Contemporary Improvised Music Methodologies, Modes of Reading, and Hybridity of Notation in Burr Van Nostrand's *Voyage in a White Building I* and *Ae.M/Four-Mile Run* for fixed media and optional performers

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Jason Wayne Belcher, PhD

University of Pittsburgh, 2023

Voyage in a White Building I is a 1969 composition by California native Burr Van Nostrand. A setting of Hart Crane's 1922 poem *Voyages I*, it shows an original attempt by a young composer to create a cohesive musical system of notation for a close-knit group of performers with wildly different musical training and backgrounds. Serving as a vehicle for both subversive sexual expression and political dissent, the work is especially notable for giving performers a substantial amount of control over its musical outcome as it progresses. Presented below is an analysis of Van Nostrand's work that takes improvisation and performer-controlled variables into consideration alongside the more conventional techniques and structures observed in its score. Within this presentation, I outline how Van Nostrand's circle of composer/performer colleagues worked together in the realization of the score, influencing each other in their compositional processes. Following this, I turn to three recent performances of *Voyage* to demonstrate how recent performers' knowledge of contemporaneous improvised idioms and methodologies have transformed the work. I aim for this study to be especially useful to 21st century performers and composers, as works that utilize hybridity and mobility of notation, genre, and performative methods are increasingly common in various concert music spheres.

Acknowledgements

On one level, this has been a twelve-year project, made especially possible by the composer himself. When I first approached Burr in 2011, I was unsure how he would respond to my proposal to make his works heard publicly for the first time in several years. I also owe incredible thanks to the late Ron Kramer, who encouraged both me and Burr to follow through with every aspect of our initial revival.

This would also not have been possible without the support of The American Composer’s Alliance, particularly ACA’s executive director Gina Genova. It is because of the ACA that so much of Burr’s work is so beautifully preserved and accessible today.

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And finally, thanks to the local communities that continue to inspire me, open my ears, and push my work to new levels.

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Preface

> A Hybrid is a thing that's not entirely comfortable with the container it's placed in… when I talk about Hybridity, I think about this feeling of otherness that produces some pressure against the walls of the container. Containers need walls, but the Hybrid in the container pushes back and tries to find where it might become more electrically porous.
>
> Ander Monson

Hybrid notation systems, mixing of musical idioms, and the employment of improvisation within a musical work have become increasingly prominent practices among American experimentalists and creative music communities since the latter half of the 20th century. With evolving social, political, and economic conditions of the 21st century, there has been a heightened interest in experimental and improvised idioms among individuals who operate within comparatively traditional institutions (conservatories, chamber ensembles, international festivals etc.). In the information age, a renewed sense of outreach, inclusivity, or otherwise *crossing over* permeates many of today's communities and performance platforms.

As individuals with disparate backgrounds seek common ground through improvisation in 21st century concert music and other genres, applicable improvised music methodologies remain under-theorized. Existing writings that effectively theorize improvised music often presume explicit knowledge of traditionally improvisatory idioms.[1] Other texts regarding improvisation are often isolated to a set of relatively singular and often composer-specific methods.[2] The following study is meant to be especially approachable by musicians who may not already possess a background in improvised music practices, filling a gap in today's resources.

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[1] One example is the book *Sync or Swarm: Improvising Music in a Complex Age* by David Borgo (Bloomsbury 2005). While useful in this study, Borgo's case studies are not entirely suited to readers without a background in modern jazz conventions or the divergent practices of free improvisation.

Though the work of Burr Van Nostrand (b.1945) has not been widely disseminated, his sonic, formal, and performative innovations provide contrasts to those of well-known experimental composers who have been thoroughly studied since the 1970s. While a graduate student at the New England Conservatory I was encouraged to contact the composer, which has led to renewed interest in his works from critics and the public. The following analysis of Van Nostrand's 1969 composition *Voyage in a White Building I* will in part serve as a case study for both the employment of select improvised music methodologies and the navigation of hybrid notation systems that have emerged in the fifty years since its completion and premiere performances.

A setting of Hart Crane's poem *Voyages I* with an accompanying ten-piece chamber ensemble and string orchestra, the ensemble material of *Voyage* is largely generated from the graphic and phonetic content of the solo vocal part, with the unique sonic and technical capabilities of each accompanying instrument accounted for in an equally specific manner. As the work progresses, the performers become free to borrow from each other's sonic palettes and must back up the vocalist in increasingly ad-hoc combinations, often improvising with the material of their choice in specified timeframes. While experimental composers had been creating new notation systems for their work since the early 20th century, few composers in the academic environment of the late 60's had given performers so much *in-the-moment power* within such systems. The work was performed twice (in 1969 and 1970) before three recent performances (in 2012, 2013, and 2014) presented by students and alumni of the New England Conservatory, including myself on autoharp.

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[2] Examples include the Tri-Axiom writings of Anthony Braxton, the Harmolodic theory of Ornette Coleman, and Pauline Olivieros' Deep Listening.

After our April 2012 performance of *Voyage in a White Building I*, Boston-Area *NewMusicBox* correspondent Matthew Guerreri wrote glowingly of Van Nostrand's revival. Introducing *Voyage*, he wrote:

> And it was pristine, in its way—a time capsule so perfectly preserved that its intrusion into the 21st century could make an unusually sharp mark.

Though the review was kind and thoughtful, I still question the use of the phrase "Time capsule." Rather, we sought to provide an update to the work that accounted for some of the methodological and sonic innovations since it was written, especially regarding developments in improvised music. Within this document, I aim to highlight the conditions, influences, and devices that helped us achieve a successful update — both in theory and in practice.

Van Nostrand's Early life and his Collegiate Circles

A native of San Diego, Van Nostrand grew up learning to play the cello in public school settings and community orchestras. His earliest sketches and short compositions date from 1961. In my first visits with him, he spoke of his childhood friend Paul Severtsen as his first notable collaborator. It was also Severtson for whom Van Nostrand composed his violin solo work *Phaedra Antinomes,* a textual predecessor to *Voyage.* While Van Nostrand chose to study at the New England Conservatory in Boston, Severtson attended Yale. Early in their respective college careers, Severtson introduced Van Nostrand to the composer-performers Humphrey Evans and Stephen L. Mosko – two Yale students who would become the core of the *Voyage* Ensemble.

Above all, Evans, Mosko, and Van Nostrand shared an interest in theater and plays. This interest can be heard in Van Nostrand's setting of *Voyages I* and observed in later works of Evans and Mosko. Postcards sent between Evans, Mosko, and Van Nostrand show a sense of absurdity and playfulness that belies their meticulously notated scores and pre-planning of various musical systems they employed.

Through Evans and Mosko, Van Nostrand met flutist Robert Dick, Mosko's older brother Marty (*Voyage* sitarist), and *Voyage* guitarist Geoffrey Fuller. John Lissaur (the original *Voyage* saxophonist) was another friend of Stephen Mosko, who introduced him to Van Nostrand when both Mosko and Lissaur were playing in a student-run dance band at Yale. In the first Boston performance, flutist Daniel Deutsch subbed for Robert Dick, who was unable to join the ensemble in Boston.[3]

Each original performance required the use of a local conductor for the string orchestra – John Mauceri in New Haven and Tibor Putzai in Boston. The remaining musicians were friends of Van Nostrand's from Boston, including Bruce Hensen (autoharp) and Joyce McKeel (piano) whose part was added to the revised score. Hensen lived with Van Nostrand at 95 Follen Street in Boston's South End neighborhood, while McKeel was on the music theory faculty at New England Conservatory.

Common among this group of musicians was their orientation as composer-performers. The Stephen Mosko collection at Harvard shows a serious degree of collaboration and dialogue surrounding their programs, rehearsals, and individual works. While both Yale and the New England Conservatory were important to the development and later revival of this work, the composition, rehearsal, and premiere performances of this work were made possible through dialogues, exchanges, and sharing of resources.

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[3] Like saxophonist John Lissaur, Deutsch was a friend of Stephen Mosko who appeared on many of Mosko's concert programs at Yale. Robert Dick recalled that Deutsch went on to teach composition at Stony Brook University in Long Island.

Performing *Voyage in a White Building I* in the Information Age

When I saw first saw and heard *Voyage in a White Building I* in a seminar lead by composer Malcolm Peyton in 2011, I was struck by the combination of nuanced graphic notation, verbal instructions, and the occasional horizontal staff containing extremely detailed information. As recent *Voyage* guitarist Andrew Clinkman put it: this was a beautifully detailed object. It contained many visual and sonic qualities that I was genuinely interested in. The combination of forces involved, the amount of control placed in the hands of the performers, and the work's transitions (especially dramatic cuts from one sonic territory to another) had the greatest amount of impact on me. Because improvised music was studied and practiced at the conservatory by a range of students in various programs, I thought, "We should be playing this music *now*."

A 1972 article by literary critic E.J Hinz explores the theory that the meaning and perception of Crane's *Voyages* had evolved with contemporaneous developments in American society. This theory is supported by Van Nostrand's setting, completed only three years prior to Hinz' publication. In counterpoint to Hinz' writing is Jorge Luis Borges' assertion that one's reading of a figure is enriched by the reading of their precursors. Considering Van Nostrand's personal influences, we can observe one of Borges' own thoughts in his 1951 short essay *Kafka and His Precursors*: "Kafka's idiosyncrasy is present in each of these (historical) writings to a greater or lesser degree, but if Kafka had not written we would not perceive it; That is to say, it would not exist."[4] Borges' reflection on Kafka's predecessors can be inverted to reflect my own experience of Van Nostrand's work.

Although the theories and practices of the AACM and other experimental communities existed outside Van Nostrand's initial sphere of influence, much of their work shares fundamental properties and sonic qualities with Van Nostrand's score: concise transitions, stark sonic contrasts and oppositions, the employment of sub-ensembles within the ensemble, and improvisation with the vocabulary of the piece serving as a timbral and formal guide. Such commonalities have made *Voyage* especially approachable by a new generation of composer/performers, and other musicians who wish to engage with forms and vocabulary outside their areas of fundamental training. With the following analysis of the *Voyage* score, the text that inspired it, and the reading of the score by a new generation, I have the following goals

1. to provide a case for the broader study of improvisation as its own discipline, relative to composition and theoretical topics
2. to highlight the structures and devices that made *Voyage* a groundbreaking hybrid work its own era and the present
3. and to show how the performative mobility it requires compliments current developments in today's new music communities.

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[4] Borges, Jorge Luis; *Kafka and His Precursors*
https://www.gwern.net/docs/borges/1951-borges-kafkaandhisprecursors.pdf (last accessed 5/12/2022)

Instrumentation, Table of Performances and Performers

In 2012, *Voyage in a White Building I* was revived at New England Conservatory under the direction of Anthony Coleman, with students from the conservatory's jazz studies, contemporary improvisation, orchestral studies, and composition programs. There are now a total of five recordings of the piece, each performed in different settings with various shifts in personnel.

Table 1 Dates and Personnel for the five recordings of *Voyage in a White Building I*

Instrument/ Role	**Performer (1969)[5]**	**Performer (1970)[6]**	**Performer (2012)[7]**	**Performer (2013)[8]**	**Performer (2014)[9]**
Speaker	Humphrey Evans		Lautaro Mantilla		
Violin	Paul Severtson		Diamanda La Berge Dramm		Tara Mueller
Cello	Burr Van Nostrand		Valerie Thompson		Jason Colemen
Flute	Robert Dick	Daniel Deutsch	Lisa Husseini	Amir Milstein	Allison Poh
Alto Saxophone	John Lissaur		Derek Beckvold	Fausto Sierakowski	Daniel Pencer
Sitar	Martin Mosko		Sonny Lalchandani		
Autoharp	Bruce Hensen		Jason Belcher		
Guitar	Geoffrey Fuller		Andrew Clinkman		
Drums	Stephen Mosko		Andy Fordyce		
Piano	-------------------	Joyce McKeel	Evan Allen		
Conductor[10]	John Mauceri	Tibor Putzai	Anthony Coleman		

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[5] Yale, Branford College Dining Hall

[6] New England Conservatory Jordan Hall

[7] New England Conservatory Brown Hall

[8] New England Conservatory Jordan Hall (NWR Recording Session)

[9] University of Pittsburgh, Bellefield Hall

[10] The role of the conductors in the two original performances was largely to control the activity of the string orchestra, while the speaker coordinated events within the consort with visible cues and gestures. It is evident in the recording of the premiere (at Yale) that Mauceri had more creative responsibility regarding the string orchestra material, which was reduced in certain sections of the piece prior to the 1970 performance in Boston. The three recent performances were led by Anthony Coleman, who kept time and cued both members of the consort and the string orchestra.

Outline

This dissertation is structured in five chapters. The first chapter focuses on Hart Crane's *Voyages I* text, Van Nostrand's reading of it, and our contemporaneous reading of Van Nostrand's score fourty years after its premiere. How did Van Nostrand set Crane's text? How did Crane's form, language, and imagery influence Van Nostrand's work? And how did our interpretation of Van Nostrand's score similarly update its sound and meaning? Following this, descriptive analysis of select score passages offer readers an introduction to the notation and devices that connect the score to some of Van Nostrand's later artistic development.

The second chapter contrasts the published *Voyage* score with documents found in the Stephen Mosko collection at Harvard University, including program notes, correspondence, and an original draft of the score that reflects its premiere performance at Yale in 1969. Through the writing of scholar/composer George Lewis and an interview I conducted with flutist Robert Dick, I highlight some of the conditions that enabled Van Nostrand's work in parallel to other young creators during this time.

Considering the story of *Voyage in a White Building I*, I present these materials to emphasize the influence of Van Nostrand's peers in the composition and evolution of the work. Readers will see, for instance, that following the premiere, Van Nostrand subtly altered his notation to better suit his own needs - that he becomes more focused on his own personal language and pacing over the idealization of his peers' notation. Literary theorist Harold Bloom notes that idealization of an influence often leads to a weaker creative result.[11] According to Bloom, idealization is opposed to “misreading,” where the new creator’s innovation is a result of creatively misinterpreting their influences. In between the two original performances, Van Nostrand was able to fully integrate his peers’ notation as useful tools, yet the published score contains revisions that better reflect Van Nostrand’s own character and technical strengths, yielding more cohesive results from the score and its subsequent performances.

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[11] Bloom, 5

The third and fourth chapters are concerned with analysis of the published score and the exploration of questions it raises regarding performer-controlled materials. My analysis will focus on Van Nostrand’s utilization of modernist compositional techniques and traditional tools in tandem with detailed graphic notation, verbal instruction, and improvisation. The speaker’s performance of the Crane text is sonically and phonetically amplified by the consort and string orchestra. Equally important to the structure of *Voyage* is its pitched content. Largely generated from the string soloists and orchestra, fixed referential pitches are used to color the opening of the work.[12] With the new isolated tones in the third stanza of the *Voyage* form, readers can observe a polarization of pitch and noise that overlaps with an increasing number of performer-controlled elements, registral stratification, and previously emphasized tones.

After exploring transitions, the functions of the string orchestra, and pitched material in the third chapter, the fourth chapter explores applicable improvised music methods, strategies, and select questions that performers who approach the piece might ask themselves in preparation for rehearsals and performances. To successfully perform *Voyage*, performers must not only improvise and negotiate spaces with others around them. They must be prepared to shift their approach to the composer’s materials in ways that mirror the construction of the score.

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[12] Conversation with the composer – April 3rd, 2022

Lastly, in chapter five I examine *Voyage* through the perspectives of performers who have played the work since we first revived the score in 2012 at the New England Conservatory of Music. *Voyage* is one of a growing number of works whose outcome is dependent on varied levels of creative input from the performer. Readers will see how performers developed and applied improvised music methodologies both before and while immersed in *Voyage*, how they used the vocabulary of the piece in its improvised spaces, and how their surroundings and community were an essential part of realizing the work in both rehearsals and performances. *Voyage* remains an important precursor in the cultivation of approaches that many of today's performers and composers prefer in new musical research and development.

1.0 The Voyages I Text and its Setting: New Readings in the 1960's and Beyond

Introduction

The present chapter is concerned with the reading of texts that make up Van Nostrand's *Voyage in a White Building I*. Written in 1927, Hart Crane's *Voyages I* was read by Van Nostrand amidst countercultural developments of the 1960's. Similarly, current global and musical developments have directly informed how the score to Van Nostrand's *Voyage in a White Building I* has been read by a new generation of performers with a special interest in improvised music as its own practice alongside and within composition.

Voyage occupies a unique place in Van Nostrand's own output as a sonic and formal expansion of an earlier solo work. In turn, the sounds, textures, gestures, and symbols within its score often reappear in Van Nostrand's later output. Like Crane, Van Nostrand was constantly revisiting his prior material, steadily bending previous themes and ideas into new shapes. Arguably, the changes in Van Nostrand's own life spurred the curation of an entire sonic universe that crosses from one work into the next – his entire output with no audible beginning or end.

I will begin with a brief comparison of Van Nostrand and Hart Crane to highlight how Van Nostrand may have interpreted Crane's text. I also wish to focus on Van Nostrand's chief influences and inspirations in creating the *Voyage* score. I will continue by highlighting appropriate ways to interpret the score before closing the chapter with descriptive analysis of select passages. This analysis serves as an introduction to Van Nostrand's form and notation, but also exposes key features (especially textures and transition types) that made the work appealing and accessible to a new cast of performers forty years after its initial premier.

1.1 Burr Van Nostrand and Hart Crane

In the preface to a centennial edition of Crane's poetry, literary theorist and Crane scholar Harold Bloom noted "He (Crane) was an obsessive revisionist of his own work."[13] Regarding Crane's initial uncertainty surrounding an early draft of *Voyages I*, literary critic E.J Hinz remarked: "His dissatisfaction seems to come not from the poem itself or from its execution but rather from what he wanted to do... Crane felt that [*Voyages I*] was all of a piece - but not the piece he ultimately wanted."[14]

Like Crane, Van Nostrand is also an obsessive revisionist, who penned a complete revision of *Voyage in a White Building I* between its two original performances. He also sent me countless handmade edits to the published score leading up to each of our three recent performances. Both artists are keenly aware of their influences, finding subtle but clear ways of paying tribute to their predecessors through technical devices rather than personal or linguistic tropes. Of Crane, Bloom notes connections to Christopher Marlow and T.S Eliot. Van Nostrand by contrast has noted chiefly historical influences, such as Christoph Willibald Gluck, J.S Bach, Hector Berlioz, and the songs of Ernst Chausson. As with many composers, Van Nostrand's case for Bach lies in his exploitation of an instruments most fundamental properties as a building block for virtuosity. Van Nostrand aspired to the chamber-like intimacy present in Gluck's opera and the odd registration seen and heard in his orchestration. Speaking of Berlioz, Van Nostrand aspired to the sonic exhaustion of not only each instrument he wrote for, but the full gamut of sonic possibilities from the instrumentation of each work. As part of his compositional pre-planning, Van Nostrand would tirelessly catalog techniques, timbres, and all the possible combinations that a particular instrumentation could produce. Finally, as a lover of opera and art song, Van Nostrand cited the art songs of Ernst Chausson for the simplicity and “absolute clarity” of his melodic text settings.

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[13] Crane (ed. Simon), 1999

[14] ibid.

Voyages is a series of poems that appeared in Crane’s first published collection *White Buildings* in 1926. Crane was twenty-seven at the time of this publication. Van Nostrand completed *Voyage in a White Building I* at the age of twenty-five. The closeness in age here is by no means a coincidence—it is emblematic of the journey that each artist took in their early twenties. For each, a journey full of both self-discovery and crippling anxiety surrounding their sexuality and other societal issues.

After his educational pursuits at the New England Conservatory and a fruitful near decade in the Netherlands Van Nostrand returned to the US in 1981, largely retiring from composition. By 1994, he had penned his last new work. Remaining active as a professional cellist, he fully retired from music by the year 2000. In our early conversations, Van Nostrand expressed the excruciating detail in which he worked being a factor in his retirement. With each piece he completed came a sense of aging or a decreased ability with time. It was in needing to uphold a meticulous degree of detail that he finally stopped producing new scores.

1.2 Van Nostrand’s Text Setting

Historically, musicians who set text to music have relied upon the text at hand for basic phrasing, rhythm, pitch inflections, and metrical emphasis. As poetry and music were once inseparable, the earliest known examples of musical notation are mostly text settings that by no coincidence adhere closely to these considerations.[15] From dramatic storytelling, religious musics, folk traditions, and vast streams of popular music, a listener can usually hear the direct influence of a text on its musical setting. In many cases, the natural rhythm and stresses of the spoken text are often inseparable from the musical setting itself.

Early 20th century composers of an increasingly separate high culture or “classical” milieu remained acutely aware of developments in both art song and popular music and were audibly influenced by it. This can be said of the pre-war figures Arnold Schoenberg and Alban Berg, as well as Van Nostrand, his teacher Robert Cogan, and other modern composers who took the abstraction of sung text into consideration. After the Second World War, young European composers made an effort to break with the musical language of classical and romantic era composers favored by wartime populists. This led to innovations in the serialized music of composers such as Pierre Boulez, Karlheinz Stockhausen, Iannis Xenakis, and Luciano Berio in Europe, followed by Milton Babbitt, Elliott Carter, Roger Sessions, and Donald Martino in the US.

In America, Milton Babbitt was among the first composers to write serialized music that capitalized on phonetic fragmentation. Van Nostrand’s teacher Robert Cogan was also interested in such fragmentation, studying tone color through a vocal and linguistic lens.[16] Cogan’s theories surrounding linguistics and timbre were expressed in his own compositions, and it was this approach that caught Van Nostrand’s interest when he began composition studies with Cogan in 1966.

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[15] Stevens, 381

[16] Cogan’s book *New Images of Musical Sound* was published in 1984 (Harvard University Press). Cogan uses spectrograms and linguistic studies to describe sonic oppositions in both instrumental and vocal tone color.

Though Luciano Berio, Karlheinz Stockhausen, and Robert Cogan all rejected strict serial procedures by the onset of the 1960's, they continued to employ phonetic abstraction in their composition.[17] Though text was deliberately drawn out and fragmented, they chose to maintain proper syllabic emphasis, making the sound and meaning of the text itself perceivable by an audience. In describing our first recent performance of *Voyage in a White Building I* from 2012, Boston area critic Matthew Guererri noted:

> Crane's text is cut up into its constituent sounds, broken down to the edge of intelligibility; speaker Lautaro Mantilla render(ed) the text as an unbroken cadenza of giggles, screams, and gasps, half-toddler, half-madman. The poem, a dense, florid warning to children the poet sees playing on the beach, becomes unwitting commentary on the era of protests and happenings… Crane's description of the children crumbling "fragments of baked weed / Gaily digging and scattering" gave way to a trio of saxophone, electric guitar, and drums —a rock group, but, in this instance, one that has lost the beat, that can't agree, scribbles of noise splayed out. As Crane's poem directly addressed "you brilliant kids," the woodwinds rolled in with the sound of sirens, advice in the form of coercion.[18]

Guererri's observations highlight a clarity in both Van Nostrand's text setting and Mantilla's performance alike. Like Luciano Berio's vocal solo work *Sequenza III* (1963) and Peter Maxwell Davies' *Eight Songs for a Mad King* (1969) Van Nostrand blurs the line between actor and vocalist, or the portrayal of both orator and lunatic. And although the speaker's notation is rich with verbal descriptors, Van Nostrand's pre-score instructions to the speaker highlight a level of individual control: the speaker must adopt a hybrid approach between musical and theatrical performance, essentially improvising his character from moment to moment. In Van Nostrand's setting of Crane, listeners can hear the technical considerations and abstraction of modernism successfully married with the properties of traditional and popular melodic idioms.

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[17] Goldford 2011

[18] New England's Prospect: Echolocation (Guerreri)
https://nmbx.newmusicusa.org/new-englands-prospect-echolocation/ (Last accessed February 15, 2021)

Regarding the text setting, Van Nostrand noted

> It really was about three things – abstraction of the text, trying to disregard everything we had been taught, and writing for the people I had around me. Everything the [rest of the] ensemble did was generated by my setting of the text, and I set that text for Humphrey Evans… It was about the world we made for ourselves – gags we would play on each other, and what we were reading or listening to.[19]

When asked about the specificity of his vocal setting and the details of his graphic scoring, he replied "After you learn the traditions that we did, [those influences are] hard to get away from. *Voyage* is essentially an experimental piece, but all the sounds and vocabulary I used made it into my other pieces."

1.3 Intertextual Relationships in Van Nostrand's Compositional Output

Van Nostrand's background and expertise as a string player served as a key building block of the harmonic structures and forms in his works. Though prolific in his years as a student, his works sometimes utilized his own previous material. As a score, *Voyage* occupies a unique place in his output. It is the most dependent on non-traditional notation, and when staff notation is used, it often contains excerpts from his previous solo violin work *Phaedra Antinomies.*

For Van Nostrand, the inclusion of *Phaedra* was initially a practical consideration.

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[19] Conversation with the composer, January 16, 2023

> I knew when we finally started rehearsing *Voyage* that (solo violinist) Paul Severtson was going to be extremely busy. So I had to include material that he already knew. Then the string orchestra writing had to include that same material.

In *Voyage*, pitch content and gestures from *Phaedra* are followed closely. In the instructions to *Phaedra*, Van Nostrand specifies how materials can be ordered. In the context of *Voyage* however, these materials are fixed in place, adding to the structural integrity of the whole form. Below is an excerpt from the solo score of *Phaedra*, followed by the same material as seen in *Voyage*.

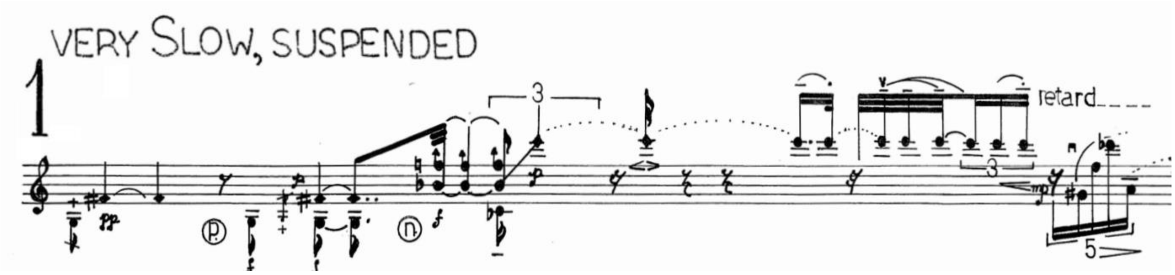


Figure 1 Phaedra Antinomies (1968)

Featuring the same material with only minor temporal variation and differences in phrasing, *Phaedra* is seen as the first melodic statement of the solo violin in *Voyage*. Here, the solo violinist accompanies the speaker, who renders the text "And their fingers (crumble fragments of baked weed)." The repeated harmonic attacks of the violin help to shade the speaker's unvoiced fricative sounds.

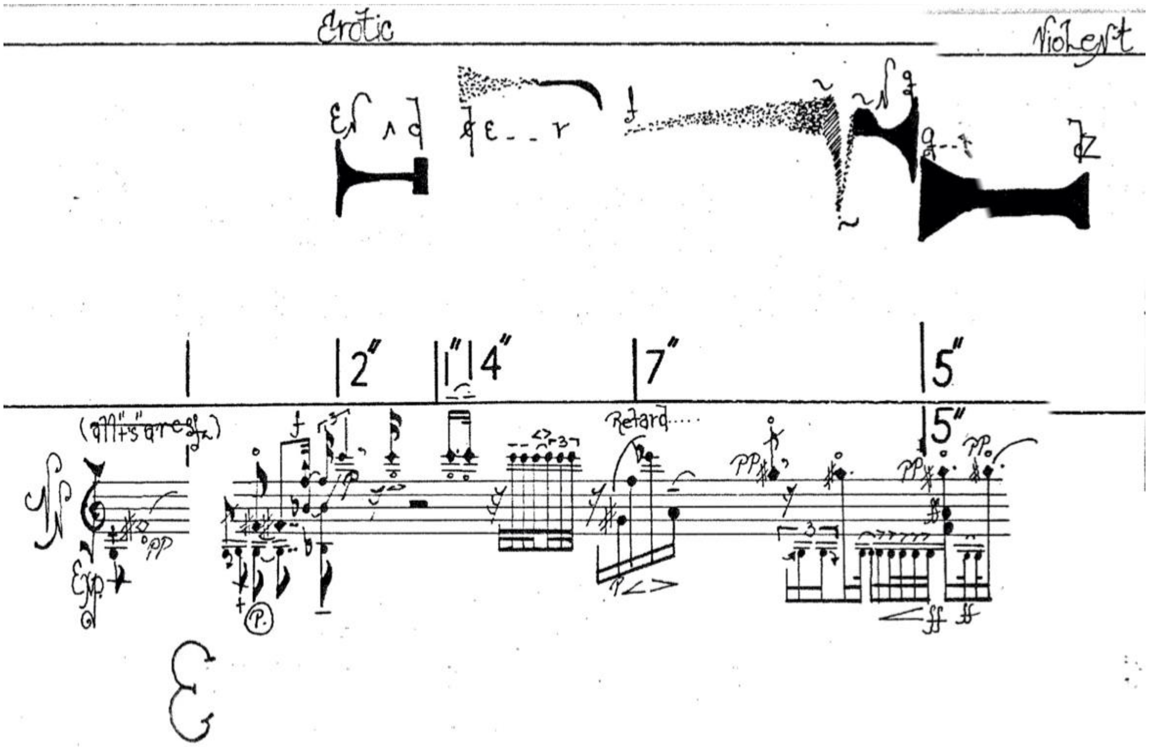


Figure 2 *Voyage in a White Building I* rehearsal Letter E

As *Voyage* progresses, material borrowed from *Phaedra* audibly rises in register. The penultimate quotation begins with the solo violinist executing a double stop on E5 (strings I/II), acting as a textural cut from the "wild" kazoo playing of the string orchestra. Though this entrance of the solo violin begins as a cut, it also serves a function as connective tissue between rehearsal letters T and U. Rehearsal letter W is preceded by a silence (a third device used in Van Nostrand's palate of transitions). The excerpt below shows the transitions that connect rehearsal letters U and V.

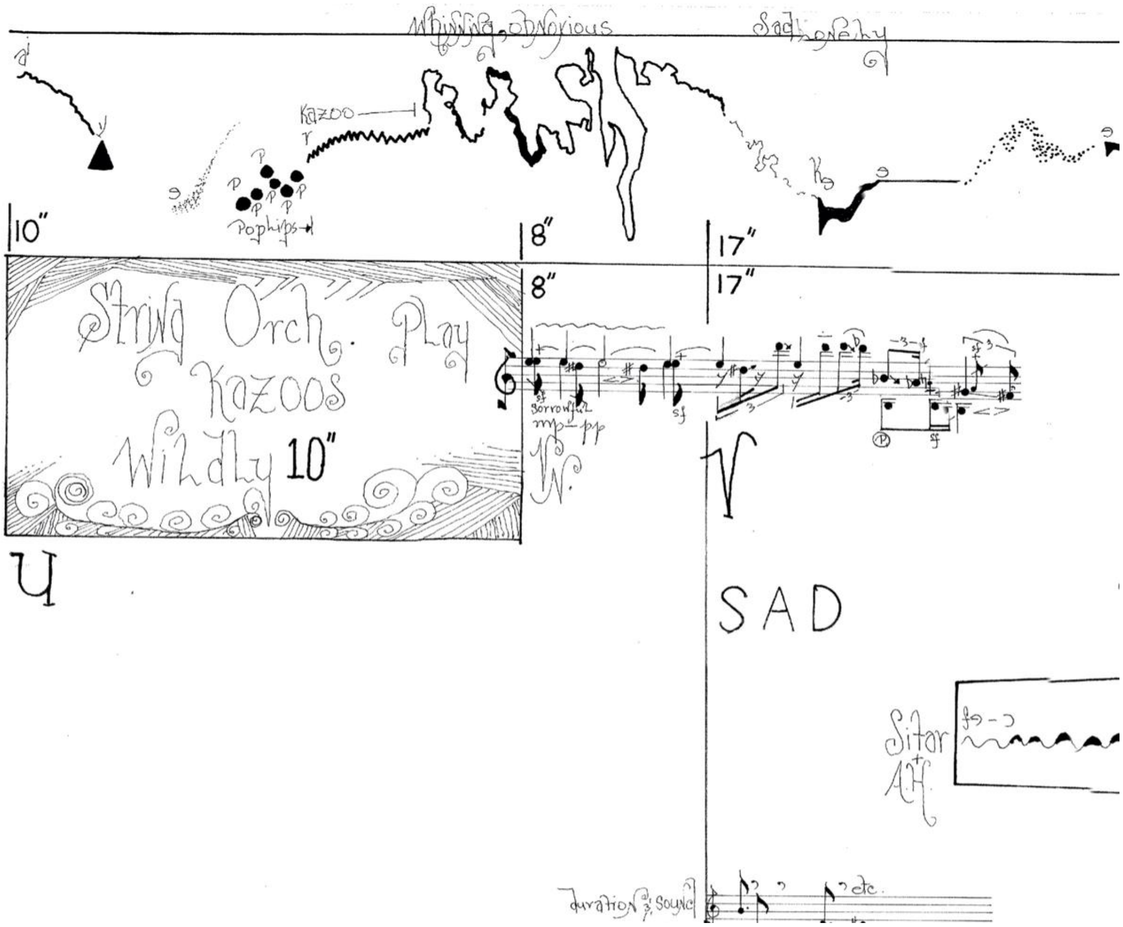
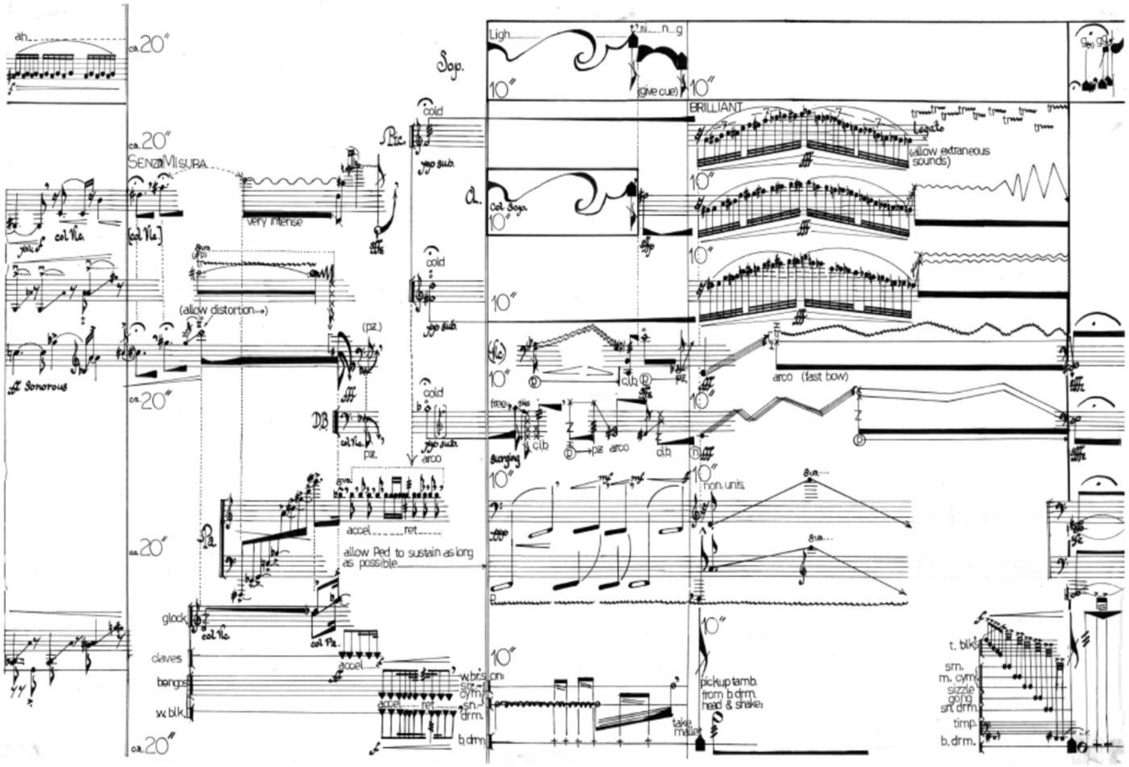

Whissing, obnoxious
Sad, lonely
Kazoo
Pop lips
10"
8"
8"
17"
17"
String Orch. Play Kazoos Wildly 10"
sorrowful
mp—pp
sf
W.
U
V
SAD
Sitar
A.H.
duration of sound
etc.

Figure 3 Transition between rehearsal letters U-V

While Van Nostrand conceived *Phaedra* as a series of singular events largely ordered in-the-moment by the performer, it functions as the groundwork for an encyclopedic vocabulary of sounds and textures that was expanded in *Voyage*. In turn, *Voyage* spurred the composers' cataloguing of sounds that he continued to expand in a series of works he referred to as *Manuals*. Between the years 1972 and 1985, he wrote at least five *Manual* compositions, each with a unique instrumentation and resultant sonic catalogue. These pieces include *Fantasy Manual for Urban Survival* (flute/alto flute, cello, Piano), *Ventilation Manual* (flute and harp), *Emergency Plumbers Manual* (brass quintet), *Lunar Possession Manual* (9-piece chamber ensemble with voice), and *Earth Manual* (8-piece chamber ensemble with voice).

While each of the *Manual* compositions primarily rely on five-line staff notation, Van Nostrand continued to utilize graphics for sounds that he felt could not be represented by conventional notation alone. Notably, the solo soprano part of *Lunar Possession Manual* contains fragments from Van Nostrand's setting of Crane and non-traditional notation that was first used in *Voyage*. The below excerpt shows the soprano and clarinet duo setting of the word "Lightening," and a toggling between the use of graphics and the staff among other active instruments.


ah...
ca. 20"
SENZA MISURA
very intense
col Vla
(allow distortion→)
Sonorous
(pz.)
cold
Picc.
Sop.
Ligh...
...ni...n...g
(give cue)
10"
BRILLIANT
(allow extraneous sounds)
Cl.
Col Sop.
arco (fast bow)
DB
free
c.l.b
pz
arco
non. unis.
8va
Pa
accel
ret
allow Ped to sustain as long as possible
glock
claves
bongos
w. blk.
w. brsh. on
sn. drm.
b. drm.
pickup tamb. from b.drm. head & shake;
take mallet
t. blk
sm. m. cym
sizzle
gong
sn. drm.
timp.
b. drm.

[9]

Figure 4 Lunar Possession Manual excerpt

When asked about the details of the graphic notation and his desire for specific results, Van Nostrand stated:

> I wanted to make something that was fairly intuitive [for performers] to understand. The graphics were specific but could also be applied to multiple instruments. The saxophonists' honking was the equivalent to my snap pizz. The sounds I could make and the sounds Humphrey made were the backbone for the rest of the writing… After I wrote *Voyage*, ideas from the score made their way into my other pieces. Everything that came after was informed by it, and I liked to make performers switch between reading graphics and the staff. Until now I didn't think anyone would notice things from *Voyage* in other scores.

1.4 Modes of Reading Van Nostrand's Voyage in a White Building I

Whether they were enrolled in college music programs or building initiatives in their local communities, young composer-performers of the mid-1960s began to explore the intersection of improvised music, cross-continental experimental practices (Cage, Feldman, Cardew), and the innovations of the 20th century European avant-garde. Considering global events of the 21st century, a new generation has increasingly focused on continuing to integrate ideals, methods, and systems of once disparate camps. While the sonic vocabulary of *Voyage* remained fully intact and relatively unexpanded, improvised music theories and practices of the last fifty years influenced recent performances and are increasingly common practices in new works.

