeitgeist New Music Ensemble in March 2018. The profusion of

exactly four pianos found throughout these performances suggests that the Northwestern and New Music America recordings are having definitive effects on the posthumous understanding of the work.

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
Items that exist within Eastman's archive are illuminated within its sea of absence. Resultantly, posthumous realizations of the composer's works have been closely realized to any available recordings with the composer present. For *Evil*, recordings from the work's performances at the Northwestern University residency and 1980 New Music America festival have taken on sonic totems holding agency. Whether it be aural cuing, instrumentation or general understanding of performance practice, posthumous interpretations of *Evil* have utilized these recordings as a type of audible score, leaving their imprint on future performances of the work.

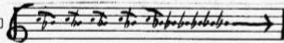
²⁹³ Certainly, the ease of repetition and ability to produce wide ranges lend the piano as a fitting instrument for the work.

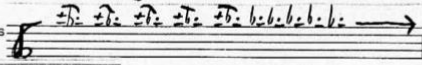
4.4 Recommended Performance Instructions to *Evil N****r*

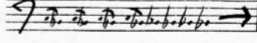
PERFORMANCE GUIDE

GENERAL INSTRUCTIONS

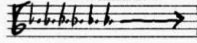
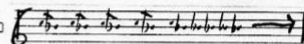
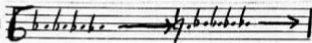
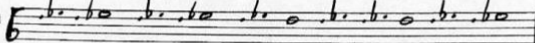
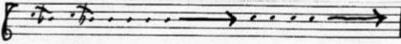
- The work proceeds in blocks of real time. The apprx. duration of each block is indicated in the score in minutes & seconds. e.g. 1:30
- The basic unit of pulse is the darkened whole note. i.e.  4 pulses = 92
- Absolute pitch values are not indicated in the score and thus must be supplied at the musical discretion of the performer. i.e. any passage may be realized in any register.

e.g. the notated passage at 3:00 

might be realized as 

or as  etc.

- Each system or time block contains a given number of musical thoughts(lines). Within any given block, one distinct thought(line) occurs per staff. (with exceptions at 16:30 & 22:45, see #3 below)
- The work contains 3 general types of musical thought(line):

1. Pulse: e.g. at 1:30  realized as written (with octave displacements and/or doublings)
2. Lines with a motivic, phrase-like or melodic component:
 e.g. at 3:00 
 or at 4:30 
 or at 6:00 
 or at 19:00 

In all of the above examples, the motivic or phrase-like component of the line is always preserved. However, the general shape of each line as a whole might constantly change as indicated by the following sample realizations of the above examples:

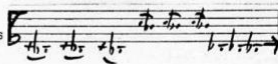
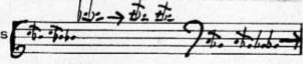
3:00 as  or as  etc.

Figure 46 Excerpt from Eastman's performance guide to *Crazy N****r*.²⁹⁴

Using the performance guide to *Crazy* (Fig. 46) and the remarks from his spoken introduction to the Northwestern University concert, it is evident that Eastman employed a similar notational

²⁹⁴ Thanks to Peter Gena for scanning this. Used with permission.

system and instrumentation throughout the series. These notational similarities—stemless noteheads, motivic material contained within musical cells rather than traditional measures, absence of a time signature, utilization of annotated time stamps, absence of a key signature, and the use of arrows to display continuity—aid in the interpretation and analysis of *Evil*. With the assistance of the aforementioned performance guide, discussions with those that performed the work alongside the composer, and the recordings from Northwestern and New Music America, I provide one set of possible performance instructions to realize *Evil*.

Evil is scored for instruments of the same family. Any number or instruments can perform the work; however, Eastman does provide a recommended number:

Now, these are three pieces that can be played by *any number of instruments*; we have pianos here because for practical reasons . . . But if melody instruments were playing probably a good number would be somewhere in the area of maybe . . . *ten to eighteen instruments, usually of the same family*, so, therefore, another version could be for let's say eighteen stringed instruments [emphasis added].²⁹⁵

The work is composed of short “musical thoughts” or melodic lines contained within 52 musical cells. Eastman defines these cells as “blocks of real-time.” At the performer’s discretion, multiple lines contained within the cell may be realized consecutively or simultaneously. Written arrows often trail these musical thoughts indicating to continue repetition at one’s discretion. Imitation of the lines can occur at any point in the phrase. The general shape of a motivic line may be interpreted freely, as long as pitch content is adhered to.

In *Evil*, a musical cell is a line or combination of melodic lines intended to be played together within a specific timeframe and demarcated by a notated caesura “//.” Dictating cell-to-cell movements are strictly annotated times in minutes and seconds. Thus, a strict start time and end time

²⁹⁵ Eastman, “Julius Eastman’s Spoken Introduction to the Northwestern University Concert,” *Unjust Malaise*.

to the work is defined as 0:00-21:05. No tempo marking is specified in the score, though the Northwestern and Walker recordings use tempos of approximately MM=142 and MM=135, respectively.

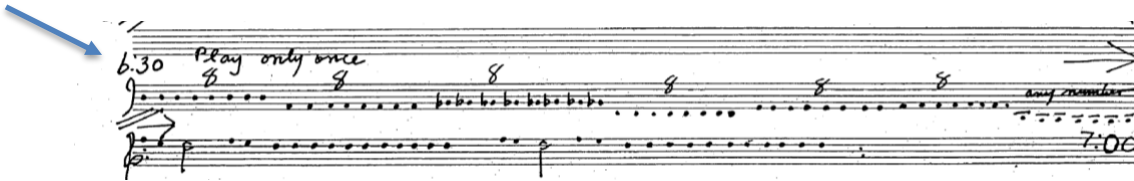


Figure 47 Motive 2 in its referential context. Note the annotation "Play Only Once." The "8" refers to eight sixteenth notes per pitch.²⁹⁶

An important structural component of the work is the recurring refrain. Here, a refrain is a musical passage consisting of one cell and no more than one motive, which is utilized as a structural space for unison playing or textural clarity. Eastman uses a refrain every four cells to structure *Evil*. The refrain also acts as a formal balance. There are a total of twelve refrains in the work: six per section. In the A section, Eastman employs Motive 2 performed as the refrain material (Fig. 47). The motive is played once in strict rhythmic unison with register free. Following its iteration, players are free to move to the next cell. In both the Northwestern and Walker recordings, Eastman is heard cuing the refrain with a shouted bar-for-nothing "1-2-3-4." This count-off was employed to navigate difficult stage setups with multiple pianos and is not notated in the score. In the B section, Motive 1 is utilized as a refrain, although not in a strict rhythmic unison, and performers may repeat it ad-lib. Eastman does not cue the B section refrains in the recordings.









Although pitch is notated in the work, absolute pitch value is not supplied, which allows the performer to play a passage in any register, including octave displacements or doublings. Additionally,

²⁹⁶ Eastman, *Evil* N****r.

dynamics in the work are not specified but occur naturally via the shape of the motives and at the discretion of the performer. At no time, however, should there be silence. Performers are encouraged to take rest as needed, but a complete absence of sound should not occur until the Coda.

The rhythmic notation in *Evil* contains four durational types (Table 8). Each durational type is realized in relation to a pulse, written as black stemless note heads and performed as sixteenth notes. The nature of this sixteenth note pulse is physically demanding due to its repeated hammering at allegro. Following the sixteenth note pulse, the subsequent durations gradually augment to include an eighth note, quarter note triplet, and indeterminate long note. The notated durational types are as follows:

Table 8 Notation Guide to *Evil*

WRITTEN DURATION	REALIZATION	DESCRIPTION
		The primary pulse of the work is supplied as stemless note heads. In performance, the pulse is realized as sixteenth notes at a <i>vivace</i> tempo of MM = 135-142 (see Motive 2). ²⁹⁷
		An augmentation of the pulse realized as eighth notes in performance (see Motive 6). ²⁹⁸
3 	3 	An augmentation of the pulse realized as quarter note triplets in performance (see Motive 8).
		An augmentation of the pulse realized as indeterminate long notes (see Motive 9).

4.5 Summary

The ambiguity and absence found in Eastman's archive have had a profound impact on the current understandings of the composer and his work. Posthumous narratives have colored the composer through the lenses of loss, outrageousness, recovery, and martyrdom to the point of mythos.

²⁹⁷ As determined by the recordings of the 1980 Northwestern and New Music America performances.

²⁹⁸ The 2014 Lutoslawski Duo recording and 2018 Kukuruz recordings realize this duration as quarter notes. However, Eastman adheres to this duration as an eighth note in the opening motive (see Motive 1) heard on *Unjust Malaise* and the New Music America performance suggesting evidence for the eighth rather than quarter.

As Eastman's work and life continue to expand into the public sphere, it is essential that we admit to and understand the limitation of our scope. We must be cognoscente of the moral load associated with reinterpreting the past. If we do not, I fear we risk fetishizing the composer and his work. One risks coloring his return into public life as a fad. To look at the impossibility and possibility within Eastman's archive is to understand how it has framed posthumous narratives of his life and interpretations of his work. Through this lens, we have the potential to move forward in a more mindful manner.

An aspect of Eastman's archive that continues to cause tension is that those materials that are present or tangible create dependency and agency. Certainly, these items further our understanding of Eastman and his life, but again, our scope is somewhat limited. We must question how those items that do and do not exist have influenced the becoming of the work in the present.

We see that the prescribed agency in the performances of Eastman's 1980 Northwestern University residency and 1980 New Music America performance have had profound effects on current understandings of the work—from influencing the interpretation of the work as heard on recent commercial releases, to its entry in the *Grove Dictionary of Music*. These are the only two recorded performances of the work with the composer present. Notably, in lieu of Eastman's often vague notation, *Evil* has been interpreted through these recordings. What has resulted is the work being misunderstood as a piece for multiple pianos. Additionally, the composer's spoken bar-for-nothing has become engrained into posthumous performances. We must be aware of the resonances of interpreting the work through its recordings; being mindful of what the work has become after Eastman's death.

5.0 Temporality and Becoming

Time . . . gives nothing to see. It is at the very least the element of invisibility itself. It withdraws whatever could be given to be seen. It itself withdraws from visibility. One can only be blind to time, to the essential disappearance of time, even as nevertheless, in a certain manner, nothing appears that does not require to take time.²⁹⁹

- Jacques Derrida

Time has a quality of intangibility. It has a fleetingness, a ghost, a shimmering, and an ability to resist concretization. This may explain why Derrida signifies it as the invisible, as Elisabeth Grosz (2005) notes.³⁰⁰ However, one creates concepts to affirm and attempt to make the material, operations, and movements of time visible: the past, the present, the future, the ‘arrow of time,’ the ‘nature of time,’ history, historicity, Husserl’s ‘internal time consciousness,’ Pécoc’s spatiality and temporality, Heidegger’s *Being and Time*, clock time, performative time; the list goes on. Though intangible, through concept, the idea of time can be felt, harnessed, and employed. Time is felt as much as it is thought. This is the experience of temporality.

In this chapter, I discuss Eastman’s use of temporal juxtaposition as a tool toward motivic building and form in *Evil*. At use in the work is multi temporality in the forms of clock and performative time, motivic gesture, and formal layout; there is an interaction of varying levels of temporal space to define the temporality of the work at-large. These differing temporalities make apparent the paradoxical nature of time—the conflict between time as being, or regular, precisely measurable, dependable, objective, irreversible clock time; and time as becoming, performative,

²⁹⁹ Derrida, *Given Time: I. Counterfeit Money*, 6.

³⁰⁰ Grosz, *Time Travels: Feminism, Nature, Power*, 172.

subjective, experienced, momentary time. These temporal tensions are felt throughout the gestures of the motivic material employed, the density of the motivic material, and the varying cell-lengths that define the formal areas of the work.