Speaking of his motivations to write *Voyage*, Van Nostrand alluded to Hart Crane's experiences as an openly gay man while reflecting on his own. "Just being open (in the 1960s), we were taking risks that other people weren't. [*Voyage* was] an openly homosexual piece that went against the grain of what our society and teachers expected of us. But I had to put it on a stage."

Born in 1945, Van Nostrand is one of many composers of our time who devised his own non-traditional notation to achieve extremely specific results that were unattainable with the use of the five-line staff alone. Gyorgy Kurtag (b.1926), Helmut Lachenmann (b.1935), and Salvatore

Sciarrino (b.1947) are well known contemporaries of Van Nostrand who similarly devised their own notation to represent precise physical approaches to an instrument. Van Nostrand's graphic notation served a second function as a prescriptive tool for the original consort members who did not read conventional notation. A third function of Van Nostrand's graphic notation is to provide performers with tools to build improvised structures in the third stanza of Crane and Van Nostrand's form. In these sections, the speaker's part and accompanying text is fragmented and freely rendered by the consort in place of their previous material. Here, the speaker's part and his graphics serve as a vehicle for interactions that the performers themselves ultimately control.

Van Nostrand's own background is rooted equally in the classical canon and the study of composers who represented the postwar avant garde. It is this combination of sensibilities and approaches that define Van Nostrand's attention to detail in his various modes of notation. In *Voyage*, the most specific sonic results stem from information that, without consideration of his notation keys and performance instructions, could mistakenly appear open to interpretation.

While the results of Van Nostrand's notation largely form the sonic vocabulary of the work, the score and its two original performances are influenced by schools of American experimentalists (Brown, Cage, Feldman, Wolff) who were often reacting to the strict temporal and sonic outcomes desired by their academic counterparts (Boulez, Babbitt, Martino etc.) In Van Nostrand's *Voyage*, listeners hear the results of highly specific notation (including the non-traditional variety), alongside the temporal and sonic variability of boxed events (letters P, Q, Cc), some tutti ensemble events (Letter G), and passages that indicate performative actions.

Considering the results of the two original *Voyage* performances alongside three recent performances of the piece, I propose two appropriate ways that the score can be read. In either case, the desired results of Van Nostrand's notation key must be adhered to fully in sections where performers are not given special instructions.

The first mode of reading *Voyage* reflects the practices of mid-century American experimentalists and the two premiere performances of the work. When a performer or sub-group is given control over placement of materials, their performance is still largely bound by the composer's notation (particularly of the speaker's material) and timings seen in boxes. For example, a box in letter P or Q might last for twenty seconds, followed by an eight second silence. Using this approach of strict timing while remaining true to the composer's graphics, soloists and sub-ensembles may create interesting shapes. But the performer generally does not deviate from the composer's timings. Though the composer relinquishes control at times, there is little the performer can do to alter the trajectory of the music in each moment.

A second mode of reading the piece considers developments in improvised music that have emerged since the works original performances. In sections where the composer relinquishes strict sonic and temporal control of events, specified timings in open-form sections may be adjusted by performers in the moment based on what the music (as opposed to the score alone) demands. As improvisers, Van Nostrand's specific sounds and the strict order seen in earlier sections can be individually controlled in interactions with other spheres to maintain momentum and temporal interest. This mode ensures that the work retains a dramatic trajectory that moves seamlessly when the composer relinquishes strict control of his materials. It is with the details of reading *Voyage* as an improvisor that the remainder of this document is chiefly concerned.

1.5 Reading Crane's Voyages I in the 1960's

In the 1972 Summer edition of the *Contemporary Literature* journal, Evelyn J. Hinz noted a shift in interpretation of *Voyages* and other Crane poems that began in the early 1960's.[20] Though Crane's work was no longer contemporaneous in those years, it was re-read in the shade of countercultural and social developments in the United States. Similarly, I posit that musical developments of the last fifty years have cast a new light on Van Nostrand's *Voyage* score. Hinz writes of *Voyages*: "Crane was occupied with the tactics and intensity of vision, with the excitement of pursuing it, rather than with its definable substance."[21] In Van Nostrand's *Voyage in a White Building I*, any listener hears the prioritization of a pursuit over a fixed result that only increases in variability as the work unfolds.

In beginning her brief analysis of *Voyages I* proper, Hinz notes the first stanza outlines numerous observations of a scene that is absent of sonic descriptors. She writes "While here there is much activity, as in the silent movie for example, there is basically no sound. Also, the description is presented from an omniscient perspective."[22]

From Hinz, these are appropriate observations, especially her points about a first stanza rich in imagery with "no sound." The lack of sonic descriptors in Crane's text might be equated with the amount of silence between the solo and ensemble statements in Van Nostrand's score, or its relatively stripped-down textures and juxtapositions. The score excerpt of Rehearsal letter B below shows a series of isolated events, exchanges, and textural oppositions that represent Van Nostrand's setting of "Bright" and the tightly orchestrated first stanza as a whole. Throughout the work, the ensemble reads from the full score, in which events are organized by register. The part of the speaker is (always) located above the highest solid horizontal line.

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[20] Hinz. p.315

[21] Ibid. p. 316

[22] ibid.

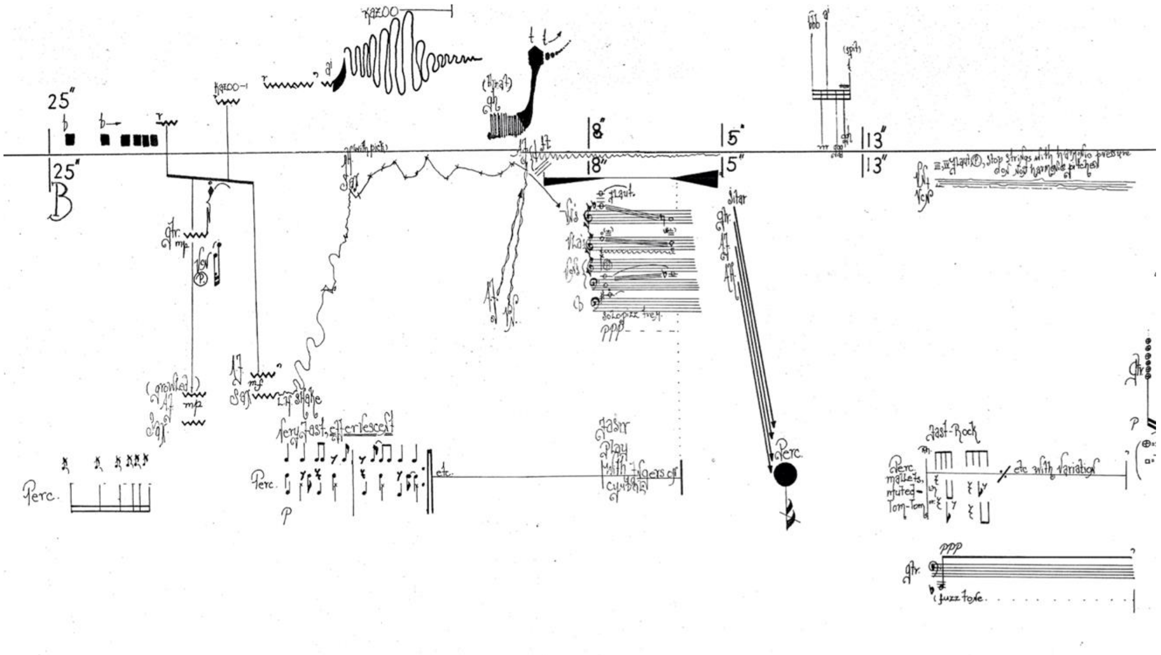
kazoo
25"
25"
B
kazoo
(throat)
gtr.
mp
(growled)
Af
mp
mf
Sax
L.H. shake
very fast, effervescent
Perc.
p
etc.
(with pick)
8"
18"
5"
5"
13"
13"
Vls
Vlas
Vcls
Cb
flaut.
solo pizz. trem.
ppp
fast
play with fingers on cymbal
Sitar
gtr.
Perc.
(spit)
III, IV flaut., stop strings with harmonic pressure on not harmonic pitches
Vln
Vcl
Fast-Rock
Perc. mallets, muted Tom-Tom
etc with variation
Gtr.
p
ppp
gtr.
(fuzz tone

Figure 5 Exchanges at rehearsal letter B

Of the three stanzas, Van Nostrand's setting of the first is the most deliberate, fixed in its outcome, and the least erratic from moment to moment. In denser passages, the ensemble contributes uniformly to the same dramatic trajectories, simultaneous punctuations, and gestural reflections of the speaker. When opposing tone colors are heard, they appear in fleeting and rapid succession rather than in the demarcation of new passages. In ensemble passages, the group contributes to an always-singular trajectory that is more homogenous in its execution.

To enhance the feelings of temptation, danger, and the unknown which are all fully explored in stanzas II-III, these coordinated builds, cuts, silences, and a general sense of restraint is needed in Van Nostrand's first stanza. A quiet yet consummate opening gesture is shadowed by the sound of a long exhale or draft. The resulting single event and its subsequent decay contains the entire work as if seen from afar.

Following this split-second gesture and a comparatively long decay, the first line of text emerges:

Text: *Above the fresh ruffles of the surf*

Stoic, isolated, and deliberate at first, we hear each phoneme on its own. The word *"Ruf-fles"* stands out for its high-pitched onset followed by a comic bellow in the speaker's lower register. We continue to hear each word clearly with the speaker rising in pitch. "Surf" is elongated, presented as a wave with three crests and two troughs.[23] There is another silence following these waves:

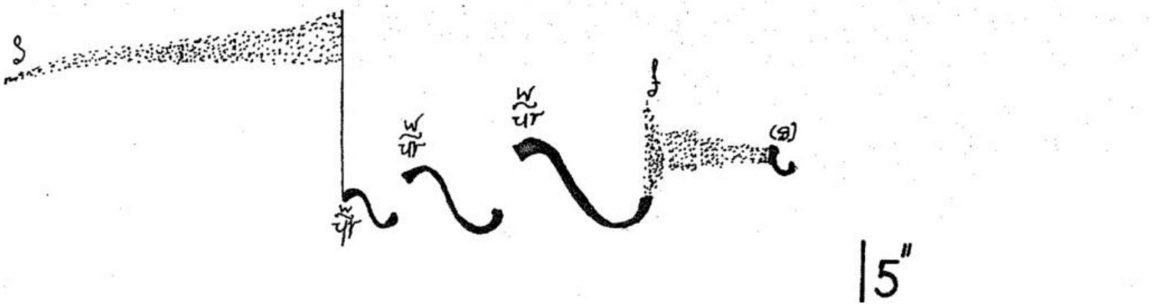

Figure 6 "Surf" speaker notation

Text: *Bright striped urchins flay each other with sand*

On the word "Bright" a quick succession of repeated, stuttering drum/voice attacks (*Br-*) gives way to the short trilling of a guitar and a violin in alternation with the speaker's kazoo. A rattling, stifled ascent from the saxophone ushers in the quiet trembling tone of an orchestra. After a moment of serenity, members of the consort cause the sounds of the orchestra to collapse, with a sudden punctuation from the drum set. This punctuation is almost meant to make the listener *forget* what they have just heard. There is another short pause, from which the speaker, voiceless, renders “bright” as a whisper in six rapid attacks: *bbb - rrr -ai - ggg- gh - t!* The *“t!”* is spat out with great exasperation, triggering a quiet rock-like beat. High unpitched bow strokes from the string soloists and a single fuzzed-out guitar tone revolve around the beat, which is interrupted by the guitarist choking their instrument in a much higher register:[24]

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[23] Prolonged "Sss" and "ffff" sounds (fricatives) are often represented by a field of dot marks, as seen above.

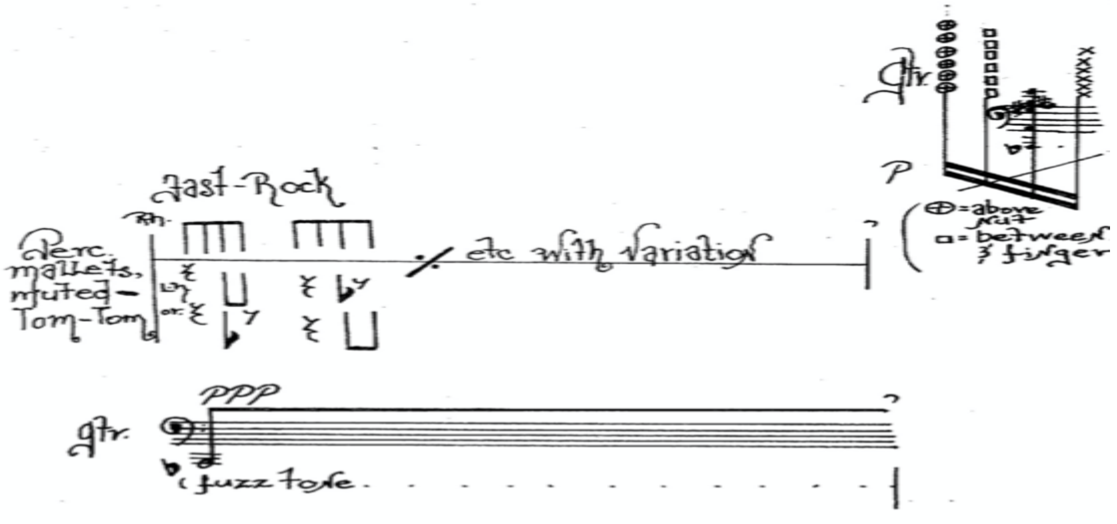

Figure 7 The rock beat and guitar pedal tone, followed by rapid attacks

Following the choked guitar attacks seen above, the flutist enters with the speaker, shadowing him with fragments of a divergent but reflective melody. What follows is a painting of Crane’s beach scene reflected by a receding tide: the trembling of a flutist in unison with the pianist, amidst a momentary but important glimpse of a multi-textured whole.[25]

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[24] Note that events in the score are organized by register from low to high.

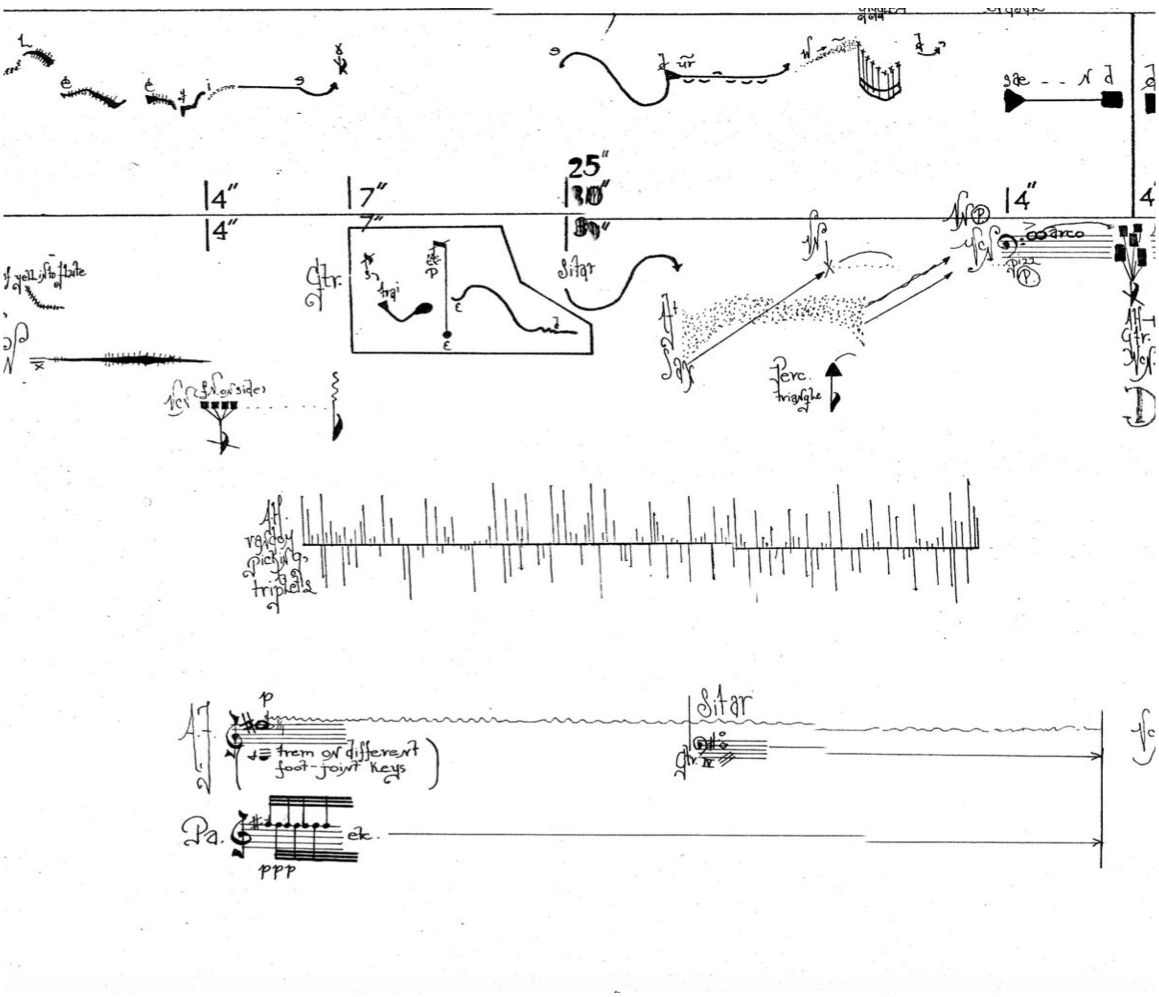
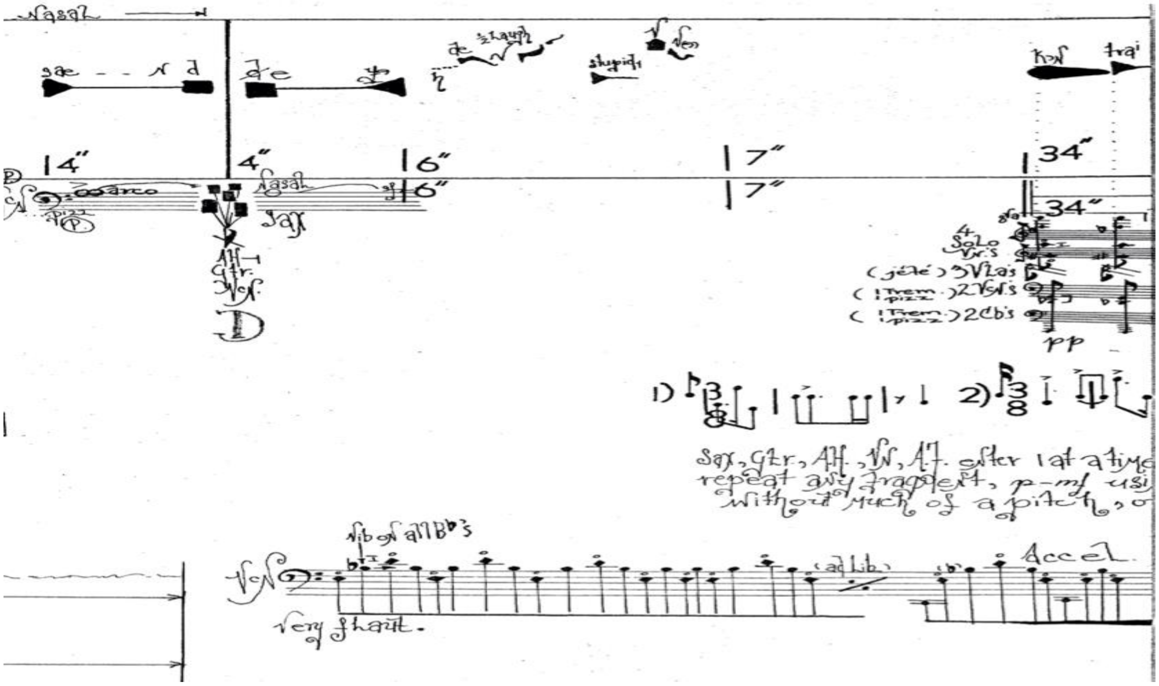

4"
4"
7"
7"
25"
30"
Gtr.
Sitar
Perc.
triangle
arco
pizz
Afl.
rapidly picking triplets
p
trem on different foot-joint keys
Sitar
Pa.
etc.
ppp

Figure 8 The end of rehearsal Letter C

Text: *They have contrived a conquest for shell shucks*

Now, the multi-layered rumblings of an imagined battle: the front line is in step with the oration, while a chattering chorus of choked instruments prepare artillery in the trenches. Their unpitched fragments and fervent activities are more perceived than distinctly heard. An arpeggiated creaking from the cellist accompanies the scene. Turning to the ensemble with a wavering index finger, the speaker exclaims *"shhhh!"* multiple times. The ensemble fades. At this point, the listener has been shown an anticipation of the multi-tiered and overlapping textures of the third stanza.



14"
4"
6"
7"
34"
arco
pizz
sax
4 Solo Vc.'s
(jeté) 3 Vla's
(trem. pizz.) 2 Vn.'s
(trem. pizz.) 2 Cb's
pp
1)
2)
Sax, Gtr., AH., Vn, AT. enter 1 at a time
repeat any fragment, p–mf usi
without much of a pitch, o
(ad lib.)
Accel.
very short.

Figure 9 "sand/They" segue

The speaker, then alone and voiceless, wrestles with the word "shucks," followed by a pause. Until the cadenza that follows, the score continues to read from left-to-right. Van Nostrand uses the remaining line of the first stanza – "Gaily digging and scattering" – to expose a splintering of the consort that is fully explored in the third stanza.

Continuing her analysis of Crane's text, Hinz writes: "Consequently, in striking contrast (to the lack of sonic descriptors in stanza one) is stanza two, where until the last line there is all sound and an objective auditor."

Though the second stanza of *Voyages I* is shorter than the others, it is rich in sonic descriptors. Here, readers can get a sense of how Van Nostrand might have imagined his sonic results before they were fully realized. Chief among these sonic (and consequently timbral) evocations embedded in Crane's second stanza are "In answer (to their) treble interjections," "Thunder," "The sun beats lightning on the waves." Similar is the first stanza's "Conquest for shell shucks," whose moment Van Nostrand uses to evoke a quiet but active war between the auditor and a small assortment of instruments who create rapid successions of cracks, scratches, pops, and thuds. In a more general sense, the second stanza is perhaps the most suggestive of what such a landscape could have objectively sounded like from the speaker's perspective.

Of the third and final stanza, Hinz notes its composition "*completely* of words uttered from a specific point of view by a speaker without an audience." Van Nostrand's setting of the third stanza contains the starkest oppositions of tone color and register, the most dramatic isolation of pitched material, and at times the complete independence of every active ensemble member. The isolated and clear gestures from earlier in the work have all but melted away. This shift to multi-textured but mostly saturated spaces with direct segues and cuts in continuity is further illuminated by the activity of the speaker, who frequently makes extreme shifts in character and delivery.

1.6 Conclusion

In this chapter, I have highlighted some key themes in Burr Van Nostrand's life and artistic process that are shaded by the experiences of his predecessor Hart Crane**.** Crane's *Voyages I* is the vehicle for Van Nostrand's *Voyage in a White Building I*, and E.J Hinz' 1972 "reconsideration" of Crane's text provides an analysis that aligns with Van Nostrand's treatment of it. Alongside the themes of the text and its imagery, I have shown what Van Nostrand's detailed rendering of the text owes to his predecessors and contemporaries. The renewed reading of Hart Crane by Van Nostrand and others in the late 1960s is analogous to recent performances of the score, which have benefitted from an active approach to realizing both extreme sonic contrasts and a range of performer-controlled materials.

2.0 Van Nostrand and his Surroundings: The Conditions and Community that Shaped the Premieres of *Voyage in a White Building I*

Prologue: Yale University Harkness Tower, Spring 1969

It is a dark and damp Spring night in 1969. A flutist is in a small but resonant chapel with a large tape machine, onto which he records himself multiple times, creating layers upon layers of disintegrating sounds. Under the influence of LSD, he bathes in the intensifying vibrations—his own sounds bouncing against the walls of the space.

The chapel sits at the base of Harkness Tower, which houses a carillon on the old campus of Yale University. This tower acts as a natural amplifier for the growing amount of sound that can escape the chapel. At the dynamic height of the now swarming sound, there is a loud knock on the chapel doors, which are then flung open by a campus security officer. The officer shines his flashlight from one end of the room to the other, then in a circle. Without saying a word to the flutist, he leaves the chapel and slams both doors behind him. The flutist then continues to record his noise below the tower, which continues vibrating with waves of sound and startled energy.[26]

In the years that surrounded the assassination of Martin Luther King Jr. in 1968, protests related to both the pursuit of Civil Rights and the continuing Vietnam War Draft were at a peak in cities and college campuses throughout the United States. In New Haven, one ramification of these actions was a relaxation of security protocol on the campus of Yale University. The instruction to police officers to not interfere with non-violent activities gave artists and musicians virtually unlimited access to spaces like Harkness Tower and other buildings on campus to rehearse, record, and present their own work.

In October of 2019, I met with flutist Robert Dick to discuss his recollections of *Voyage* and the atmosphere of the Yale Campus in the late 1960's and early 70's that made such collaborations and productions possible. During a prior visit to Harvard University to study items in the Stephen Mosko collection, I was able to examine multiple programs, scores, letters, and extensive personal entries that outlined experiences of Mosko, Dick, and other composer-performers active in New Haven during this period.

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[26] from interview with Robert Dick, 9/27/2019

Having seen the volume of material from Mosko's student days at Yale, my questions for Dick were focused: What made Yale an especially fruitful hub for composers, and how were they able to be so productive during this period? Also, what were the conditions and personal connections that made the assembly of the *Voyage* ensemble possible?

Aside from free reign over the campus, Dick cited a shift in the Yale administration during the late 60's that enabled a greater number of working-class students from all over the United States to attend the school. Above all, he spoke of composer Robert Morris (then a newly-arrived junior faculty member) as a facilitator of concerts that featured new works.[27] These happenings were most often presented in Yale's residential colleges, where concerts had seldom been staged. Dick also spoke of a general openness to experimental performance practices on campus in this period. Trained as a classical flutist, Dick chose to attend Yale for its emphasis on composition and theory after veering from orchestral performance as a career path. While still enrolled in the Yale Symphony Orchestra, Dick was able to pursue experimental endeavors in the department with relatively few restrictions, which he contrasted with conservatory programs of the late 60's and early 70's. While Van Nostrand noted that some student-run productions were occasionally shut down by Yale campus security officers, he cited the expansive nature of Yale's facilities and numerous spaces for performance as factors that led to the *Voyage* premiere.

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[27] According to the papers in the Mosko collection, these concerts were known as the *Interface Series*. Dick commented that the concerts were part of a course on contemporary music that Morris was teaching to Yale's Music Theory students. The integration of theory and practice is one issue that relates directly to key arguments throughout this document.

Introduction

In his essay *Improvised Music after 1950,* George Lewis questions the binary of improvisatory (Afrological) versus aleatory (Eurological) methodologies present in 20th century American music scholarship, teaching materials, and criticism.[28] One of his key proposals is that although the aleatory practices of composer-performers John Cage and David Tudor are not free of improvisatory elements these individuals avoid the term due to its association with vernacular musics (particularly those made by African American musicians). Another observation is that the practice of improvised music is a trend often linked to musicians with politically driven agendas. Lewis interrogates the political and ideological divide between developments in improvised music and postwar concert music, making an argument for less mutually exclusive analysis that is in great support of *Voyage* and other hybrid musics. He cites the German theorist Karl Dahlhaus' hesitation to qualify music with improvised elements as composition, as well as the lack of analysis applied to improvised and hybrid musics that are given minimal acknowledgement in many theoretical/educational texts that detail music of the post-war era.

In this chapter, I will show the influence of Van Nostrand's surroundings and peers in the making of *Voyage in a White Building I*, while also addressing the ways in which Van Nostrand was able to set himself apart from his collaborators by creating music that was less driven by strict order and process - capitalizing on greater rates of textural change, improvisation, and the formation of non-teleological musical spaces within an entire form.

Through examining two existing copies of *Voyage* (the January 1969 original and the eventually published April 1969 revision), I will outline how Van Nostrand's peers influenced his visual style, and how he subsequently altered his notation from one draft to another to get closer to the sonic outcome he wanted. The Yale premiere is reflective of the original draft, while the 1970 performance is reflective of Van Nostrand's post-premiere revisions (the published score). Apart from Van Nostrand's first stanza and the coda, the first draft of *Voyage* features fewer notational details. A recording of the *Voyage* premiere and Humphrey Evans' original score (both located in the Stephen Mosko archive at Harvard) feature textures and cues that were filled in by Van Nostrand in rehearsals. This first draft also features a greater amount of even, column-like information that audibly pushes its performers along at set paces within sections - with less temporal variety than the results of its revised form.

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[28] Lewis 1996, p. 93

Van Nostrand's revisions result in a piece that moves at a more varied pace. It also contains precise transitions and sonic contrasts that are sometimes missing from the work's premiere. To show the impact of Van Nostrand's peers (and his deviation from them), Humphrey Evans' annotated *Voyage* score is an essential tool, alongside excerpts of original works by both Evans and Mosko.

2.1 Concerts and Programs

The concerts that Robert Morris' students produced at Yale were often accompanied by handmade program booklets— each containing extensive notes, credits, and anecdotes. The program for the premiere of a collaboration called *Lovely Mansions* details the origins of their work together:

> Lucky Mosko, Humphrey Evans 3, and Bob morris were all at Yale in 1969, fulfilling various obligations. Although the three of them were good friends, they found they knew very little about each other's music. At first they decided to discuss musical matters at cocktail parties . . . they finally decided to compose a piece together.

> Clustered precariously on a New Haven fire escape one night, they planned a piece that each one of them would then compose.

This writing shows the desire of Evans, Morris, Mosko, to meet, learn their peers' scores, and be influenced by one another through direct collaboration. Materials in the Mosko archive also show that Mosko was an almost excessive pre-planner of his works, which show the influence of 1960's academic trends (namely serialism and the aleatory) in tandem with vernacular and countercultural references.

Numerous programs in Mosko's collection display a desire for contrast from traditional chamber music concerts and institutional events. Most often, programs featuring the work of Mosko and Evans were printed in hand-lettered booklets on neon colored paper. Many of the program booklets included extensive notes on each work and gave credit to everyone involved in the performance or production.

Somewhat in opposition to Mosko's approach, the program of the *Voyage* premiere was printed on a single-sided blue card-stock slip with program info in cursive type. While the concerts containing *Lovely Mansions* and other student works contained recently written pieces by Robert Morris, Karlheinz Stockhausen, Mauricio Kagel, and others, *Voyage* was premiered alongside a Bach unaccompanied violin sonata, and Van Nostrand's previous solo violin work *Phaedra Antinomes* (both performed by Paul Severtson). While a "Rock Band" (a side project of Evans' and Mosko's called *Not Morton, Baby* that featured *Voyage* saxophonist John Lissaur and guitarist Geoff Fuller) is credited in the original program, it is credited in an understated fashion with plain typesetting, consistent with the general acknowledgement of the string orchestra. Other programs featuring *Not Morton, Baby* are flamboyant in their presentation, with neon-colored programs containing stenciled block fonts and anecdotes about the musicians and their rehearsals.

The presentation and individual ethos of the Mosko & Evans programs and flyers are edgy and challenging. They use descriptors such as "Hard Music" or "A Hard Concert" in their program books and flyers, attempting to leave the listener with a sense of temptation, suggesting a message of "Listen if you dare" that is a kind of parallel to the message of Hart Crane's *Voyages I* and Van Nostrand's setting of it. Their programs are also notable for the inclusion of poetic program notes often written by performers rather than composers. Paul Severtson's program note (in a stenciled font similar to the reproduction below) for Van Nostrand's solo violin work *Phaedra Antinomes* reads:

> In a universe of edges, how to achieve juncture?
> arbitrariness, distortion, fantasy, lyricism,
> drama
> 3 parts: 3! Is 3 X 2 X 1 is 6 alternative orderings
> becoming increasingly more violent (isolated) (incoherent)
> very slowly suspended
> A page of puzzles ' parts to assemble very freely

This note was distributed separately from the one-sided program at the *Voyage* premiere. But as fragments of *Phaedra Antinomes* are featured prominently in *Voyage in a White Building I*, Severtson's program note aptly describes the trajectories and possibilities for the in-the-moment construction of either work.[29]

It is notable that the *Voyage* premiere is the only archived program from Mosko's Yale years to contain a work in the classical canon. The one-sided program is also notable for the credits given to the *Voyage* ensemble – while Evans and Mosko typically extended credit to every performer involved in their concerts (as in a theater production), the *Voyage* program only lists "Members of the Yale Symphony Orchestra" next to the individual members of the consort. Though several concerts took place in the Bradford College Dining Hall, the presentation of *Voyage* held a more conventional sentiment: the physical concert program slip is notably less individualistic, and Van Nostrand's choice to program the work alongside Bach makes clear the influence of a classical sphere that Mosko and Evans were visibly trying to reject. Van Nostrand's programming and the aesthetic of his presentation make clear his efforts to balance his classical and countercultural values and influences.

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[29] In a 2011 interview, Van Nostrand stated that the use of material from *Phaedra Antinomes* was at first a practical matter. At the time that *Voyage* would be rehearsed and premiered, violinist Paul Severtson was busy with other projects, pushing Van Nostrand to include material Severtson was already familiar with.

2.1.1 Humphrey Evans' Voyage Cover Page and Score

While cover pages for both the January and April scores of *Voyage* are hand lettered and ornamented by elaborate drawings that stem from swashes in the text, the earlier cover page contains a greater amount of information, including a list of personal dedications.[30] [31]

Two important differences in the list of forces required are as follows: the first is the omission of the piano from Evans' score (piano is absent from the Yale performance). The second is that Van Nostrand lists Sarod or Koto as alternatives to the Sitar. Martin Mosko played sitar on both the 1969 and 1970 performances, and there were no alternatives listed on the April 1969 (published) cover page.

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[30] The "V" of Voyage is illustrated in such a way that it resembles the silhouette of a dragon. This is quite possibly a nod to Yale's gothic architecture.

[31] The dedications list each ensemble member, Burrs lifelong partner Ron Kramer, Bob Cogan, Pozzi Escot, and a tribute to "University Towers." Harkness Tower houses the Yale Carillon, under which Van Nostrand and Severtsen would meet to rehearse *Phaedra Antinomes* and consume LSD.

Written in the margins of the January score by Evans are several notes. These notes include rehearsal times, showing that Evans met with individual soloists several times before group rehearsals took place. In a June 2019 phone conversation, Van Nostrand previously noted that the instrumentalists had to be taught to emulate the specific sounds of the speaker's part, not by the composer, but by the speaker.

The published score of *Voyage* is dated April 1969, while the draft in the Isham Memorial Library is from January of the same year. The copy in the Isham library belonged to Humphrey Evans (who performed the role of the speaker). I will refer to the early draft as "Evans' copy" and to the April revision as the "Published score" moving forward.

An examination of Evans' copy reveals that several passages for the consort and string orchestra were later reorganized in the published score. Despite heavy revisions from January to April, the material of the vocal part did not change, and the placement of coordinated ensemble events remained identical during the first stanza of Crane text. The most significant changes that resulted in the published score occur in the third stanza. Most notably, Evans' copy contains notes on differences in timing, cues, and additions to the ensemble texture that would be reflected in Van Nostrand's published revision.

Evans' copy of the score contains several detailed cues to individuals in the consort, especially saxophonist John Lissaur and autoharpist Bruce Hansen. In addition to direct cues, he includes theatrical directions and physical movements to discreetly cue certain ensemble activity. Performative cues (such as "place hand on side of face to cue Lissaur") are similar to those found embedded in the scores for Evans' own compositions (most notably his *Lovely Mansions*). Aside from these cues, his notes in the vocal part include syllabic rendering of the i.p.a as well as the standard text of Cranes poem written above the appropriate graphics. Occasionally Evans included his own rhythms under Van Nostrand's notation, indicating an effort by Evans to render certain gestures with a reproducible precision, while other graphics were interpreted with slightly more variation between rehearsals and the two original performances.

Evans' copy of *Voyage* reflects his personal influence on Van Nostrand regarding aspects of notation. Boxed events (prominent in the second and third stanzas of the piece) appear to be evenly sized and spaced in Evans' copy. In the published revision, boxed events often range in their width. In a May 2019 conversation, Van Nostrand stated that his goal had been to make the boxed events and freely placed material in the score proportional to its prominence in the audible outcome.

Original compositions of both Evans and Mosko reflect this even, column-oriented notation that Van Nostrand largely abandoned in his published revision.

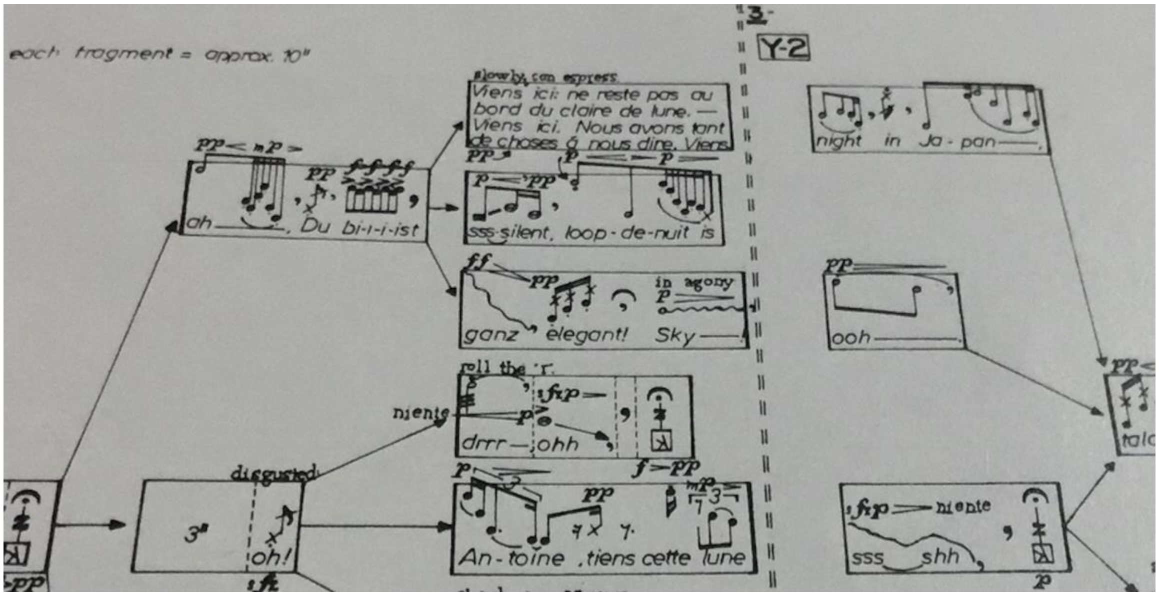
each fragment = approx. 10"
3
Y-2
slowly, con espress.
Viens ici: ne reste pas au bord du claire de lune. — Viens ici. Nous avons tant de choses á nous dire. Viens
pp < mp >
pp
ff ff ff
ah——, Du bi-i-i-ist
pp
p
p
p — pp
sss silent, loop-de-nuit is
ff
pp
in agony
p
ganz élegant! Sky——
roll the 'r'
sfzp
niente
p
drrr—ohh
disgusted
3"
oh!
sfz
pp
p
f > pp
pp
mp
3
An-toine, tiens cette lune
night in Ja-pan——
pp
ooh——
pp <
tal
sfzp — niente
sss shh
p

Figure 10 Humphrey Evans' ***Night Sky Music II*** **(1969)**

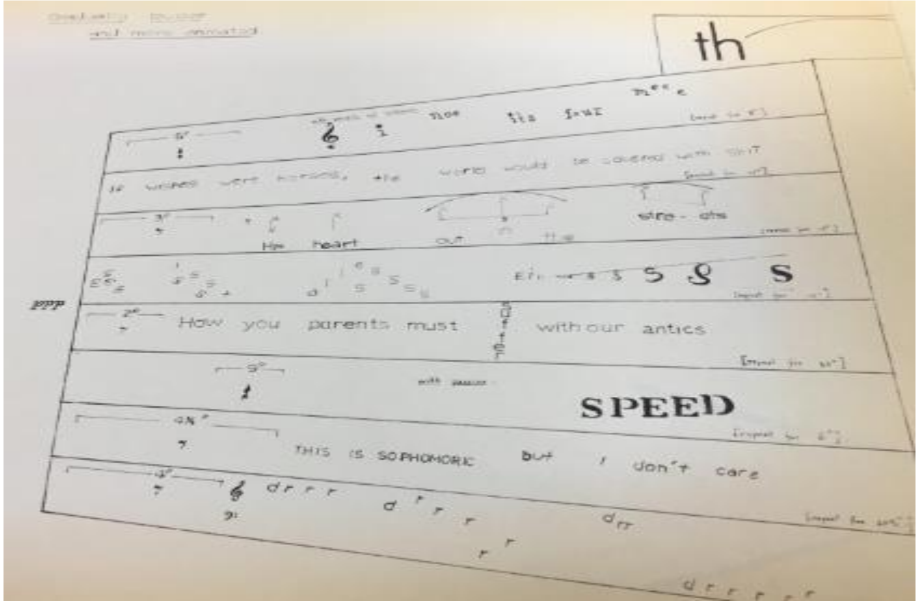
th
if wishes were horses, the world would be covered with SHIT
His heart out in the
stre- ets
ppp
How you parents must suffer with our antics
SPEED
THIS IS SOPHOMORIC but I don't care
d r r r
d r r r
d rr
d r r r r

Figure 11 Stephen Mosko's *Mama* (1967)

2.1.2 Edits to the Voyage score prior to publication

Based on examination of Evans' copy, a significant amount of material (such as doublings of instrument strikes by the autoharp, percussion, and basses) seems to have been added to the score by individual performers before the Yale performance. Many of these doublings found their way into the published score, but the timings heard in the Yale premiere of *Voyage* reflect those printed by Van Nostrand in Evans' copy. Despite these changes, it is likely that Evans used his original copy for both the Yale and New England Conservatory performances. His copy contains notes on differences in timings between the two performances. Below, I note some of the most significant changes to the score between drafts. Each of these revisions is in the third section of the work.

Other revisions in the published score include additional boxes of material in rehearsal letters O to S. The boxes of the earlier copy contain material from later in the piece, whereas the boxes of the revision contain only previously heard material.

At letter X, the string orchestra renders several fragments that are laid out vertically in the score. The fragmented material (like much of the violin solo part) is from Van Nostrand's *Phaedra Antinomes*. This is a substantial moment in the work, and the differences in letter X's revisions are worth noting. First, the published score shows a much shorter length – the length of letter X in the original score is specified as 3'30" and this is reflected in the Yale performance. Van Nostrand felt that this section was disproportionate to the rest of the work and cut its length to twenty-three seconds in the published score. With a diminished timing, the longer fragments are omitted from the published version, and the result is a much denser sound that is far less improvisatory than what is heard in the Yale performance and seen in Evan's copy.

2.1.3 The Voyage Coda

The coda (beginning at rehearsal letter "Cc" of Evans' copy) features graphics from the vocal part spread out in evenly spaced columns, possibly reflecting Evans' influence of Van Nostrand's notation. This yields a performance that moves at a quicker pace and contains less spectral variety from moment to moment. The coda of the published version (reflected in the latter four recordings of the work) mixes boxed material and freely suspended graphics that do not reflect register. The result of the revised coda is a sonic outcome that is reflective of the published score – its space, variety of content, and mobile-like appearance. The excerpt below shows overlap of boxed material with instructions for performance that stress how each group of instruments is to execute the material in their own plane without lining up. The musicians are also provided with staves to orchestrate string clusters or notate their interpretations of graphics (similar to Cornelius Cardew's *Treatise*).

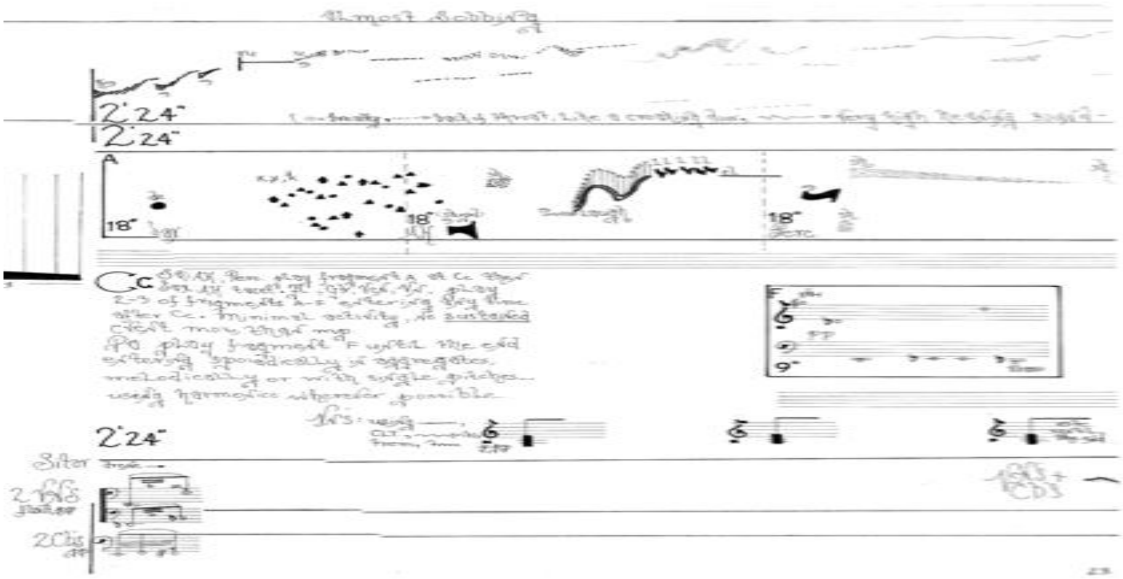
2'24"
2'24"
A
18"
18"
18"
C
F
9"
2'24"
2Cbs

Figure 12 Page 23 of the published *Voyage* score

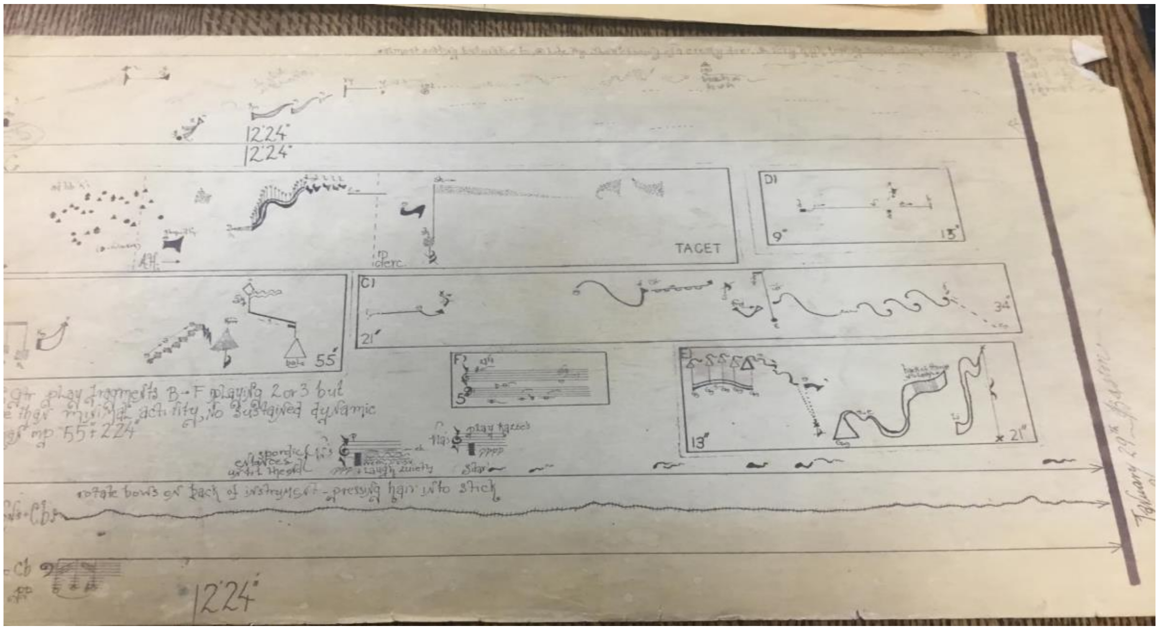
12'24"
12'24"
TACET
D)
9"
13"
C)
21"
55"
34"
F)
5"
E)
13"
21"
rotate bows on back of instrument – pressing hair into stick
12'24"

Figure 13 Excessive boxed material of the original draft coda

More space on the page and verbal instructions results in a coda that audibly moves in a less frantic manner, with a greater sense of elasticity in time. This contrasts with the original coda, which features excessive boxed material, and moves at a faster rate in performance.

Unlike the published coda, Evans' copy of the score contains several boxed sections that are prescriptive rather than descriptive in nature. The result is the sound of an ensemble that is moving at a quick pace. Individuals and sections within the consort are feverishly executing gestures that push the music along. There is potential for individual silences, but there are too many active musicians at any given moment to leave such space.

The coda that Van Nostrand penned for publication is still free in nature but is largely descriptive - with fewer explicit gestures and more actions that instrumental groupings should take to achieve a texture that moves in varied and overlapping waves of sound. However, the boxed, prescriptive gestures seen in Evans' are reflected in the April revisions of the improvised duos in letters P through R.

The number of boxes and their timings of the original written coda bear a similarity to the boxed material in letters P and Q. The activity that would be effective at the start of the third stanza is better visually represented by a greater number of boxes with a pared down number of instrumentalists.

2.1.4 Letter X String Orchestra Fragments

Between the speaker's rendering of the words *bodies* and *caresses* comes one of the most striking spectral and timbral contrasts of the work - the string orchestra "fragments" of rehearsal letter X. Following one of the more extreme dynamic builds of the piece, the string orchestra turns instantly from a unified current to a series of individuals.

In the published score, these fragments last a total of twenty-two seconds in performance. Each cell is derived from an excerpt of Van Nostrand's solo violin work *Phaedra Antinomes*, which often contrasts long sustained bow strokes with simultaneous left hand pizzicato, fingernail strumming, knocking the body of the viol, or scraping of the instruments' strings.

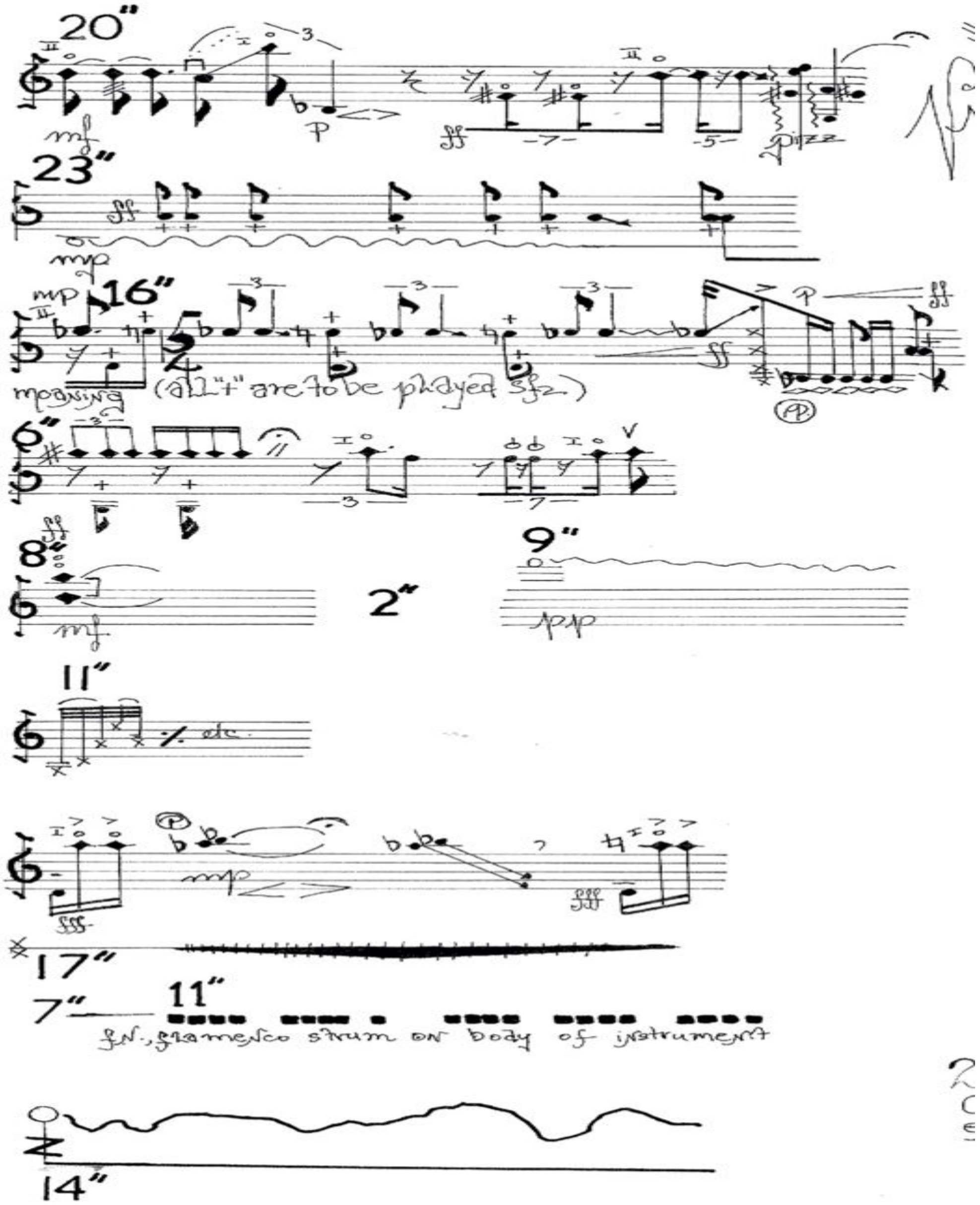
20"
mf
p
ff
pizz
23"
ff
mp
16"
mp
moaning (all "+" are to be played sfz.)
p
ff
6"
ff
8"
mf
2"
9"
ppp
11"
etc.
mp
fff
17"
7"
11"
f.n., flamenco strum on body of instrument
14"

Figure 14 Published rehearsal letter X fragments

In both the 1969 and 1970 performances, the string orchestra fragments are heard after an extreme full-ensemble build, and before the emergence of the solo violinist (playing another melodic excerpt from *Phaedra*). This fulfills Van Nostrand's requirement of complete sonic contrast between textures: both the swarming sounds of the string orchestra at letter X and the incisive sound of the solo violin alone are needed to create an appropriate contrast between the text "bodies" and "caresses."

However, the difference in timing of the letter X fragments between the two drafts and premiere performances contrast wildly. The original performance featured string orchestra fragments that lasted over three minutes and resulted in several (likely unwanted) stalls or isolated events. After the Yale premiere, Van Nostrand cut the length of the string orchestra fragments to be more consistent with the timings of their surrounding textures, and possibly also to accommodate the smaller string orchestra available to him in Boston.

2.2 Chapter Conclusion

In this short chapter, I have shown how Van Nostrand's peers and the locale of the Yale campus influenced the composition of *Voyage in a White Building I,* and how their first performance informed significant textual changes that led to both the second performance and published score. These changes arose not only from the premiere performance at Yale, but from Van Nostrand's own musical sensibilities that sonically and visually set him apart from his peers amidst their influence on and involvement in the work. While he was far more interested in non-teleological spaces like those we have examined (letter P, letter X, and the coda in particular), performing his music had a notable impact on the subsequent compositions of Evans and Mosko.

Much of this influence was not through Van Nostrand's own notation, but through the experience of rehearsing and performing *Voyage* during the heights Anti-War and Civil Rights demonstrations. As noted by guitarist and improviser Joe Morris in his book *Perpetual Frontier / Properties of Free Music*, a community of musicians is influenced just as much by the location of their activity and the conditions surrounding it than they are by historical predecessors.[32] Morris' observations on how communities enable compositions (as opposed to composers enabling communities) are seen here in parallel to the locales and emergent methodologies he refers to.

Understanding the nature of the *Voyage* collaboration is key to understanding the re-reading of the piece by a new generation of performers with similarly dispersed backgrounds, interests, and new methods for approaching both improvised musics and contemporary notation.

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[32] Morris, 45

3.0 Score Analysis – Form, Ensemble Functions, Transitions, Phonetic Amplification, and Pitch Structure

Introduction and Chapter Outline

The analysis of the *Voyage* score that will be presented in this chapter is far from exhaustive, but I hope to illuminate some key points in its large-scale construction, local transitions, and performer-controlled variables. Though Van Nostrand spoke in jest about *Voyage* as a piece with no melody or harmony, I will show how an overlaying of textures and transitions create a sense of cohesion amidst a form that grants control to individual players as it develops. The limited-in-number yet integral functions of the string orchestra contribute equally to textural interest and oppositions created by the employment of global pitched material. It is Van Nostrand's economy of transitions in the score – from direct segues, connective tissue, and the use of tutti punctuations and silences that provide a framework on which pitched material was overlaid.

Secondly, I will illustrate how the vocabulary of the consort supports the speaker by acting as an amplifier of his phonetic rendering of Crane's text. Van Nostrand's setting of Crane's text directly informs the execution of instrumental materials – whether in tandem with the speaker or independently.

Throughout the chapter, I will outline how graphic notation is initially rendered in a highly specific fashion by each member of the consort, becoming more subjective in key moments as the work moves forward. What looks open to interpretation but is actually very specific? Where does the composer give control to the performer, but then take it back? Where does the form unite players in a singular trajectory, and where does it leave space for omnidirectional exploration?

Regarding pitch, readers will see how the structure of the first stanza is the most rounded and reliant on a fixed structure. As the work progresses, pitched material becomes freer and less rooted in the natural harmonics of the violin and cello. By the third stanza, pitch material disintegrates from earlier composite textures, and can be viewed as serving two functions:

1.) To create a sense of dissent against a growing chorus of individual instruments experimenting with noise-based textures.
2.) In line with E.J Hinz' observation of the third stanza consisting "*completely* of words uttered from a specific point of view by a speaker without an audience," pitched material can be viewed as a narrator in itself – once integrated, then separated from all other textural interest.

3.1 Local Transitions

Improvisation within a notated composition enables a multitude of variable trajectories, changes in velocity, and textures that can change from moment-to-moment or evolve over longer periods of time. How composers transition from one musical space to another affects the outcome of a piece just as much as local sonic contrasts and temporal relationships.

In his 2006 book *Sync or Swarm: Improvising Music in a Complex Age*, saxophonist David Borgo notes seven primary transition types that can be heard in Sam Rivers' *Hues of Melanin* (a thirty-three-minute-long improvisation performed at Yale University in 1973).[33] Among the seven types of transition the Borgo observes, some can be heard as applicable to *Voyage*.

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[33] Borgo, 77

- *Climactic Segues*. Here, musical activity with a definite trajectory may not resolve fully, but instead cut to a new texture that does not recall previously developed material. Examples include departures from climactic materials on the text “Crumble” (stanza I), “Thunder” (stanza II), “Caresses,” and “Breast” (stanza III) .

- *Pseudo-Cadential Segues*, where a particular musical activity comes to an implied cadence point, pausing briefly before continuing.

- *Sudden Segues*, where instant and unexpected changes in texture or material take place.

Some other transitions that Borgo observes in the Rivers recording are inapplicable to *Voyage*. For example, fragmentation often develops gradually in the Rivers performance, whereas in *Voyage*, fragmentation of an idea usually happens instantaneously upon its introduction. In *Voyage*, developments of material tend not to overlap or be otherwise process-driven. Instead, overlaps of dominant material tend to crossfade, where one texture will subside to the rise of another in a relatively short span of time.

3.1.1 Transitions in Voyage

In *Voyage*, performers can observe the employment of five primary tools for the purpose of transition, outlined below.

1. Blocks of **Silence**

2. **Punctuations**

3. Events that act as **triggers** for textural changes

4. Abrupt **cuts** from one texture to another

5. **Overlapping** of two or more textures (sometimes **crossfaded**)

Most often, isolated gestures or entire passages are surrounded by *blocks of silence*. *Punctuations* are frequently heard events that often fall at the end of a line of text. Alternatively, *punctuations* serve as isolated events that divide textural or temporal shifts. Events that *trigger* textural changes are activities that overlap between two contrasting textures (the solo violin and cello before L, for example). These events are usually executed by an exterior faction that is foreign to the surrounding musical space. Abrupt *cuts* from one texture to another happen with a single instantaneous cue that propels the active players to immediately shift. Alternatively, a cut can occur from one group of players to another, or from a group to a soloist (the string orchestra playing kazoos at letter U that cuts to the solo violin is a striking example of this). In any case, these cuts offer the clearest examples of extreme sonic contrasts between parts of the overall form.

Crossfades, where two or more textures overlap are rare in the notated sections of *Voyage*, but a notable occurrence of a crossfade is between letters P and Q, where there is a change in improvising duos from the saxophone and flute (at letter P) to the duos of cello/drums, violin/guitar, and sitar/autoharp. Here, Van Nostrand verbally indicates that a taper between the duo of letter P and the simultaneous duos of letter Q should occur.

Combinations of transition types do sometimes occur in *Voyage*. They include overlaps/cuts, and cuts/punctuations. These combinations are most likely to occur within improvised passages, but the burst of noise from the consort and basses immediately after the third stanza begins is an instance where a punctuation occurs during one texture, then again after a cut to another. The cue of Letter Z represents a cut from the frenetic multi-textured improvisation of the saxophone to a fast-paced rendering of various materials by the rest of the consort.

Underscoring this cut from one textural feature to another is the written anticipation of the violin section, effectively linking two textures together. The connecting of spaces between sections or gestures is a key function that the string orchestra serves throughout the work.

In a moment-to-moment analysis of the score, I found no less than thirty-nine individual notated moments of transition. Clusters of local transitions (graphed below) can be used to highlight the most salient sequences. These notated moments, in turn, have a direct impact on the most performer-controlled spaces in the work.

Table 2 Transition Types in *Voyage in a White Building I*

Transition tool(s)	Rehearsal Letter Clusters	Description
● Silence	Between A and B	Pause between “Surf/Bright”
● Punctuation ● Crossfade ● Silence ● Punctuation	Between C and D Within D Before E At F	Cluster of wooden knocks between “sand/They X-Fade between speaker/Consort on “shell shucks” Silence before “E” After “crumble” build
● Trigger ● Cut	At J At K	“beats” triggers a chain of overblown flute + string orchestra. Quiet wooden knocks emerge from the texture. With “Lightning,” cut to clawing autoharp, flute trills, and saxophone

		doubling speaker
● Trigger + Cut	Within K	Texture change triggered by drumset cascade / guitar harmonics
● Overlap + Cut	Surrounding L	Solo strings wooden bow attacks spur and overlap with texture cut between “waves” and “fold”
● Punctuation	At P	Recollection of noise bursts after “thunder,” just after P downbeat
● Crossfade	Between P and Q	X-Fade between improvising consort duos
● Silence	Before S	Extreme textural / dynamic contrast
● Punctuation	Between S and T	On “must not cross”
● Cuts / Overlap	From U to V	String orchestra wild kazoos cut to solo violin. The speaker is active across hard textural cuts.
● Trigger	Within V	Wooden knocking is recalled, and transferred to the drumset, who turns this heartbeat rhythm into an accelerating rock beat around which the string orchestra coalesces.
● Cut	Letter X	String orchestra fragments
● Cuts (4)	AA	● Ingressive scream ● Consort Echo ● Strings (basses bowing under bridge/Violin snap pizz. ● Consort “Maximum Noise”

● Cut/Punctuation	BB	“bottom of the sea is…”

Readers of the score can see how special events (specifically unison attacks surrounded by silence, sudden textural changes, and events that trigger textural changes) ignite transitions from one texture to another. Along with learning the speaker’s materials and responding to his inflections, learning the interplay of the fixed material is a necessary step in maintaining the language and momentum of the piece during improvised sections.

3.2 The Functions of the String Orchestra

The consort of soloists that the speaker is accompanied by is further augmented by the string orchestra, whose role becomes more involved and diverse with the progression of the work. Although I would argue that it is not until the penultimate line of the text setting (“too lichen-faithful from too wide a breast” - page 22 of the *Voyage* score) that the string orchestra fully unifies with the consort of soloists, the string orchestra is usually heard supporting them. The five functions they serve are outlined below.

1.) The string orchestra executes **Emphasized Figures**, sometimes in reaction to the speaker, and sometimes doubling his attacks.

Table 3 Instances of emphasized figures in *Voyage*

Rehearsal Letter / Text of Speaker	**Details**
D - “contrived a conquest”	Hexachords in rhythmic unison with speaker
E - “crumble”	Upper strings rapidly plucking, lower strings beating strings with backs of bows. First in alternation, then simultaneously
G - “and scattering”	Lower strings ricochet + gliss
J - “beats”	Periodic bass knocks on back of instrument
Before *T* - “Must Not Cross”	String glissandi - attacks in unison with speaker
V	Brief recall of bass knocks from letter J
BB - “Bottom of the sea is”	In rhythmic unison with speaker

2.) The string orchestra often provides **Connective Tissue** between moments and shading within sections of music. The high string players can most often be heard playing long, soft freely-pitched clusters that are situated high above the soloists in register. This horizontal shading is a large part of the perceived connectivity between the soloists in the consort.

Table 4 Instances of connective tissue in *Voyage*

Rehearsal Letter / Text	Details
B - "Bright"	Tremolo / harmonic pressure (on non-harmonic pitches)
K - "Lightning"	Col Legno Tratto (bowing with wood) glissandi
S - "But there is a line"	Overpressure on first and fourth strings of violas (divisi)
X (after fragments)	Cello and bass glissandi accompanying solo violin
Z - "a (breast)"	Orchestrated clusters (sustained)
CC - "cruel"	Clusters, tremolos, and other briefly sustained events

3.) Additionally, the string orchestra provides **Temporal Contrast** when sparse and sustained material is highly exposed. These long, slow-bowed and often extremely quiet tones from the string orchestra sometimes serve an explicitly temporal function - giving us the illusion of a moving image that is slowing down and speeding up.

Table 5 Instances of temporal contrast in *Voyage*

Rehearsal Letter / Text of Speaker	**Details**
I to *J* "(The sun) beats lightning on the waves	Long sustained straight tones from upper strings in combination with periodic knocking give the sense of a slower tempo
L - "the waves fold"	Juxtaposition of fast bowing / slightly slower picking abruptly creates a faster tempo from previous section
V - "(Spry) cordage"	Three simultaneous actions create a perceived slowing down, stopping, and speeding up of time. These events begin together and continue after a brief pause: ● Sustained Normal/Artificial harmonic divisi (Violins on Eb6) ● Flowing cello/bass harmonics (hexachordal) ● Recalling of periodic wooden beating

4.) The **Performative Roles** of the string orchestra include *laughter* in response to the speaker (stanza I), and the shift into a chorus of wild kazoo playing (stanza III), and just moments later a chorus of erotic breathing in support of the speaker. While the performative actions of the string orchestra are relatively few and always isolated, they add the most color to the score, and highlight an increasingly frantic dialogue between speaker and ensemble during the progression of the third stanza's text and music.

Table 6 Performative functions of the string orchestra during Voyage

Rehearsal Letter / Text of Speaker	Performative Action
F - “Fragments”	Cascading laughter from overlapping sections
U - “Spry Cordage”	Wild Kazoo playing
Y - “Caresses”	Erotic Inhale/Exhale
CC - “Cruel”	Quiet Kazoo playing, Laughter

3.3 The Notation Keys – Specificity vs. Ambiguity

Van Nostrand’s directions to *Voyage* performers and his detailed notation key highlight the desire for specific results distilled from his graphic notation. This trend of composers turning to graphic notation when the staff imposes limits can be seen especially in the works of Van Nostrand’s local peers and his contemporaries operating in the postwar Avant-garde. In many cases, results of Van Nostrand’s notation are directly affected by the inclusion of accompanying verbal instructions. Below I outline the degrees of specificity that apply to graphic notation and how it can be used in performer-controlled spaces.

Degree 1 – Isolated elements of a whole graphic (I.P.A, noteheads, lines, articulations, other shapes) each have their own meaning as detailed in the notation key. These symbols and any other applied instructions produce specific results when combined. Placement in the score also determines register.

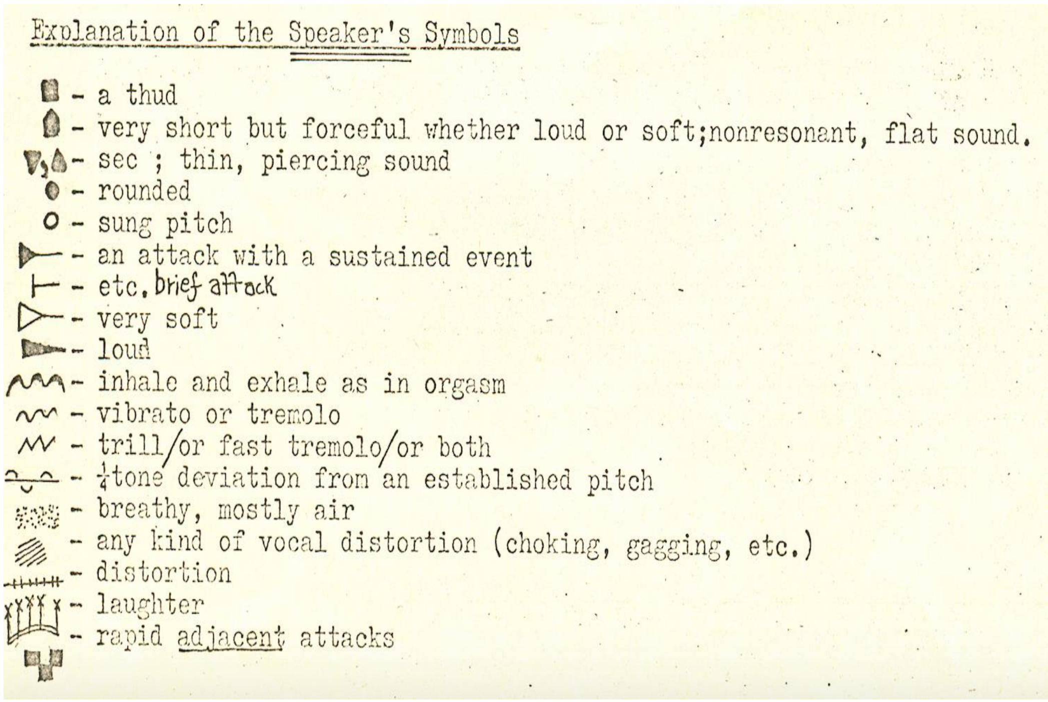
Degree 2 – Graphics describe acoustic properties, which may also be combined with graphics that represent specific techniques.

Degree 3 – Duplications of the speaker’s material are rendered freely by performers (Cadenza, Letters P, Q, Z etc). In this case the sounds and flow of the notation may *suggest* technical applications, but the performer is largely in control of the sonic and gestural outcome.

Degree 4 – unison builds and/or attacks indicate dynamics, sonic density, attack characteristics, or an individual’s physical motion. The rapid up-and-down striking of autoharp or guitar strings before the dry unison attack at letter F is an example of this. Here, prescribed actions create a unique whole as opposed to specific combinations of techniques.

Degree 5 – Text prescribes action to be taken by performers. Results range from improvisatory (*sitar play in canon with speaker*) to more specific outcomes that detail tone, register, or pitch (*Sax double speaker*).

The notation key below is specified for use by the speaker, yet it shares some symbols with the instrumentalists. The speaker’s key mainly provides symbols that are designed to specify attack and decay characteristics. At times, a symbol may result in spectral activation of different registers (“piercing” sounds versus a “dry thud,” for instance). In some instances, members of the consort are asked to imitate the speaker and his phonetic content directly. In the instrumental parts, *combinations* of different symbols are often used to achieve sounds specific to a particular instrument.



Explanation of the Speaker's Symbols

- a thud
- very short but forceful whether loud or soft; nonresonant, flat sound.
- sec ; thin, piercing sound
- rounded
- sung pitch
- an attack with a sustained event
- etc. brief attack
- very soft
- loud
- inhale and exhale as in orgasm
- vibrato or tremolo
- trill/or fast tremolo/or both
- ¼tone deviation from an established pitch
- breathy, mostly air
- any kind of vocal distortion (choking, gagging, etc.)
- distortion
- laughter
- rapid adjacent attacks

Figure 15 Speaker's notation key

One striking example of a combination of symbols and techniques that leads to a consistent result is seen at rehearsal letter "Y." With this combination of instructions and notation, we can observe the saxophonist executing five different activities simultaneously:

1.) Left-Hand shaking (vertical bands)

2.) Fake Fingerings

3.) Yelling

4.) Biting Reed

5.) Glissandi emerging from L.H shakes

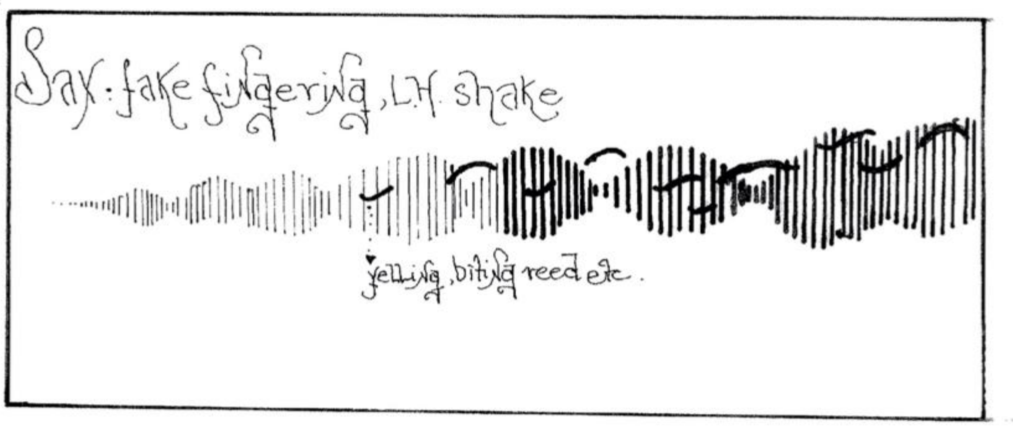


Figure 16 Saxophone graphic showing five simultaneous actions

This moment exhibits a key property within *Voyage* that is most often observed in the third stanza of the work: specificity within performer-controlled materials. As the work progresses and members of the consort are given material to interpret within different timeframes, the speaker's symbols become vehicles for more spontaneous actions, which support Van Nostrand's directions to the speaker to freely and rapidly change character amidst a performance.

3.4 The Gradual Polarization of Pitch and Noise

Explicitly pitched sounds (sounds with consistent, measurable frequencies) and noise (sounds with unstable, erratic frequencies) both appear throughout *Voyage* and are used to create increasingly extreme sonic contrasts as the work moves forward. Here I will show that pitch plays the most structurally prominent role in the first stanza of the work, while gradually evolving to explicitly oppose the prominent noise-based textures of the second and third stanzas. In Van Nostrand's setting of Crane's first stanza (which serves as the *Voyage* exposition), subsections are anchored first by the initial attacks of the solo cello (from the opening to letter D), then by the low G string of the solo violin (in letter E) before the stanza is closed by a return to pitch material anchored again by the activity of the solo cello (letters F and G). Select pitches that stem from natural and artificial harmonics of the solo string instruments (including the guitar) reoccur as anchoring references throughout the score.

The progression of notated pitch material serves a prevalent supporting role towards the beginning of the work. Following the first stanza, pitched material gradually begins to stand in opposition to more prominent noise-based textures and trajectories. Andrew Clinkman (the guitarist for the three most recent *Voyage* performances) noted that throughout the work pitch serves an almost diegetic function, commenting on and coloring the work's less stable frequencies and textures. This observation is supportive of Van Nostrand's own explanation of pitched content in *Voyage*. In short, Van Nostrand used pitch to build a referential structure around his text setting, and to change the listeners perception of time in certain moments.

Following the first stanza, Van Nostrand's setting of the second and third stanzas (serving as a development and subsequent deterioration) of *Voyage* not only depart from such a formal structure, but the work's prominent pitched material becomes much more isolated in its presentation. Van Nostrand's setting of the second stanza uses pitch in isolated instances that shade the speaker's vowel sounds, and occasionally slow our perception of time. The function of isolated instances of pitch to slow down time is a feature of the third stanza. Here, I argue that the few prominent instances of pitched material in Van Nostrand's setting of the third stanza exist to heighten the impact of noise-based passages or entire sections by providing sonic and temporal contrasts. With the fragments of rehearsal letter X and the isolated solo violin passage that follows, we can observe the peak presence of pitched material with all twelve chromatic pitches present in one section the score.

Following rehearsal letter X, pitched material is presented mostly within orchestrated clusters. In the coda (rehearsal letter Cc), the pianist and flutist are instructed to perform isolated pitched material, but the soft dynamics and mostly saturated texture ensures that these sustained tones receive less attention from the listener.

Van Nostrand’s use of *Phaedra* in *Voyage in a White Building I* informed not only the solo violinist’s material, but the large-scale pitched content of the work. The violinists open E string (E5) serves as a key referential point throughout and is often shared by the solo cello and guitar. Pivots away from E5 (the Eb6 of the string orchestra in the third stanza is one notable example) provide striking contrasts as pitch becomes increasingly isolated from other activity. A similar deviation from key pitches can be observed towards the end of the first stanza, concurrent with the text “Scattering.”

3.4.1 Pitch Graph of Stanza I and Key Inter-Stanza Relationships

The graphs and score excerpts below show how key pitched material from all three stanzas becomes increasingly isolated before coalescing within a saturated texture after letter X in the third stanza. In this first graph, key pitches within Van Nostrand’s setting of the first stanza are shown with hollow noteheads, while secondary textural or melodic pitches are filled in. The solo cello executes the only pitched material in the opening gesture. The three pitches (sounding G4, F#5, and A5) yield somewhat variable results in the recordings, but A5 is the most commonly audible pitch, reflecting the highest and last attack of the opening.

While sonorities from the string orchestra are included in this graph, it should be noted that the pitched material of the string orchestra is most isolated and supportive of the form in Van Nostrand’s third stanza. During rehearsal letter E (text: *And their fingers crumble fragments of baked weed*) the music is rooted in the low G string of the violin. During rehearsal letters F and G, the sounding B, Bb, and C of the cello are heard again with a sustained harmonic (sounding B4) from the cello, dovetailing with a two-note gesture from the flute (Bb4-C4).