5.1 Temporal Being and Becoming

Time in *Evil* is multi-temporal—it is mediated between time as being and time as becoming.³⁰¹ The work is framed by an objective background clock time of 60 BPM of the second hand (being). Encased within this framing is an internal metric time of ca. MM=140 BPM (becoming). Internal metric temporality is confirmed, amplified, and blurred by the gestural components of the motivic material used—as decoded and unpacked via the trajectory of the score—and the contexts in which the gestures are placed.³⁰² This implies motivic gesture, the textures in which they occur, and their narrative unfolding via the score as key players in the sublimative process of the work’s temporality. Of course, synthesizing all of the above is the subjective time of the performative experience. With such a web, how do these temporal dissonances serve the organic nature of the work? Where in the work are these moments of temporal dissonance prominent?

To be sure, the temporal multiplicity we see in *Evil* is not uncommon for its historical placement within a canon of postmodern works; the radical alteration of the experience, refusal of the rules and norms, expenditure, the playfulness of time.³⁰³ Eastman’s usage of mediated temporality is emblematically postmodern—he plays with objective notions of time (the clock) and the way time is

³⁰¹ Rowell, “The Subconscious Language of Musical Time,” 98.

³⁰² Coessens, “The Score Beyond Music,” 178.

³⁰³ Dickens and Fontana, “Time and Postmodernism.”

experienced subjectively (time as becoming).³⁰⁴ However, it is his synthesis of the clock and performative time that commands a deeper look at the work's temporality.

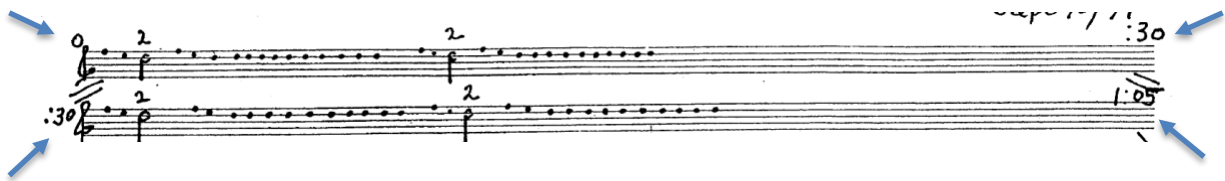


Figure 48 Time stamps framing the staves of *Evil*³⁰⁵

The score to *Evil* demonstrates time as notated to the left and right of the staves from :00 to the piece's end at 21:05 (Fig. 48). This is the work's clock time, or as Eastman notes in his performance guide to *Crazy*, "real-time." This second-hand clock time is regular, dependable, objective, and irreversible. Lewis Rowell (1979), as influenced by philosopher Henri Bergson, defines this as the time of "being"³⁰⁶—the performer with their timing device is consistently aware of this objective, structured time. Clock time here is affirmed in multiple ways. This temporality delineates cell-to-cell movement. In realizing the work, the performer has to adhere to Eastman's notated time points to achieve the intended cellular and, in turn, formal lengths. In adhering to the timings, the performer observes as the clock time is literally realized in real-time. The performer is at once fixated on the timings of the physical score while literally observing time unfold in front of them.

Performative temporality in the work represents time as a generative and conceptual principle. This subjective time unfolds throughout the work in an organic manner and contains special moments, including sublation. Eastman defines this time as structured by a "pulse." This is the time of becoming. This "pulse," based upon the Northwestern and Minneapolis recordings, is ca. MM=140. The

³⁰⁴ Dickens and Fontana, "Time and Postmodernism."

³⁰⁵ Eastman, *Evil* N****r.

³⁰⁶ Rowell, "The Subconscious Language of Musical Time," 98.

paradigm of performative time is that it is driven by meter via metronomic indication. Furthermore, performance time is a generator of musical material that requires participation. It depends upon a real-time synthesis of the listener's memory, an expectation of the music's unfolding, and the performer's musical choices. This certainly fits in line with Hisama's (2015) observation that the power of the performer in Eastman's music is that they are a cog in the becoming of the work. Performative temporality consists of all earlier choices and changes along the process of the composition, taking into account the unfolding of music in time as generated by the pulse and is framed by the time of being as set by Eastman. Essentially, performative temporality is created through the existence and interaction with the time of being and is a decidedly participatory space.

5.2 Temporal Dissonance and Synthesis: Gesture

Noticeable moments occur throughout *Evil* that makes aware the juxtaposition or conflict between time as being and time as becoming. Thus, their becoming as the unit (the work) is informed by these moments. The unit makes sense in terms of time. As Heidegger notes, temporality itself is essentially a unity and the "horizon of all understanding."³⁰⁷ The crucial synthesis of temporality lies in its ecstatic character. Temporal moments have the sense of "standing out and 'self-blending' through and through."³⁰⁸ The leading question of this chapter, then, is in what ways do we feel the dissonance and synthesis of these temporalities in *Evil*?

A primary temporal dissonance is recognized in the work's organic unfolding as floating sonic clouds are punctuated by motivic gestures that pull the listener back into the work's pulse. Gesture

³⁰⁷ Blattner, "Temporality."

³⁰⁸ <http://caae.phil.cmu.edu/Cavalier/80254/Heidegger/divisiontwo/Temporality.html>

here is taken in both an audible and performative temporal sense. This employment of the term fits in line with Guerina Mazzola and Moreno Andreatta's description of individual musical characteristics such as time, position, and pitch, that combine together to form a type of gestalt.³⁰⁹ Here, the focus is on motive as a conveyor of heard and felt temporality.

Motive 2 (Fig. 49), for example, operates as a gesture signifying both metric and performative temporality, especially when it pierces free-floating motivic material that occurs at the end of the work. These reflective moments of floating rhythmic ambiguity and becoming of *klangfarbenmelodie* known not by the clock but by intuition, subjectivity, and chance, are penetrated by Motive 2's strict rhythmic unison and mechanistic temporality.

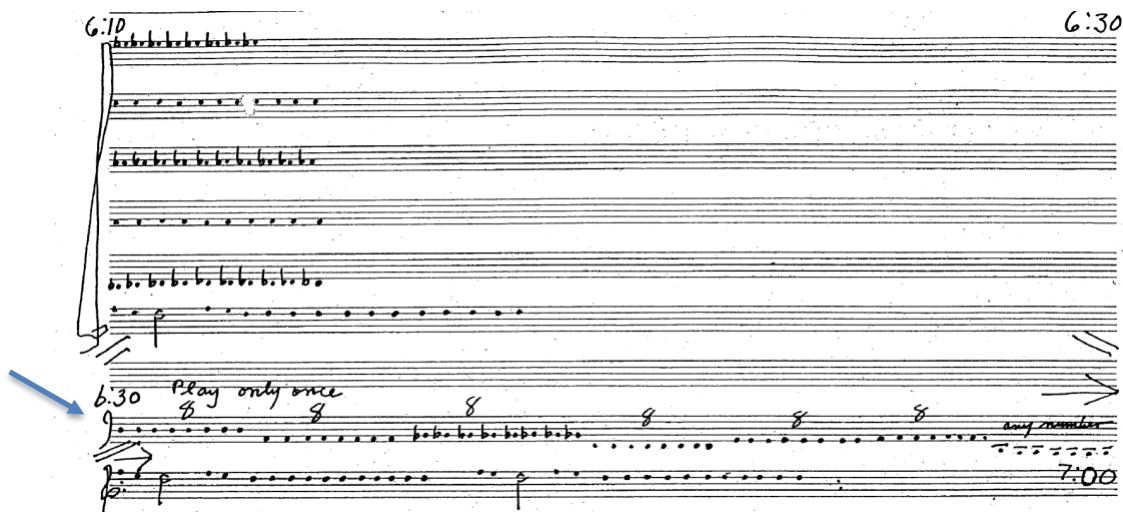


Figure 49 A moment of clarity: Motive 2 in Cell 16 (6:30) appears in its unison refrain following the floating cloud-like *klangfarbenmelodie* of Cell 15, 6:10-6:30.³¹⁰

This occurs repeatedly throughout the A section of the work and is amplified further by Eastman's counting of "1-2-3-4." The shouted bar-for-nothing interrupts the instrumental nature of

³⁰⁹ See Mazzola and Andreatta, "Diagrams, Gestures, and Formulae in Music."

³¹⁰ Eastman, *Evil N*^{7****r}.

the work. The ear is drawn to the voice's timbre and the shouted counting that clearly defines tempo, and suggests genre juxtaposition.

Another prominent example of musical gesture as temporal tool is Motive 1. The descending intervallic activity of Motive 1 (F-E-D) aids to juxtapose the level pedal content of the motives that surround it by creating a reference to pulse. This is most prominent in the B section where the motive is used as a source of refrain (Fig. 50). Additionally, the gesture acts as conceptual reference to the beginning of the work and its establishment of pulse.

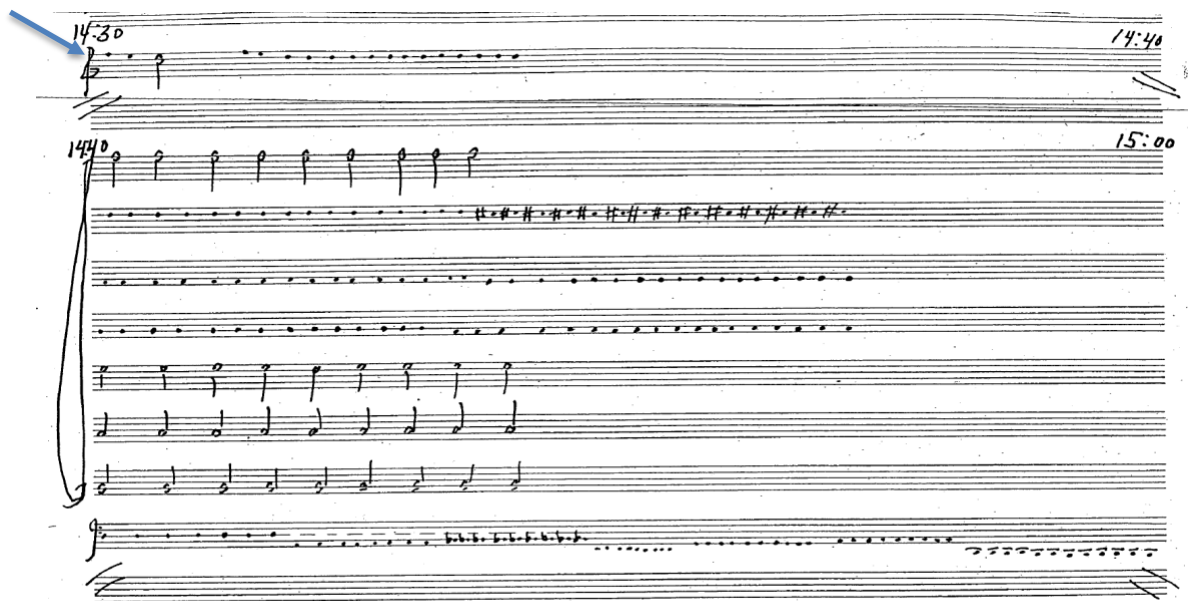


Figure 50 Motive 1 as refrain at Cell 32 (14:30-14:40) and the rhythmic augmentation of Motive 6 at Cell 33 (14:40-15:00).³¹¹

Motives 6,7, and 8 occur within the B section and a sonic palette of heavy pedal activity. The mechanistic rhythmic contents of these motives are juxtaposed against the pedal/free-floating activity

³¹¹ Eastman, *Evil N****r*.

of Motives 3, 4, 5, and 9. The result is that Motives 6, 7, and 8 aid to break-up the loss of pulse that the former motives create. The appearance of Motive 6 (Fig. 51), for example, appears as the first augmented rhythm in the work with its pedal eighth notes. The motive signals the beginning of the B section through its noticeable juxtaposition against the floating sixteenth note pedals of Motives 2 (outside of its refrain) and 5. Motive 7 further amplifies this juxtaposition by taking the rhythmic structure of Motive 6 and emphasizing it via prodding quarter note triplets (Fig. 52).