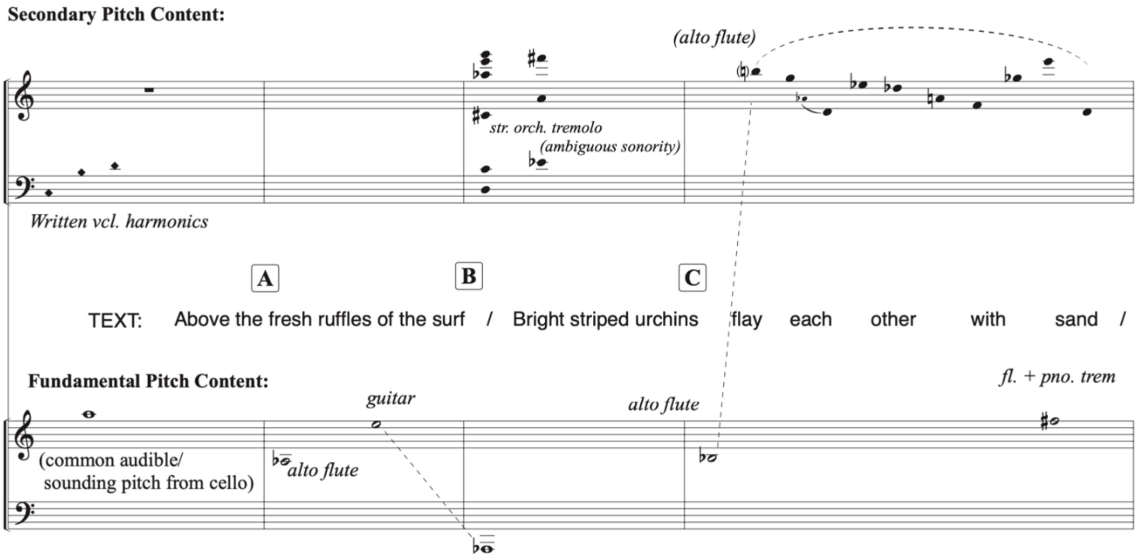

Secondary Pitch Content:
(alto flute)
str. orch. tremolo
(ambiguous sonority)
Written vcl. harmonics
A
B
C
TEXT: Above the fresh ruffles of the surf / Bright striped urchins flay each other with sand /
Fundamental Pitch Content:
fl. + pno. trem
guitar
alto flute
(common audible/
sounding pitch from cello)
alto flute

Figure 17 Pitsch graph of stanza I - opening to rehearsal letter C

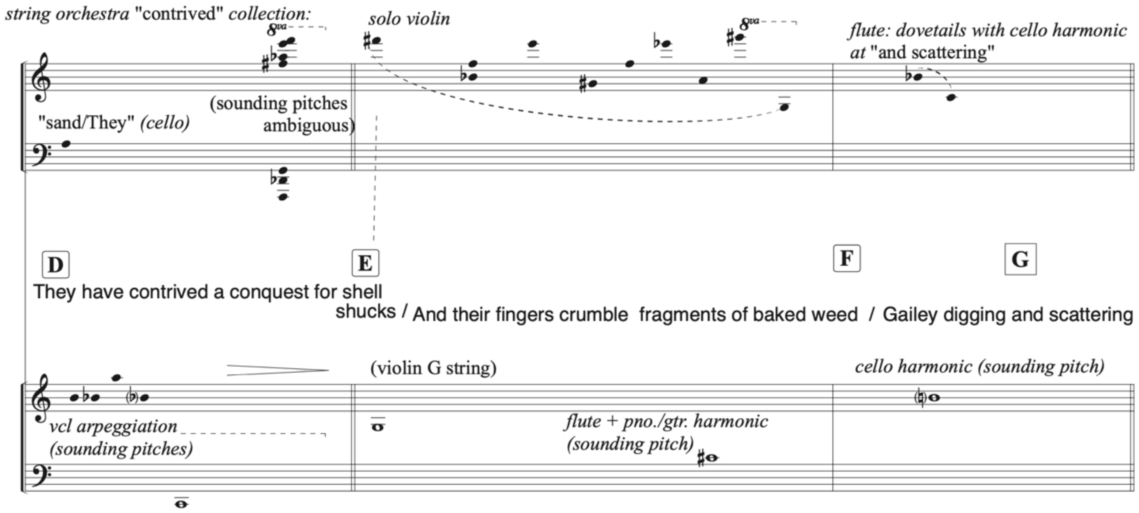

string orchestra "contrived" collection:
8va
(sounding pitches ambiguous)
"sand/They" (cello)
solo violin
8va
flute: dovetails with cello harmonic at "and scattering"
D
E
F
G
They have contrived a conquest for shell shucks / And their fingers crumble fragments of baked weed / Gailey digging and scattering
vcl arpeggiation (sounding pitches)
(violin G string)
flute + pno./gtr. harmonic (sounding pitch)
cello harmonic (sounding pitch)

Figure 18 Pitch graph of stanza I from rehearsal letter D

Of the sounding pitches in the first stanza, the A5 from the opening gesture functions as an occasional but fixed reference for the solo cello until the cadenza (rehearsal letter H). The natural harmonic on E5 recurs throughout the work in various contexts: first from the open strings of the guitar, then from the cello in the second stanza. E5 is finally emphasized as an isolated unison double stop from the solo violin in the third stanza just before rehearsal letter V. The F#5 tremolo heard from the flute and piano at the end of rehearsal letter C also recurs – both at the end of the first stanza and in later sections of the work (especially during rehearsal letter N in the second stanza). The sustained solo cello harmonic (B4) at the end of the first stanza was included in the cellists earlier pitched material (at letter D). B5 is also an initial melodic crest in the solo flute passage heard at letter C.

The solo violin quotes from *Phaedra Antinomes* that occur throughout *Voyage* gradually rise in their fundamental pitch: the first excerpt at rehearsal letter E begins by emphasizing the solo violinist’s open G3 in combination with a written F#4 harmonic sounding F#6, and the penultimate exposition of the solo violin at rehearsal letter V emphasizes the open E string (sounding E5), which is doubled at the unison by their second string. In each excerpt of *Phaedra Antinomes* (including the stacked string orchestra fragments at rehearsal letter X), we hear the repetition of written G#5. Written to be played with harmonic pressure, it sounds as G#7.

Possibly to decentralize the fundamental of the cellist's fourth string C, Van Nostrand uses C# in few but notable instances. These include attacks by the flute and piano at the oration of "Baked weed" before rehearsal letter G, as well as between the text "Cordage" and "Of" during rehearsal letter V (piano and orchestra violins).

3.4.2 Pitch and Noise in Stanza II

The pitch E5 coinciding with the text *"fresh"* in the first stanza is again executed by the guitar (as a harmonic). Following this attack, the harmonic appears again as the first instance of explicit pitch in the second stanza ("inter-*jec*-tions"). This pitch not only holds significance as part of the large-scale harmonic structure but serves to add depth to the phonetic sounds rendered by the speaker (see section 3.3 of the present chapter). The same harmonic on E5 recurs on the text *"*Lightning*"* in this stanza, in rapid alternation with the solo cello:

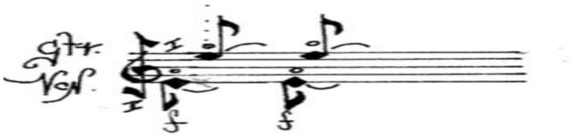


Figure 19 Alternating harmonics of the solo cello and guitar

Although the cellist's fundamental pitch of C2 is no longer functioning as the fundamental from which much pitch material is generated, the natural harmonics generated from string instruments (and a limited number of their artificial counterparts) make up a considerable amount of audible key pitch material in the latter two sections of the piece - even when pitches are obscured by excessive bow pressure, the orchestration of tone clusters, or increasingly frequent passages dominated by noise.

The graph below shows the most important/audible pitched material in Van Nostrand's setting of the second stanza, with the most prominent unpitched textures noted above the corresponding rehearsal letters:

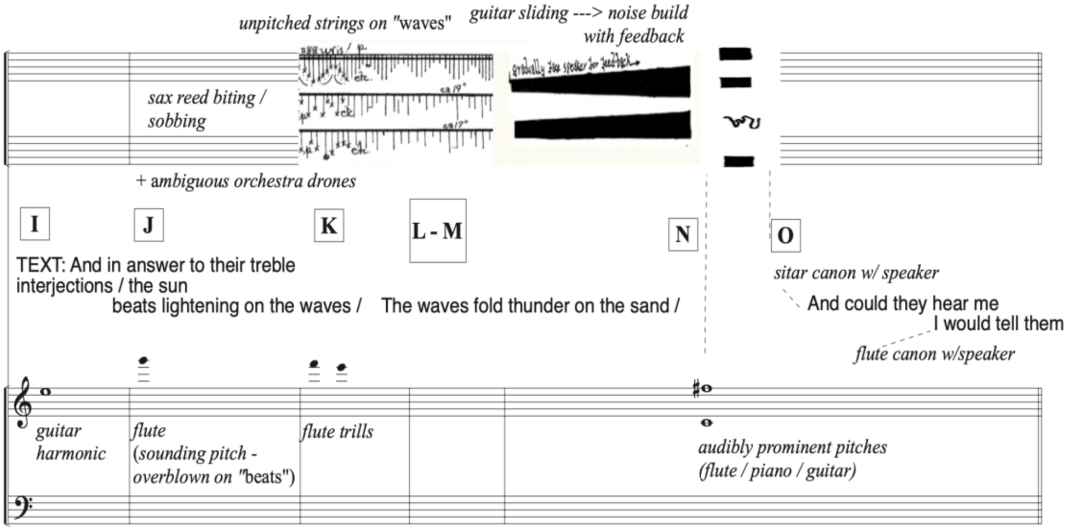

unpitched strings on "waves"
guitar sliding ---> noise build with feedback
sax reed biting / sobbing
+ ambiguous orchestra drones
I
J
K
L - M
N
O
TEXT: And in answer to their treble interjections / the sun
beats lightening on the waves /
The waves fold thunder on the sand /
sitar canon w/ speaker
And could they hear me
I would tell them
flute canon w/speaker
guitar harmonic
flute (sounding pitch - overblown on "beats")
flute trills
audibly prominent pitches (flute / piano / guitar)

Figure 19 Pitch graph of Stanza II with prominent noise-based passages

The two most important non-pitched textures are represented in the graph above using Van Nostrand's own notation:

1.) The use of harmonic pressure by the orchestra violins to produce airy and ambiguous tones in the "wave" gestures is further supported by the solo strings plucking below the bridge, and the plucking of the autoharp between the bridge and tuning pins.

2.) Driven by a soft drumbeat played on the rims, and triggered by the sliding of the guitar, the consort and low strings of the orchestra begin a "terrifying" build of noise. The peak shown in the diagram (just before rehearsal letter N) is recalled in sudden loud bursts. These isolated attacks occur a total of three times: twice after the initial peak between the words “Sand” and “Them,” and a third time after the speaker’s repeated stuttering of “*Oh*!” that sets the third stanza in motion. From the entrance of the guitar in rehearsal letter I to the peak of the crescendo just before letter N, there is hardly a moment of silence - making the growing presence of noise and other unpitched elements especially impactful.

Rehearsal letter N shows Van Nostrand’s use of comparatively traditional scoring, with each active instrument (percussion, saxophone, flute, autoharp, piano, cello guitar, bass) occupying its own horizontal space. The initial sounding C4 and F#5 are prominent pitches within this texture. The flutists sung/played G3 that follows is less audible in each recorded performance. The harmonic tremolo played by the cello below the indeterminate but pitched pulses of the winds appears prominent in the published score. The tremolo of the solo cello is audibly present in some recordings, but its sounding pitch is not a primary feature of this moment.

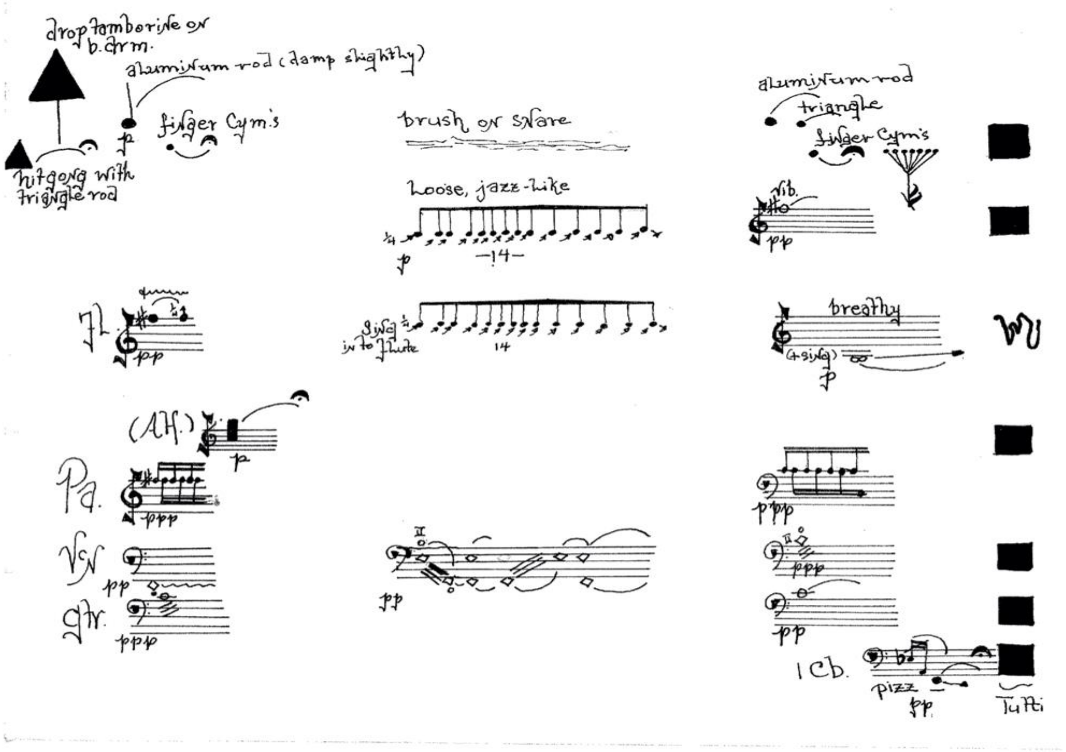

drop tamborine on b.drm.
aluminum rod (damp slightly)
finger Cym's
hit gong with triangle rod
p
brush on snare
Loose, jazz-like
—14—
p
sing into flute
14
Fl.
pp
(AH.)
p
Pa.
ppp
VcN
pp
Gtr.
ppp
pp
aluminum rod
triangle
finger Cym's
vib.
pp
breathy
(+sing)
p
ppp
ppp
pp
1 Cb.
pizz
pp
Tutti

Figure 20 Horizontal scoring of the consort at rehearsal letter N

Following the held tones and penultimate burst of noise shown above, rehearsal letter O features the sitar playing in canon with the speaker (*And could they hear me*), followed by the alto flute and the speaker (*I would tell them*). The use of alto flute accompanying the phrase *I would tell them* allows for a slight crescendo into the third stanza. The succession of consort soloists is accompanied by flautando unpitched harmonics from the string orchestra's violinists, who exit with the speaker’s intoning of “them.”

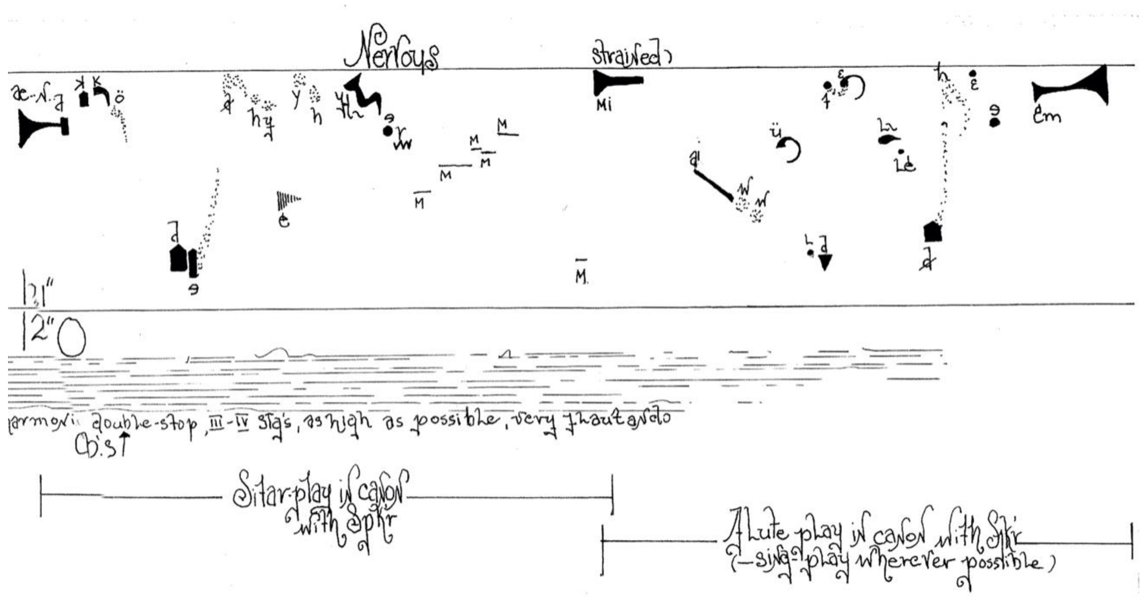

Nervous
Strained
Mi
ẽm
11"
12"
O
armoni double-stop, III-IV strg's, as high as possible, very flautando
Cb.s↑
Sitar-play in canon with Spkr
Flute-play in canon with Spkr
(-sing-play wherever possible)

Figure 21 Letter O

This paired down chamber-like orchestration precedes the breaking down of the consort into improvising duos at rehearsal letter P - the beginning of Crane’s third stanza.

3.4.3 Pitch and Noise in Stanza III

The repeated utterances of *“O!”* by the speaker are immediately answered with the last recurrent burst of noise from the consort. Relying on the speaker’s previous graphics to generate material independent of the speaker himself, the consort is divided into pairs. Beginning The flute and saxophone are activated at rehearsal letter P, and rehearsal letter Q sees the speaker active alongside pairs of violin and guitar, cello and percussion, and the sitar and autoharp.

The material rendered by the speaker in these sections is notated horizontally, while the material for the improvising duos is presented in boxes. Each box contains a value (of seconds) in each lower corner. The number on the left specifies how long the duo should take to execute the material, and the number on the right suggests how long they should pause before picking another box to interpret. The only instance of notated pitch (C#5 dropping to the D4 below) falls briefly in just one box, which may or may not be played during rehearsal letter P:

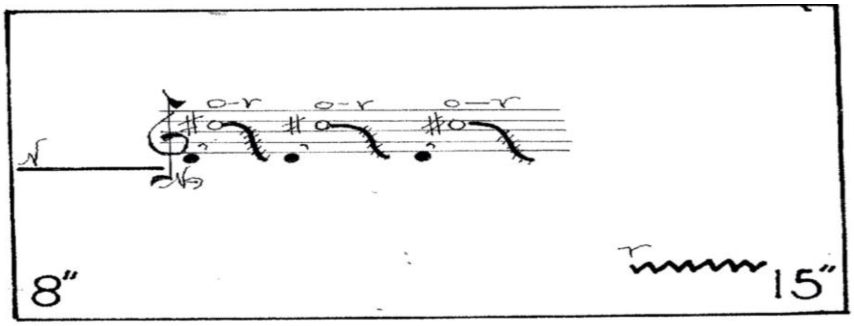


Figure 22 Boxed material from rehearsal letter P showing explicit pitches

From the single pair operating in rehearsal letter P to the three pairs operating in letter Q, I make two observations: 1.) If Van Nostrand's timings are strictly observed there is a greater potential for prolonged silences during letter P, and 2.) there is a greater potential for both saturation and noise during letter Q, especially with the inclusion of percussion, guitar, and autoharp which have more potential to produce unpitched sounds. An increasing density and noise floor in most recordings of *Voyage* makes the re-introduction of explicit pitch (the D5 drone during *"Bleached by time"* at rehearsal letter R) an especially notable contrast. Executed as a harmonic by the solo cello, it is doubled by each of the solo winds, and attacked by the piano as a natural harmonic from Bb3. Though related to earlier pitched content generated from string harmonics, this moment represents the emergence of new and divergent tones in the third stanza

Moving forward, the duo of solo violin and cello makes a fleeting yet incredibly melodic statement following the "*Bleached*" drone. The A# of the solo violin is prominent in each recording, sounding with the solo cellist's sustained double harmonic (sounding as D5 and C#6). Here the cello and violin share the sounding pitches G, A, and A#/Bb. The rapid juxtaposition of conventional pitches and notes with harmonic pressure result in an organic fluidity that emulates the sonic contrasts of the speaker.

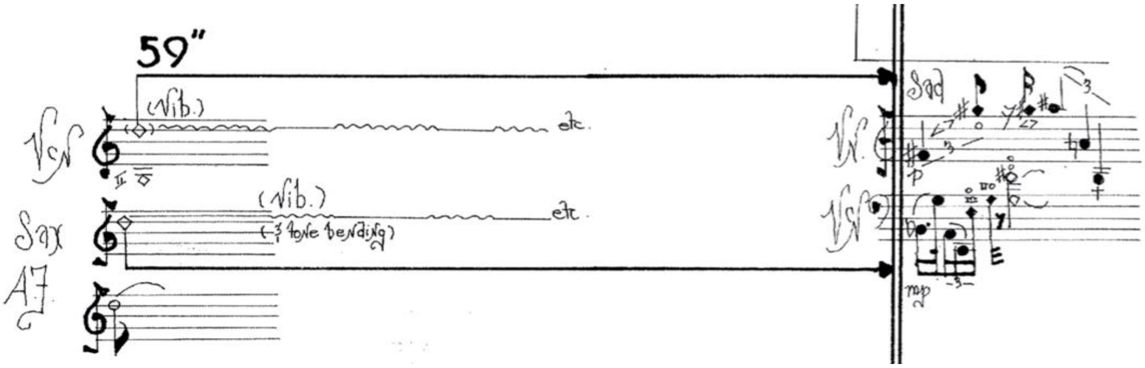


Figure 23 Letter R "Bleached" drone

The relatively soft and warm tone of the speaker during the performance of the previous line is sharply contrasted by the onset of *"But there is a line / You must not cross nor ever trust beyond it,"* at rehearsal letter S. Here, the only instances of explicit pitch are the open first and fourth strings of the violas (divisi)— quickly obscured by excessive bow pressure. Following this dense-sounding wide interval, rehearsal letter T presents new but low and covered pitched material accompanied by the percussionist's ratchet - serving to generate increasingly unstable frequencies and dense clusters of sound.

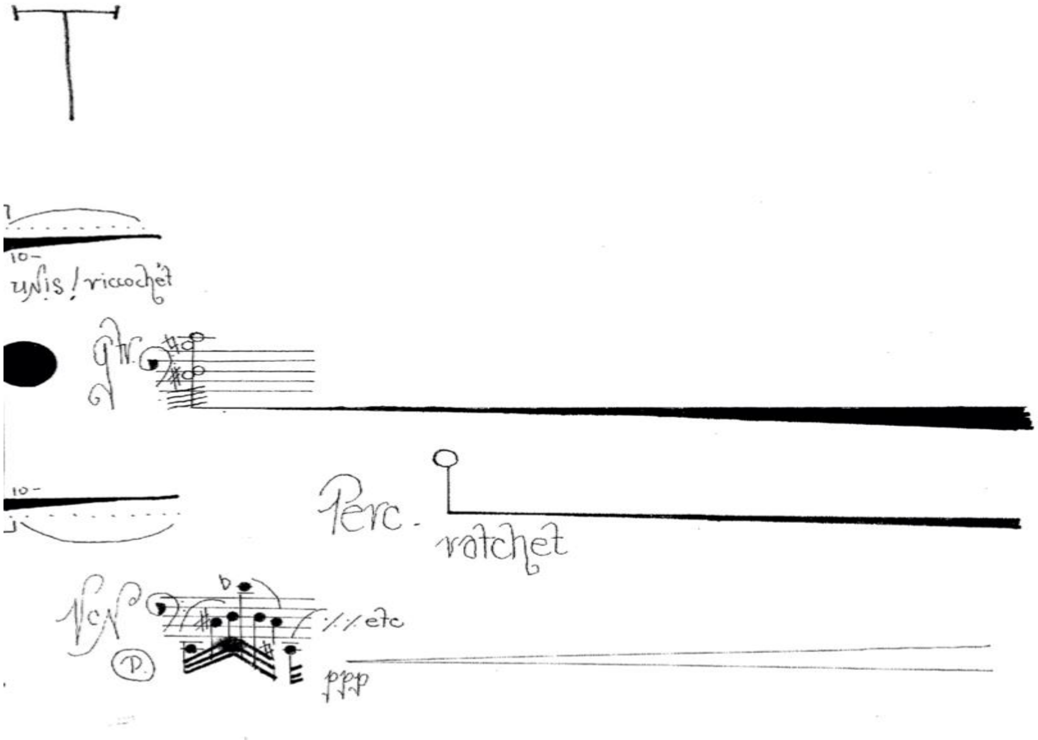


Figure 24 Letter T

“Spry cordage” is set using quick and contiguous contrasts, including a hard cut to a “wild” kazoo choir (performed by members of the string orchestra) which cuts to the lyrical solo violin during the onset of “cordage.”

Moving from sustained guitar tremolos and rapid low cello arpeggiations to the kazoos of the orchestra to the solo violin, we can observe a succession of fervent sudden segues: a complete burst of multi-directional cacophony from the orchestra, followed by the stoic and pitched contrast of the violin, opening its phrase with unison E’s played on the first (open) and second (stopped) strings.

Echoing the clarity of the solo violin (now absent), the high strings of the orchestra sustain the pitch Eb6 - first with no vibrato, then with vibrato, then with briefly erratic *glissandi* leading to a rearticulation on C#5. They are shadowed by four other players who apply harmonic pressure to lower pitches to match the (previous) sounding Eb. This creates a hazy texture that reflects the rehearsal letter R drone. With the recuring heartbeat patterns from the percussionist and droning harmonics of the lower strings, the sustained Eb6 aids in slowing the listener's perception of time (one of the key functions of the string orchestra).

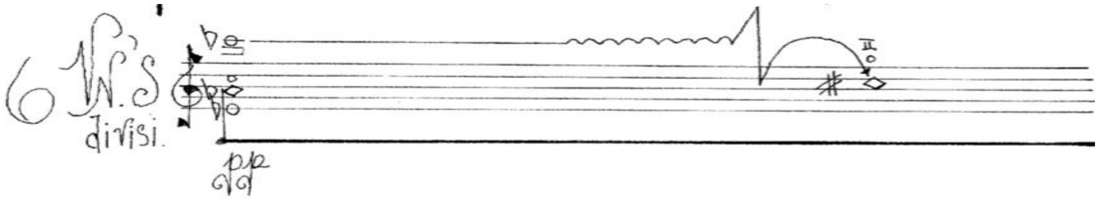


Figure 25 An isolated tone from the upper strings of the orchestra

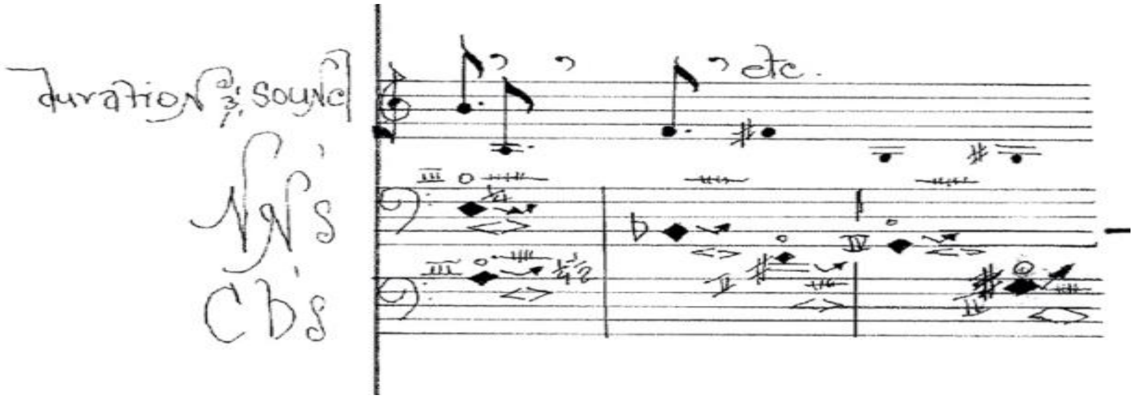


Figure 26 Hexachordal collection of natural harmonics executed in support isolated tone

Van Nostrand's setting of Crane's last two lines presents two massive points of climax: from the text *"to caresses"* to *"(far too wide a) breast."* The first point of climax is driven by the drum set, who accelerates while performing a "Hard Rock Fornication Beat" until reaching a point of physical collapse.[34] This acceleration supports glissandi from the string orchestra that rapidly increase in velocity. The collapse of the drummer's beat triggers low pulsating gestures from each section of the orchestra, before they splinter at the rehearsal letter X "Fragments." The stacked fragments followed by the last statement of the solo violin mark the first and only time that Van Nostrand uses all 12 chromatic pitches. After this 12-toned change of frames from the section violins to the solo violin, pitched material is almost exclusively used in a middle ground capacity to connect the speaker, consort, and orchestra.

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[34] In the two original recordings of the piece, the drumbeat is rendered with timpani mallets as a driving triplet pulse with the snares turned off. In the three recent performances, "Hard Rock" is traded out for a beat in 4/4 time that owes its sound to Grunge bands of the 90's and early 2000's.

Following the letter X fragments, the entire ensemble splinters – improvising independently while adopting a unified trajectory that follows the speakers rise in pitch.The ingressive screaming of *"breast"* is echoed by the consort as a prolonged burst of "maximum noise." During the coda of the work (rehearsal Cc), the low strings form pitched yet ambiguous clusters, while the solo flute and piano shoot out quiet and isolated tones from a registrally stratified collection of G#-Bb-C-Db-D-Eb. Amidst irregular but constantly flowing currents, this material functions as a distant recollection of (some) previously isolated key pitches. The pianists' echo of the highest G# (used previously by both the solo and orchestral violinists) is especially audible in most recordings when it is sounded.

Much of the pitched material in the third stanza of *Voyage* is of passing interest. But standing in opposition to the splintering of the consort and string orchestra, the isolated pitch materials at letters R, S, T, and U emphasize new timbres and sonorities. These sustained and clear tones create a separate but simultaneous sphere leading up to the letter X fragments, when all twelve chromatic pitches can be seen, and after which pitch retreats almost entirely to the background of any given texture.

3.5 The Ensemble as an Amplifier of the Speaker

As a result of Van Nostrand's scoring, listeners can hear the consort carry and amplify the phonetic content as it is rendered by the speaker. Consonants, sibilants, and fricative sounds are accented by percussive attacks, while vowels are often extended beyond the speakers' rendering of them by the employment of underscoring pitches in a similar register. At times, the speaker and consort exchange attacks in rapid succession, all in service of amplifying the text, even when the speaker is inactive. Below, I will show some of the most striking instances of where members of the consort and string orchestra function as amplification for the phonetic content of the text. This not only serves as a unifying device for each of the three factions for which *Voyage* is scored but illustrates how the text is the primary sonic influence for the solo instruments and string orchestra.

3.5.1 Phonetic Amplification in Stanza I

First among Van Nostrand's numerous handwritten edits is a sustained A-flat (just below middle C), to be executed by the alto flute on the second syllable of the word *Above*. This sustained tone from the alto flute, simultaneous (though not necessarily on a unison pitch) with the speaker is abruptly cut off by a wooden knock on the back of the autoharp, and the onset of "the" by the speaker. Already with the first two words of the text set, we see a phonetically conscious underscoring of the speaker from members of the consort, which is further supported by the connective tissue provided by the string orchestra as the work continues.

Though the speakers phonetic rendering of the text is treated with a considerable amount of abstraction and repetition of select sounds, almost every adjective and every noun in the first stanza is underscored by activity from the consort, during which the phonemes drawn out by the speaker are doubled and reflected. In any case, they directly amplify the sounds of the speaker as a result of their presence.

Following the activity of the flute and autoharp, the *"fəlz"* sound of *"ruffles"* is notably underscored by a quiet fuzz-tone from the guitar. Continuing, the plosive "B" of "Bright (striped urchins)" is stuttered repeatedly by the speaker and the percussionist's tom-tom. Moments later "Bright" is repeated, set with cries from the vocalist, sonically mirrored by a frantic ride cymbal pattern from the percussionist. As "Bright" is repeated, its sound transforms from grave to acute, or from dark to bright.

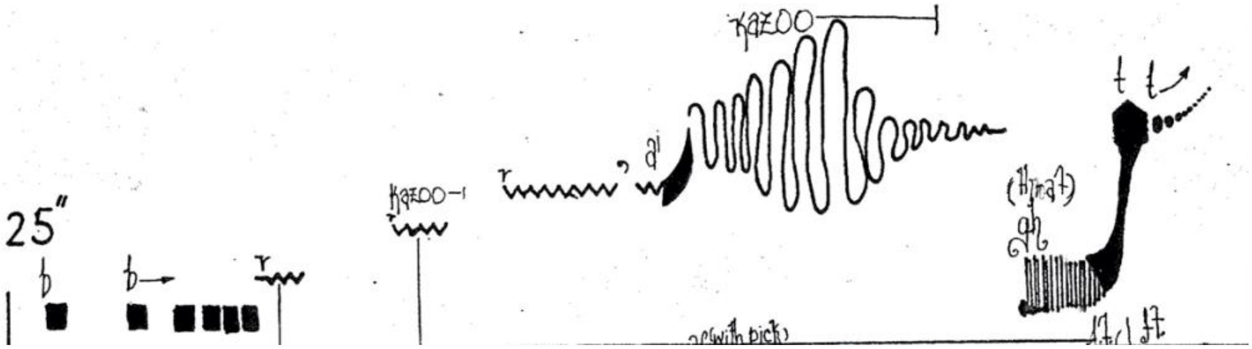

Figure 27 The speaker's first stretched rendering of the word "Bright"

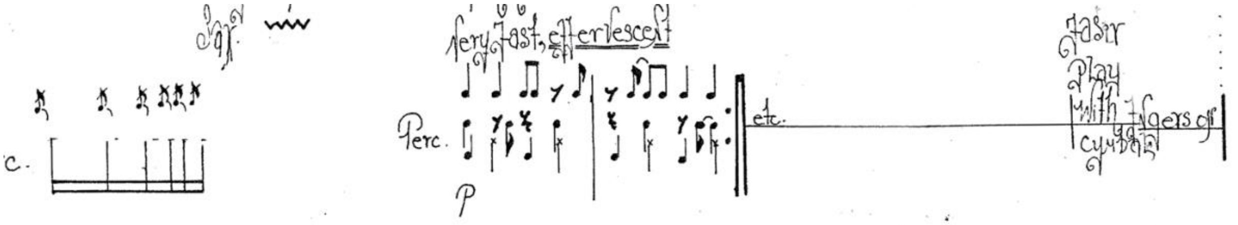

Figure 28 The percussionists' activity in the same period

In accordance with the prominent pitched material, bright vowel sounds (whether explicitly pitched or not) are emphasized in Van Nostrand's first stanza. One example of this is the line break in Crane's text between the words "sand" and "They." The line break is articulated by a split-second chorus of rapid knocking (autoharp, guitar, and solo cello), though “sand” and “They” are both shadowed by explicitly pitched attacks from the solo cello and saxophone.

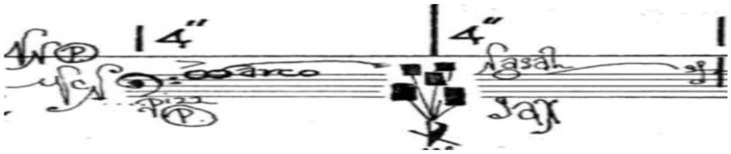

Figure 29 “sand/ They” underscored by the solo cello and saxophone

In the fourth line of Stanza I, Van Nostrand applies this treatment of *“sand / They”* to the text *“baked weed,”* which is underscored by the piano and flute in a similar fashion.

At letter E, another paired-down duo consisting of the solo violin and speaker emerges. As the violinist performs borrowed phrases from Van Nostrand’s *Phaedra Antinomies,* the sounds of the speaker mirror the register of the melodic phrases. With the text *“And their fingers…”* we hear the drawn-out fricatives and vowels of *“Their fin(gers)”* nearly match the higher register of the fiddle playing. Throughout the score, it is common for the higher frequencies of the string orchestra to match the speakers' fricatives.

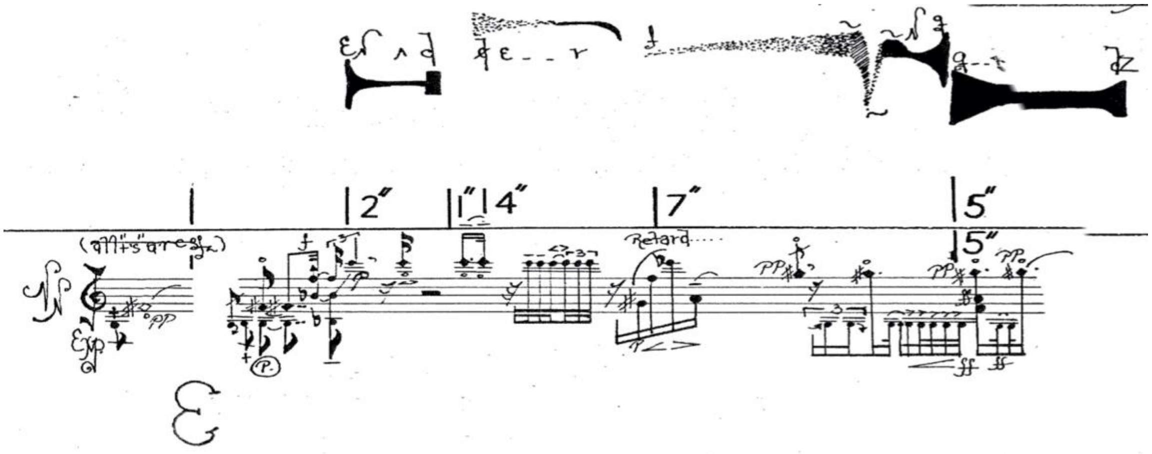

Figure 30 Violin and speaker exposed duo at rehearsal letter E

Though Van Nostrand's setting of Crane's first stanza is rooted in vowel sounds and a greater variety of audible pitched material in the score, his setting of "*crumble*" (following the fiddle and speaker duo) takes a turn towards exaggeration of consonants and unvoiced sounds - an extreme sonic and dramatic opposition to the beginning of this line (*"And their fingers crumble…"*) From here, we can hear the repeated "*K*" sound of "Crumble," which is supported by a crescendoing noise - an amplified tearing sound from the consort, as well as a dialogue of rapid plucking and bow-beating from the upper and lower voices of the string orchestra. This is a notable moment not just for the sake of its sonic opposition, but for the independence of the speaker from both the consort and the string orchestra.

Following this climax and punctuation (our first turn towards hard consonants and noise), the speaker engages in a rapid exchange with members of the consort, breaking apart the text "fragments." Here, the consort is not so much amplifying the speakers' sounds. Instead, they are comically reflected. Still, the phonetic properties of the speaker's utterances are visible and audible in the consort's response.

3.5.2 Phonetic Amplification in Stanza II

The activity of the consort is heavily tied to the speaker's exact phonetic rendering of Crane's text. This supports the theory that *Voyage* becomes freer and less dependent on vertical pitch material as it progresses - there is an increased freedom of gesture, sonic choices (for the consort), and even interplay between the members of the consort and string orchestra.

As such, the development of Van Nostrand's setting becomes equally less dependent on the phonetic support of the consort. As a result, the instances where the consort supports the speaker with matching linguistic sounds are especially striking. Although spare, we see the first instance of a consort member (the solo guitarist striking a treble harmonic sounding E5) illuminating phonetic structures early in the second stanza, on the *jĕk'* of *"Interjections."*

Notable doublings of the speaker's material by members of the concert in the next line (*"The sun beats lightning on the waves"*) include precise doublings by the guitar on "The," and the saxophone on "lightning." Like other moments in the score with prominence of sibilants, the string orchestra underscores a drawn-out rendering of *"(ssss)un."*

Recalling the dramatic crescendo of "Crumble," Van Nostrand sets "Thunder" with a similar, yet more dramatic and noise-filled climb. Again, the speaker's frantic utterances are independent from the growing mass of the consort. At a would-be climax, the consort is cut off, and a comparatively distant floor-tom rumbles, responded to by the consort again. This is the "Thunder" that is inching closer to our beach scene, at first distant, then fully present, then momentarily absent. As the speaker goes on to chirp "And could they hear me I would tell them," he is met in canon by the sitar (which is able to mirror hard consonant sounds), followed by the alto flute (which is able to sustain vowel-like sounds and create a seamless transition to the third stanza).