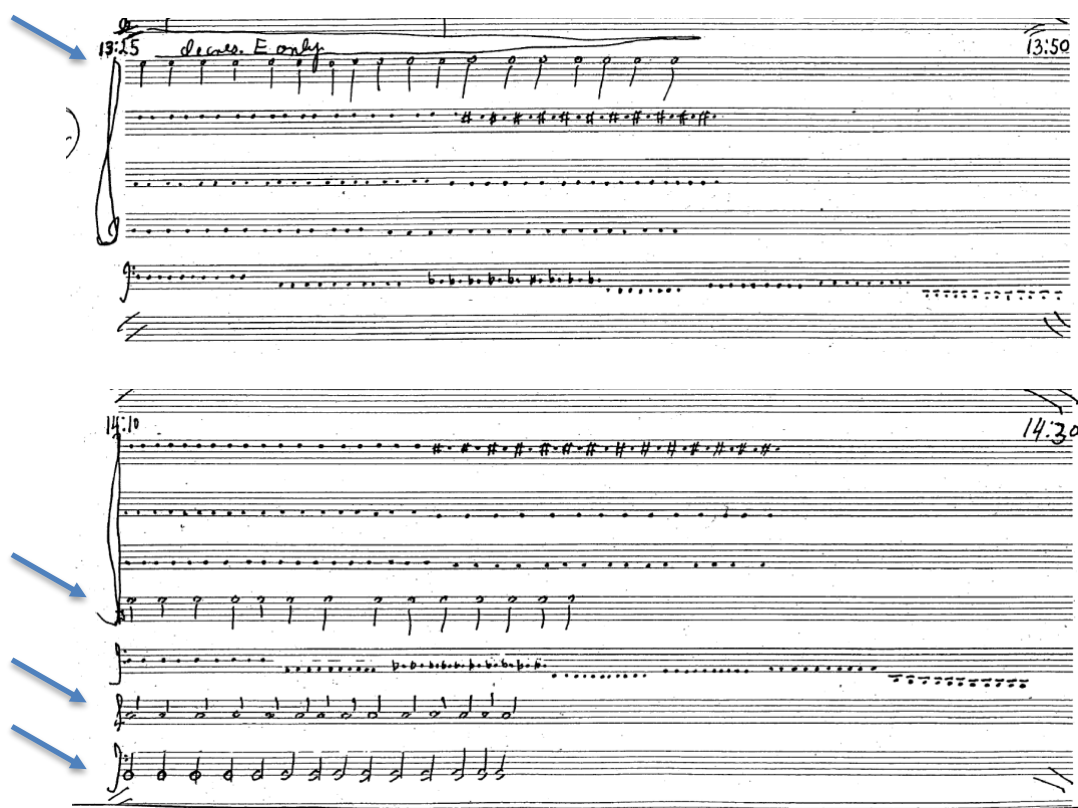


Figure 51 Examples of Motive 6's rhythmic augmentation against floating sixteenth note pedals.³¹²

³¹² Eastman, *Evil N****r*.

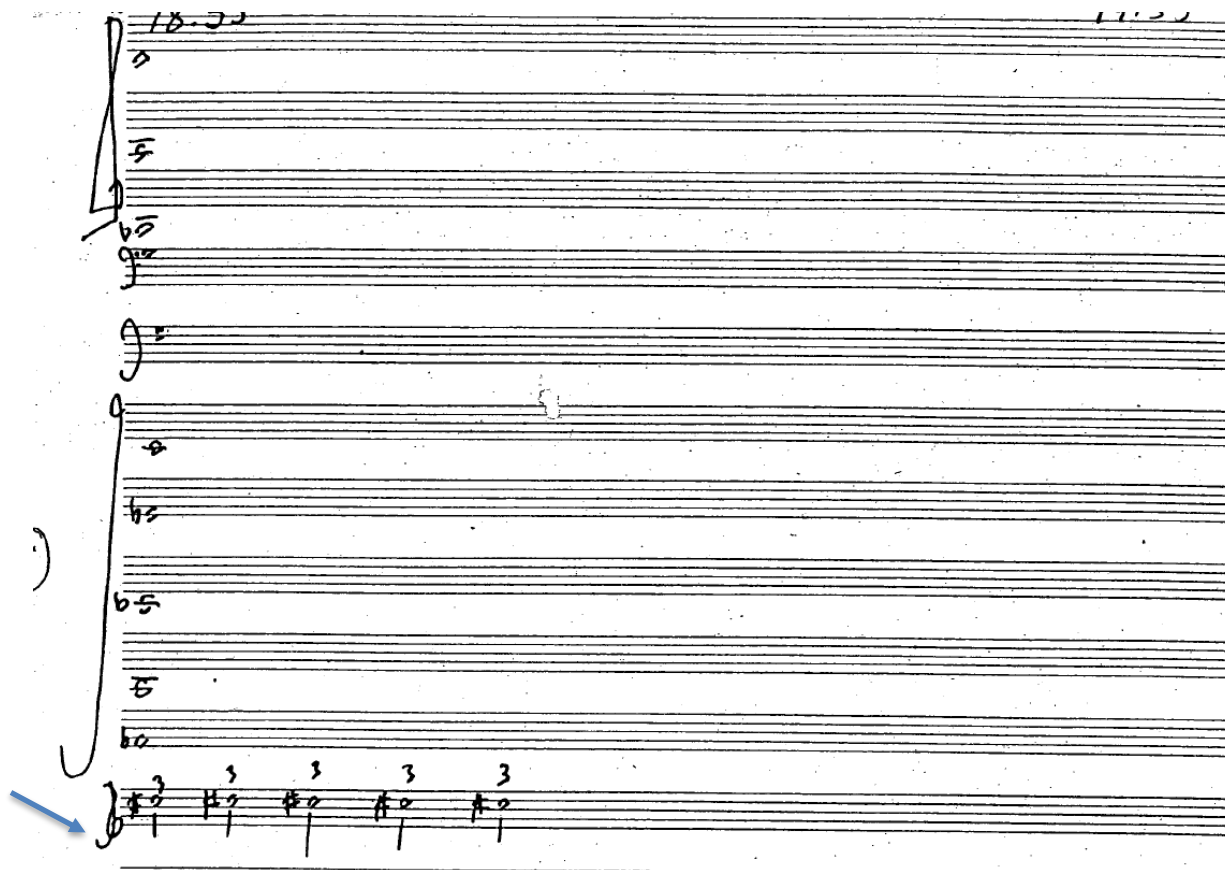


Figure 52 Motive 7 quarter note triplets pierce the freely floating indeterminate long notes of Motive 9.³¹³

Motive 8 illuminates tempo via augmentation by incorporating rapid stepwise activity. Here, the pedal eighth notes of Motive 6 are synthesized with the intervallic second activity of Motive 1. The motive is heard as a type of augmented and segmented variation of Motive 1, or the refrain gesture of the B section. This creates a motivic connection and audibly draws out a tempo reference.

³¹³ Eastman, *Evil N****r*.

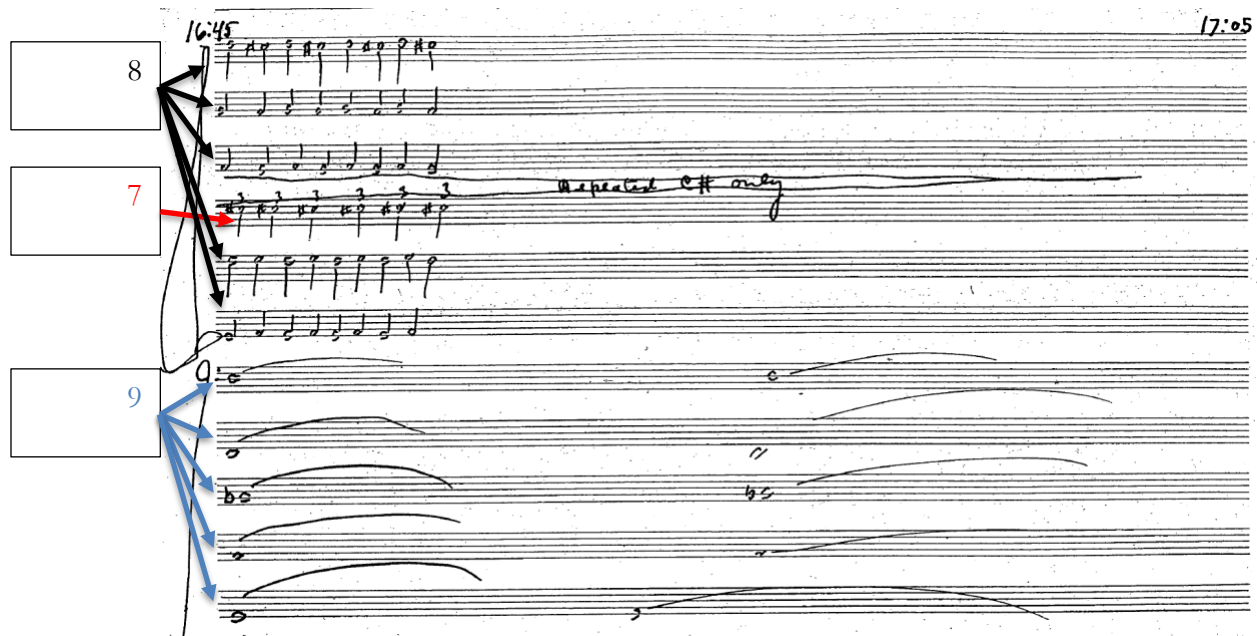


Figure 53 A potpourri of temporal activity. Motive 7's quarter note triplets, Motive 8's stepwise eighth notes, and Motive 9's free floating indeterminate long notes framed within a duration of twenty seconds (Cell 41).³¹⁴

Curiously, Motive 9 appears as both the conclusion of the rhythmic augmentation process and a reaction against the temporal references of the material that came before. The inherent gesture of the indeterminate long note found in Motive 9 removes any semblance of tempo. The motive also acts as a logical extreme to the floating cloud-like temporality contained in the pedal gestures of Motives 3, 4, and 5. Conversely, the ambiguous temporal gesture provides a canvas for which tempo is also reaffirmed. Often, Motives 1, 6, 7, and 8 occur in juxtaposition to the floating gestures created by Motive 9 (Fig. 53). The result is illuminated moments of tempo rising out of a clouded backdrop. This interaction is emblematic of Eastman's play of temporal dissonance as a tool of becoming. Through this process, the identity of individual motives and the global form of the work is affirmed.

³¹⁴ Eastman, *Evil N****r*.

5.3 Temporal Dissonance and Synthesis: Form and Density

Evil is framed outright by temporal dissonance and synthesis. This juxtaposition of time provides a felt, almost tangible, nature to the work's form. The following section provides an overview of each formal area's temporal quality through the lenses of cell length and cell group. The outcome of Eastman's play of temporal length is formal breathing or the cell diminution and augmentation that defines each section.

5.3.1 A Section (Cells 1-27)

The temporal breathing pattern of cell groups in the A section provides the formal material for the next two sections of the work, certainly an organic process and one that is accompanied by the growth of motivic density. Individual cell duration in this section remains steady at an average length of around :30. However, cell groups, as framed by the section's six refrains and seen in Table 9, display decreases of :30 (A1), :20 (A3), and 1:35 (A6), and increases of 1:15 (A2), :05 (A4), and 1:15 (A5). An increase follows every decrease of cell group length or time between refrains. The result is a temporal compression and expansion as the number of musical lines in the section increase. This breathing quality is very prominent in Cell Group A5, where chromaticism and the density of linear musical material reaches its peak (Table 9). It is also noticeable in Cell Group A6, where the work resets to T_0 and cadentially drives to the B section.

Table 9 A Section Individual Cells, Cell Groups, and Durations

INDIVIDUAL CELL # & INDIVIDUAL CELL DURATION	CELL GROUP # & CELL GROUP DURATION	TIME BETWEEN CELL GROUPS (+ OR -)
CELL 1 = 00:30	GROUP 0A = 1:40	+/- 00:00
CELL 2 = 00:35		
CELL 3 = 00:35		
CELLS 4,5 = 00:20 (REFRAIN A1)	GROUP A1 = 1:10	-00:30
CELL 6 = 00:20		
CELL 7 = 00:30		
CELLS 8 = 00:30 (REFRAIN A2)	GROUP A2 = 2:15	+1:15
CELL 9 = 00:30		
CELL 10 = 00:30		
CELL 11 = 00: 45		
CELLS 12,13 = 00:45 (REFRAIN A3)	GROUP A3= 1:55	-00:20
CELL 14 = 00:30		
CELL 15= 00:40		
CELLS 16 = 00:30 (REFRAIN A4)	GROUP A4 = 2:00	+00:05
CELL 17 = 00:30		
CELL 18 = 00:30		
CELL 19 = 00:30		
CELLS 20,21 = 1:00 (REFRAIN A5)	GROUP A5 = 3:15	+1:15
CELL 22 = 1:30		
CELL 23 = 00:45		
CELL 24 = 00:30 (REFRAIN A6)	GROUP A6 = 1:40	-1:35
CELL 25 = 00:20		
CELL 26 = 00:20		
CELL 27 = 00: 30		

5.3.2 B Section (Cells 28-49)

The B section segments and amplifies the cell group diminution seen in section A and further applies it to individual cell length. Beginning in Cell 36 (15:45) and driving to the Coda at Cell 50

(18:05), the length of the cells in *Evil* significantly decrease (Table 10); however, the lines of musical material provided successively increase.

Table 10 B Section Individual Cells, Cell Groups, and Cell Durations

INDIVIDUAL CELL # & INDIVIDUAL CELL DURATION	CELL GROUP # & CELL GROUP DURATION	TIME BETWEEN CELL GROUPS (+ OR -)
CELL 28 = 00:10 (REFRAIN B1)	GROUP B1 = 1:15	-00:25
CELL 29 = 00:25		
CELL 30 = 00:20		
CELL 31 = 00:20		
CELL 32 = 00:10 (REFRAIN B2)	GROUP B2 = 1:15	- 00:00
CELL 33 = 00:20		
CELL 34 = 00:30		
CELL 35 = 00:15		
CELL 36 = 00:08 (REFRAIN B3)	GROUP B3 = 00:53	- 00:22
CELL 37 = 00:15		
CELL 38 = 00:15		
CELL 39 = 00:15		
CELL 40 = 00:07 (REFRAIN B4)	GROUP B4 = 00:51	- 00:02
CELL 41 = 00:20		
CELL 42 = 00:15		
CELL 43 = 00:09		
CELL 44 = 00:05 (REFRAIN B5)	GROUP B5 = 00:26	- 00:25
CELL 45 = 00:08		
CELL 46 = 00:07		
CELL 47 = 00:06		
CELL 48 = 00:05 (REFRAIN B6)	GROUP B6 = 00:10	- 00:16
CELL 49 = 00:05		

This accumulation of motivic material and temporal diminution is cadential. Within decreasing cell lengths, Eastman grows the density of the rhythmic augmentation gestures found in Motives 6, 7, and 8. This provides change gradually and rapidly drives the work to its conclusion in the Coda.

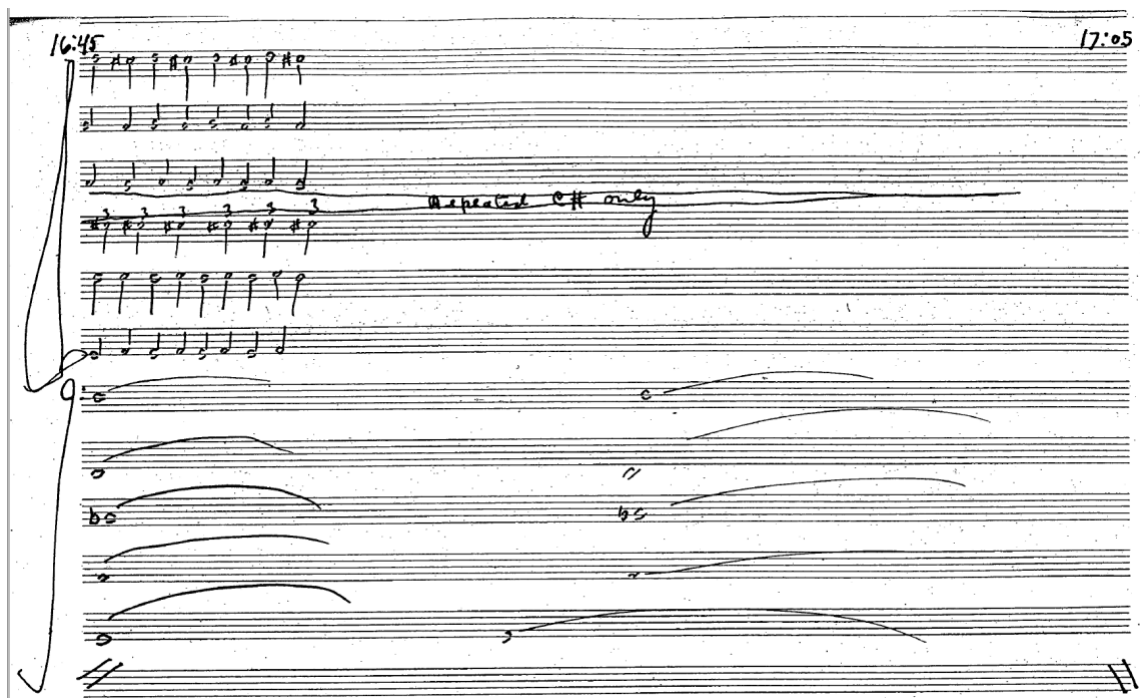


Figure 54 Cell 41.³¹⁵

Cell 41 (Fig. 54), for example, contains eleven lines of musical material with a realization time of twenty seconds (16:45-17:05). In Cell 42 at 17:05, the amount of musical lines grows to twelve with a smaller window of fifteen seconds for realization. At 17:20, Cell 43 (Fig. 55), the amount of musical material to be played is contained within thirteen lines and is to be played within nine seconds. Following the refrain B5, Cell 45 (17:34-17:42) contains 14 lines of music to be played within eight seconds.

³¹⁵ Eastman, *Evil N*^{7****r}.

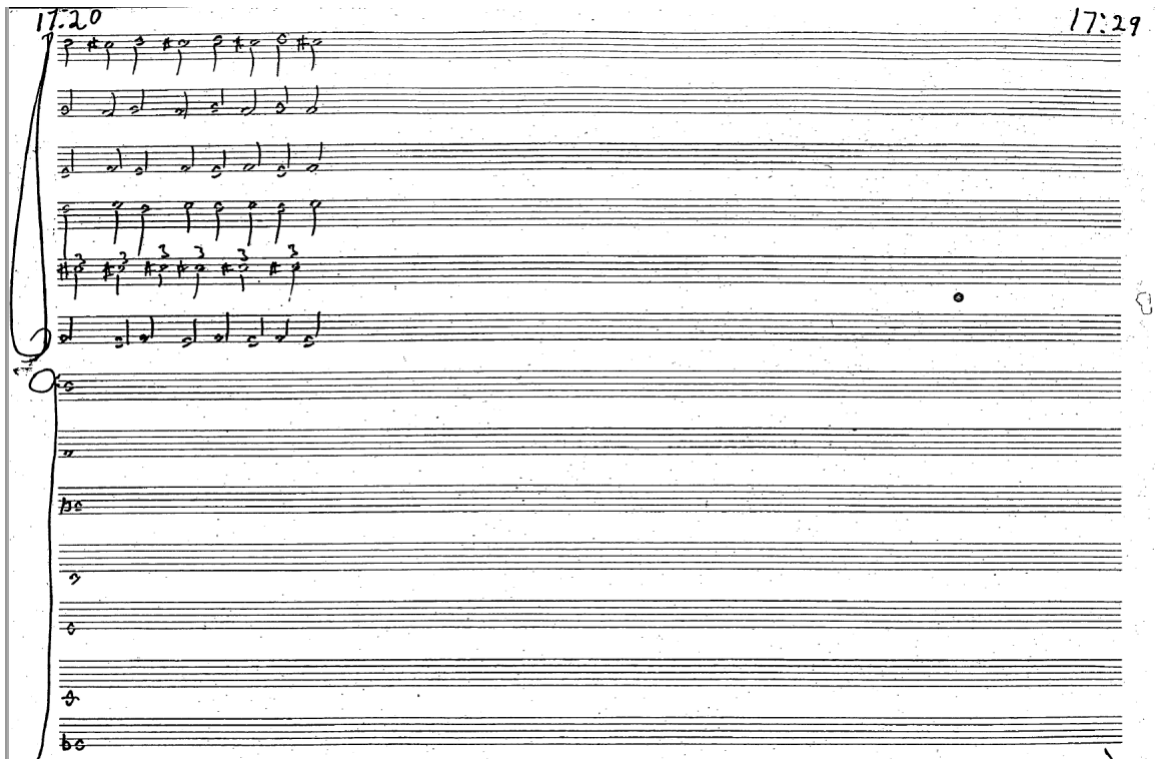


Figure 55 Cell 43.³¹⁶

Cells 46, 47, and 49 (Fig. 56) have an extremely compressed durational time of five seconds. The linear accumulation of the cells reaches 15, 16, and 17 lines, respectively. Adding to the anxiousness, are the frantic page turns required to perform the end of the section.

³¹⁶ Eastman, *Evil N****r*.

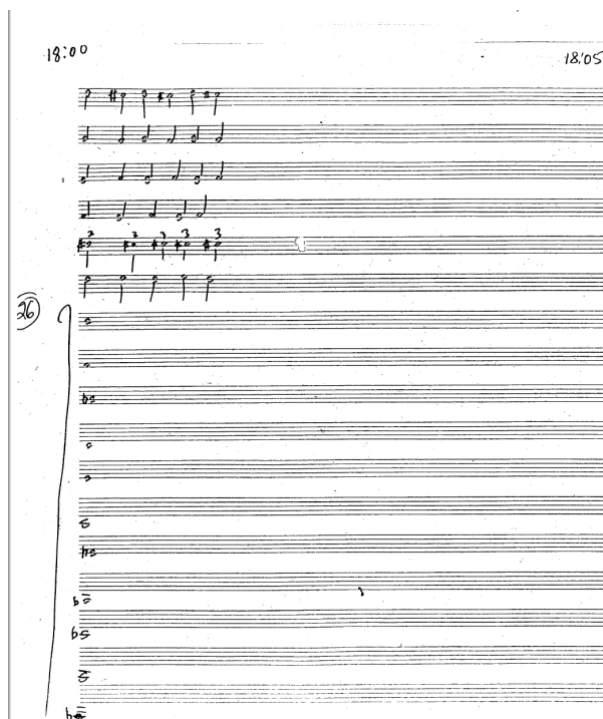


Figure 56 Cell 49.³¹⁷

The diminution of time in the B section can further be traced to the use of Motive 1 as a referential center. The motive appears every fourth cell, serving as a type of reoccurring benchmark of diminishing time. For example, Cells 28 and 32, the first appearances of Motive 1 in the B section, are to performed within 10 seconds. This time then decreases to 8 seconds in Cell 36, seven seconds in Cell 40, and five seconds in Cell 44 (Fig. 57).

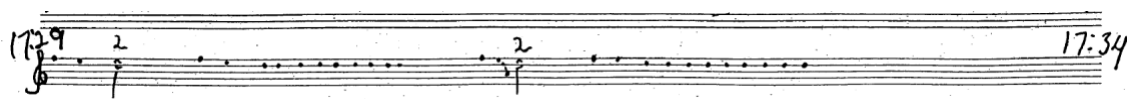


Figure 57 Cell 44.³¹⁸

³¹⁷ Eastman, *Evil N****r*.

³¹⁸ Ibid.

5.3.3 Coda (Cells 50-52)

As a performer, the felt response to the accumulating lines and decreasing windows of time of the B section is a rapid diminution of temporality. Conversely, in the Coda (Table 11), individual cell duration augments to return to lengths found at the beginning of the work. The Coda's cell group duration, or its formal length, is at 3:00 which is a return to a length seen in the A section, and vastly contrasts the B section—it is 2:50 longer than B6, the final cell group of that section. The felt response here is of a temporal rupture—the abrupt growth of space and slowing of time.