3.5.3 Phonetic Amplification in Stanza III

As members of the consort separate into duos to operate independently of the speaker, there is no direct phonetic amplification of the speaker until the third line of the stanza: "Bleached by time and the elements," which is underscored by a single drone. This drone operates independently, but also acts as a net by which all vowel sounds are caught. As the line continues, "and the elements" is underscored by the solo violin and cello. The *-nTs* of elements is caught by a quiet but hard-edged spitting sound from the solo flute.

From the text *"But there is a line you must not cross,"* there is a dramatic and sudden shift from the most singularly pitched and vowel-driven material to a texture driven predominantly by noise and accompanying exaggeration of consonants: "(B)ut there is a line you MUST NOT CROSS." The ensemble, formerly underscoring and shading the speaker's vowels and consonants is now amplifying the noise generated by the vocalist, even as members of the consort scatter.

As the coda (beginning at rehearsal marking Cc) brings the work to a close, several cells composed of the speaker's previous material are distantly echoed by members of the consort amidst a roiling floor of cellos and basses. These cells are accented by the speaker's irregular but ad-libbed stuttering through all parts of the word "*Cruel*:" Cr - rr-Ooo-ehhh-lll. Within this texture, the clusters of the string orchestra and sustained attacks on F#6 (added by Van Nostrand in 2011) recall not only key pitches from the solo cellists' overtone series, but the relatively high-pitched vowel sounds of the speaker.

3.6 Chapter Conclusions

In this chapter, I have exposed how multiple elements (chiefly pitch, noise, and phonetic content) contribute to the structure, development, and musical language of the *Voyage* score. In the score itself, readers can see the role of melodic and pitched materials change over time. Pitched materials (and the instruments they emerge from) initially serve as a building block of formal development but evolve as an opposing force that is eventually surrendered to (though still present within) a series of noise-dominated and sonically saturated composite textures. Texture and form evolve in a similar fashion. The piece begins with terse and isolated motions that are gradually superimposed with new materials. Though the outcome of Van Nostrand's first stanza is largely fixed, it features the greatest variety of instrumental combinations, serving as a sonic exposition. As concrete textures and elements merge, the performers are given more control in their rendition of Van Nostrand’s material, and the combinations of instruments are paired down to maintain structure and clarity in the works development. This structure is evident in the economy of transition types from moment-to-moment, and the limited but integral functions of the string orchestra. Even in the most densely orchestrated passages, the three wings of Van Nostrand’s ensemble work together as intimately as three improvisors who at times share trajectories, and at other times intentionally splinter to explore non-teleological musical spaces.

4.0 Performer Control: Improvised Music Methodologies in Practice

Introduction

Wadada Leo Smith (a founding member of the AACM) is widely credited with defining Creative Music (today a broadly used term to describe varied branches of experimental music). Smith defines creation as “The process of making art in the present moment.”[35] While Smith further notes that creative music exists in opposition to composition, he points to “signs and symbols” that are used by both composers and performers to generate improvised material. Smith's definition of Creative Music emerged with the founding of the AACM in the mid 1960’s, and his work often utilizes extremely specific graphics, while accounting for the presence of each individual performer as their own center within the whole ensemble. Like Smith, Van Nostrand’s structures allow for the focus of individual players to become audible, to change hands, or disintegrate. Successful performances of *Voyage* and other creative works are enabled not just by the composer’s notation, but by the listening and careful interplay between ensemble members who are responsible for the outcome of a performance in real time.

4.1 Chapter Outline

In examining the *Voyage* score, I have noted some sections, graphics, or directions from the composer that demand input and in-the-moment creation from the performer. In this chapter I will outline how select methodologies and conventions of improvised music have influenced recent performances and can be applied to analysis here to achieve a greater understanding of the work as a whole.

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[35] www.wadadaleosmith.com/philosophy-and-language-of-music (last accessed 2/5/2022)

Together, the speaker, consort, and string orchestra create different tiers of opposition, connection, disjunction, and unification that correspond with select methodologies of improvised music that have developed in the last fifty years. Though Van Nostrand's instructions and notation key are essential to understanding some sonically specific aspects of the score, there is just as much to be learned from the evolution of improvised music practices that have informed recent performances of the work. By outlining questions that improvisers might ask during preparation of a score, as well as methodologies or strategies they might employ, my hope is that readers gain an understanding of how recent developments in improvised music practices can inform future performances of *Voyage* and other works that require performers to engage with improvised music practices.

The amount of control relinquished by the composer as his text setting unfolds is an aspect of *Voyage* that has been exposed by studying the pitch-to-noise ratios of the score. While informative, the relationship between explicitly pitched material and the variability of *some* graphic notation leaves us with room to explore the ways in which each individual performer involved in the piece holds a stake in controlling its outcome. Often, notation that looks ambiguous is made incredibly specific by verbal descriptions of technical applications: bow placement or harmonic pressure by members of the string orchestra or the reed biting and hand trembling of the saxophone are two examples of how generic graphics for held tones or glissandi are used to produce sounds that the graphics alone would not indicate. But even with these specifications and graphics, the performer must improvise their tones and actions to produce the results that the composer desires.

4.2 Instructions to the Speaker

Van Nostrand's instructions to the speaker show us both the extent to which the speaker's own freedom and imagination play in defining the role, and the extent to which the speaker must "change his character" in service of both performative drama and sonic contrast. For the consort and string orchestra, the speaker's frame-to-frame character changes are reflected in the variety of trajectories that accompanying forces gradually adopt - especially during the third stanza of Van Nostrand's text setting. In his instructions to the speaker, Van Nostrand first relays:

> The speaker must act his part rather than sing it.... Employ a great amount of imagination and variation in order to achieve a constantly changing palette of vocal sounds. He must constantly shift the context of thought in which he is involved: from a housewife shrieking at her children, to a TV announcer whose voice has cracked, to a whining child, to a drill sergeant or a rock star - the norm lies between exaggerated speech, *sprechstimme*, and rock singing.

Van Nostrand goes on to denote the "*least* specific" passages in the speaker's part, which he lists by rehearsal letter, timing, and text:

- letter P ("O brilliant kids")
- letter Q ("fondle your shells and sticks")
- letters V-W ("Spry cordage of your bodies")

With the onset of "O brilliant kids," the speaker and the duo of flute and saxophone operate on two entirely different planes. The varied treatments of "*O!*" by the speaker are reflected by the duo, but this reflection is not in service of accompaniment or imitation.

At letter Q, the duo of flute and saxophone is swapped out for three duos:

- Cello and Drums
- Violin and Guitar
- Sitar and Autoharp

Each duo operates independently of each other and the speaker. Here, where the composer specifies an amount of heightened freedom for the speaker, there is an increased amount of activity from the three duos. With the addition of drums and electric guitar plus sitar and autoharp, there is the probability for a greater variety of sounds, registral expansion, and spectral density (due to the addition of unpitched elements and instruments from a variety of families). Though boxes performed by the three duos are timed with subsequent pauses, there are opportunities for the performers to subvert observation of timings and create a dense juxtaposition of sounds, still independent of the speaker's verbose warnings from above their scene.

After the stasis of the string orchestra at letter V brings time to a virtual halt, The acceleration of the drums and the wild glissandi of the strings serve to speed time ahead. This section also presents Van Nostrand's only use of "Ad-Libitum" as an instruction to the vocalist, who renders the repetition of "bodies" with an improvised series of gags, laughs, cries, pops, and shrieks - almost providing an audible microcosm of Van Nostrand's preliminary instructions and table of symbols.

4.3 The String Orchestra Functions and their Influence on Improvisation

The four functions of the string orchestra outlined in the previous chapter bear resemblance to the economy of materials an improviser might employ in either a small group setting, or within the context of a large ensemble work. In the context of a work-in-motion, an improviser may choose to change the perception of time with materials related to the other performers around them. They may offer an oppositional texture, or a sudden punctuation in an effort to either shift or immediately change the direction of the work. They may even sit tacit for long periods of time or execute a sudden performative gesture to ensure that their re-entry has a decisive impact. The larger the improvising ensemble, the more concise, defined, and limited an individual's role must be to ensure order among even the most chaotic moments.

In a 2008 interview at the Sonic Arts Research Centre (SARC) in Belfast, guitarist and composer Fred Frith speaks of what some improvisors call a "Rule of three."[36] Frith states "Playing with three (people), you're most likely to have two (players) against one, or sometimes three ones (three individual trajectories). There's a tension with three (ideas or individuals playing at once) that you don't get with (just) two. More than three (trajectories at the same time) is a lottery." Frith strongly suggests that there should be no more than three active individuals, layers, or trajectories in any moment of an improvised performance. With larger ensembles, he suggests "some sort of external mechanism that exists to reduce possibilities in order to make something work." In *Voyage*, even during active sections like rehearsal letter X or rehearsal letter Z, we can hear a dispersed chorus of individuals contributing to the same singular trajectory - their materials, entrances, and exits all carefully planned and executed as such.

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[36] https://www.youtube.com/watch?v=gnyunVs-aaU&t=136s (last accessed 7/20/2021)

4.4 The Improvisor’s Perspective

In his multi-pronged artist statement, Smith notes the importance of collective creativity - a group of musicians improvising with signs and symbols (traditional, verbal, and graphic notation) as a guide within the frame of a composition. In giving performers freedom to create, Van Nostrand prefers collective creativity to that of a soloist improvising at the fore of a predetermined compositional structure.

Van Nostrand’s preliminary notes on the “least specific” (or most flexible) passages in *Voyage* bring to light some questions that improvisors might ask themselves during a performance of any score where there is a considerable amount of freedom regarding any kind of notation or materials. Some of the questions relevant to rehearsal letters P and Q of *Voyage* might be: *Do I listen to or interact with the other spheres of activity around me, or do I focus on my own materials to counter them? Do I stop playing with the composers given timing, or would a slight adjustment* (stopping ahead of the noted time or playing beyond it) *lead to a better result? Do I create a stark opposition with an entrance or an exit? How will my reentrance affect the amalgam? Is there an effective way to not be perceived as active, even when I am trying to alter the direction of the performance?*

While many composers account for every single symbol, marking, or instruction in a graphic or otherwise experimental score, there are in some cases unwritten rules or conventions that evolve and ruminate over the output of a specific composer, community, ensemble, or work. By briefly looking at one case below, we can see examples of how recent readings of the *Voyage* score were informed by the practice and performance of improvised scores:

In the “Game” pieces written by John Zorn, there are many technical applications &/or ad-hoc dramatic shifts that can shed light on how more dispersed or performer-controlled sections of

Voyage might be approached.[37] These works include verbal instructions that lead performers to make individual choices when confronted with cues, audible stasis, shifts in texture, or other variables. But these pieces have a language that is dependent on unwritten transmission from performer to performer, or in dialogue with the composer. Some pillars of Zorn's game music that remain formally unwritten (yet essential to a good outcome) are:

- Concise transitions, including clear cuts from one moment to the next.
- Within such transitions, accompanying sonic contrasts that often explore extremes of timbre.
- Frequent changes in tempo/flow that may align with or be independent of textural shifts.

Unwritten conventions like those used in John Zorn's game pieces have informed notated transitions and improvised materials in *Voyage* to propel the music and create necessary contrasts within a section. While Zorn's game pieces offer good strategies and methods applicable to improvised passages in *Voyage*, the values outlined above only scratch the surface of what is appropriate.

4.5 Performer Control and Ensemble Trajectories

In previous analysis, I have noted that performers have the most individual power in the third stanza. Observing the points where the speaker himself has the most freedom (independent from the consort) supports these findings. Paradoxically, as the ensemble grows larger and splinters to a collection of individuals with their own activities, the entire group tends to unite around a common dramatic trajectory. Examples of unification amidst dispersion include tutti climaxes around the text *“caresses”* and moving towards “*breast.”*

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[37] I cite Zorn as an example here not only for his use of timbral contrasts and transitions similar to those seen in *Voyage*, but because of the experience many recent *Voyage* performers have had performing his works alongside elder performers in Zorn's original circles.

The build towards “breast” at letter Z features the most individual and least controlled activity amongst consort members. While the members of the consort are improvising with the speaker’s previous materials, they join the speaker and the string orchestra in a gradual rise of velocity and pitch. In Voyage and other works that feature collective improvisation, freedom on an individual level is often mitigated by a unified trajectory, or goal-oriented musical shape.

In the closing of the work, the coda mirrors the letter X fragments of the string orchestra in that it is a largely non-teleological space with multiple simultaneous trajectories. Here, the sections of the string orchestra, speaker, and individuals of the consort are each operating independently of one another. While the coda can be seen as leaving a considerable amount of control to members of the consort and the sections of the orchestra, the variability of the materials leads to similar results when different performances are considered. From these variables and their results, we can observe a toggling between performer control and composer control, and between teleological spaces and non-teleological spaces. Though performer control and non-teleological spaces usually coincide they are not mutually exclusive, as illustrated in the table below.

Table 6 local trajectories and specifications of control (composer or performer) in stanza III

Rehearsal Letters	Control of events	Local Direction
P/Q	Performer	teleological
R	Composer	non-teleological
S/T	Composer	teleological
U/V	Composer	non-teleological
W	Performer	teleological
X	Performer	non-teleological
Y/Z	Performer	teleological
AA	Performer	non-teleological
BB	Composer	teleological
CC	Performer	non-teleological

These rapid shifts in trajectory and prescription ultimately show that some characteristics of the speaker (dramatic shifts of tone, increasingly abstract execution of text, and increased levels of freedom &/or unpredictability) are gradually inherited by individuals within the rest of the ensemble, further contributing to the variability of the form, higher quantities of noise, and controlled chaotic motion. With increased variability of performer control, we also see a greater volume of textural shifts from moment-to-moment.

4.6 The "Cadenza"

Immediately following Van Nostrand's setting of the first stanza (the least improvisatory section of the work) is the cadenza - a *highly variable* passage for a trio of saxophone, guitar, and drum kit. Variables in sonic outcome are controlled by Van Nostrand with a timing of two minutes and twenty seconds. In this timeframe, the trio is presented with all the speaker's material from the first stanza, written in retrograde inversion. While notated in R.I, Van Nostrand also preserves the phonetic content presented backwards (though not in reverse type). This material is presented in five evenly sized columns in two segments ("*#1"* beginning from the top left of the page, and *"#2"* beginning near the end of the third column):

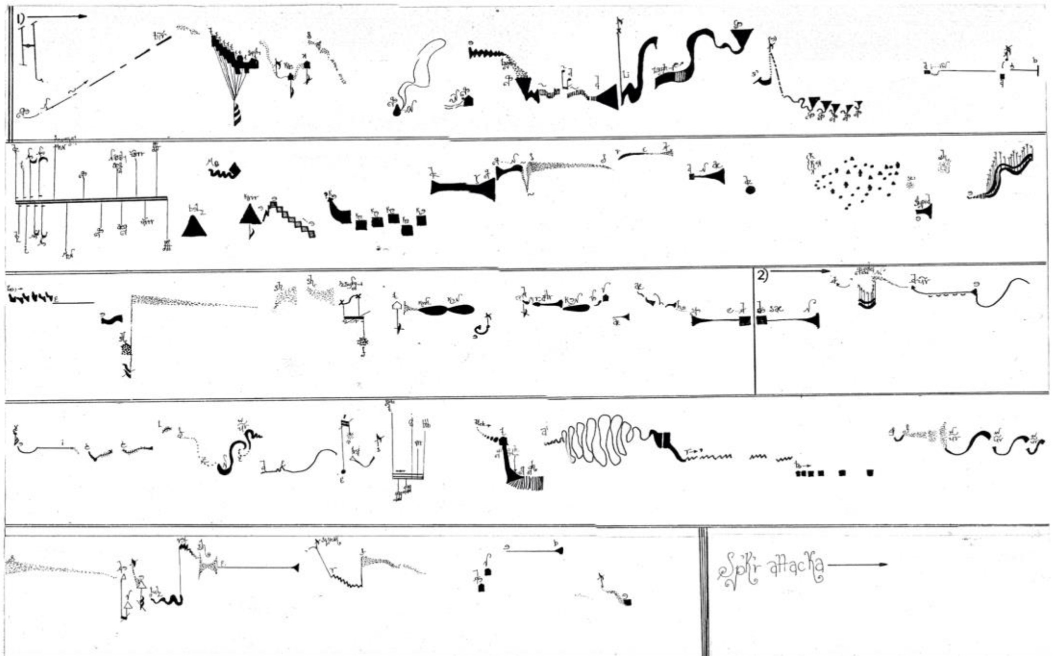

Figure 31 Rehearsal letter H showing the cadenza for saxophone guitar, and drums

This schematic is preceded by the following instructions, which present an entrance/exit strategy for each player in the form of individual timings within the entire two-minute and twenty-second frame:

- Percussion enters after a three-second pause. Play material from (segment) #1, interpolating a basic rock pattern ad-lib for no more than four seconds. Duration: two minutes and twenty seconds (entire cadenza)

- Guitar enters ten seconds after percussion, playing (segment) #2 only. Duration: one minute and forty seconds.

- Saxophone enters seven seconds after the guitar, playing (segment) #2 only. Duration one minute.

Played strictly as relayed by Van Nostrand, this section results in the most improvised performance from the percussionist, while the guitarist and saxophonist render the vocal material in their specific timeframes, attempting to emulate phonetic content as best they can.

Van Nostrand spoke of there being an unwritten story here: three musicians walking on stage one-by-one as actors in a drama. Once the three of them are on stage performing, the saxophonist discovers he cannot be heard by the others and leaves. The guitarist follows suit while the drummer continues playing. When the drummer realizes that they are alone, they stop and quietly scuttle off the stage.[38]

In the two early performances of *Voyage*, we can observe each trio member interpreting their segments in the given timeframes. They do so as individuals, resulting in a passage that is at times dense and chaotic, and at times spaced out with sudden bursts of activity. In these performances the musicians are each focused on their own material, paying little attention to each other.

From the two premiere performances to the three recent performances, listeners can observe a shift in methods: from indeterminacy to controlled freedom that is aided by careful listening and intentional interaction. In recent performances of the cadenza, performers have taken greater liberties regarding fragmentation of Van Nostrand's materials, while prioritizing a constant flow of energy. Of the three recent performances, the first (a trio of Derek Beckvold on saxophone, Andrew Clinkman on guitar, and Andy Fordyce on drums) is the most improvisatory, while the third (with Daniel Pencer on saxophone) draws the most upon Van Nostrand's graphics to create a fragmented but cohesive result.

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[38] Conversation with Burr Van Nostrand, February 11th, 2021

4.7 Other improvised textures

While the rapid changes in texture enable individual freedom in the third stanza of *Voyage*, a listener can isolate passages with performer-controlled activity earlier in the work. Like the goal-oriented passages in the third stanza (at letters W, Y, and Z, for example), two earlier passages offer an especially saturated texture: 1.) the "Vertical Gliss." of the guitar during the text "*Crumble*." and 2.) the collective crescendo on the text *"Thunder."* While each build gives specified technical instructions to its active performers (activating a wide spectrum of overtones), neither build specifies rhythms or pitch range for each individual. This is the first time we see individuals in control of their own actions, albeit in a unified trajectory.

The first example of explicitly improvised activity accompanies the speaker and string orchestra during the text *"contrived a conquest."* Here, Van Nostrand offers five rhythmic gestures "(repeat these five gestures) to be played in any order, without much pitch." Like the fragments at letter X and the collective crescendo at letter Y, the freedom given to each individual is in service of a collective non-teleological structure that, while improvisatory, results in a reproducible and sonically consistent texture.

4.8 Performer Control Conclusions

Application of select improvised music methodologies is necessary to achieve a successful performance of *Voyage*. Here I have exposed the crucial roles of individual intention, active listening, and in-the-moment decision making as essential to the piece. This is especially applicable to the work as pitched content becomes isolated from noise-based textures, where the consort must render the speaker's materials within different timeframes and in new combinations. Though guitarist and improvisor Derek Bailey wrote that "'classical' composition has been closed to improvisation and might always remain closed," he relented that "there have been continued attempts to reintegrate improvisation and composition," and that "a broadening of the concept and role of notation" was theoretically a key factor to successful integration.[39] While Bailey goes on to note that notation in early (medieval) western music served as a loose guide for expert performers, I believe that contemporary hybrid pieces like *Voyage* can harness the abilities of both traditionally "classical" players and other performers with divergent skills and interests. In fact, I believe the score demands it. However, successful performances of an increasing volume of hybrid works are only achievable through the intentional study and practice of contemporary improvised music methodologies, in-the-moment adaptability, and active listening.

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[39] Bailey, 59

5.0 Realizing Voyage in a New Century

> It’s true I pick the [musicians in the] bands and in that sense the Ellington tradition, the selection of people is very important. Everybody is vital… You need a wide variety to really get the piece going and picking musicians for the most part is not so much ‘I need a violin, I need a cello, I need a keyboard and I need a guitar’, it’s more the people themselves who are important.
>
> - John Zorn

Introduction and Outline

Among observations from the previous three chapters, I would like to rearticulate two to begin the present chapter. First is that in making Voyage, Van Nostrand embarked on a multi-step journey in fleshing out the strengths of his instrumentalists to accompany Humphrey Evans in his role as the speaker. Van Nostrand had an ear for a player’s personality and when he was looking for an instrumentalist he didn’t already know, he gave serious consideration to player recommendations from his peers. For example, saxophonist John Lissaur was recommended to Van Nostrand by the Voyage drummer Stephen Mosko.[40] Upon their first meetings, it was clear to Van Nostrand that Lissaur was willing to take musical risks and able to produce the multi-layered sounds that Van Nostrand specified.

Second, I examined how the original consort members and their rehearsals led to a published revision of the score. The additions or changes to personnel from the 1969 New Haven premiere to the 1970 performance in Boston show how important the individual players were to the outcome of either performance.

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[40] Burr Van Nostrand and the Musicians of *Voyage in a White Building I* - https://www.youtube.com/watch?v=MY2DrdxLK6w (Last Accessed July 28, 2020)

Van Nostrand's revised score (with more information on unison events and a clear system of cues and transitions after letter Q), his inclusion of the piano to support both the consort and the string orchestra, and the substitution of flutist Daniel Deutsch (then a newcomer to improvised music and pieces with open elements), gives the Boston performance a sense of clarity and freedom when compared with the busy-natured premiere of *Voyage* that took place less than a year earlier. Likewise, the players involved in the three most recent performances of Voyage had an impact on each outcome that will be further examined here. The presence of new consort members in each performance changed the content of improvised spaces and the sonic shape of the entire work.

I will show how performers were chosen for recent performances of *Voyage*. What interests, experiences, and curiosities did these players have that amounted to a positive contribution towards the result? Another goal in the present chapter is to show how these new performers put ideas and theories surrounding improvised music trends into practice when rehearsing and performing the work. Special attention will be paid to the various backgrounds and interests of select players to show how a range of experiences and perspectives contributed to the three recent performances. Another goal of this chapter is to show how Van Nostrand's specific vocabulary and technical requirements in *Voyage* directly inform its improvised spaces. Finally, I will present a general overview of how any performer might build an improvised music vocabulary, supported by observations from the entire document. Similar to improvised music methodologies that have been considered here, the technical and sonic innovations of contemporary "Creative" or "New Music" genres can inform a performer's vocabulary and approach to new works that require varied degrees of improvisation.

In selecting performers to interview, I was careful to include *Voyage* personnel with a range of backgrounds and performance interests. Some of the players involved had studied different branches of improvised and/or experimental music thoroughly, while others were primarily students of classical idioms and related contemporary music practices. My hope here is to illustrate how varied approaches to the same material can inform each other in the environment of a work like *Voyage*, or other new musics that require performers to take individual responsibility for the outcome of a work.

Though the interviews for this chapter were conducted with the performance practices of *Voyage* in mind, there were many instances where the interviewed players touched on issues presented earlier in this document. As such, this chapter also serves as a reflection on prior chapters as I reach concluding statements.

5.1 Selection of the Speaker

In setting Hart Crane's *Voyages I*, Van Nostrand knew that Humphrey Evans would be performing it. He spent at least two years working with Evans and learning his sonic vocabulary before completing the speaker's part and assembling the rest of the score. The reader can observe specific properties from the speaker's directions, the accompanying key of symbols, and the score itself. First, most technical elements of the part are fixed. Second, there are several performative and dramatic expressions in the score that suggest additional contour. Third, Van Nostrand's preliminary instructions make clear that the speaker must "act his part" - assuming a number of personas, mannerisms, and varied idiomatic expressions at the speakers own will that make the part (and the accompanying consort) constantly varied and spontaneous within its highly specific gestures and vocabulary.

The choice of Lautaro Mantilla as speaker for the three recent performances revolved around his flexibility as an improviser, and the numerous performative aspects of his own creative output.[41] Though primarily a guitarist, Mantilla is flexible vocalist. As a student in the conservatory's Contemporary Improvisation program, his projects included a recomposition of the Colombian National Anthem that was orchestrated to be heard in reverse, an arrangement of Charlie Patton's *Shake it and Break It* that centered around a trio of upright bassists who were huddled together and bound by a giant tuxedo, and other works with challenging physical or musical aspects. As a creator and practitioner of pieces that explored a range of physical challenges that were rooted in his own sense of spontaneity, Mantilla was an appropriate choice to fulfill the role of the speaker in *Voyage*.

5.1.1 Assembly of the Consort

In Derek Bailey's book *Improvisation: Its Nature and Practice in Music*, John Zorn speaks of the importance of the individual performers in game pieces like *Hockey*, *Archery*, and *Cobra*. Their dynamics as a group - with different musical languages, sounds, and attitudes - is an important aspect of a good performance. Changing one player in an ensemble can result in a completely different dynamic or language for the whole work. When I first saw and heard *Voyage*, I subconsciously linked it to *Cobra* through various common properties: concise transitions, extreme sonic oppositions, rapid exchanges between players, and the employment of sub-ensembles within the whole group.

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[41] Selection of recent performers was a process undertaken by both Anthony Coleman and I. Van Nostrand had no direct input in the selection of recent players, though his thoughts on each subsequent performance helped us pick new players if a previous player had moved or was unavailable.

Of *Cobra*, Zorn writes "what I've done is basically the creation of a small society. People are given power, and it's interesting to see who wants more of that power and who runs away from it."[42] As *Voyage* grew out of friendships and a wider set of conditions surrounding the Yale campus in the late 60's, the ensemble members for recent performances were picked with our own social conditions (part of which was a presence at the New England Conservatory), friendships, and musical associations in mind.

Recent *Voyage* conductor Anthony Coleman was an original performer of Zorn's *Cobra* and as a sanctioned prompter he has been teaching the piece regularly at the New England Conservatory for the last fifteen years. When Coleman and I began to look for personnel to perform *Voyage*, we thought of individuals who could both adapt to its notation and bring a diverse range of approaches to it. We also needed players who already had strong bonds and an understanding of each other's vocabulary.

Andrew Clinkman (who was the guitarist for all three recent performances) noted that he was in Coleman's *Cobra* ensemble, and that his experience with *Cobra* helped him to develop an approach to *Voyage*.

> Like *Cobra*, it (*Voyage*) all came together in rehearsals. It would have been impossible to hear and understand without that kind of collaboration. When you think of everything going on during the Antiwar movement, the late 60's - it's about taking risks and being on the edge of societal reform. *Voyage* is this brilliantly detailed object, but learning it - you can't understand its structure without first developing it in rehearsals.

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[42] Bailey, 78

While it’s true that the structure of *Voyage* - its exposition, development, and deterioration emerge from the performer’s dynamics in rehearsal, the piece requires a mix of players who can contribute to both improvised configurations and extraordinarily detailed melodic passages. Van Nostrand’s inclusion of solo violin passages from *Phaedra Antinomies* is a clear and consistent example of this. The flute writing is another example of a kind of *hybrid* part - where the soloist is responsible for fleeting melodic material, the employment of an extensive sonic catalog, and spontaneous interactions with other consort members as the piece becomes controlled by the players themselves.

Flutist Allson Poh joined the cast of *Voyage* for the Pittsburgh performance in 2014. Then an orchestral studies major at the New England Conservatory, Poh had previously received a bachelor’s degree from Northwestern University. During her junior year, she studied abroad at the Royal Conservatory of Music in London. It was there that she gained her first experiences with direct collaboration between performers and composers. “It was a workshop where we would develop ideas with composers every week - we’d show them techniques and we’d get work back from them until we had a full piece. It was my first new music experience outside of the solo flute repertoire, Pierrot (Lunaire), things like that.” She also cited the presence of new music ensembles like Eighth Blackbird and the International Contemporary Ensemble in Chicago as inspiring an interest in new music. When it came to learning *Voyage*, she cited her experience within the local community outside of orchestral studies:

> I came to Boston and was living with another master’s student from the jazz department. We were always listening to different records. When I was working in the library I met a few composers, and then started taking improvisation classes. Looking back on (learning) *Voyage*, timing could be difficult, but ultimately everything came together with the experiences I had around me.

Interest and immersion in varied perspectives, ideas, and subcultures at the Conservatory are a commonality between Poh, Clinkman, and other recent *Voyage* players. Every performer I spoke with cited elements of the score that they were initially challenged by. But the language of the work was clarified through active listening, a sense of risk-taking and a collective experience of working with the score in a hands-on fashion. Poh also echoed a principal observation from the second chapter - that the conditions and environment were right for the work to happen - beginning at Yale in 1969, and again at the New England Conservatory in the 2010's.

5.2 Confronting and Experiencing Voyage: Performers and their Strategies Today

I have previously cited some methods of improvisation, interactions, and transitions that are important tools to successfully perform the *Voyage* score. Questions related to improvising in an ensemble setting are re-copied below, and will be addressed through insights from recent performers of *Voyage*:

1. Do I listen to or interact with the other spheres of activity around me, or do I focus on my own materials to counter them?

2. Do I stop playing with the composers given timing, or would a slight adjustment (ahead of the timing or beyond it) lead to a better result?

3. Do I stay silent for as long as the composer specifies, even longer, or should my partner and I enter earlier?

4. Do I create a stark opposition with an entrance or an exit? How will my reentrance affect the amalgam?

5. If I am on my own trajectory, is it at some point suitable to coalesce with the trajectory of another active sphere?

6. I am one half of a duo. do I make an effort to play in unison with my partner, do I counter them, or even let them play alone at times?

Regarding the performances of *Voyage*, Chicago-based guitarist and improvisor Andrew Clinkman (then a student of both jazz guitar and contemporary improvisation at the New England Conservatory), expressed a sense of anxiety about reading the score. “I didn’t have any textual references for it. It was a challenge to execute things that went from being specific to being open within a given time frame, then sometimes *completely* open before snapping back together again.”

For Clinkman, Van Nostrand’s toggling between (and superimposition of) prescription, indeterminacy, description, and improvisation created a sense of internal anxiety that “gave the piece its structure,” or a sense of urgency that works in tandem with Crane’s poetry. For Clinkman this anxiety was always in negotiation with his desire to “live in” and explore the increasingly frequent improvised spaces.

Like Van Nostrand, Clinkman cites *Voyage* as a piece without melody and rhythm as a regular feature. “When explicit pitch or melody does appear, it serves a diegetic function that creates a separate dimension and an additional layer of meaning within the work itself.” This supports what Clinkman calls the “Psychedelic Aspect” of the work; Over time, concrete elements and voices deteriorate. Boundaries between voices and materials “melt away” until those boundaries between voices cease to exist.

Regarding improvised materials, Clinkman noted: “Mostly everything Lautaro (Mantilla) did (in performance) was fixed, so when improvising in the cadenza or in a duo with the violin (during letter Q), I was mainly working with recollection of what he (Mantilla) did. I could play materials in retrograde, cut and paste them, speed them up, slow them down."

Clinkman tried to adapt what he played in each cadenza based on who he was playing with. He felt that their collective approach to each cadenza changed based on the conditions of each performance, the individual saxophone player, and the trio's interactions with Van Nostrand himself.[43] Clinkman noted that he felt the most comfortable by the third performance, and that their approach to the cadenza for that performance was closest to the sounds of the text and directions provided by Van Nostrand. As opposed to earlier performances, they were almost fully reliant on Van Nostrand's notated retrograde inversion of the speaker's previous material as a reference. Regarding the simultaneous duos at letter Q, Clinkman noted:

> If I'm playing with someone in a duo but there are other things going on, I'm not going to listen to those other things. I'm in my duo, and I'm going to interact with my partner…. I'm going to take phrases that I'm hearing, invert them, and break them apart. I'm listening to my partner, playing counterpoint with them, or sometimes filling in the spaces they leave open. It's almost like a boxing match.

While Clinkman acknowledged sonic opposition as strategy in improvised spaces, it was not something he was likely going to employ in a performance of *Voyage*. "My main interest was recollecting material that I liked and just being able to spend more time with it. That always seemed to lead to the best result." While there are silences observed by individual duos from letters P-Q in recent performances, Clinkman did not speak of Van Nostrand's timings as having any special significance. "The most important thing," Clinkman said, "was to listen carefully, keep the piece in motion, and to enjoy those improvised spaces - to live in them - while also staying on task."

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[43] Meaning the conditions surrounding each performance - the first performance was live in Boston (where the ensemble members were all living at the time), the second was a studio-style recording, and the third (a live performance in Pittsburgh) was an away-from-home engagement.

Saxophonist Derek Beckvold (who performed in the first revival on April 22, 2012) noted the importance of malleability, especially in listening to surrounding consort members and in working with the composer himself during rehearsals. Of his interactions with Van Nostrand, Beckvold noted “There were certain sections with really specific things that he knew exactly how to produce. Those conversations were never long, but they changed the results of what I was doing - even when things were more open.”

Beckvold had also rehearsed and performed John Zorn’s *Cobra* prior to participating in our first performance of *Voyage*. “(*Voyage*) is a visual object. . . I’ve always been interested in experimentation that stems from visualization. I had pages from (Cornelius Cardew’s) *Treatise* on the walls of my first college apartment.” Beckvold’s training as a saxophonist exposed him to experimental repertoire from an early age, and he became involved in improvised music at the conservatory through meeting classmates in practice rooms, creating collaborative pieces, and working on experimental repertoire. *Voyage*, he said, was a score he immediately felt at home with, as it continued to build on his knowledge and interests.

Regarding sections that involved duo improvisation or multiple spheres of activity, Beckvold echoed Clinkman by saying that “If you look at the score, your job is to stay in a sphere and probably block those other spheres out.” Following that statement he posed a question: “But to what extent do you tune other things out? It could be that you’re eighty percent focused on what you’re doing, and then the other twenty percent is consciously taking note of what else is happening. Then that balance might change later on.”

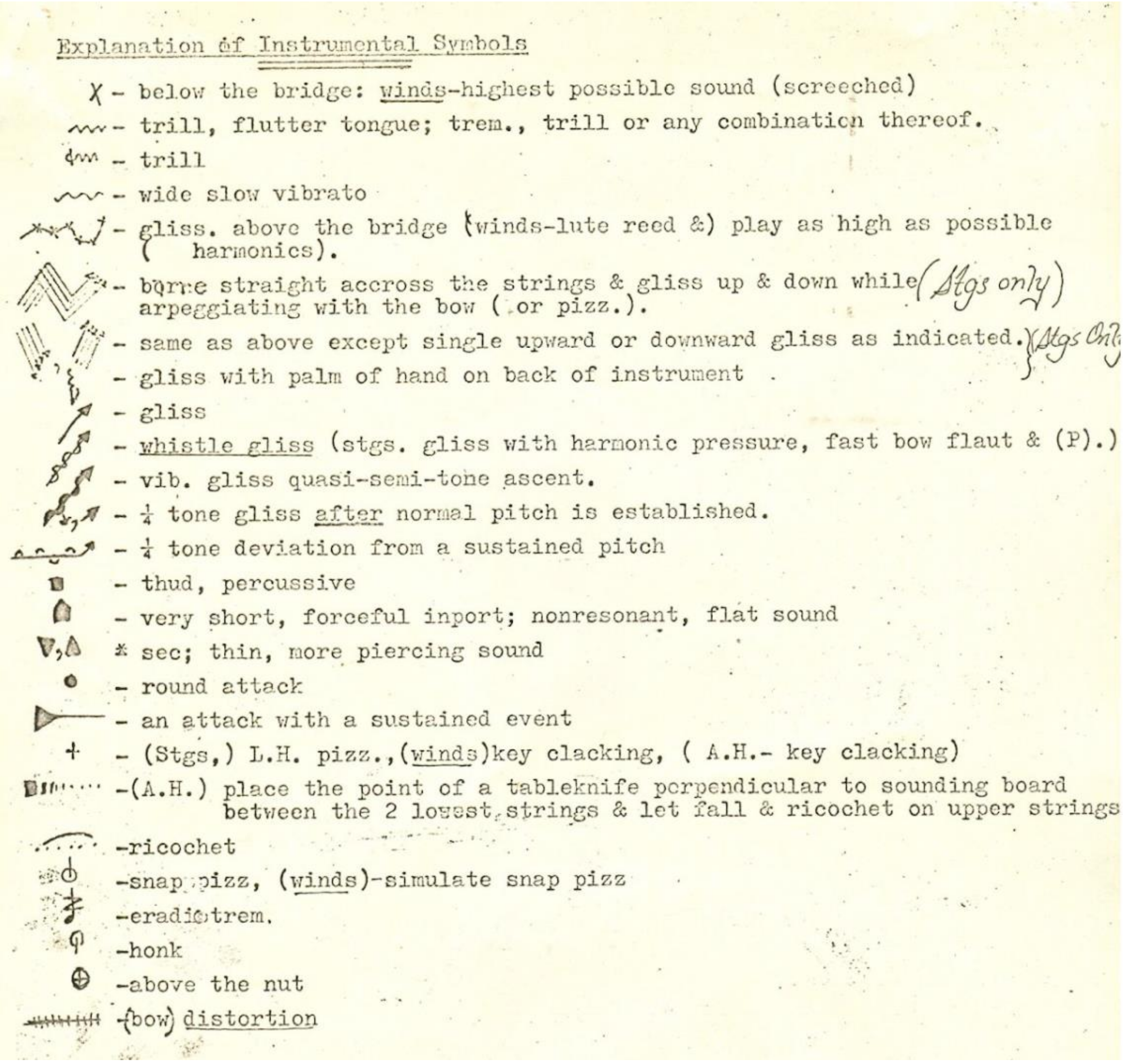
Beckvold’s last observation that is specific to his experience with *Voyage* reflects on the importance of active listening and taking aural cues from other consort members. “There was a constantly shifting hierarchy of needs,” he stated. “Sometimes, you just needed to stop and listen to what happened around you until you got an idea or some sort of opening. But *without* stopping to listen or using clues from the score, you wouldn't be able to do anything."

5.2.1 Clues from the Score: How Listening, Written Vocabulary, and Technical Issues Inform Improvisation

The concrete and detailed textural elements of *Voyage*'s first and second stanzas give performers a variety of sounds and a sense of economy for when they are given control over materials in the third stanza. Though the individual sounds and gestures are perceived as *melting together* and becoming less distinct, the techniques employed to produce them still serve as the fundamental language of the work. Not only is this language essential to the identity of the piece as it becomes freer in construction, but it provides performers with different levels of experience with improvisation a set of tools to employ when they are in control of the materials.

While each instrument in Van Nostrand's ensemble employs an array of techniques that result in an expansive sonic and textural catalogue, his own experience as a cellist resulted in an especially wide range of sounds from the string orchestra and soloists in notated sections. This gives the string players an especially varied palette of sounds to work with, and the other ensemble members a wider variety of sounds to emulate in improvised passages.

The instrumental notation key that accompanies the score accounts for many techniques, while other directions are relayed verbally to the performer in the score, and further sounds are revealed freely by performers collective cooperation. The entire key is below.



Explanation of Instrumental Symbols

- below the bridge: winds-highest possible sound (screeched)
- trill, flutter tongue; trem., trill or any combination thereof.
- trill
- wide slow vibrato
- gliss. above the bridge (winds-lute reed &) play as high as possible (harmonics).
- borne straight accross the strings & gliss up & down while arpeggiating with the bow (or pizz.). (Stgs only)
- same as above except single upward or downward gliss as indicated. (Stgs Only)
- gliss with palm of hand on back of instrument
- gliss
- whistle gliss (stgs. gliss with harmonic pressure, fast bow flaut & (P).)
- vib. gliss quasi-semi-tone ascent.
- ¼ tone gliss after normal pitch is established.
- ¼ tone deviation from a sustained pitch
- thud, percussive
- very short, forceful inport; nonresonant, flat sound

* sec; thin, more piercing sound

- round attack
- an attack with a sustained event
- (Stgs,) L.H. pizz.,(winds)key clacking, (A.H.- key clacking)
- (A.H.) place the point of a tableknife perpendicular to sounding board between the 2 lowest strings & let fall & ricochet on upper strings
- ricochet
- snap pizz, (winds)-simulate snap pizz
- eradic trem.
- honk
- above the nut
- (bow) distortion

Figure 32 Instrumental symbols showing acoustic properties and specific techniques

While several graphics are specific to the string players, other graphics are shared by non-stringed instruments within the consort and the speaker alike. Some symbols are specific to an instrumental family, while others represent sonic descriptors (sustain, thud, dry, round, ricochet etc.).

Van Nostrand's timings in improvised sections leave ample space for listening, giving individual performers both the ability to process their sonic surroundings and time to respond accordingly before the other voices (or sub-groupings of instruments) around them become secondary to their own contribution or interjections.

In letter Q of the score, representative families of instruments are intentionally mismatched by Van Nostrand, making approximation of already heard sounds a necessity for the consort. For example, the pairing of violin/electric guitar makes the violinist strive to be more percussive, possibly approximating the sounds of the guitarists' picking behind the nut, the plosive sounds of amplification, or the use of fuzz tone and distortion pedals. In being paired with the violin, the guitarist may attempt to replicate their partner's relatively dry pizzicato sounds, excessive bow pressure, or the envelope of sustained bow strokes. The inability to do so *exactly* will always result in new sounds and gestures within each performance.

In any case, Van Nostrand leaves room on the page for individuals to take notes on how they might use their vocabulary or borrow from others during performer-controlled sections in the form of intentionally empty staves that appear below boxes of material. Cornelius Cardew's *Treatise* is a predecessor to *Voyage* that includes empty staves for performers to visually represent techniques or musical ideas they might employ during a performance. Although recent performers of *Voyage* did not consistently use Van Nostrand's empty staves, the use of symbols and musical transcription is one important aspect of learning and developing a vocabulary in improvised music. In the last chapter of *Sync or Swarm*, Borgo notes the dominance of traditional western notation in providing clues to performers in the rhythmic and harmonic practice of jazz traditions.[44] Here (particularly with the speakers' symbols which almost always appear in the consort materials), we see a strong example of a new notation that not only can be interpreted by any member of the ensemble, but one that prioritizes musical elements other than melody and harmony, and places emphasis on collectivity rather than solo improvisation.

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[44] Borgo, 172

An individual's transcription of sounds and musical ideas is another foundational key to interpreting works with improvised elements. Any two players might have completely different ways of visually representing similar sounds or techniques. This ensures subtle yet essential differences in execution and helps to create variety in terms of timing and precise sonic outcome.

For performers who are just beginning to approach improvisation, creating a visual catalogue of techniques and sounds (with one’s own signs and symbols) is an effective way to become familiar with previously unknown possibilities, and is an effective mnemonic device. Harnessing vocabulary from other works and developing one’s own vocabulary helps performers to intuitively adapt to their own sonic surroundings, and to create new textures or phrases in response to unexpected turns or previously unheard combinations of techniques from within one’s musical surroundings.

5.3 Conclusion

In the information age, discussion, study, and the practice of improvised music is at its most vibrant point to date. Publications, festivals, record labels, as well as the self-taught and individuals from historically traditional institutions alike are openly addressing the inner-workings of improvisation, its integration with composition, and the influence of society-at-large on its development. A number of hybrid and mobile “creative” musics with a myriad of systems and influences have become increasingly prevalent in a field once dominated by composers who work within the bounds of comparatively traditional forms and notation.

Analogous to new interpretations of Hart Crane's poetry in the 1960's, *Voyage in a White Building I* is a score that has new meaning to many of today's performers. In an age where direct collaboration between composers and performers is often the preferred way to foster new works, the critical study of improvisation as a unique discipline has been an essential tool in recent performances of Van Nostrand's score. The spaces between the composer and performer are intentionally obscured in this work, and this study has, I hope, provided both a useful guide to the score and insight into how applicable improvised music methods might influence the study and performance of new hybrid works and collaborations, which are perpetually growing in number and scope.

6.0 Original Work: Ae.M + Four-Mile Run

When I proposed the "original work" portion of this dissertation in the spring of 2019, I envisioned a multi-pronged album that would cohesively display various interests and idioms I had been working with for years. Particularly art song, chamber music, fixed media pieces, and improvised musics. Like *Voyage in a White Building I*, three larger sections would allow for a generally increased amount of performer control as the music progressed. I had also planned to write for some of my favorite local musicians, some of whom I've been involved with since moving to Pittsburgh in 2015. However, things were thrown into a state of flux when COVID-19 made sheltering in place the norm for most of two years. Even when in-person workshopping timidly resumed during warmer months, I didn't feel comfortable stepping into the rehearsal room (or another person's home, where so much of the best improvised music can take place). What did happen was a technological evolution necessitated by the virtual classroom. I was loaned a decent microphone, and I made it a goal to learn about home audio production using professional software.

The works presented here are the outcome of my pandemic-induced foray into both electronic production and solo music making. With remote learning and instruction necessary for the 2020-21 academic year, my supervisor and fellow colleagues worked together to develop an online music-making class we called Creative Musicianship.

Teaching aural analysis, manipulation of field recordings, and pop/hiphop production using web-based audio workstations got me listening to sounds made for the internet (lofi hiphop, vaporwave, ASMR etc.). From there I began to make my own sample-based tracks.

The following track owes much to the sampling techniques of lofi music, the stasis of time that I felt while beginning to teach music online, and my personal realization that until recently, improvised music has been difficult to record, mix, and perform. Since Spring of 2020, some of my favorite local musicians have relocated to other cities. Others have ceased performing altogether, and my own family has seen a series of personal losses. All these things have resulted in the work below, which has been mostly monastic in nature.

The two pieces adapted here are presented without track identification as they are partially superimposed to exploit textural and aesthetic differences that complement each other.

A full transcription of ***Ae.M*** or ***Ariel e. Murakami*** (2017 / 2022) is included to illustrate musical material, form, and a selective economy of devices that unite most of my creative work. I have always valued lyricism and counterpoint, as well as melodies that have limits on range, pitch, and rhythm. New to my own practice are the extremely gradual changes in timbre, volume, and moment-to-moment stereo panning that can be produced with automation in digital audio workstations (DAWs).

The samples used in this score are notated as they sound, but all come from the ”Birdland Calls” electronic drum kit included in the Logic Pro X DAW (the most recent version of Logic available at the time of this writing). Originally composed as a pared-down chamber work for five players, I used the original notation as the basis for the work in its current form, adding a recently composed bridge to sustain interest. The score included here is not necessarily meant to be reproduced by live musicians but shows the listener how each audio region was developed. The top two parts of this transcription (labeled “vibraphone” and “piano”) come from the original score, and the staves below them were tracked in different audio regions. The “Bass Synth” sound comes from the ES-2 (a customizable digital synthesizer onboard Logic Pro X), the two staves labeled

“SAMPLES” use vibraphone and harp patches, as well as pitched samples from the “Birdland Calls” kit. The lowest staff shows the remaining drum-kit activity, which changes periodically throughout the track. The entire written form is heard twice. The first iteration was mixed using the DAW only, and the second was remixed (or “flipped”) in a Roland SP-404 analog sampler. Audio effects used in the second half of *Ae.M* include vinyl simulation, bit crush, distortion, granulation, and various filter sweeps.

Four-Mile Run was written and premiered during the summer months of 2020 in two online performance series: *Open Improvisations ONLINE EDITION* (curated by NY-Based violinist/composer Marina Kifferstein), and the Pittsburgh-Based *Social Distance Sessions* (curated by flutist Zoe Sorrell).

Though still evolving, I have re-notated the piece several times, including for a large ensemble that was recently rehearsed and recorded. In service of this document, however, I have chosen to remaster a home recording of the piece that was tracked on November 21, 2021. Until that date, I had never been able to produce any original solo material that I was truly happy with. At that time, my late father-in-law was suffering from a terminal illness, and creating this recording was a rare moment of true stillness among pandemic-induced chaos. Before recording, I found myself physically and mentally alone for the first time in months, and revisiting this work was the only way I could stand still.

The form of *FMR* is almost comically simple; A soft, additive section of isolated cells from a fundamental recurring drone of F3 (the lowest pitch on a full-sized melodica) builds to a climax of several sustained attacks before an improvisation. Following the improvisation, the previous cells are presented in reverse order. For the premiere performance and this recording, I held down F3 and C5 of my melodica with rubber washers.

Even at the softest dynamics, the F3 of the melodica will sustain when air flows through the instrument. At higher dynamic levels, the C5 is heard as a drone in addition to the F3 and any other material. Each secured pitch was useful as a reference for melodic playing that tended to be presented in short, linear phrases with a variety of different attack characteristics. The sounds of traffic are sometimes heard, and they were intentionally amplified in the mixing and mastering processes.

The excerpt below shows the secured F3 drone in the bottom staff, repeated with surrounding pauses. The middle staff represents additional material, including the sympathetic sounds of the C5 that sounds at higher dynamic levels. The top staff shows an abridged representation of overtones made audible through amplification and mixing. While vibrato is impossible to achieve with a free reed instrument, rapid changes in the velocity of air can produce a similar trembling effect.

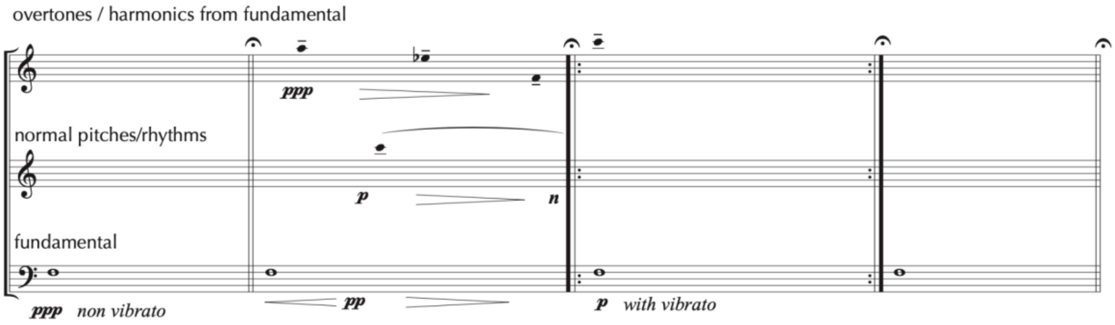


Figure 33 Four-Mile Run M. 1-4

The additional score excerpt below shows a tremolo on F4, supported by the f3 drone below. When F4 is rapidly attacked on the melodica in combination with the sustained F3 at a low dynamic, the resulting sound is a sustained tremolo on F3 with the F4 only sometimes audible.

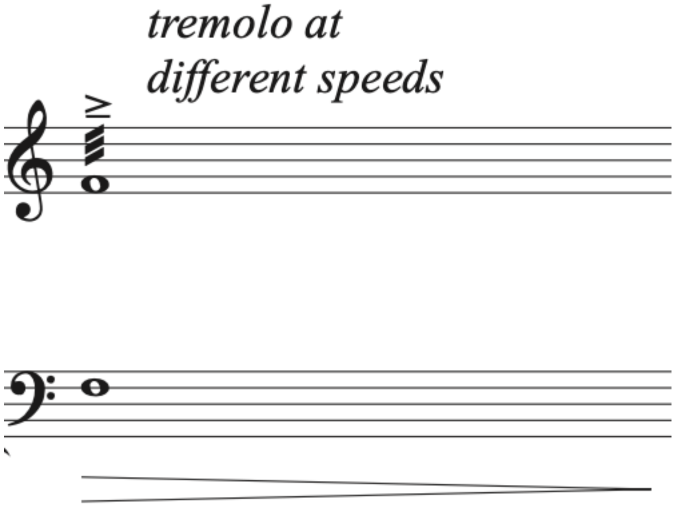


Figure 34 Four-Mile Run M. 5

There is much material in this performance that I question transcribing and setting in stone. In the improvised portions of this performance, however, I note the following prominent sonorities, from which many melodic statements drew their points of departure or landing:

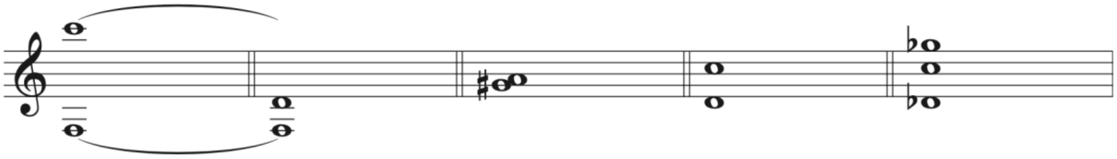


Figure 35 Prominent sonorities in improvised passages of *FMR*

The Db4 and Gb5 in the last cell are pitches often used to build tension locally within my improvisation, but they usually resolve in a melodic fashion. My use of these pitches as pivots is preceded by the appearance of both C#3 and F#3 in rippling, repetitive gestures that follow the drone-based opening:

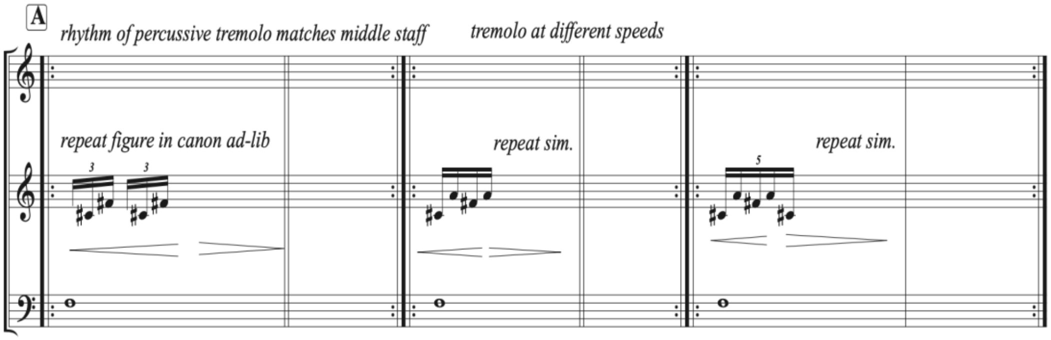

A
rhythm of percussive tremolo matches middle staff
tremolo at different speeds
repeat figure in canon ad-lib
repeat sim.
repeat sim.
3
3
5

Figure 36 Passages from which key pivots are derived

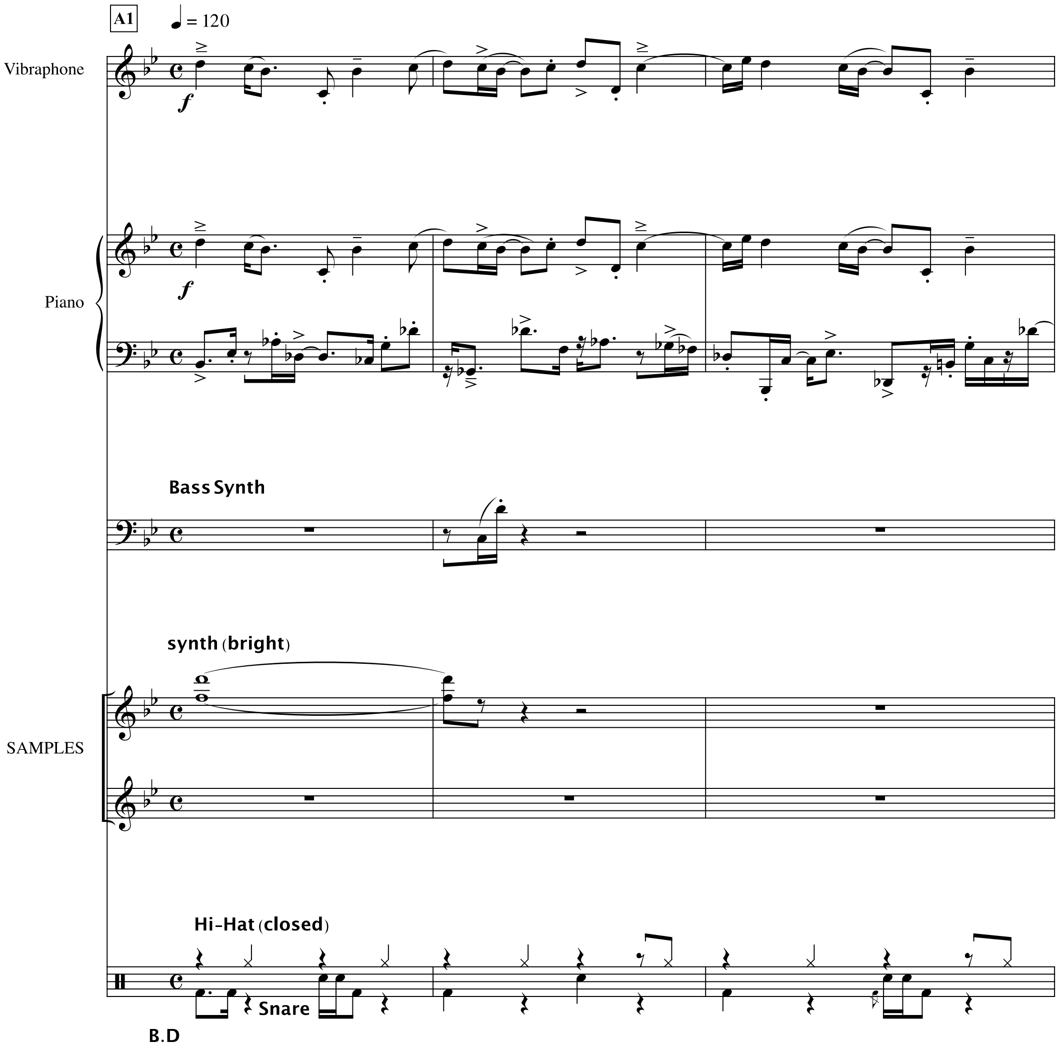
6.1 Instructions for live performance of Ae.M + Four-Mile Run

In performance, A+M can be used as a fixed media track or manipulated by a live performer with an SP-404 or a device with similar processing capabilities. Changes in effects should always occur at the start of a new phrase. The entire form should be played twice, and the last A/B sections should be faded out. *Four-Mile Run* should begin with the second full repetition of the A+M form. Players can either surround the audience or be stationed on a stage. When performed live, *FMR* should not be "faded in" by performers but should naturally become audible with the growing volume of repeated attacks like those heard from 2:27 onward in this recording. With repeated cells and the improvisation accounted for, the total duration of *Four-Mile Run* is about 15 minutes in length. The score is available from the composer upon request.

Score

Ariel e. Murakami

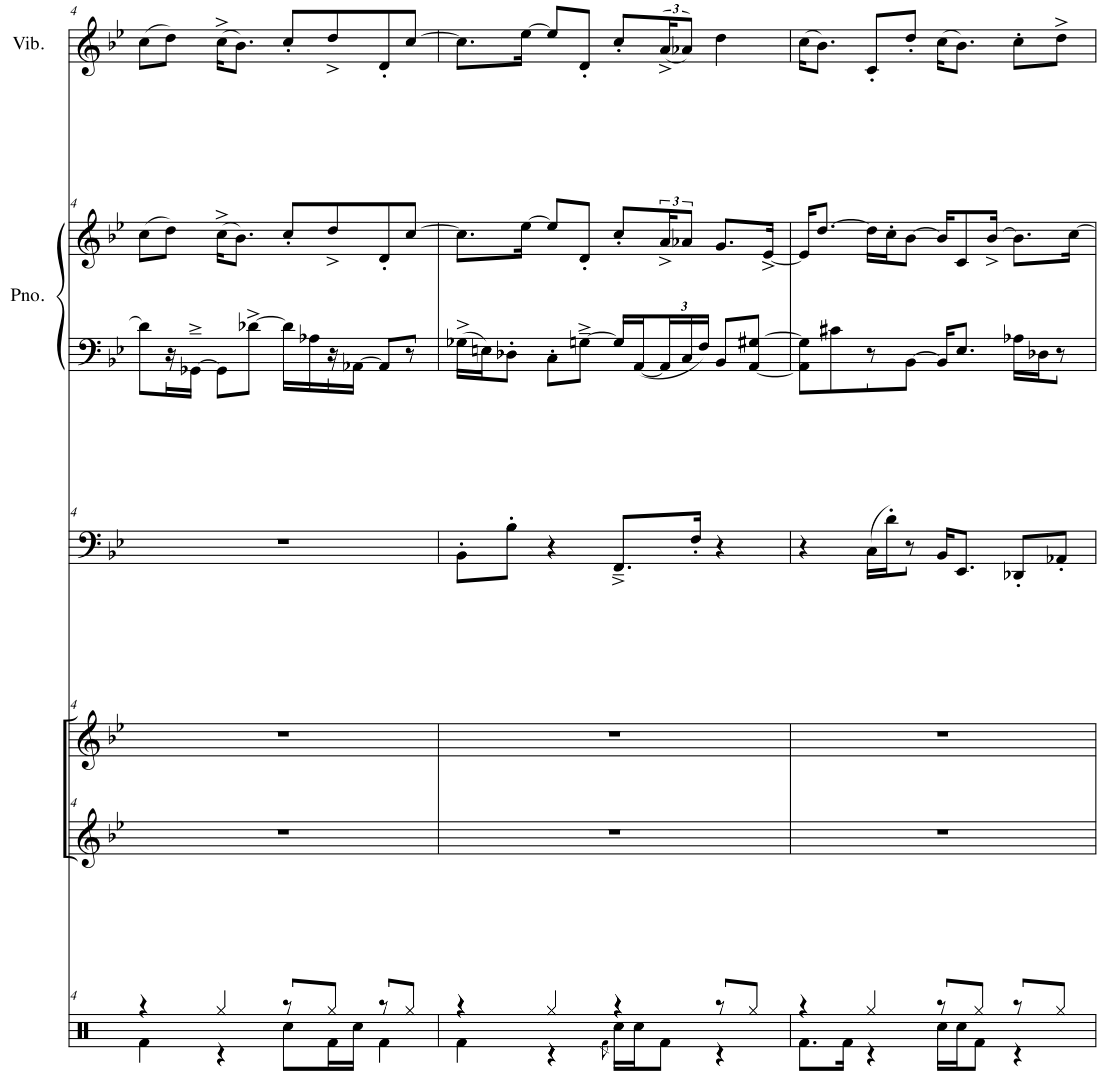
Jason Belcher

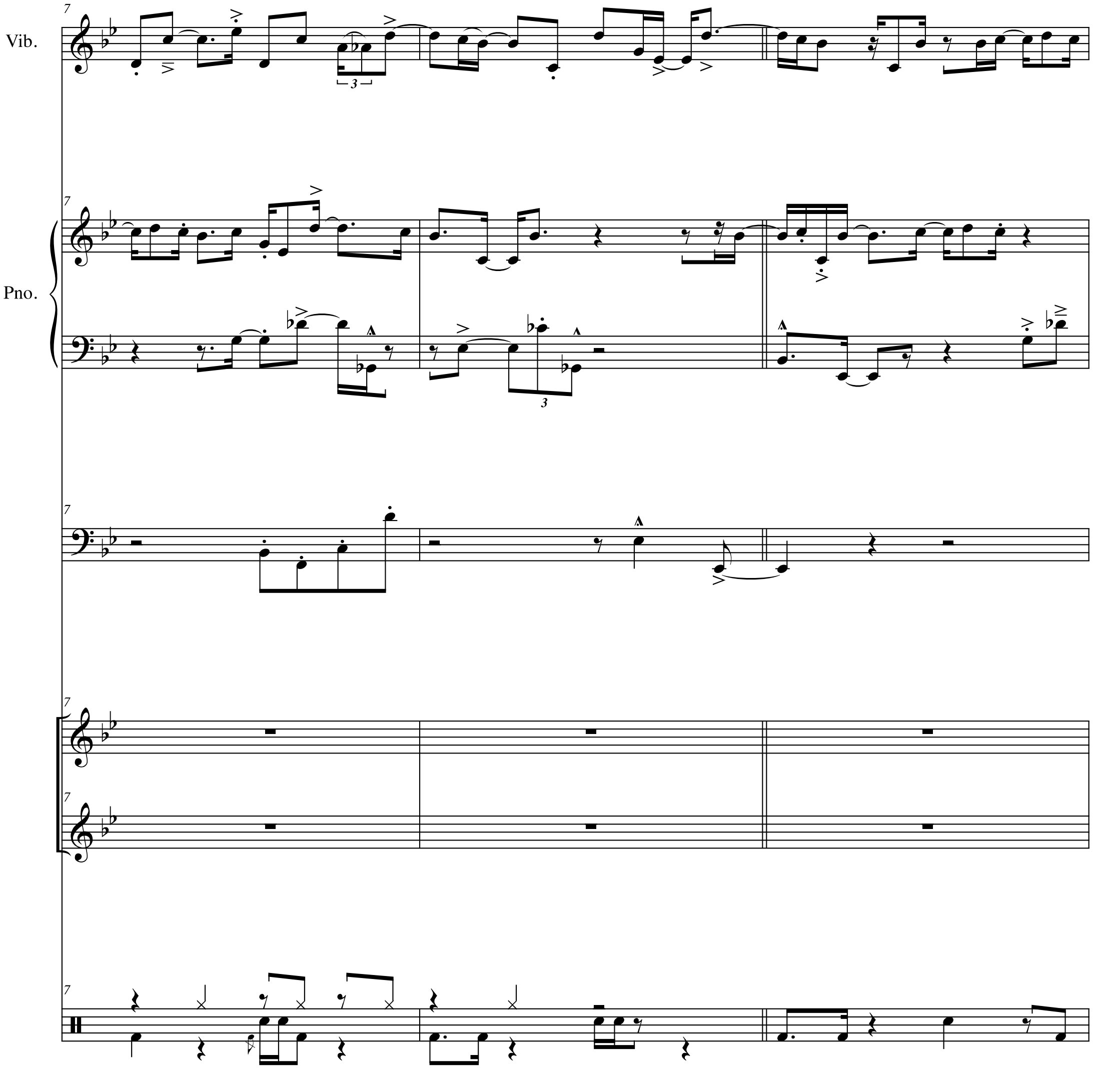

A1
♩ = 120
Vibraphone
f
Piano
f
Bass Synth
synth (bright)
SAMPLES
Hi-Hat (closed)
Snare
B.D

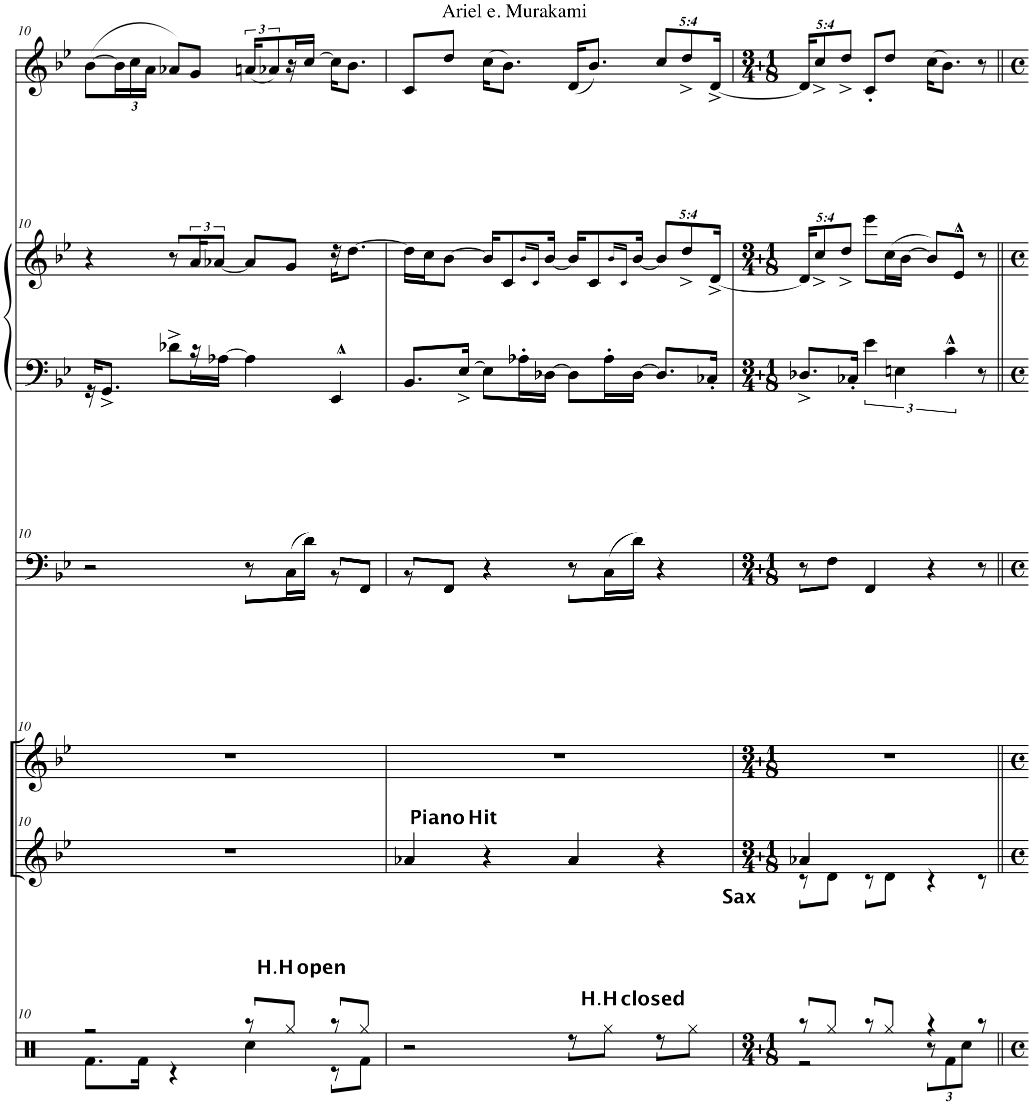
Transcription of electronic realization

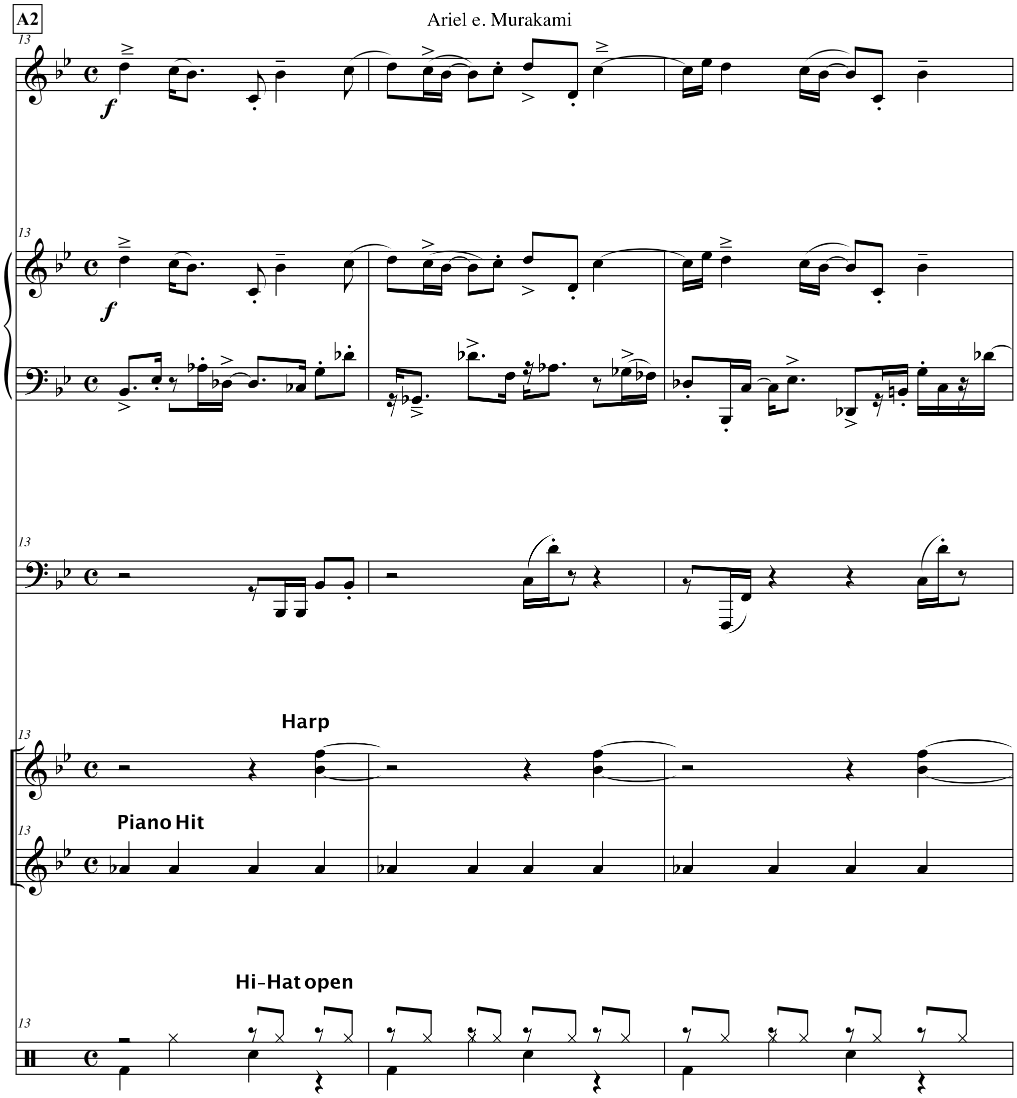
D.C
Second time with SP-404 processing ad-lib
+ Crossfaded with "Four-Mile Run"

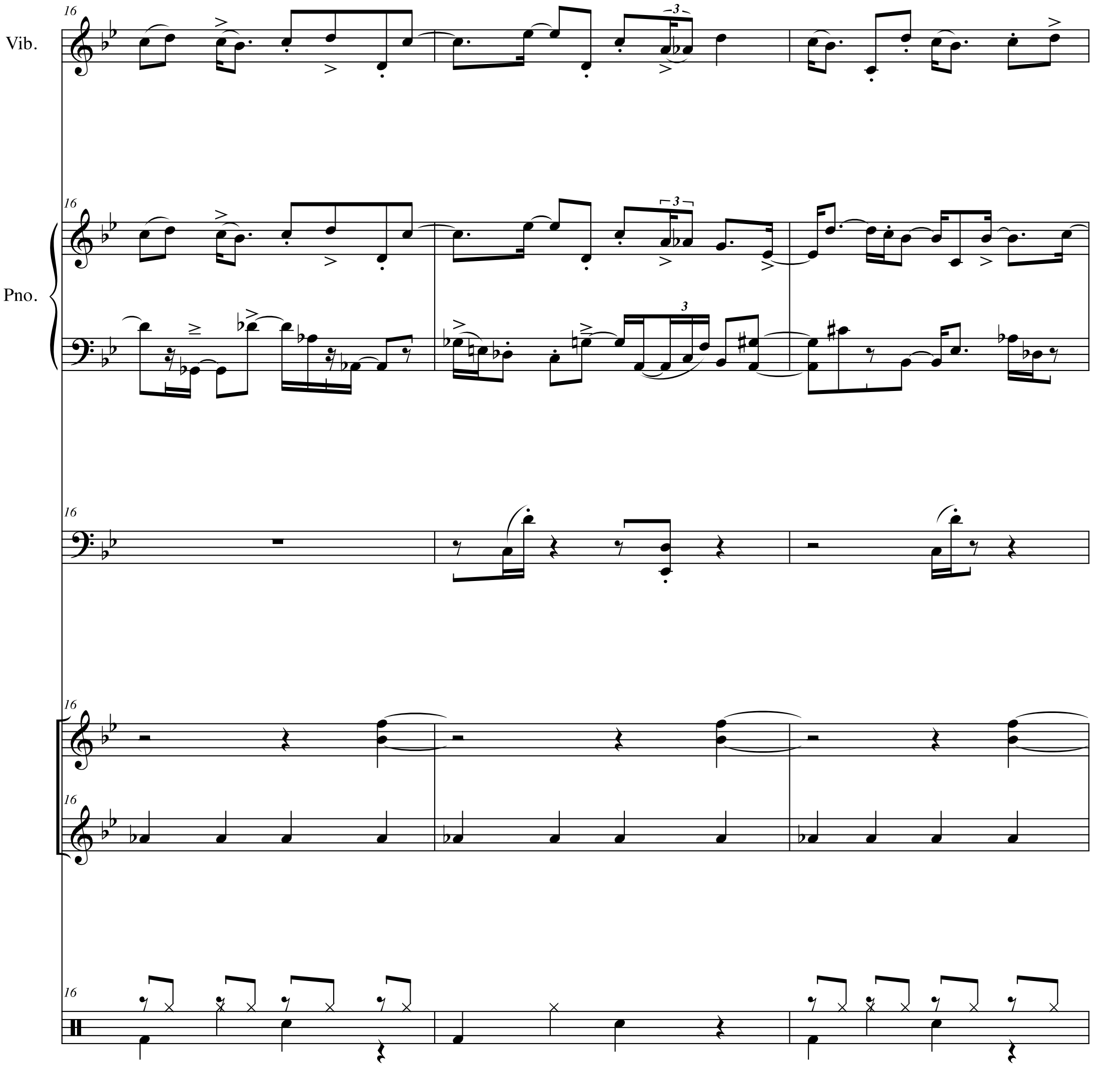
2017 / 2021-22

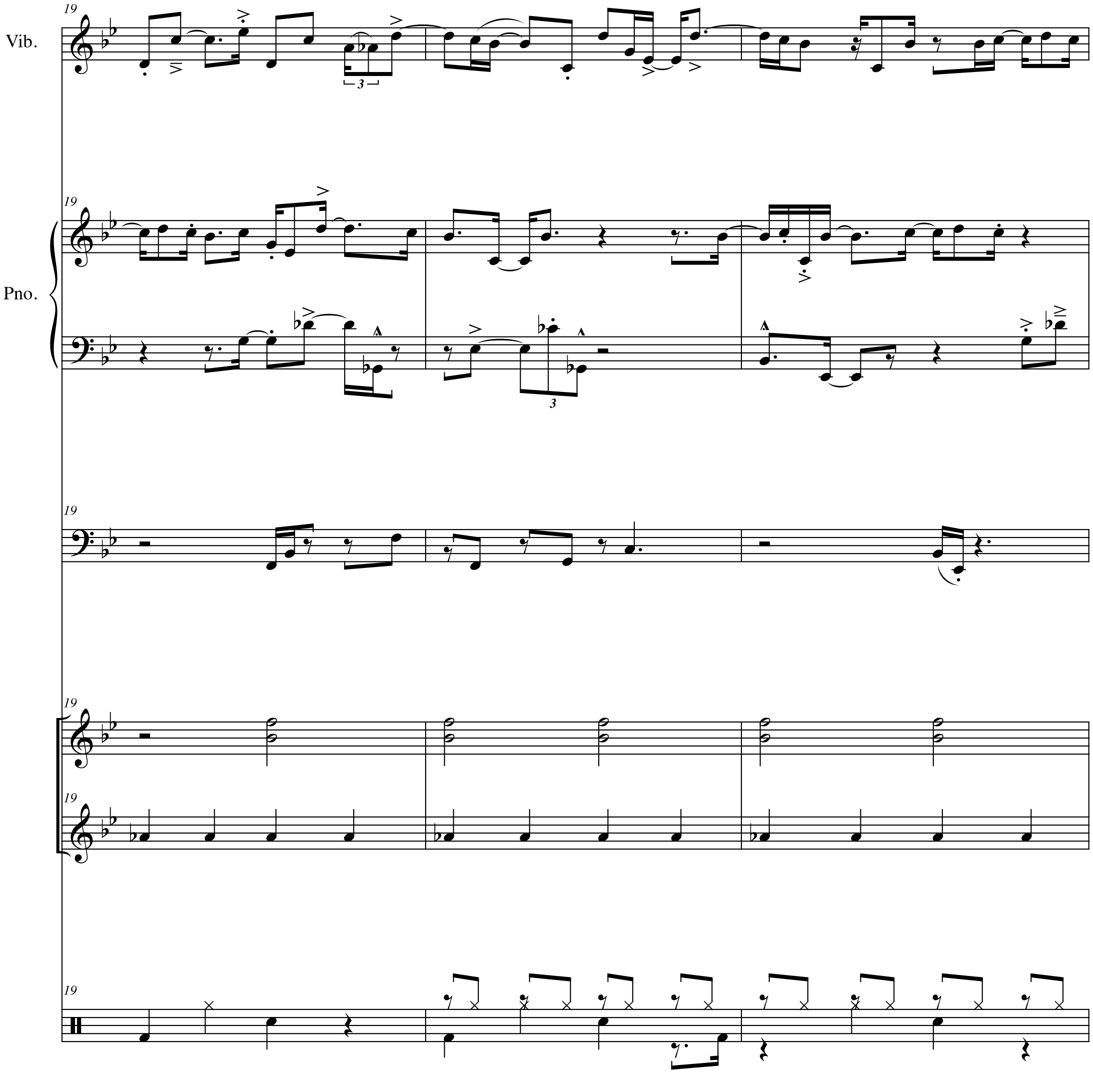

Vib.
Pno.