Table 10 Coda Individual Cells and Cell Durations

INDIVIDUAL CELL # & INDIVIDUAL CELL DURATION	CELL GROUP DURATION	TIME BETWEEN CELL GROUPS (+ OR -)
CELL 50 = 00:30	GROUP C1 = 3:00	+ 2:50
CELL 51 = 1:00		
CELL 52 = 1:30		

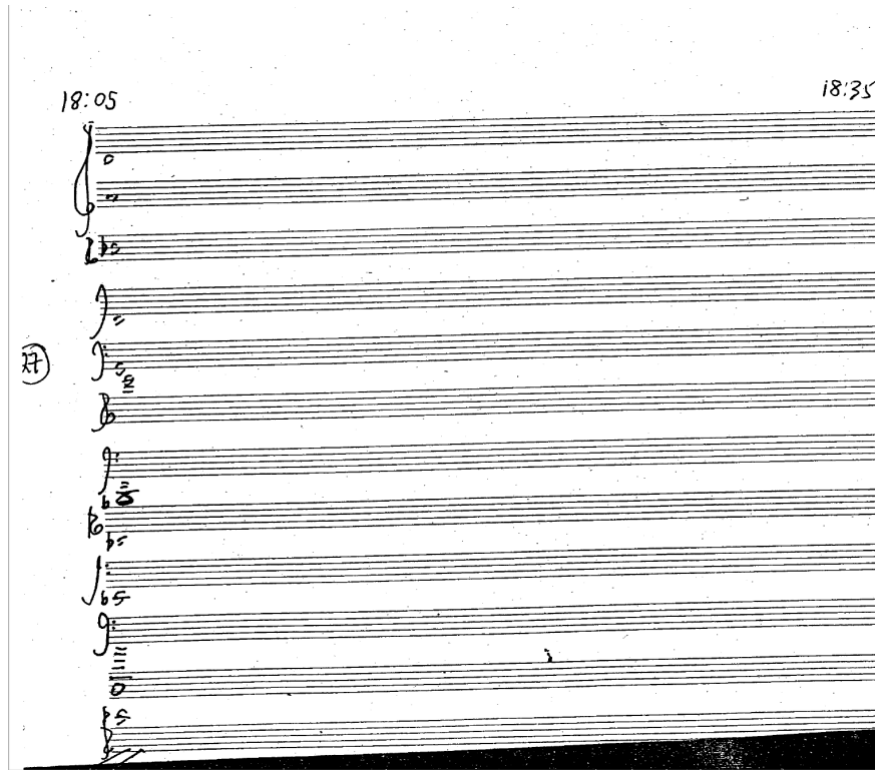


Figure 58 Cell 50.³¹⁹

The first cell of the Coda, Cell 50 from 18:05-18:35, (Fig. 58) provides the performer with twelve long notes to be played over the course of thirty seconds, a return to the average cell length of the A section. Following this, cell length will double. Cell 51 provides eleven lines of musical material (ten of Motive 9 and one of Motive 6) to be played over the duration of one minute, or 2:1 as compared to the beginning. Cell 52 (Fig. 59), the last cell of the work, provides thirteen lines of musical material (eleven of Motive 9, one of Motive 6, and one of Motive 1), to be performed over the duration of one minute and thirty seconds, three-times (3:1) the average cell length of the beginning. The result of this extreme cell length growth is a felt temporal expansion containing a noticeable loss of pulse and floating quality. Whereas the B section segmented the diminishing cell length quality of the A section, the Coda has

³¹⁹ Eastman, *EvilN****r*.

segmented its augmentation. This temporal increase paired alongside thin motivic density is fully cadential—the piece *feels* like it has come to an end.

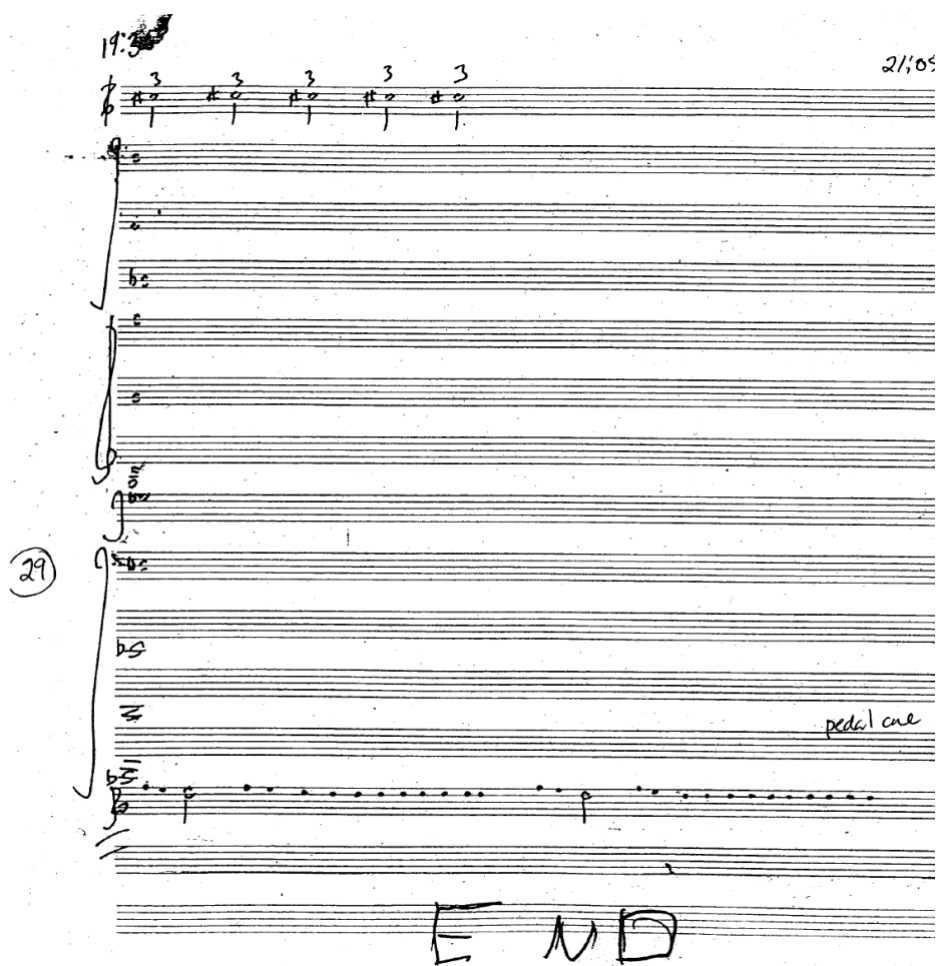


Figure 59 Cell 52.³²⁰

³²⁰ Eastman, *Evil N****r*.

5.4 Summary

Temporal juxtapositions abound in *Evil*. Through the use of multi temporality in the forms of clock and performative time, motivic gesture, and formal layout, there is an interaction of varying levels of temporal space to define the temporality of the work at-large. These differing temporalities make apparent the paradoxical nature of time—the conflict between time as being, or regular, precisely measurable, dependable, objective, irreversible clock time; and time as becoming, performative, subjective, experienced, momentary time.

At a basic level, the work is framed by the objective background clock time of 60 BPM of the second hand (being) within an internal subjective metric time of ca. 140 BPM (becoming). The performer is both responsive to the clock time and lives in the work's metric temporality. Essentially, the interpreter acts as a cog in Eastman's organic process. This multi-temporality, however, may be all but present to the listener unless following along with the score or watching with a counter.

Felt by both performer and listener, though, are the temporal juxtapositions of the motivic material used and the contexts in which the gestures are placed. These musical gestures inform the work's temporal breathing by confirming, amplifying, and blurring metric temporality. Noticeable moments occur throughout the work that makes aware the juxtaposition of temporalities, such as the refrain character of Motive 2, which illuminates metric time, and the indeterminate floating long durations of Motive 9, which blur metric time.

Formally, Eastman has a tendency to utilize temporal juxtaposition of cell length as markers of a boundary. What occurs is formal definitions of the work through the temporal breathing of the A section, the rapid growth of cellular material encased in decreasing cell times found in the latter part of the B section, and the temporal rupture and immensity of the Coda.

The relations of the varying temporal scaffolding of the work aid to define the identity of the work's motivic material through gesture, and formal areas through textural and cell-length interactions. Essentially, temporality is not an inactive feature but rather displays an active character of becoming through felt juxtaposition and reference.

6.0 Conclusion

Julius Eastman's (1940-1990) *Evil N****r* provides an illuminating case study for the composer's self-defined concept of "organic" music:

These particular pieces [*Evil N****r*, *Gay Guerrilla*, *Crazy N****r*] . . . formally, are an attempt to what I call make organic music . . . the third part of any part (of the third measure or the third section, the third part) has to contain all of the information of the first two parts and then go on from there."³²¹

Through musical organicism, Eastman constructs a dialectical network of musical becoming. This network has, of course, implications for large-scale formal growth. When observed more closely, however, Eastman's conception of organicism also includes motivic, temporal, textural, and small-scale boundary marking movement that amasses meaning and identity through similarity and contrast. These processes define what comes before and what follows, producing sonic growth, reference, and continuity.

Admittedly, Eastman's conception of musical organicism is not novel for its time. As a reaction to the strict formalism of Schenkerian organicism and total serialism, process-based growth is a typical formal element in the early musical minimalism of the 1960s and into the 1970s. For example, one can see these concepts illuminated in Terry Riley's 1964 work *In C* and Steve Reich's 1968 manifesto "Music as a Gradual Process." Formal aspects of organicism and becoming were used even earlier in music by Theodore Adorno to describe Beethoven's formal process and in the writings of Arnold Schoenberg, Anton Webern, and Elliot Carter. Recently, a resurgence of literature has reimagined the dialectic model to include broad applicability and internal plasticity as suggested by Catherine Malabou's work on receiving and producing form in the present; Slavoj Žižek's

³²¹ Eastman, "Julius Eastman's Spoken Introduction to the Northwestern University Concert," *Unjust Malaise*.

reexamination and reimagining of the dialectic triad, and the celebration of the absolute's impossibility; and Janet Schmalfeldt's study of form in nineteenth-century music. Through an analysis of *Evil*, we see that what makes Eastman's usage of organicism significant are the multiple musical levels of becoming in the work—formal, motivic, contour, pitch set, temporal, textural, and performative—while also being fundamentally postmodern and postminimal. He avoids the rigid process-as-form and linear design of the early-minimalists, retains their additive/subtractive procedures, includes a framework of controlled improvisation, incorporates stylistic juxtaposition, and utilizes a presence of both diatonic and chromatic tonality. This situates *Evil* as a work that grew out of the seeds of minimalism but was forward-thinking in its inclusion of non-minimalist material.

In *Evil*, Eastman embraces both Romantic and twentieth-century musical and philosophical thought through organicism and the work-concept, while also being at odds in its need to separate from Romantic ideology:

So therefore, unlike Romantic music or Classical music where you have actually different sections and you have these sections which for instance are in great contrast to the first section or some other section in the piece.³²²

Eastman's move to separate his formal process from the past—“unlike Romantic music or Classical music”—comments on the work's historicity and weaves a political web of tension, satire, and commentary. He creates a rupture and defines organicism for himself. This attitude of transgression and emancipation is constant throughout Eastman's life and work.

Eastman's is a fugitive spirit—he is steadfast in his motion to define himself through his own means and play on the outside. He notes:

³²² Eastman, “Julius Eastman's Spoken Introduction to the Northwestern University Concert,” *Unjust Malaise*.

What I am trying to achieve is to be what I am to the fullest—Black to the fullest, a musician to the fullest, a homosexual to the fullest. It is important that I learn how to be, by that I mean accept everything about me.³²³

In Eastman's philosophy, there is a motion towards liberation and being. Moving away from portrayals of outrageousness that have become fixed into his posthumous narrative, we can more holistically understand the movement of transgression in his work (performative, compositionally, artistically, philosophically) as a search for being born out of the politics of difference. As Fred Moten notes, this spirit is fugitive; it "is [in] motion, Fugitivity is not only escape, . . . fugitivity is being separate from settling. It is a being in motion."³²⁴ Eastman reorients, hails, lampoons, and draws out the tension of identity in his works. He utilizes code-switching and explores the politics of genre through the language of his titles, stylistic juxtaposition, and placement in the Western concert hall. He satirizes, reclaims, and celebrates blackness, queerness, and self. Essentially, he creates spaces of dissent and possibility. This fugitive spirit drives the historical and posthumous complex racial, social, and political disquiet that *Evil* and the works in the "N****r series" incite. Through fugitivity, Eastman celebrates contrast, juxtaposition, and difference between worlds and synthesizes these aspects to create self-reflexive spaces.

Musically, the primary medium for becoming in *Evil* is the motivic line. Musical material, including pitch centricity, set collection, contour, and rhythm, are grouped into nine "musical thoughts," as Eastman describes them, or motives grown through reference, similarity, and contrast.³²⁵ The first two musical thoughts (Motives 1 and 2) work as the initial carriers or templates of the work's basic material. Subsequent motives (Motives 3-9) segment, augment, and invert these elements to establish their own musical identities and reaffirm one another through similarity and contrast. A

³²³ Strauss, "Julius Eastman Will the Real One Stand Up?"

³²⁴ Moten, *The Undercommons*, 11.

³²⁵ Eastman, "Performance Instructions to *Crazy N****r*."

network of motivic becoming is created through this process. For example, the primary set collection utilized in *Evil* is [4,5,7,9,10,0,2] (013568T), or D aeolian. The work references a primary subset of Motive 2 (01358) into segments such as Motive 1 (013); Motives 3,6,7 and 9 (0); Motive 4 (037), and Motives 5 and 8 (01) and (02). It is noticeable that each motive contains a subset of one or the other. Thus, all motives are related via set and interval, thereby creating a referential network. In terms of contour, voice leading movement displays a similar process of reference, similarity, and contrast to define each motive's shape. This includes ascending and descending steps, leaps, and pedal. The melodic intervallic gestures of Motive 1 <-1 -2>, for example, initiate the work with – (S) and + (L). Motive 2 <-5 +1 -5 +2 +2 -6> displays an inversion of the gestural contents of Motive 1 with an + (S), - (L), and pedal. Motives 5 and 8 distill the +/- (S) from Motives 1 and 2. Gesturally contrasting Motives 5 and 8 is Motive 4, which distills the +/- (L) from the same motives. Motives 3,6,7, and 9 contain the work's most common contour (P). In a linear move, the growth that defines each motive's rhythmic identity is a clear process of augmentation. Motive 1 acts as a rhythmic seed as its contents (the sixteenth note and eighth note) are segmented and recontextualized as the primary contents of Motives 2, 3, 4, 5 (sixteenth notes); and Motives 6 and 8 (eighth notes). Motive 7 contains further augmentation in its becoming of a quarter note triplet, and finally, Motive 9 completes the augmentation process with its becoming of aleatoric long notes notated as whole notes. Essentially, Eastman's motivic network displays a fundamental aspect of the work's becoming—that musical material in one motive (such as set, contour, and rhythm) will catalyze further motivic growth. All motives and their contents grow from one another.

As expected, Eastman's motivic material informs the larger formal structure of the work—binary with coda—including its 21:05 duration and 52 cells. This includes the gradual chromatic saturation that defines the A section (Cells 1-27) via Motives 1-5, the rhythmic augmentation of the B section (Cells 28-49), which is confirmed by Motives 6-9, and the extreme textural thinning in the

Coda (Cells 50-52) that is dependent upon the floating long notes of Motive 9. Surely, this is in line with Eastman's description of his organic music as every section builds off the previous characteristics while establishing its own identity. Further aiding to define the form of the work through both contrast and balance are Motives 1 and 2. The motives serve as refrain material in the B and A sections, respectively. Eastman balances the two areas with six cells of refrain at a rate of every four cells.

In pervasive non-notated instances of becoming, the performance of Eastman's motivic material, when played with the freedom he allows the performer to choose moving lines at-will, results in sonic floating clouds. Any implied functional harmony in the work becomes obscured, and the aural focus becomes the connection of horizontal motives appearing out of diatonic/chromatic textures of varying densities. Borrowing from the early minimalists' additive/subtractive processes, Eastman additively notates lines that build chromatically extended tertian harmonies. However, Eastman's additively constructed tertian harmonies become superfluous to the registral and textural frameworks he allows the performers. Instead, rich cloud-like masses containing swirling motivic material, overtones, and inharmonic material appear—or *klangfarbenmelodie* movements of sound in the Schoenbergian sense and not functional harmony as suggested by the process on paper. This performative and sonic becoming relies that the interpreter explores the differential area between the prescribed motivic material and the performative freedom Eastman allows. With each performance, this movement of *klangfarbenmelodie* is different—an exemplification that the performer and her agency are necessarily vital cogs in Eastman's organic system.³²⁶

Felt throughout *Evil* are differing temporalities that make apparent the paradoxical nature of time—time as being or regular, precisely measurable, dependable, objective, irreversible clock time; and time as becoming, performative, subjective, experienced, momentary time. The piece is framed

³²⁶ Hisama, "Diving into the Earth": The Musical Worlds of Julius Eastman," 277.

by a clock time of 60 BPM of the second hand, or the objective time of being. Metrically, an internal metric time of ca. 140 BPM, the subjective time of becoming. The interpreter, responsive to clock time while living in the work's metric temporality, navigates both temporal worlds to realize the work. Serving as further evidence of motive as a primary tool of becoming, temporal juxtapositions are inherent in each moving line. These temporal juxtapositions create musical gestures that inform the work's larger form through temporal breathing by confirming, amplifying, and blurring metric temporality. We find these temporal gestures in figures such as the refrain character of Motive 2, which illuminates metric time, and the indeterminate floating long durations of Motive 9, which blur metric time. In the macro, Eastman tends to utilize cell-length as a large-scale formal marker. The temporal breathing via cell group augmentation and diminution is a defining characteristic of the A section. As a type of formal seed, the A section's temporal breathing is segmented into two more extensive areas to define the rapid individual cell length and cell group diminutions of the B section and the extreme individual cell length and cell group augmentations—or temporal rupture—of the three-minute Coda. Essentially, temporality is not inactive in the work. It displays a dynamic character of becoming through felt juxtaposition and reference.

In an example of performative becoming, *Evil* requires the interpreter to wade through layers of archival ambiguity, conflicting accounts, and outright loss to unearth the work's history, understand its vague notation, and come to an understanding of its performance practice. What occurs is that Eastman's work and life slowly take shape as one physically negotiates a shortage of materials, inconsistent accounts, and the agency prescribed to items that do exist, such as a handful of manuscripts and recordings.

As Eastman's life and work return to the public eye, it is essential to note that the ambiguity and absence found in Eastman's archive have had a profound impact on his posthumous narrative. Contemporary framings of the composer have colored his life and work through the lenses of loss,

outrageousness, recovery, and martyrdom to the point of mythos. Through these lenses, the risk of coloring his return to the public eye as a fad—or a brief moment prescribed to a political agenda—grows more robust. To avoid this genuine possibility, we must admit to and understand the limitation of our scope. We must be aware of the possible resonances attached to interpreting the past through such a lens and question how those items that do not exist have influenced the work's becoming in the present.

The full scores to three of the works in the “N****r series” exist, a rare occurrence in his archive. However, the notation within the works posthumously puzzles interpreters. From Eastman’s written request for rehearsal time at New Music America 1980 and consistent performer accounts, we can surmise that he had a pension for teaching the work in person. He utilized rehearsal as a compositional tool to tailor the work to each specific performance. This accounts for the ambiguous notation found in *Evil* and the other works in the “N****r series.” Eastman’s notation served as a type of shorthand, allowing him to meet varying performative circumstances.

Furthermore, we see that the prescribed agency in Eastman’s 1980 Northwestern University residency and 1980 New Music America performance—the only known recordings of the works with the composer present—have had profound effects on posthumous interpretations and understanding of the work. Notably, in place of Eastman’s vague notation, *Evil* has been interpreted through these recordings. It has become misunderstood as a piece for multiple pianos, as seen in posthumous commercial releases of the work to its listing in the *Grove Dictionary of Music*. Additionally, the composer’s shouted bar-for-nothing, as heard in both recordings with the composer, has become engrained into the work’s performance practice.

To look at the impossibility and possibility within Eastman’s archive is to understand how it has framed posthumous narratives of his life and interpretations of his work. Through this lens, we have the potential to move forward in a more mindful manner. We must be aware of the resonances

of interpreting the work through its recordings, being cognizant of what the work has become after Eastman's death, and the potentiality of its becoming in the time ahead.

6.1 Contributions to Knowledge

Theoretical research on Eastman's music remains relatively scarce. What is written about the composer is often heavily grounded in his personal life, shies away from investigating his notation, overlooks performance practice, and does not unpack his self-described formal concept of "organic" music. To fill these gaps, this dissertation provides an extended music-theoretical study of the composer's work through the lenses of becoming and organicism. By utilizing *Evil* as a type of case-study, various findings are illuminated—the connection between the composer's vague notation and use of rehearsal as a compositional tool; the influence of the archive on posthumous realizations and narratives of his life and work; the role of the composer's fugitive spirit as a catalyst toward his search for self and the socio-political presence in his music; and the networks of becoming that inform his self-described "organic" music.

In realizing these findings, I am in debt to the dutiful Eastman research of Andrew Hanson-Dvoracek, Ellie Hisama, Renée Levine Packer, and Mary Jane Leach. Additionally, personal interviews with those who have worked closely with the composer such as Peter Gena, Tania Leon, Petr Kotik, Jan Williams, and Robert Een; and research residencies at SUNY Buffalo, the Walker Art Center Archives, and the archives of the Nelson-Atkins Museum of Art have aided these contributions.

6.2 Recommendations

I hope this dissertation will aid in moving the needle towards future theoretical studies of Eastman's music. Potential scholarship might include a global motivic mapping of the "N****r series" and realizations of its works beyond keyboard instruments. A discussion exploring the relationships between Eastman's notation, his controlled improvisational framework, performer agency, and the politics of authenticity and *Werktreue* (being faithful to the work) would help understand the works in their current performative states and imagining them anew.³²⁷ Explorations might consider where and how the personal value of performance intersects with Eastman's notation and improvisational frameworks; and, posthumously, how prospective performers can intervene in the work—or pick up its threads— while weaving their own characteristic web.

Additionally, utilizing the contemporary critical theory of Fred Moten and Nathaniel Mackey, a more extensive dialogue considering the "N****r series" and its rupture of the Western concert hall would further its spirit's reception and importance. Mackey's take on the connection between the long song and fugitivity is an appropriate starting point:

The long song, whether in music or poetry, increasingly appeals to me . . . It creates what I call fugitive time—time that really is a flight away from the ordinary, from quotidian time, profane time.³²⁸

The series, or Eastman's "long song," is weaved together by threads of rapturous states, socio-political commentary, satire, and genre juxtaposition as influenced by the composer's diasporic experiences. When programmed as a unit, which is usually the case, the series operates as a type of ecstatic piece in movements; think Mingus's *The Black Saint and the Sinner Lady*. The similar *klangfarbenmelodie* musical textures, organic growth, recontextualized motivic lines, notational

³²⁷ For a deep examination of *Werktreue*, see Goehr, "Being True to the Work."

³²⁸ Jones, "Taking Note: Nathaniel Mackey's Long Song."

similarities, metric and performative temporal ruptures, and improvisational framework appear in each work. Since the works in the series can stand on their own and combine to create a grandiose socio-political “long song,” significant questions are raised. What musical and extra-musical influences result from its performance as a unit? When taken as a whole how does the series reorient the idea of the musical object? How does the purposeful ambiguity of its notation, vivid titles, and intentional long form experience create a “break” as suggested by Moten’s work on black performance and black radicalism? What is illuminated through the unit’s fugitive temporality? There are some very powerful and timely reorientations to unpack here.