Vib.
Pno.


10
Vib.
Pno.
5:4
3
3:4+1:8
Piano Hit
Sax
H.H open
H.H closed


A2
13
Vib.
f
Pno.
f
Harp
Piano Hit
Hi-Hat open


16
Vib.
Pno.
3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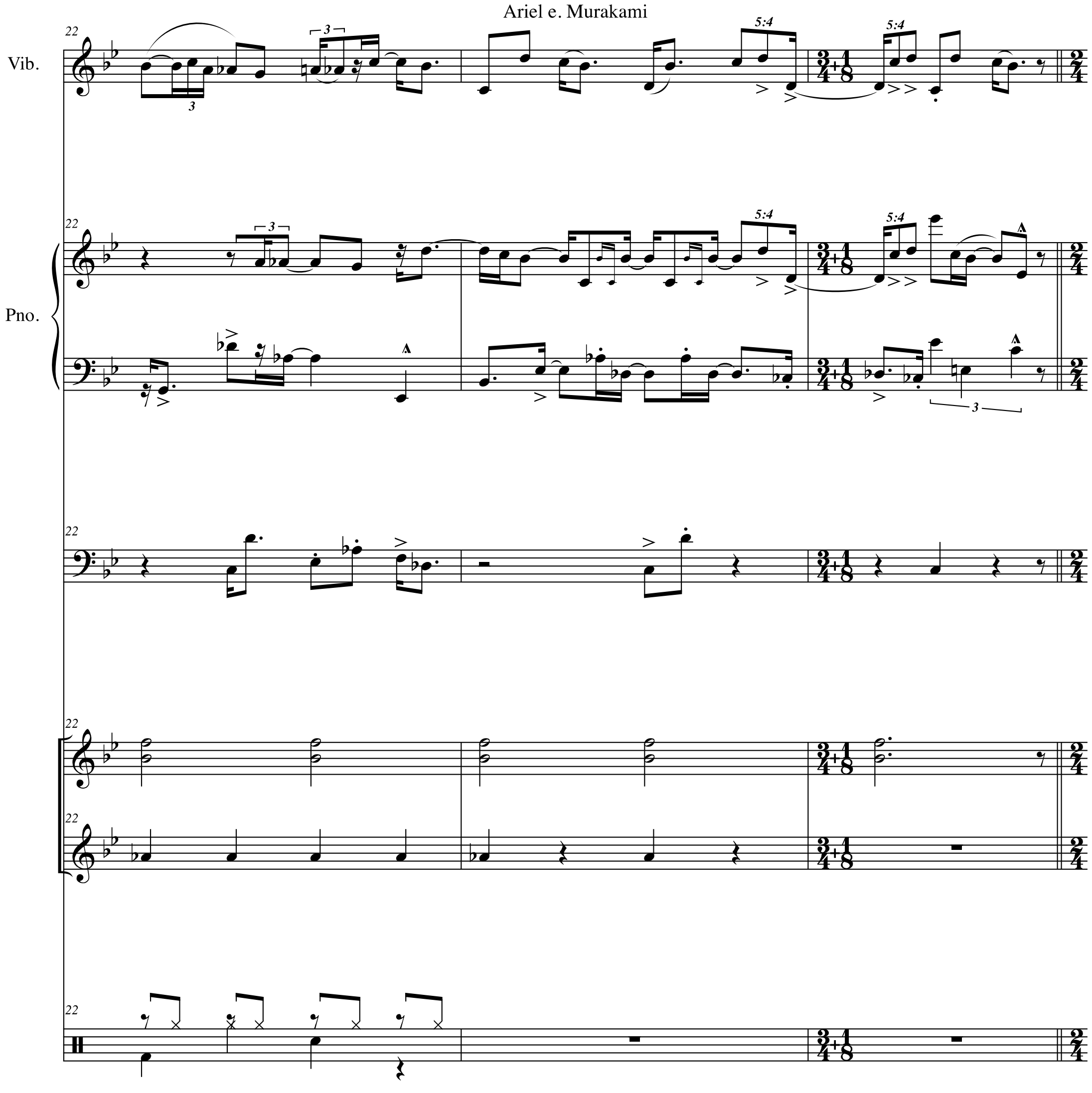
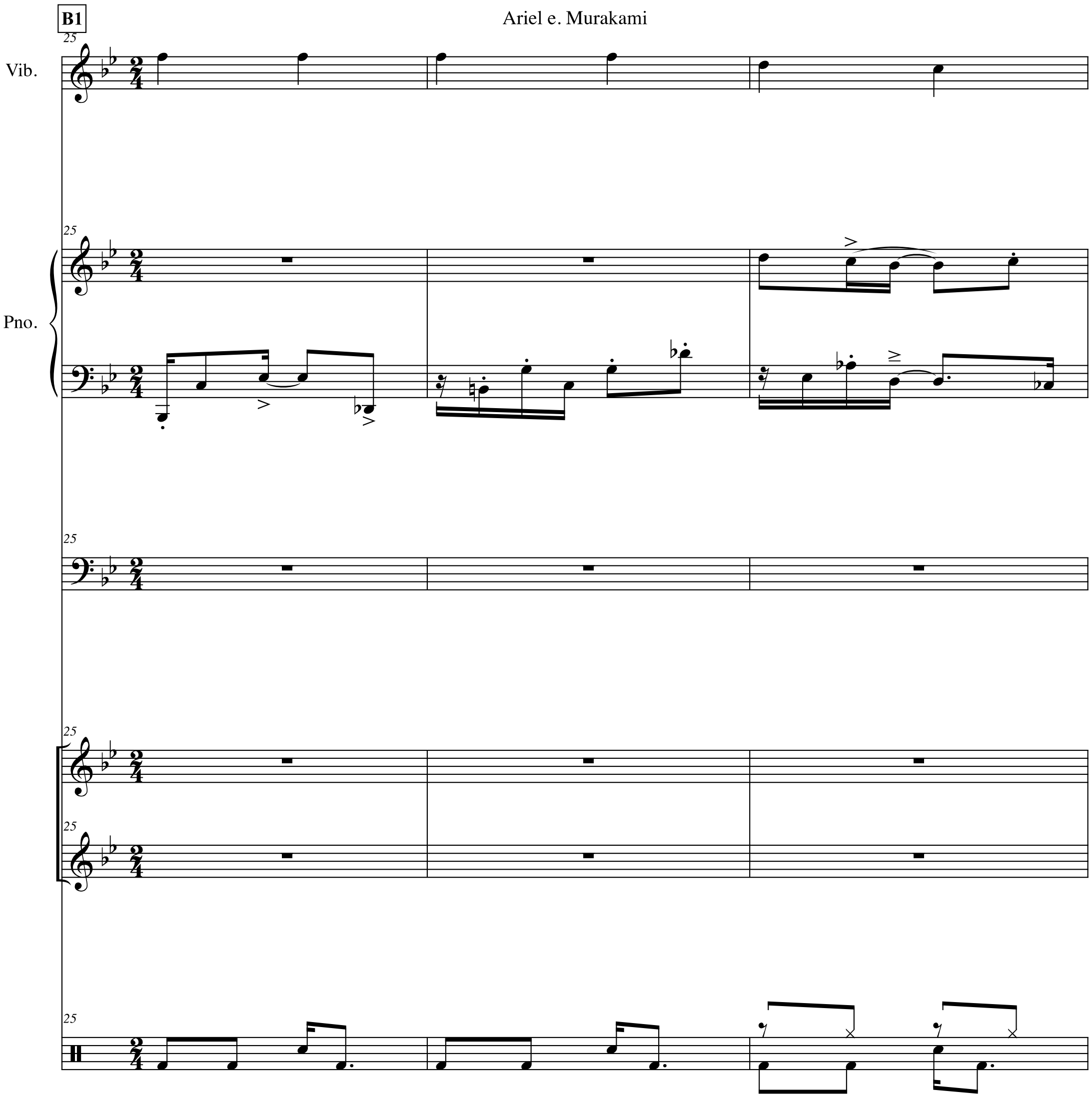
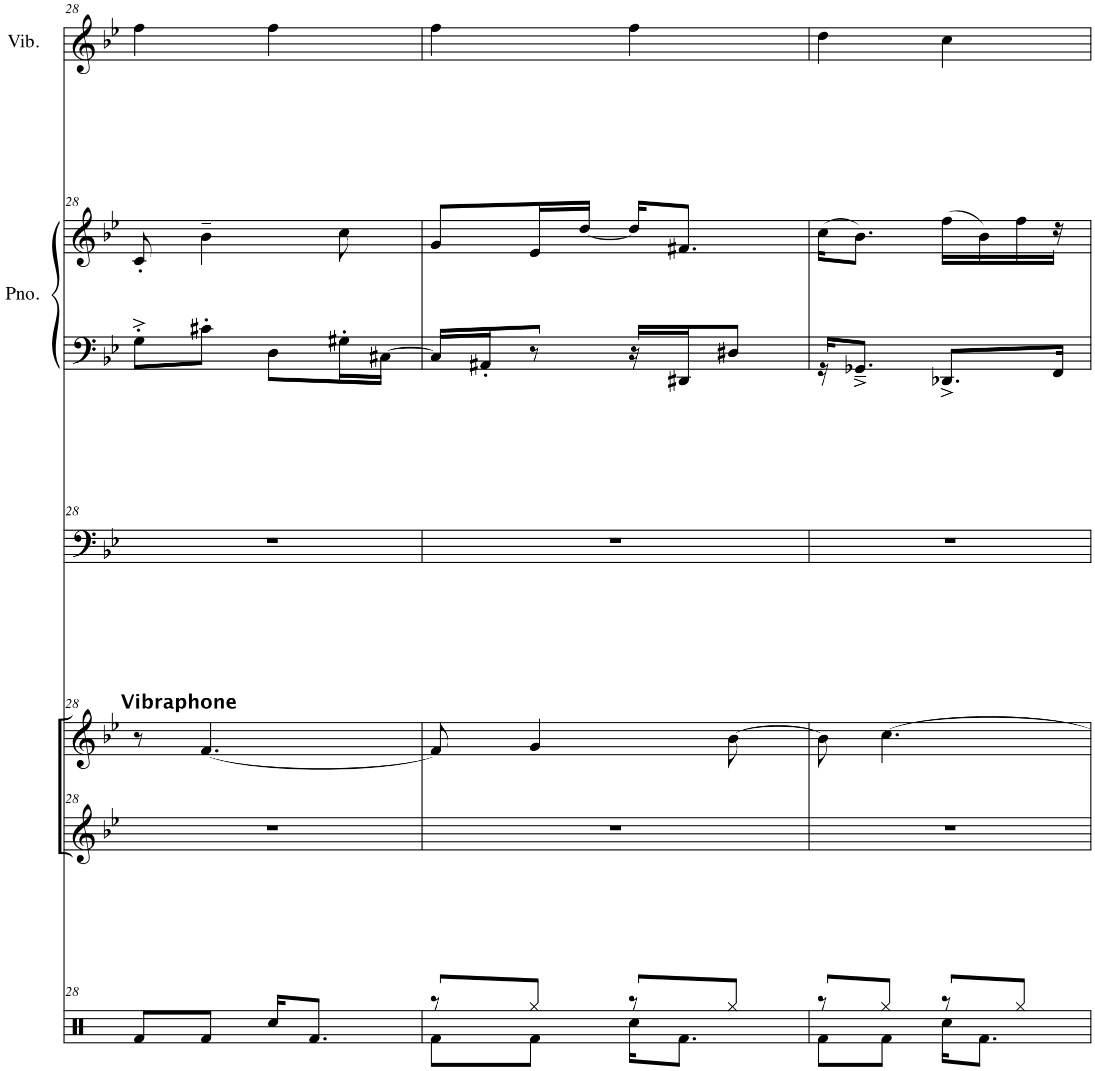
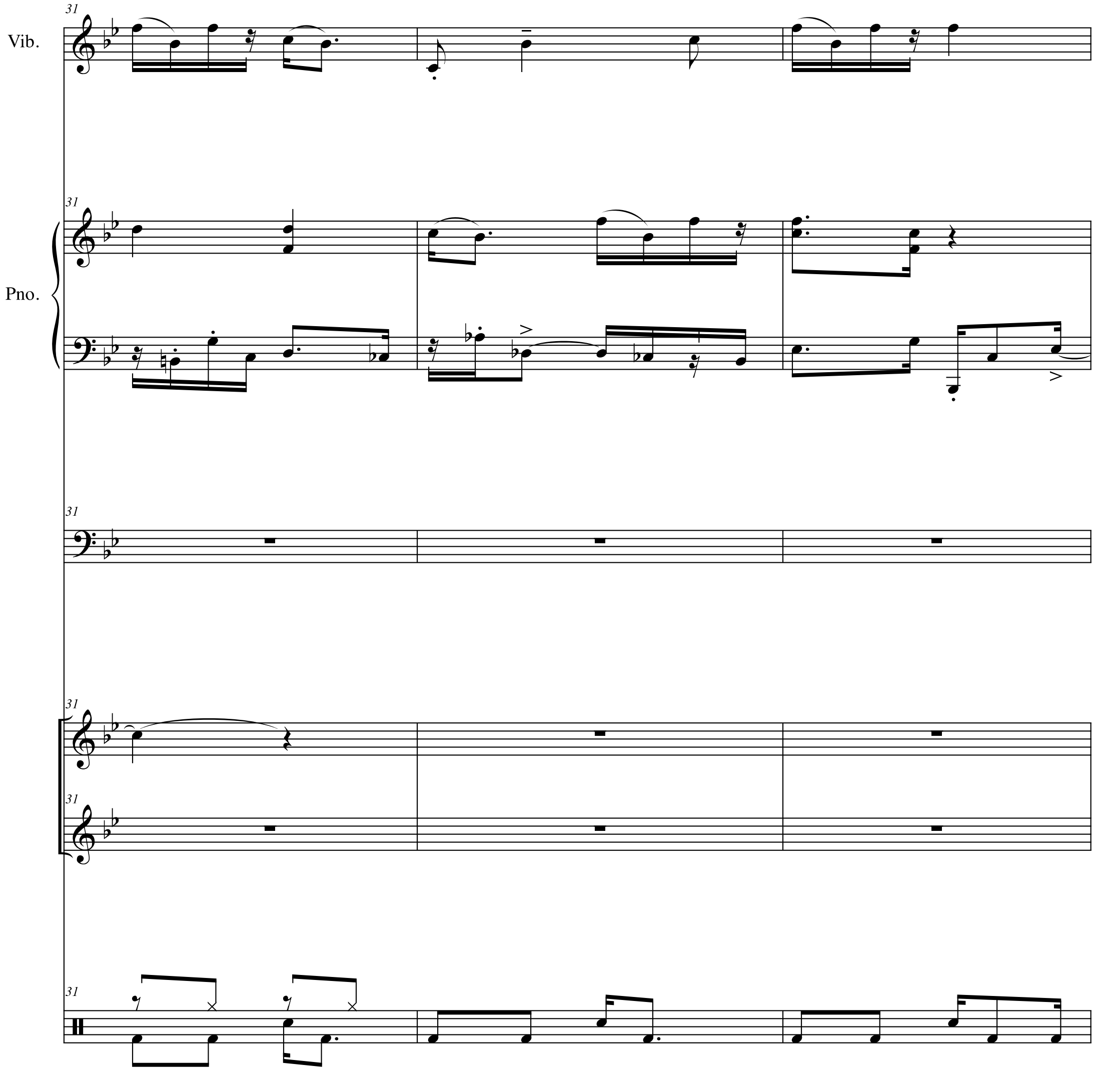
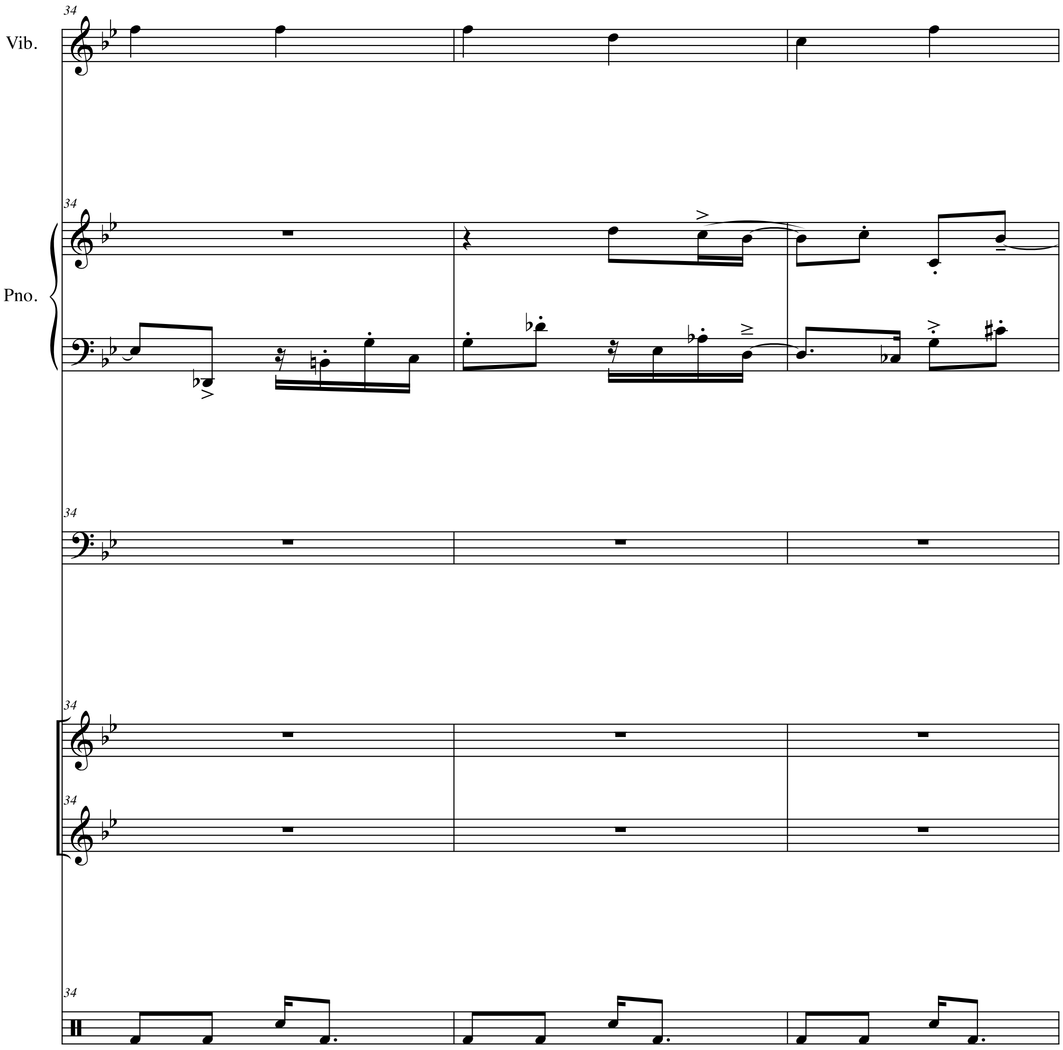
Pno.


Vib.
Pno.
22
5:4
3
3:4+1:8


B1
25
Vib.
Pno.


28
Vib.
Pno.
Vibraphone


31
Vib.
Pno.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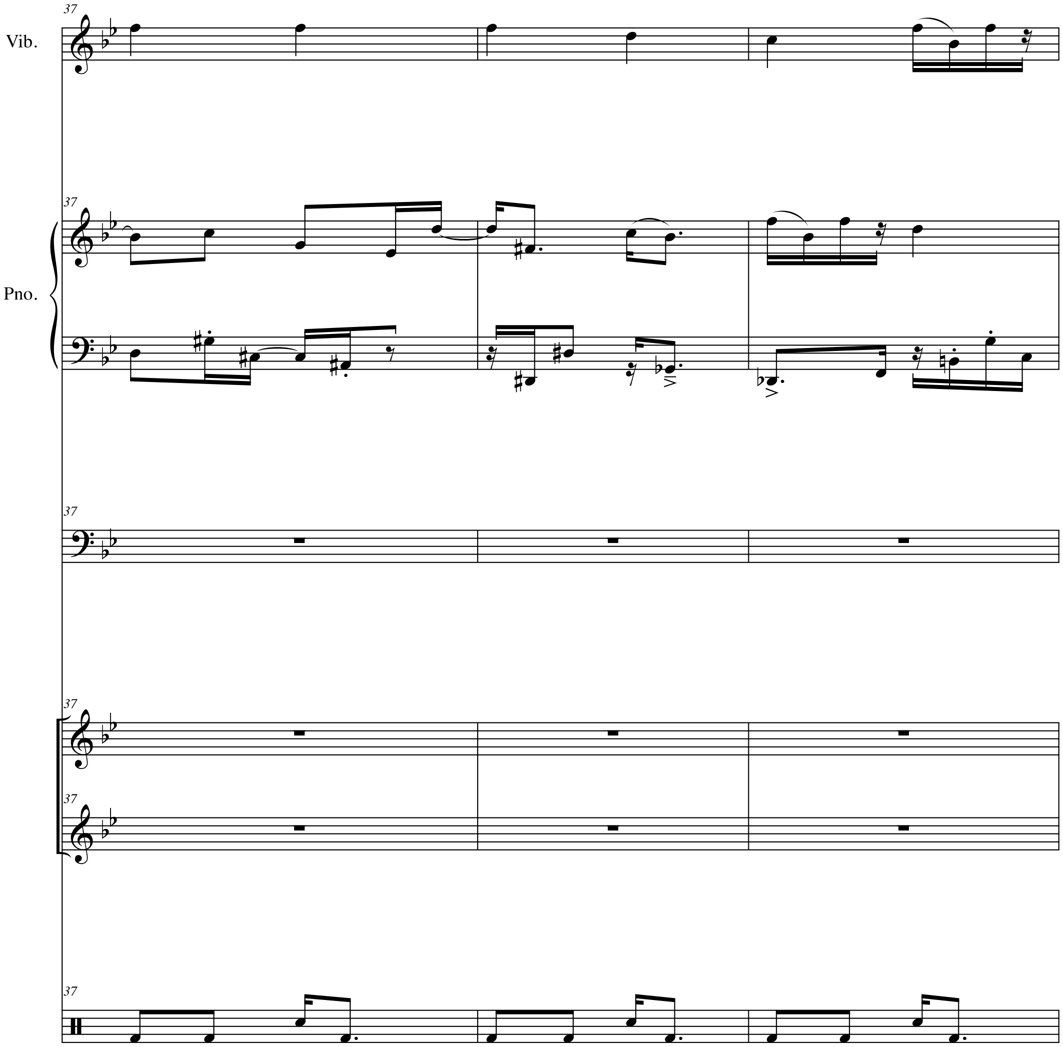
Pno.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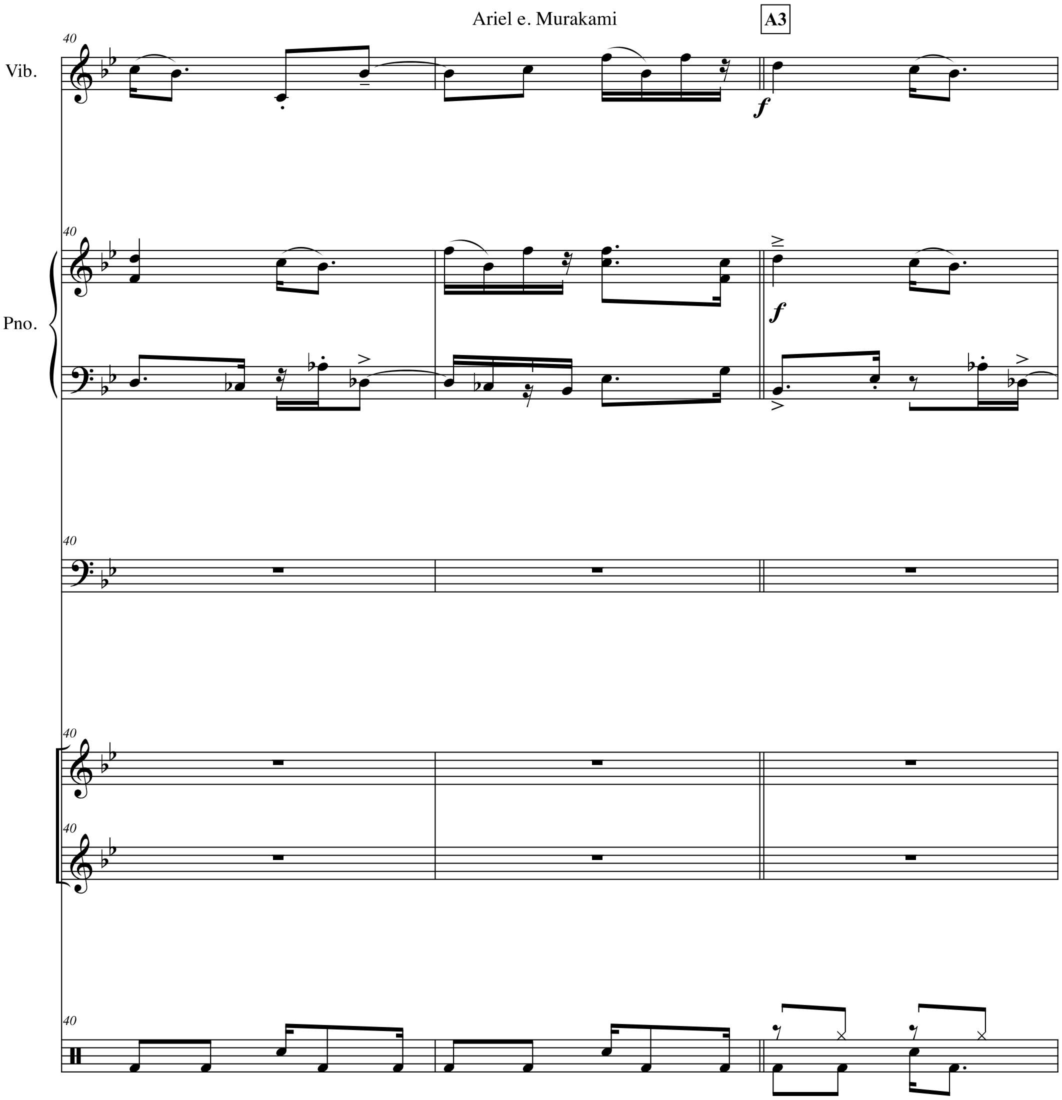
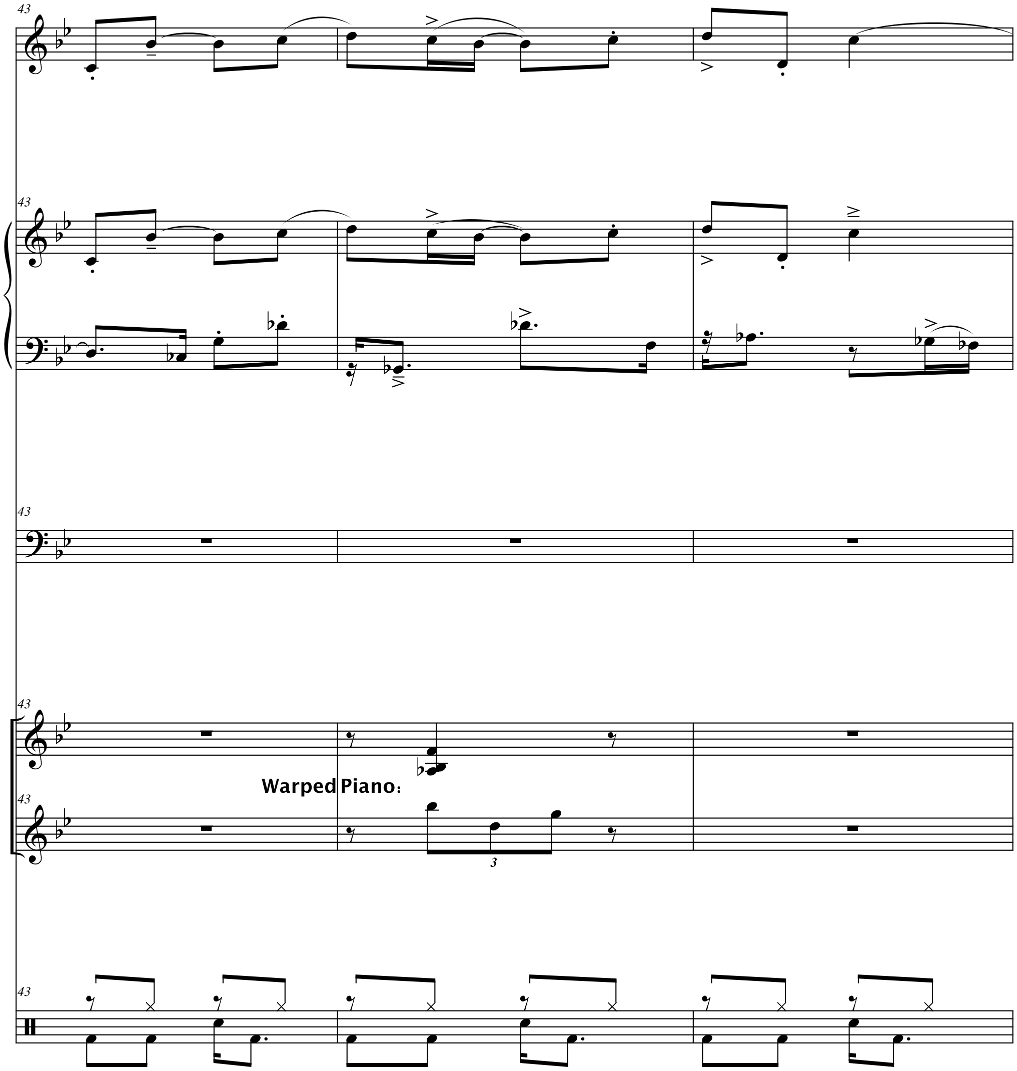
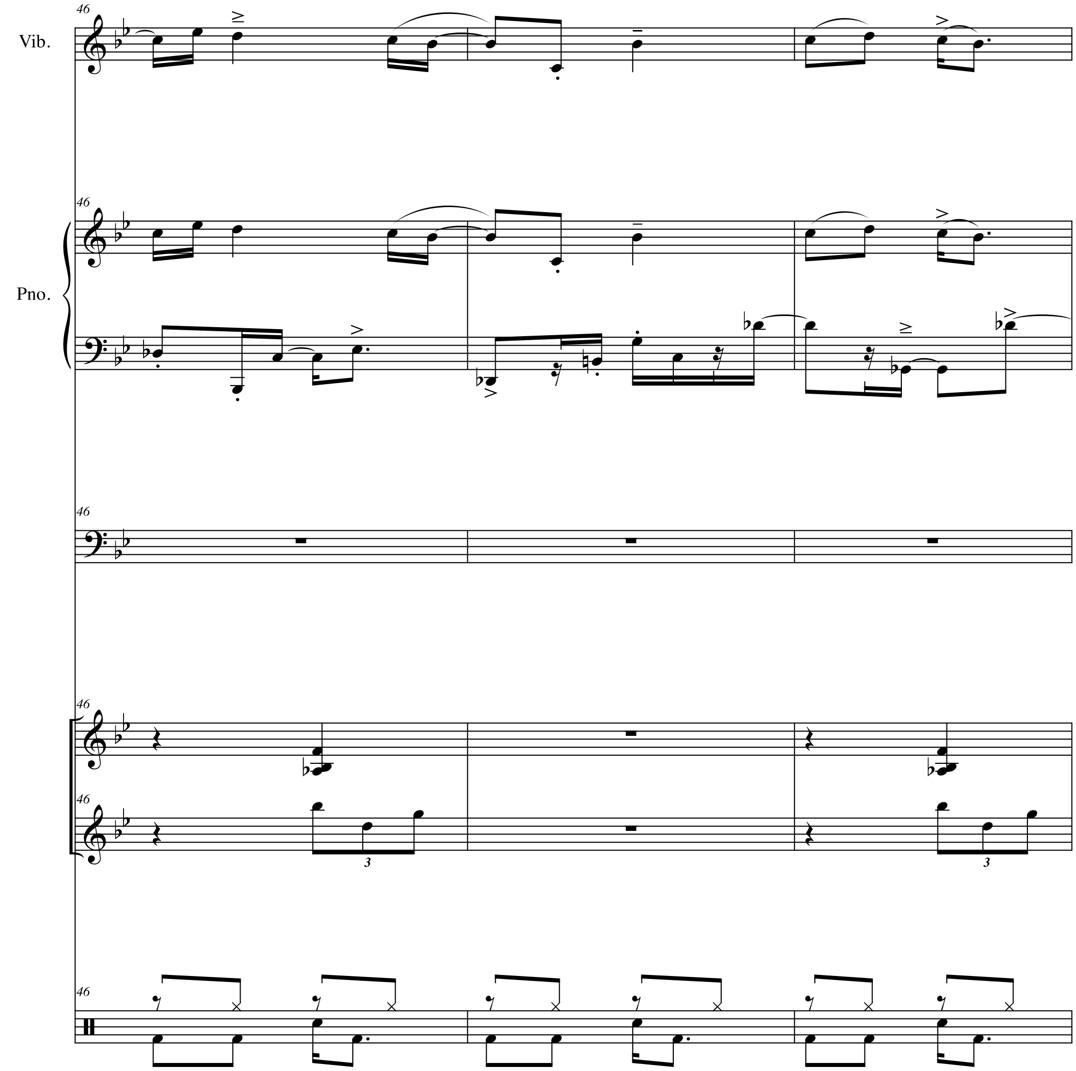
Pno.