Illuminating the many pieces in Eastman’s oeuvre that rest outside of the “N****r series” is both desirable and essential to a more comprehensive understanding of Eastman’s compositional work. For example, a study of the formal organic presence in early and later works such as *Stay on It* (1973) and *The Holy Presence of Joan D’ Arc* (1981) would greatly benefit the concept’s understanding. Additionally, filling the absence of an in-depth study of Eastman’s early graphic and indeterminate work such as *Thruway* (1970), *The Moon’s Silent Modulation* (1970), *Macle* (1971), *Tripod* (1972), and *Colors* (1973) is also of importance.³²⁹

As attention steadily increases on Eastman and posthumous narratives continue to grow, the fruit born from understanding the composer’s work theoretically, exploring its rupture of the concert hall, and moving the lens toward pieces outside of the “N****r series” will have significant impacts on how these accounts are shaped. This includes guiding performers, historians, and the general public toward a deeper and more comprehensive understanding of the composer and his music.

³²⁹ Scores available via G. Schirmer and SUNY Buffalo Music Library

7.0 *Houses* (2018)

In 2018, I was awarded the Ernst Krenek Composition Preis and commissioned by the IMPULS International Composition Festival to write *Houses*, a four-movement work scored for double string trio and accordion. This piece fulfills the compositional aspect of my dissertation.

Houses was premiered at Helmut List Halle by the ensemble Klangforum Wien in Graz, Austria, on October 5, 2018. The work was presented as part of the 2018 Musikprotokoll festival. In this chapter, I provide an overview of the project's conception, including my collaboration with artist Seth LeDonne and the ensemble Klangforum Wien; the rehearsal process, premiere, and recording of the work; and a synopsis of each movement.

7.1 Conception

In February 2017, I attended the IMPULS International Composition Festival held at the *Kunstuniversität* (KUG) in Graz, Austria. My attendance at the festival included participation in Austrian composer and KUG Professor of Music Klaus Lang's seminar "Translucent Spaces." This was the second time I participated in Lang's seminar, the first being in 2015. I was eager to create a work that more fully synthesized my interest in music composition, conceptual art, and sound installation. Following one-week of meetings and rehearsals with performers, my installation *Amsterdam, 1973-1975* (1975), a title taken from a collection of images by the Dutch photographer Ed van der Elsken (1925-1990), was realized.



Figure 60 Amsterdam, 1973-1975 (1975) by Ed van der Elsken.³³⁰

The photo that inspired the installation displays two women at a sunny Amsterdam street intersection wearing outfits that complement one another—a yellow top and pink skirt, and a pink sundress (Fig. 60). There is a noticeable difference in the duo’s shoes—sandals vs. black heels—that is illuminated by one of the girls’ choices of a black handbag. The pastel colors of their clothing and the soft grey concrete they are framed are juxtaposed against a striped black and white pole. Elsken’s photography, especially in *Amsterdam, 1973-1975*, is quite intimate and often documents the European zeitgeist following World War II into the nineteen-seventies. I was motivated to create a work that held a similar amount of intimacy by reframing a particular space in a new light.

³³⁰ Van der Elsken, *Amsterdam, 1973-1975*. Nederlands Fotomuseum / © Ed van der Elsken. Used with permission.

Amsterdam, 1973-1975 is a site-specific work with an open form score for harmonium, alto saxophone, bowed glockenspiel, feathers, field recordings of Canadian geese, and flashlights. The work is site-specific to the courtyard and balconies of the Church Music and Organ building of the KUG. The performers for the work were Klaus Lang, harmonium; Diego García-Pliego, alto saxophone; and Elliott Harrison, bowed glockenspiel. The performance of *Amsterdam, 1973-1975* coincided to start at dusk and end with last-light.

In recognition of *Amsterdam, 1973-1975*, I received the *Ernst Krenek Preis* in music composition. The prize came with a cash award, a three week residency at the Ernst Krenek Forum in Krems an der Donau, Austria, and a commission for a chamber work to be performed by the Vienna-based new music ensemble Klangforum Wien.

I held my residency at the Ernst Krenek Forum in October 2017. During this time, I was given open access to Krenek's archive and the task of creating a work that broadly reflected his life, music, or philosophy. From his private diaries, I was drawn to the vivid imagery of the Austrian landscape he longed for while in exile during WWII. These romantic and often colorful longings are further reflected in works as *Jonny Spielt Auf* (1926) and *Reisebuch aus den österreichischen Alpen*, op. 62 (1929).

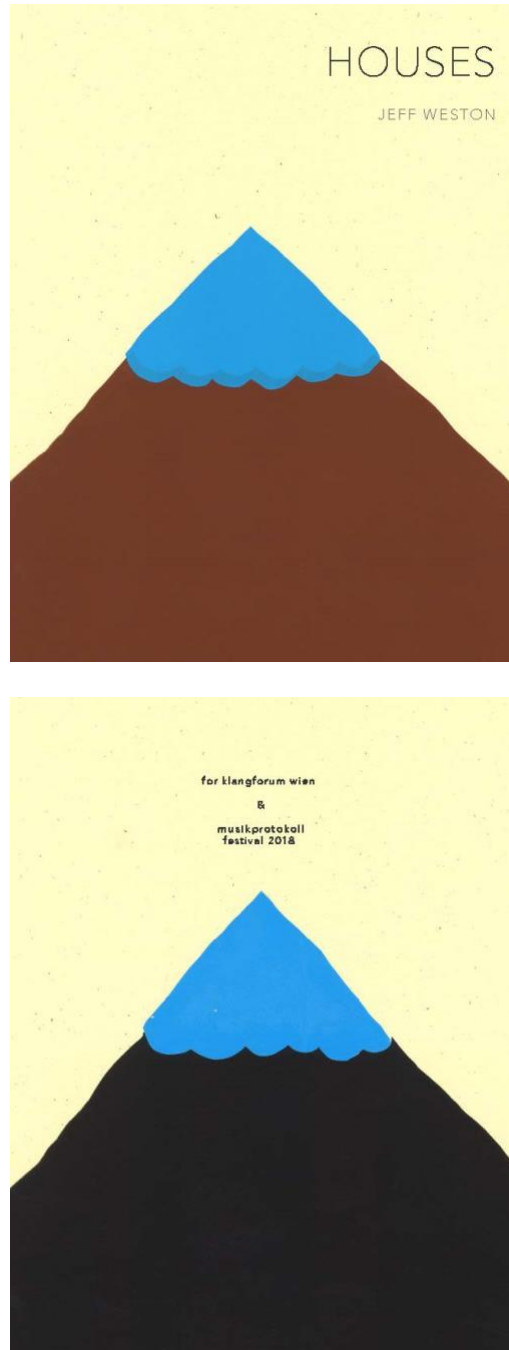


Figure 61 Covert art for *Houses* by Seth LeDonne.

The four movements of *Houses* (i. Blue ones, ii. Red ones, iii. Purple ones, iv. Green ones) operate as spaces juxtaposing the basic building blocks of music such as simple harmonies, single pitches, homophonic textures, drones, and repetition to create a work that is playful, colorful, and also

broadly gives homage to a memory of place and time. To create the playfulness that the piece incites, I defined a framework of economical, maybe even innocent—and unassuming materials.

The title of the work furthers this playfulness. Inspired by my window view of the Austrian Alps to and from Graz, I noticed that when seen from a certain angle, the peaks of the mountains resemble small triangular houses—those that are often drawn by children. I found an immediate connection between Krenek’s childhood love of the Austrian Alps and his adult longing to return them. I worked with Pittsburgh-born and New York City-based visual artist Seth LeDonne to create images that reflected the work’s theme (Fig. 61). These painted images—brown and black triangular mountains with blue peaks—are used on the score's title pages.

7.2 Rehearsal Process

Houses is scored for double string trio (two violins, two violas, two cellos) and accordion. Much of the writing process was completed in Pittsburgh, Pennsylvania, during spring 2017 and included communication to ensemble members via email. Accordion player Krassimir Sterev helped me write for an instrument I had no prior experience with. Furthermore, his aid helped ensure the proper notation, technique, and timbre I wished for.

Rehearsals for the work took place in Vienna, Austria, from October 3-4, 2018, and a dress rehearsal was held in Graz, Austria, at Helmut List Halle on October 5, 2018. During the rehearsal process, Klangforum Wien and I collaborated to refine timbre, created an appropriate seating presentation of the players, and brought out the humorous performative aspects of the work. I am deeply grateful to Klangforum Wien for their collaborative spirit and encouragement of the work.

7.3 Premiere and Recording

On the evening of Friday, October 5, 2018, the work was premiered at Helmut List Halle by members of Klangforum Wien as part of Musikprotokoll 2018. The concert featured the works of American composers, including Fred Frith and Chaya Czernowin. The work was recorded and broadcasted live on ÖRF, later airing on BBC 2 radio.

7.4 Movement Overview

“Blue ones,” the first movement of *Houses*, is composed with the form of ABAB-Coda and labeled with the performance instructions “a bit odd.” The movement begins with an A section alternating strumming pattern of CMm7 – CM – C9 chords in cello 2. The strumming in the cello continues for the rest of the movement. Following eight measures of the cello strum, the ensemble enters in measure 9, activating the work’s B section. The accordion, utilizing the musette stop, and viola 2 work with one another to create a skittish soundscape via bellow shake and tremolo. In performance, the accordion player is instructed to emphasize the physical characteristics of the bellow shake in an overtly humorous manner.

Beneath this texture, viola 1 and cello 1 mute their IV string with their left hand while bowing with their right, creating subtle white noise. In the front of this texture, violin 1 at pizzicato and violin II using touch-fourth harmonics work alongside one another to bring out a small melodic figure. Following seven measures of this figure, the A section cello strum returns. Still contained within seven measures, but now with elongated instrumental lines, the B section returns. Following the B section's second iteration, a coda abruptly appears, thinning the work's texture and movement and creates a

reprieve from the anxious B section. Here, the rhythmic strumming of cello 2 augments from quarter notes to eight whole note CM7 chords, creating immense space. What began as background white noise in viola 1 and cello 1 is now made more present.

The second movement of the work, “Red ones,” is slightly slower than the first movement and has the performance annotation “comically romantic.” The form of the work is AA’. Throughout the movement, cello 2 plays a sustained E5 with a steady and overtly wide vibrato. Above the texture of the sustained cello, violin 1, viola 1, and cello 1 appear with lush triads moving in descending small voice-leading motion—(F, Bb, E) – (F, Bb, D) – (F, A,C) – (F, Bb, B) – (C, E, Bb) – (C, E, Bb). In performance, the players are instructed to interpret the second movement’s moving triads as romantically as possible.

The A section cadences with a forte tutti string tremolo of a G7 chord with the same chord rolled in the lower register of the accordion utilizing the master stop. This dynamic and jittery textural change highly juxtaposes the lush romantic quality that precedes it. The A’ section is activated after the cadence. The triadic movement of the A’ section is reminiscent of the small descending voice-leading used in the A section: (F, Bb, D) – (F, Bb, Db) – (F, A, C) – (F, Ab, B) – (C, E, Bb) – (C, E, Bb). Following an elongated pre-cadential measure with a time signature of 6/4, the A’ section cadences with an articulated tutti FM triad in the first inversion.

Movement three, “Purple ones,” is the fastest movement of the work with a BPM of 150. The through-composed movement is labeled with the performance instruction “cheeky/dry.” Here, the strings join forces to repeat an ostinato figure alternating between a D Major triad and a dyad implying C Major. This motive is inverted in the latter half of the work before returning to its original contour. Furthermore, pitch change in the motive occurs at measures 54 and 64 with register change to accent abrupt harmonic movement. Following three cycles of the ostinato, the accordion sharply interjects the figure with a perfect fourth dyad of B-E. This dyad activates the voice leading of the accordion

part—always moving by shared or close tone, as in the former movement, but employing register changes. The intervallic and harmonic motion used in the accordion tends toward close(d) and then open intervals or chords.

“Green ones,” the final movement, brings the work to a close with a lush/glistening sonic cloud. Pitch material in the movement is limited to an A minor triad's contents with a G neighbor tone at times. This harmonic cloud, played in rhythmic unison, begins the movement with a long sustain that juxtaposes the jittery and short character of “Purple Ones.” Throughout the movement, the cloud's appearances diminish (16-12-10-10-9) until it fragments and constructs a contrapuntal interplay between voices through attack beginning in measure 29. Instrumentally, the accordion takes on a similar role to that of the cello in movement 2, performing a held single pitch for the duration of the movement. The accordion plays a sustained E4 with the violin stop, breaking the sustain to articulate ensemble harmonic movement or contrapuntal interplay.

7.5 Summary

The four-movement work *Houses* was commissioned by the IMPULS International Composition Festival and was the culmination of a month-long residency at the Ernst Krenek Institut in Krems an der Donau, Austria. The piece was inspired by composer Ernst Krenek's diaries in which he described the Austrian landscape he longed for while in exile in America during WWII. *Houses* was written for ensemble Klangforum Wien who premiered the work at Helmut List Halle on October 5, 2018, as part of Musikprotokoll 2018. The work was recorded and broadcasted live on ÖRF, and later aired on BBC 2 radio. Rehearsals took place in Vienna, Austria, from October 3-4, 2018.

The movements of *Houses* (i. Blue ones, ii. Red ones, iii. Purple ones, iv. Green ones) operate as spaces utilizing the basic building blocks of music—simple harmonies, single pitches, homophonic textures, drones, and repetition—to suggest playfulness and humor. I present these musical materials through varying juxtapositions—abrupt dynamic changes, registral extremes, textural density, timbral differences, and intervallic positions—to create a complex work that recontextualizes the commonplace.

Appendix A Time Stamps and Corresponding Cell Numbers

Appendix Table 1 Time Stamps and Corresponding Cell Numbers in *Evil N****r*

FORMAL AREA	TIME STAMP	CELL #
<i>A</i>	0-:30	1
	:30-1:05	2
	1:05-1:30	3
	1:30-	4
	-1:50	5
	1:50-2:10	6
	2:10-2:40	7
	2:40-3:10	8
	3:10-3:40	9
	3:40-4:10	10
	4:10-4:55	11
	4:55-	12
	-5:40	13
	5:40-6:10	14
	6:10-6:30	15
	6:30-7:00	16
	7:00-7:30	17

7:30-8:00	18
8:00-8:30	19
8:30-	20
-9:30	21
9:30-11:00	22
11:00-11:45	23
11:45-12:15	24
12:15-12:35	25
12:35-12:55	26
12:55-13:15	27

FORMAL AREA	TIME STAMP	CELL#
<i>B</i>	13:15-13:25	28
	13:25-13:50	29
	13:50-14:10	30
	14:10-14:30	31
	14:30-14:40	32
	14:40-15:00	33
	15:00-15:30	34
	15:30-15:45	35
	15:45-15:53	36

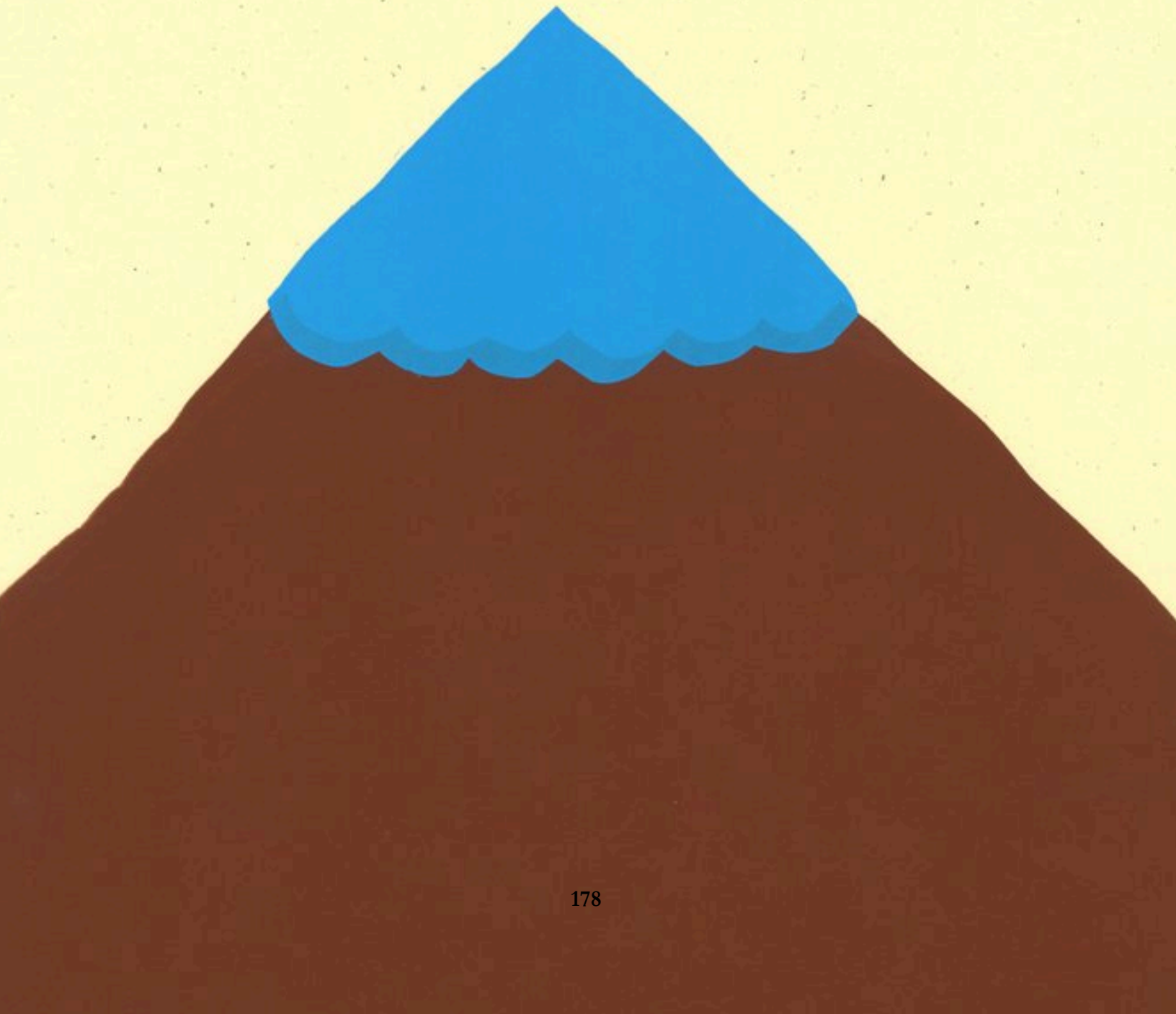
15:53-16:08	37
16:08-16:23	38
16:23-16:38	39
16:38-16:45	40
16:45-17:05	41
17:05-17:20	42
17:20-17:29	43
17:29-17:34	44
17:34-17:42	45
17:42-17:49	46
17:49-17:55	47
17:55-18:00	48
18:00-18:05	49

FORMAL AREA	TIME STAMP	CELL #
<i>CODA</i>	18:05-18:35	50
	18:35-19:35	51
	19:35-21:05	52

Appendix B Score to *Houses*

HOUSES

JEFF WESTON



for klangforum wien

&

musikprotokoll
festival 2018



Houses (2018)

- i. blue ones
- ii. red ones
- iii. purple ones
- iv. green ones

instrumentation: accordion, violin (2), viola (2), cello (2)

duration: 9-10'

The four short movements of *Houses* - blue ones, red ones, purple ones, green ones - use basic building blocks of music such as simple harmonies, single pitches, homophonic textures, drones, and repetition. *Houses* and its four movements based upon primary colors reflect the playful nature of the work.

Houses was written for the "Ernst" Commission awarded by the IMPULS Composition Festival, Ernst Krenek Institut, and Klangforum Wien. Austrian-American Composer Ernst Krenek (1900-1991) deeply loved the Austrian landscape, especially the Austrian Alps, and reflected this connection to his homeland in such pieces as *Jonny Spielt Auf* (1926), and *Reisebuch aus den österreichischen Alpen*, op. 62 (1929).

When viewed from a certain angle, the peaks of the Austrian Alps might just resemble tiny houses.

Houses

for klangforum wien

i. blue ones

a bit odd

♩ = 70

accordion

violin I

violin II

viola I

viola II

cello I

cello II

strummed pizz. / guitar-like / full / let ring

sim. to the end

mf



with viola II, but always louder

7

acc. *mf*

vln. I *mf*

vln. II *mf* > *mf* > *mf* > *mf* >

vla. I *pp*
sul IV / mute string with left hand
sul tasto / slow bow / change bow freely

Vla. II *mf*
tremolo pizz. / with guitar plectrum or fingernail / with accordion

vc. I *pp*
sul IV / mute string with left hand
sul tasto / slow bow / change bow freely

vc. II *(mf)*

3/4

//

16

acc.

vln. I

vln. II

vla. I

Vla. II

vc. I

vc. II

3/4

$\text{♩} = 60$

- ii. red ones

accordion

violin I

violin II

viola I

viola II

cello I

cello II

with mute / lush vibrato

mp

sweetly / with mute / steady vibrato

mp

11

acc.

11

vln. I

vln. II

vla. I

vla. II

v.c. I

v.c. II

as before

mp

as before

mp

as before

mp

as before

mp

lush

f

184

23

acc.

vln. I

vln. II

vla. I

vla. II

v.c. I

v.c. II

//

30

acc.

vln. I

vln. II

vla. I

vla. II

v.c. I

v.c. II

f

f

f

f

f

f

f

iii. purple ones

cheeky / dry

♩ = 150

accordion

violin I

violin II

viola I

viola II

cello I

cello II

pizz. / do not let ring
sul II

pizz. / do not let ring
sul III

pizz. / do not let ring
sul II & III

mf

sim. to end

4/4

4/4

4/4

4/4

4/4

4/4

4/4

8

vln. I

vln. II

vla. I

vla. II

vc. I

v.c. II

//



abrupt / interjected

16

acc.

mf

sim. to end

vln. I

vln. II

vla. I

vla. II

vc. I

v.c. II

24

acc.

vln. I

vln. II

vla. I

vla. II

vc. I

v.c. II

//

32

acc.

vln. I

vln. II

vla. I

vla. II

vc. I

v.c. II

40

acc.

vln. I

vln. II

vla. I

vla. II

vc. I

v.c. II

//

48

acc.

vln. I

vln. II

vla. I

vla. II

vc. I

v.c. II

sul III

55

acc. 

55

vln. I  as before

vln. II  as before

vla. I  as before


vla. II  as before

vc. I  as before


v.c. II  as before


//


63


acc. 


63


vln. I  as before

vln. II  as before

vla. I  as before

vla. II  as before


vc. I  as before
sul II

v.c. II  as before

lush / a glistening cloud

♩ = 60

iv. green ones

acc. 

violin I

violin II

viola I

viola II

cello I

cello II

//

acc.

vln. I

vln. II

vla. I

vla. II

vc. I

vc. II

191

The musical score is for a piece titled 'iv. green ones'. It features a lush, glistening texture. The tempo is marked as 60 beats per minute (♩ = 60). The score is written for a full orchestra, including an accordion, violins I and II, violas I and II, cellos I and II, and a double bass. The accordion part is marked with a circled double bar line symbol. The string parts (violin I, violin II, viola I, viola II, cello I, cello II) are marked with 'mf' (mezzo-forte) and 'with vibrato'. The double bass part is marked with 'f' (forte). The score is divided into two systems, with a double bar line and repeat sign (//) between them. The first system covers measures 1 to 11, and the second system covers measures 12 to 19. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

21

acc.

f *mf*

3 3

21

vln. I

f *mf* *p* *mf*

vln. II

f *mf*

vla. I

f *mf*

vla. II

f *mf*

vc. I

f (*f*)

vc. II

f

//

29

acc.

29

vln. I

p *mf* *p* *mf*

vln. II

vla. I

vla. II

vc. I

(no accent)

vc. II

35

acc.

vln. I

vln. II

vla. I

vla. II

vc. I

vc. II

//

40

acc.

vln. I

vln. II

vla. I

vla. II

vc. I

vc. II

193

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