A3
40
Vib.
Pno.
f
f


Vib.
Pno.
Warped Piano: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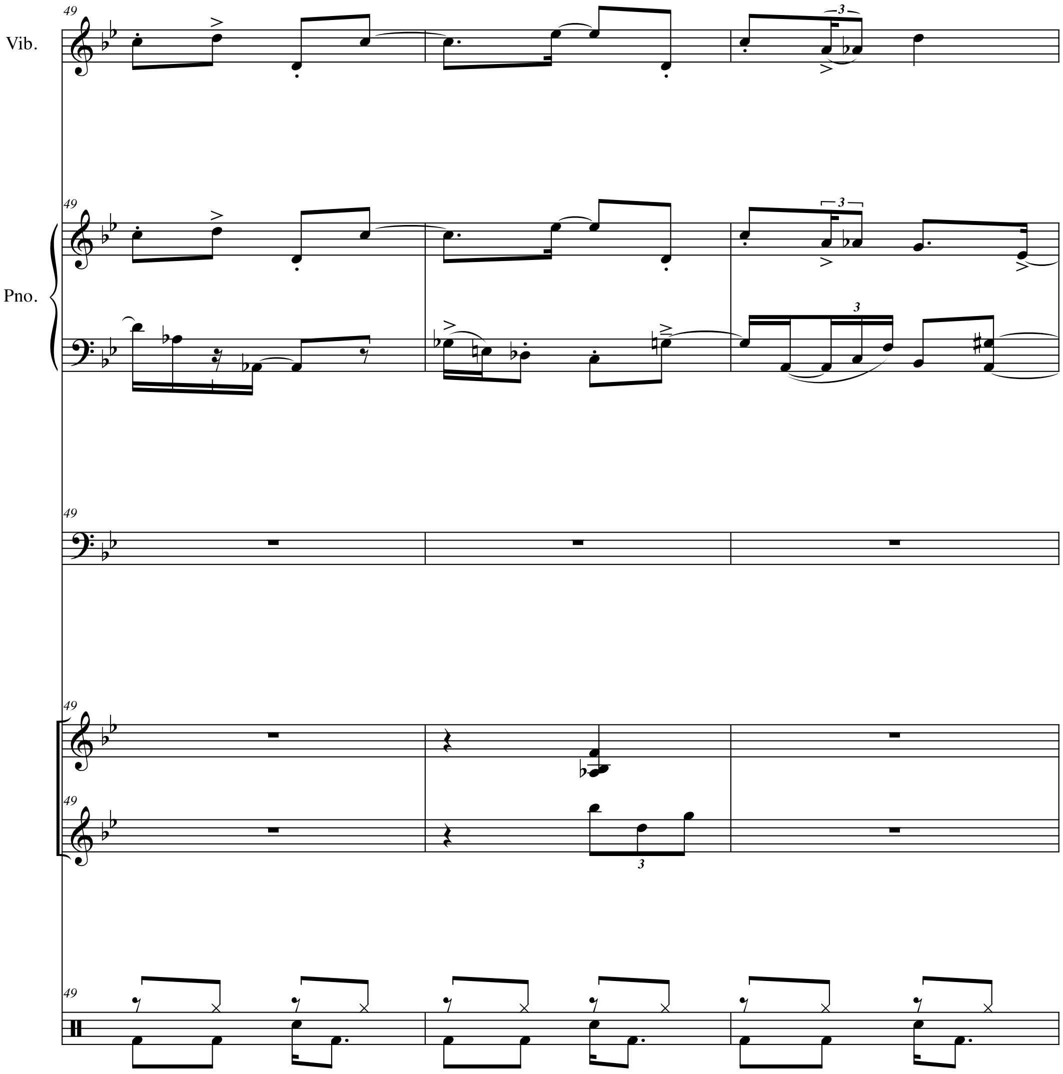
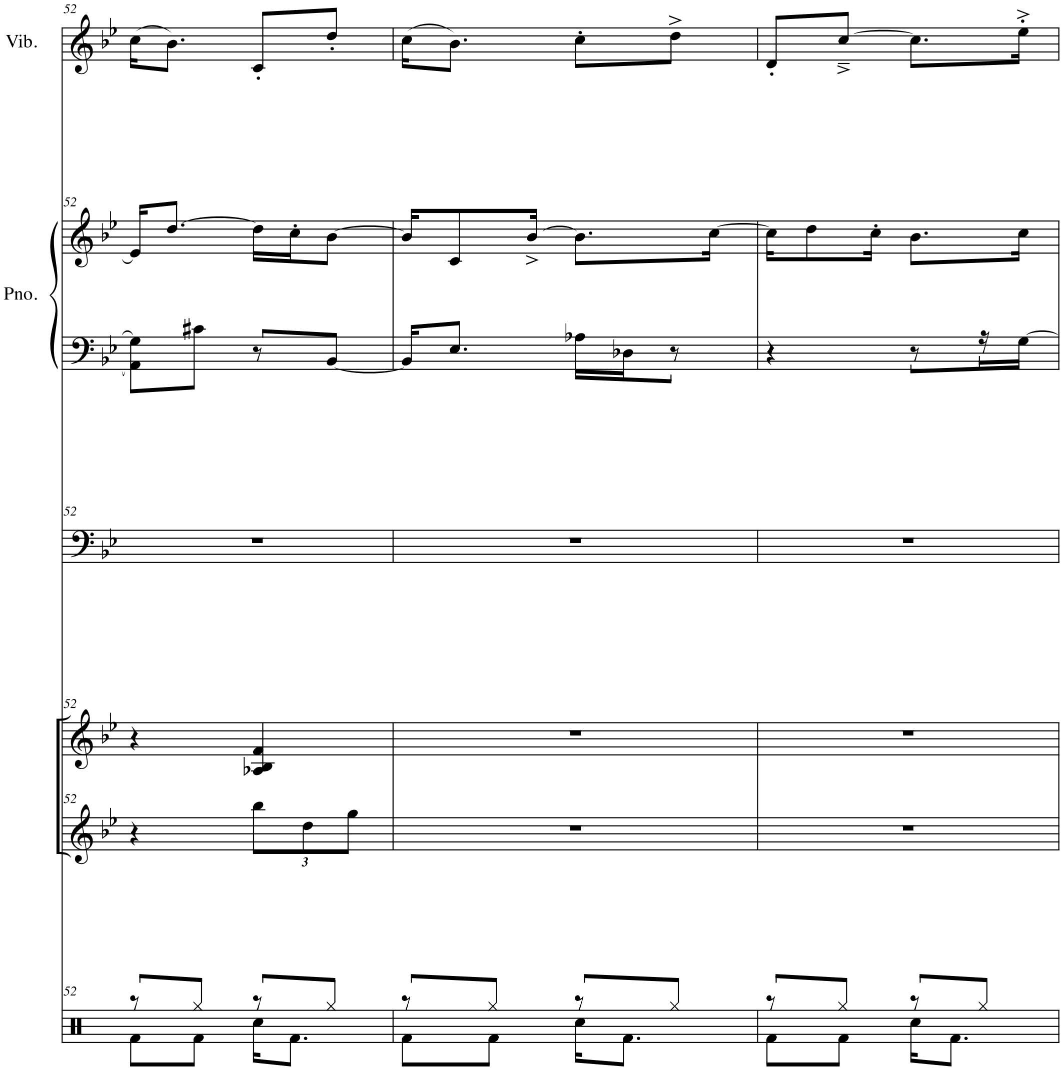

49
Vib.
Pno.
3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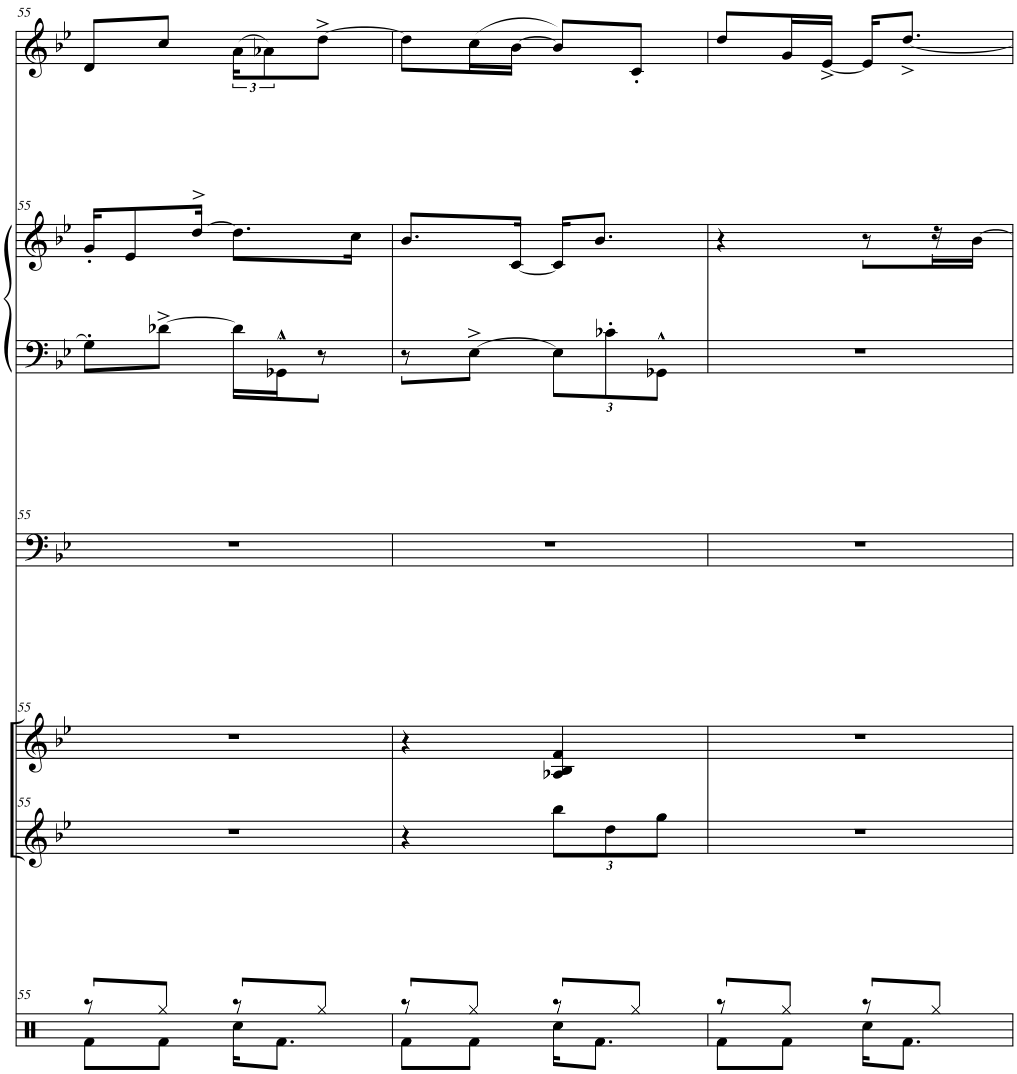
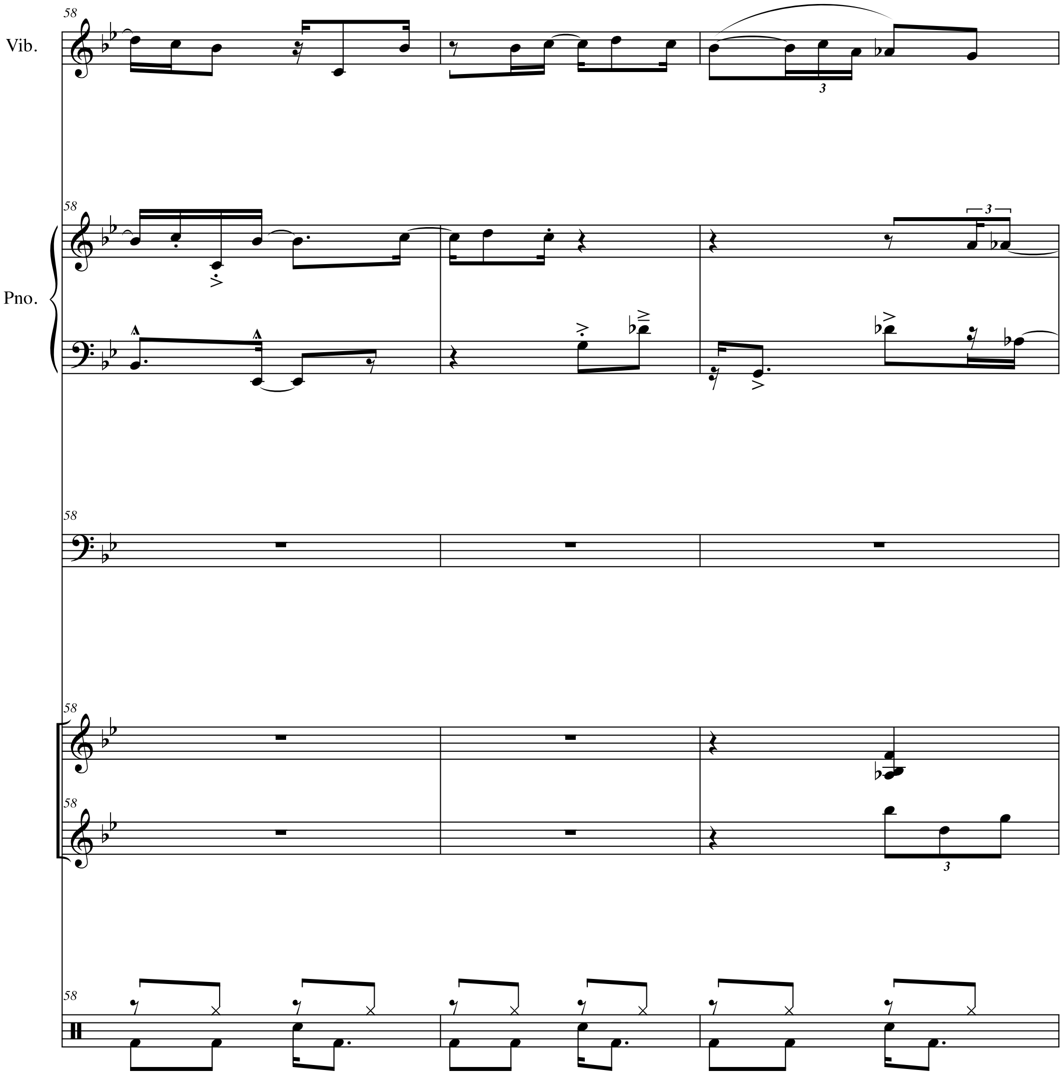
Vib.
Pno.
3


55
Vib.
Pno.
3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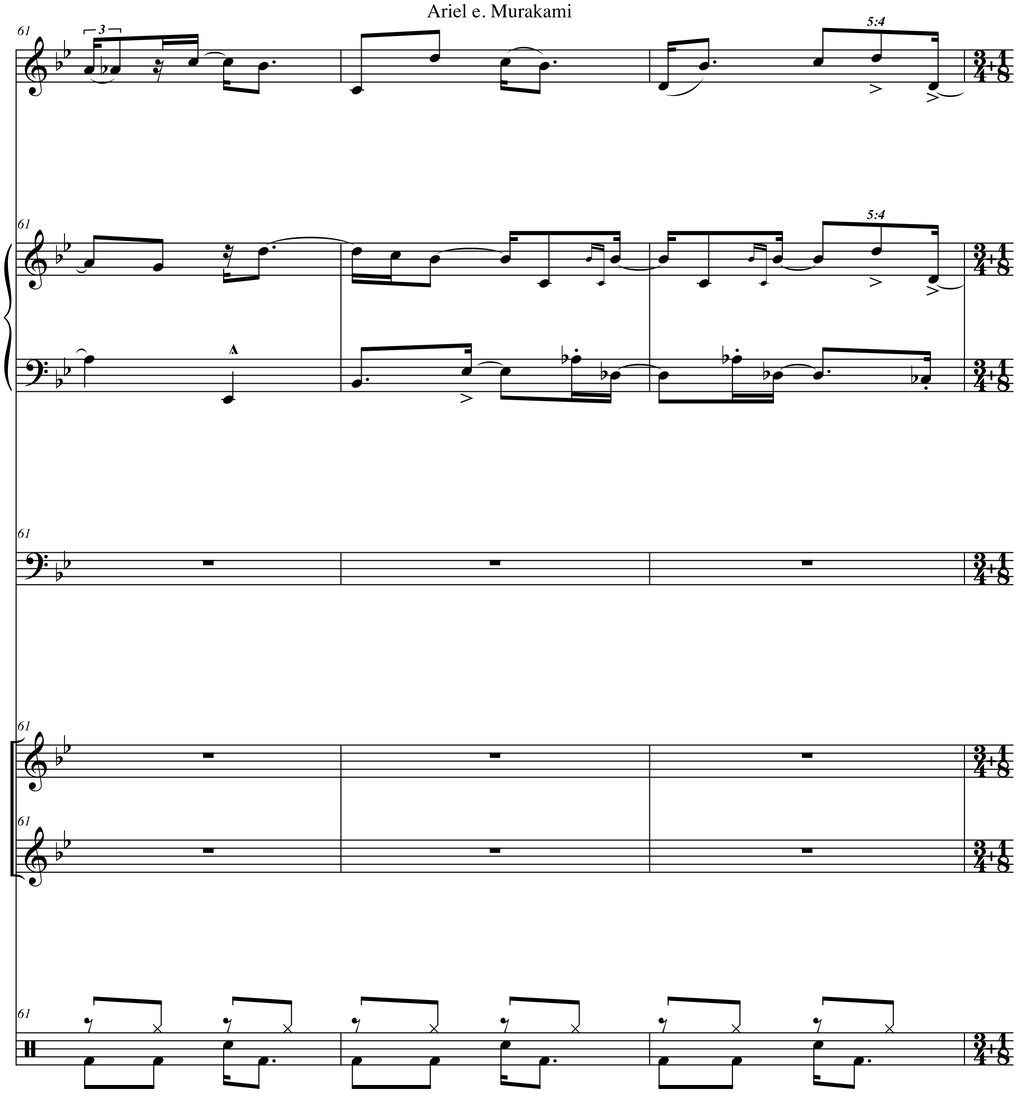
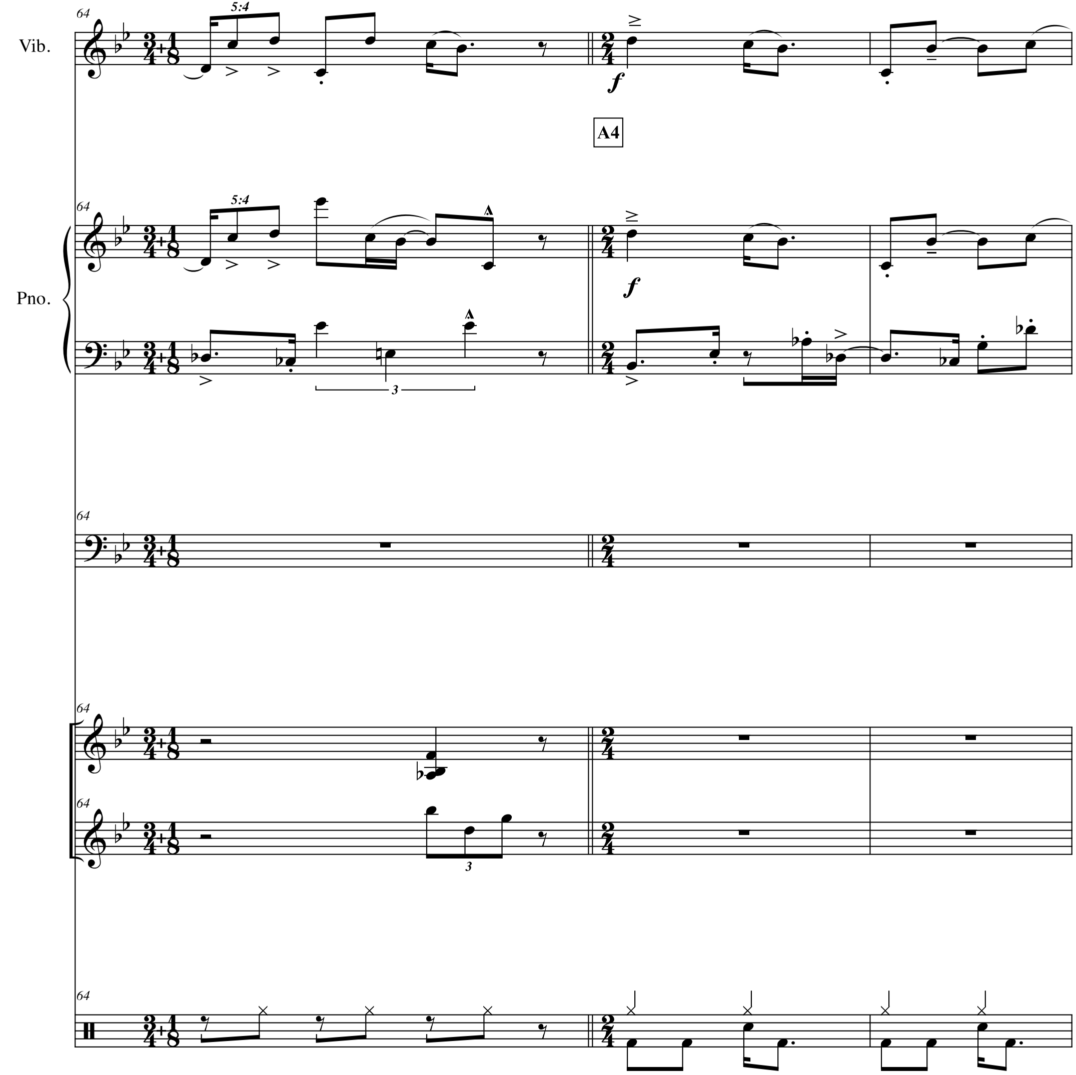
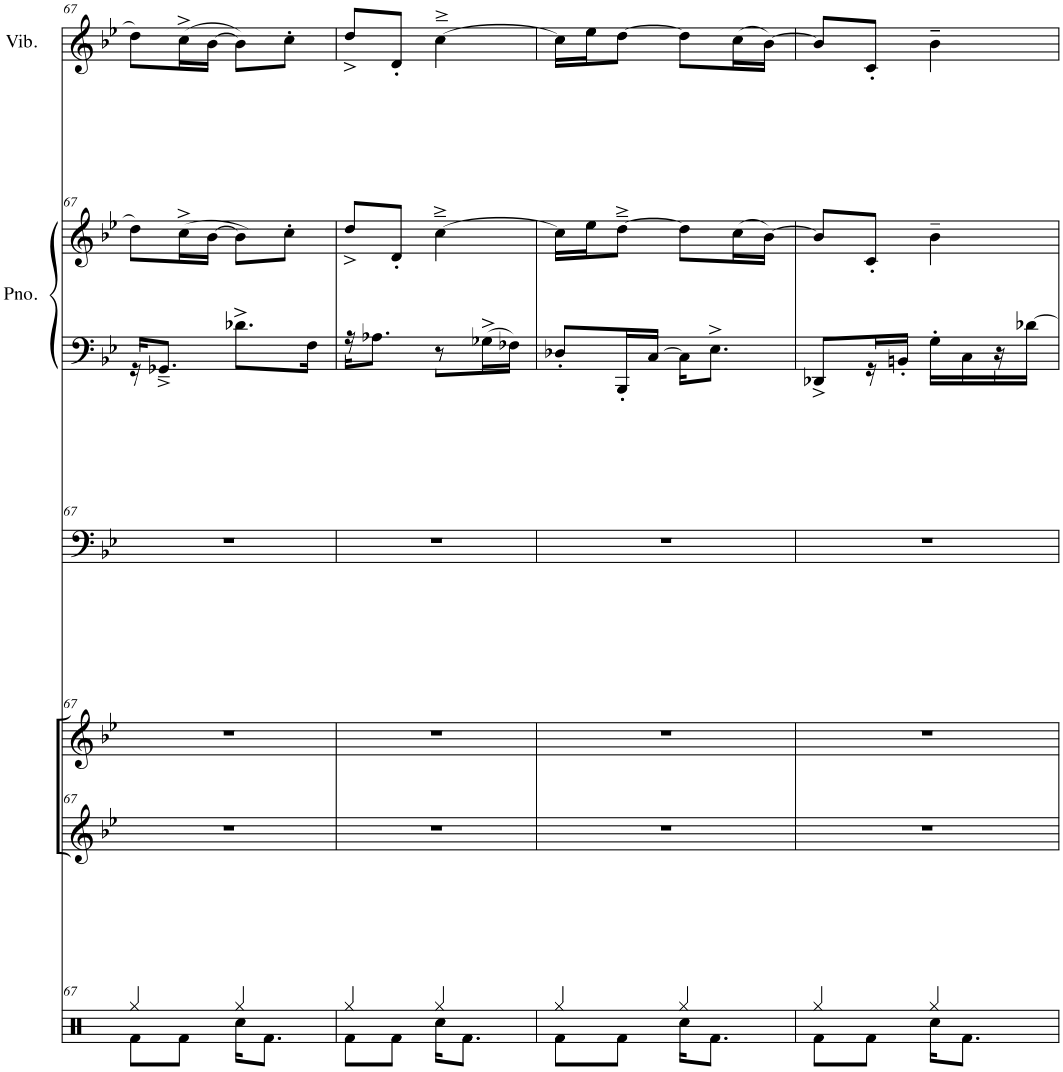
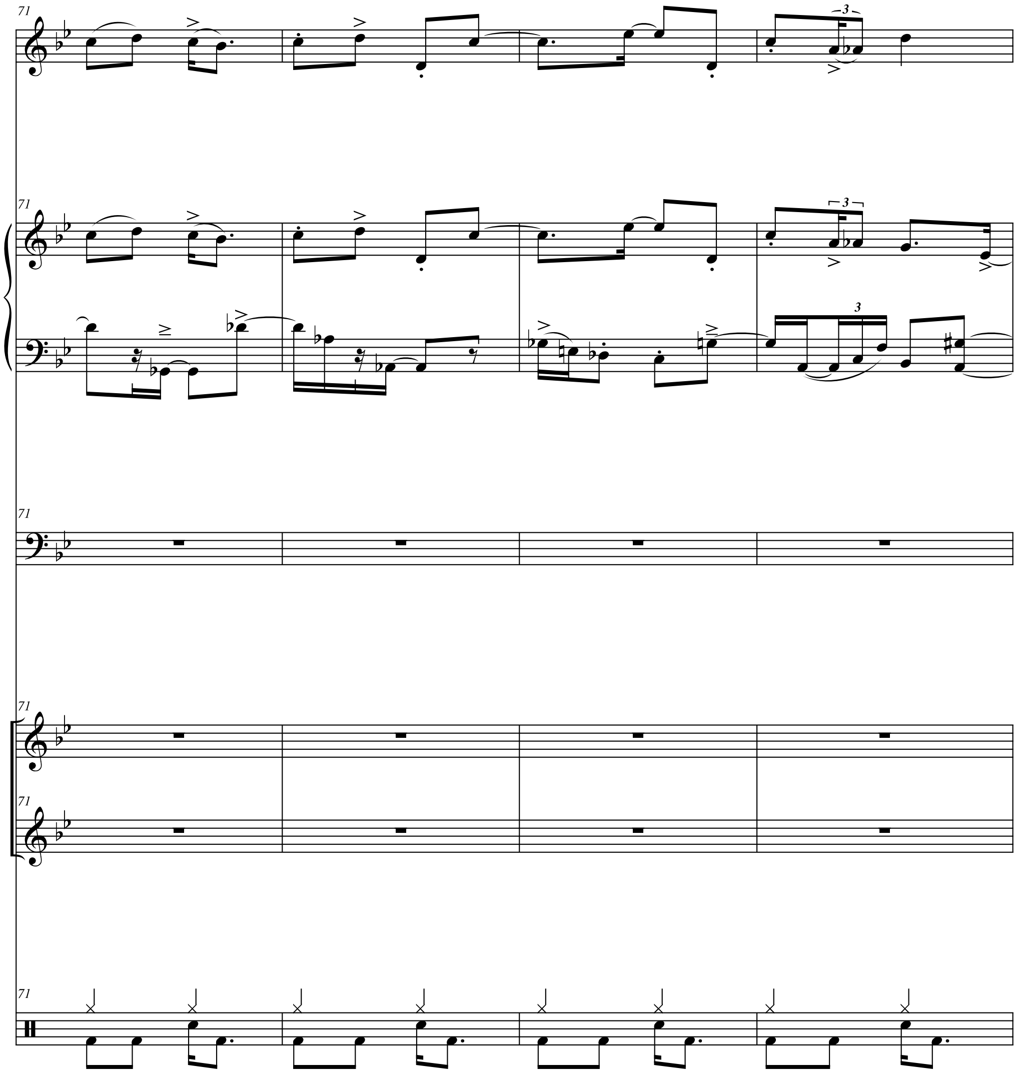
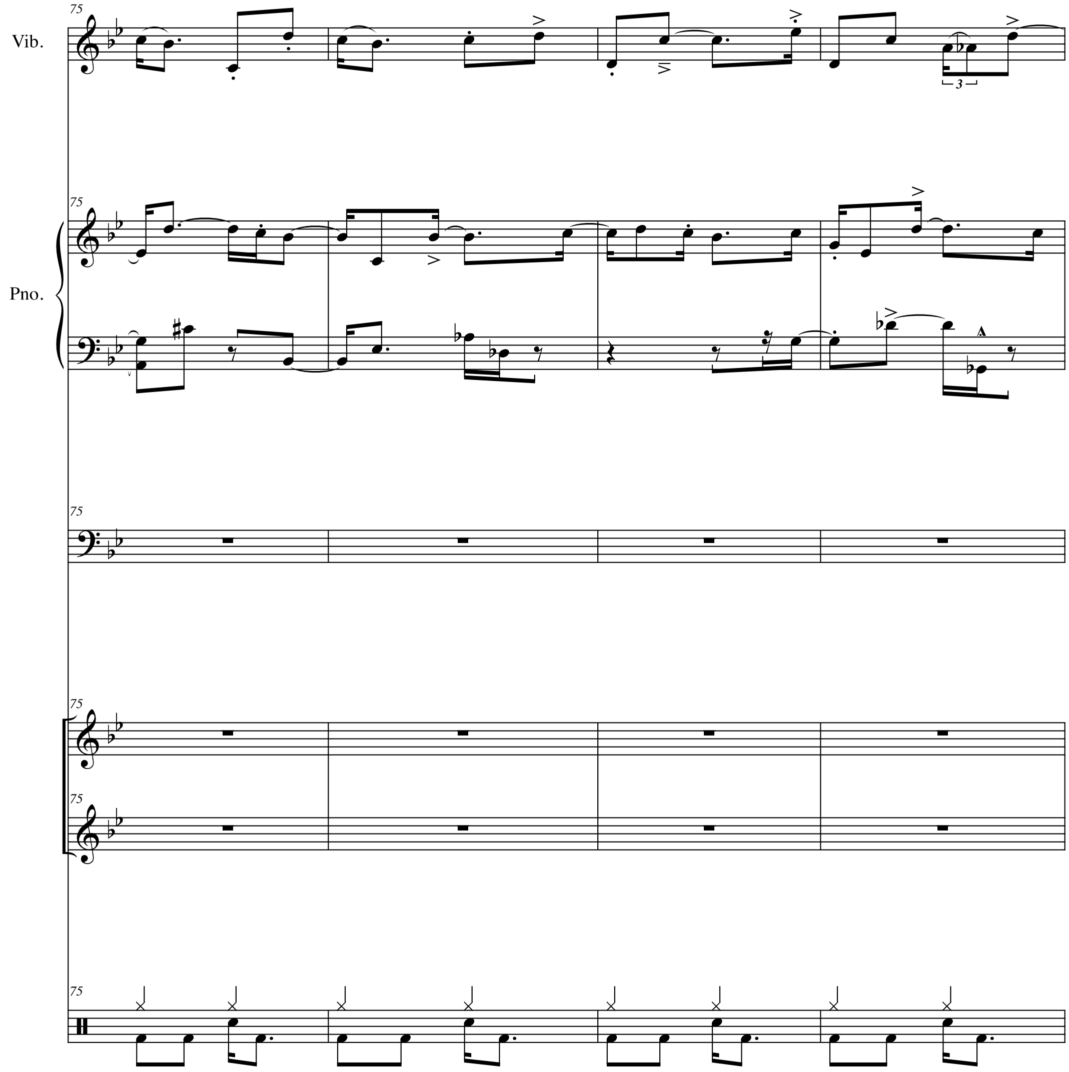
Pno.

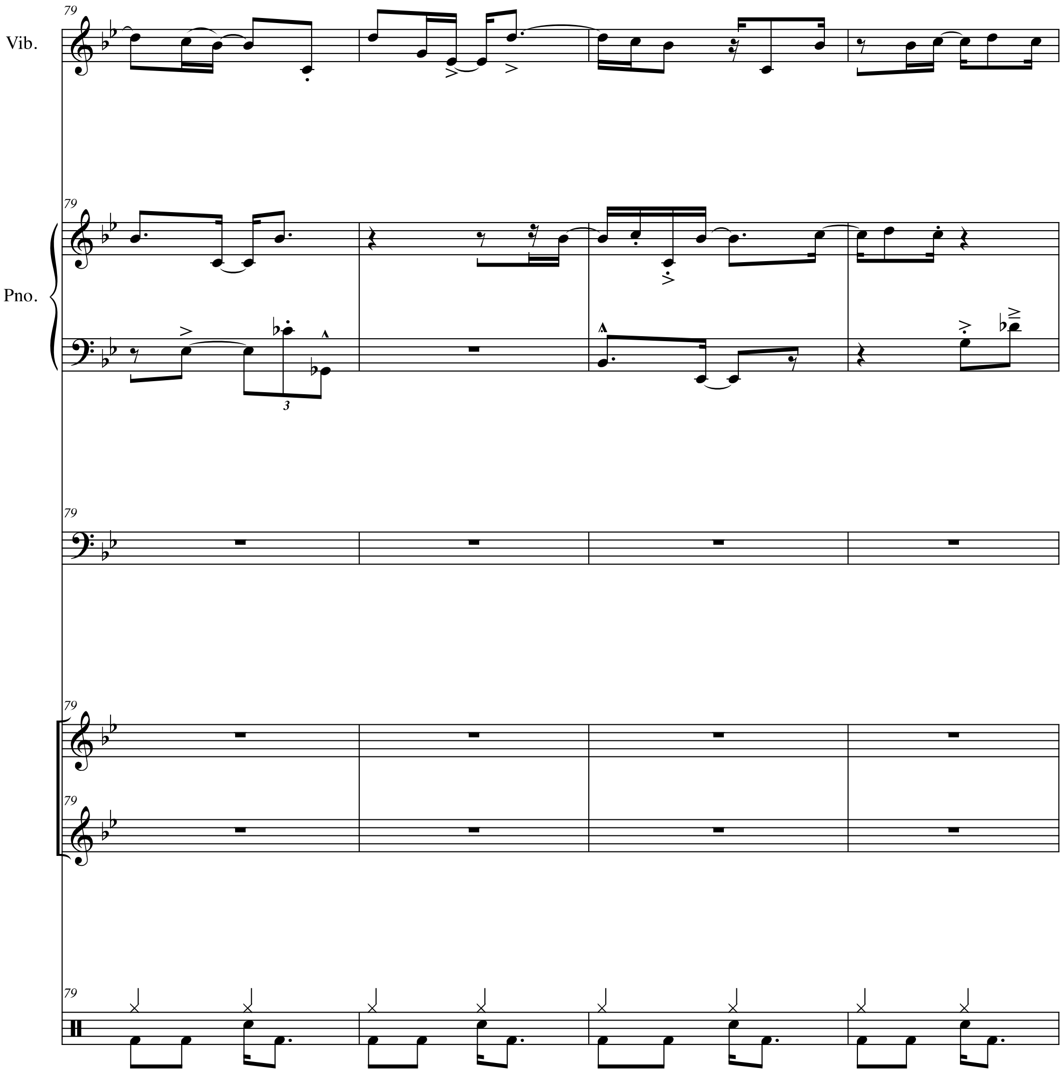

61
Vib.
3
5:4
Pno.
3+1
4 8


64
Vib.
5:4
A4
Pno.
3


67
Vib.
Pno.


Vib.
Pno.


75
Vib.
Pno.
3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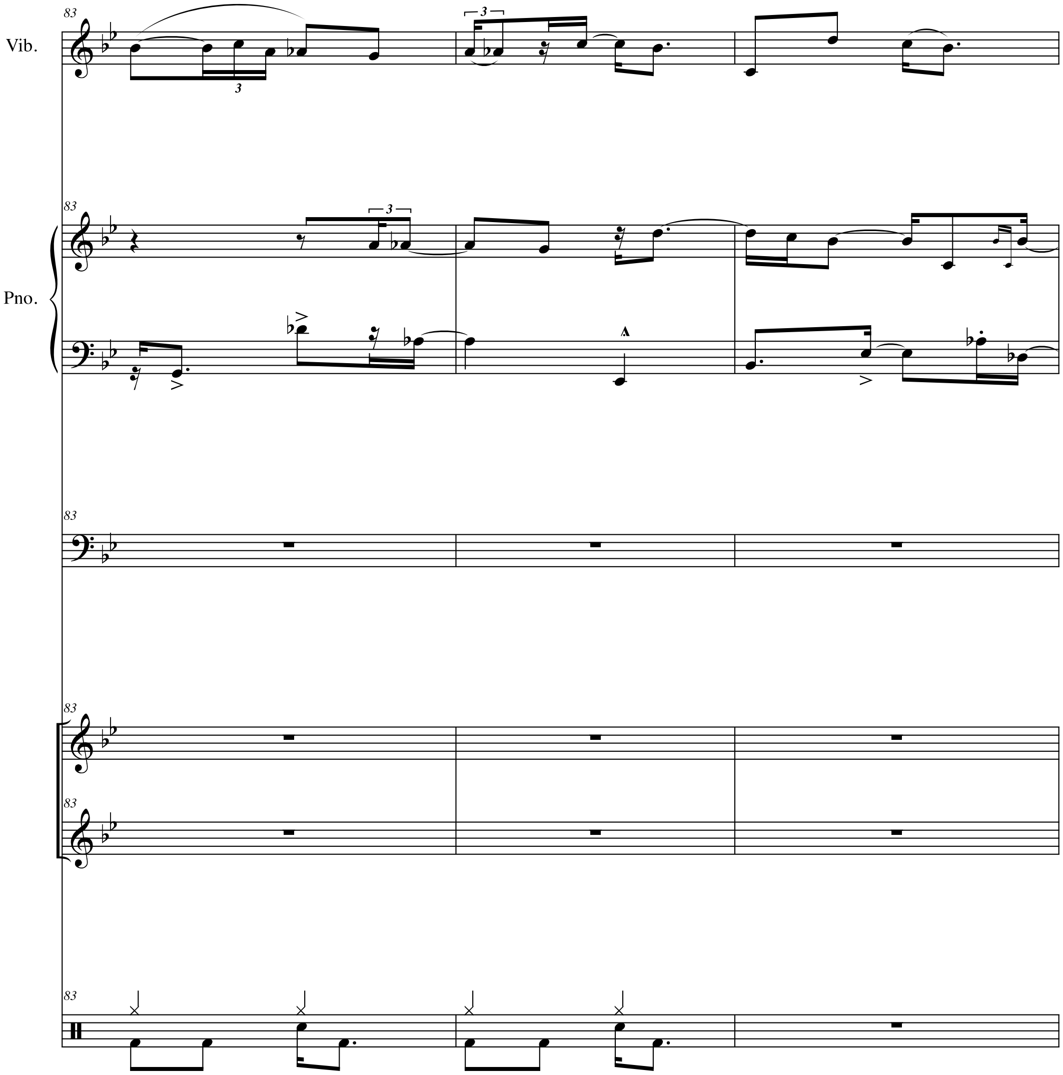
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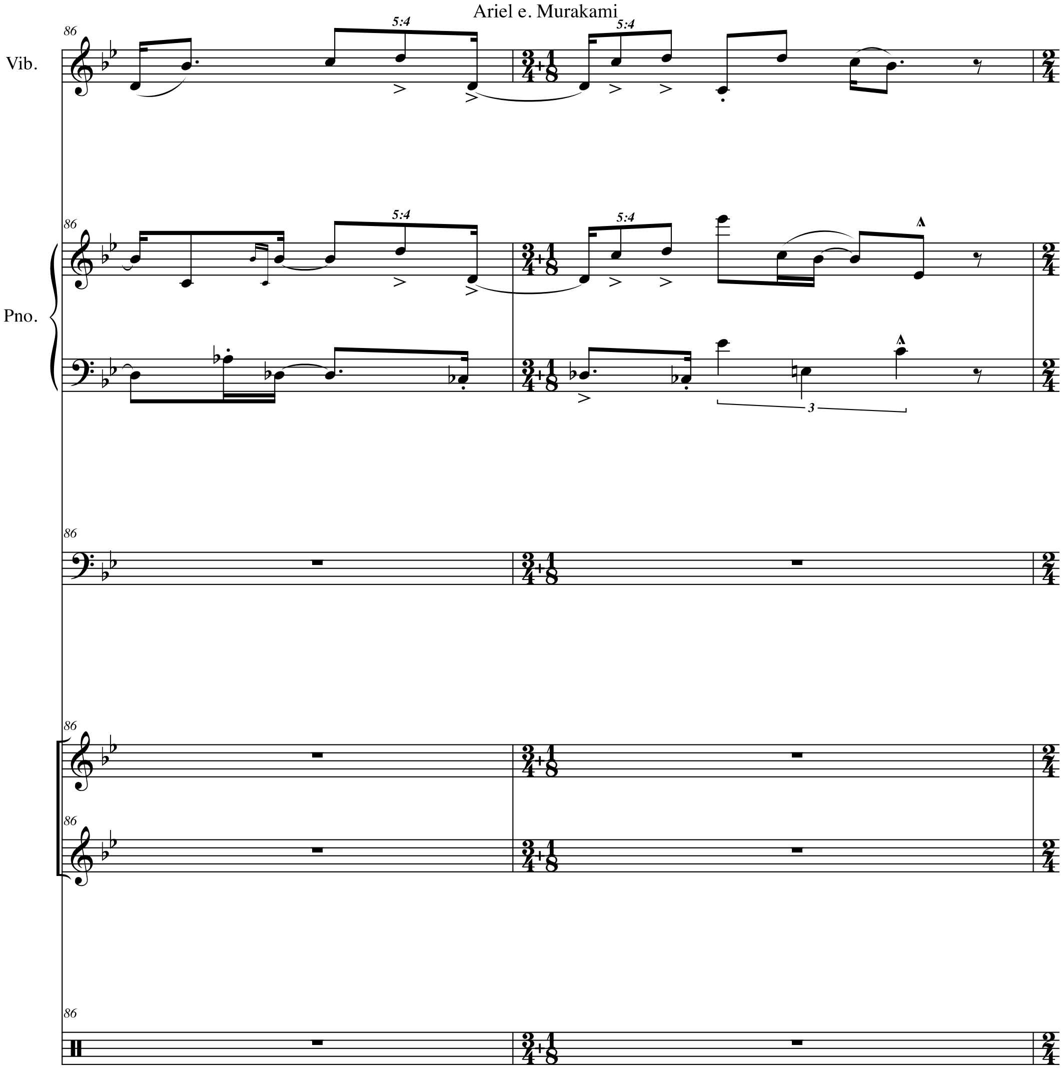
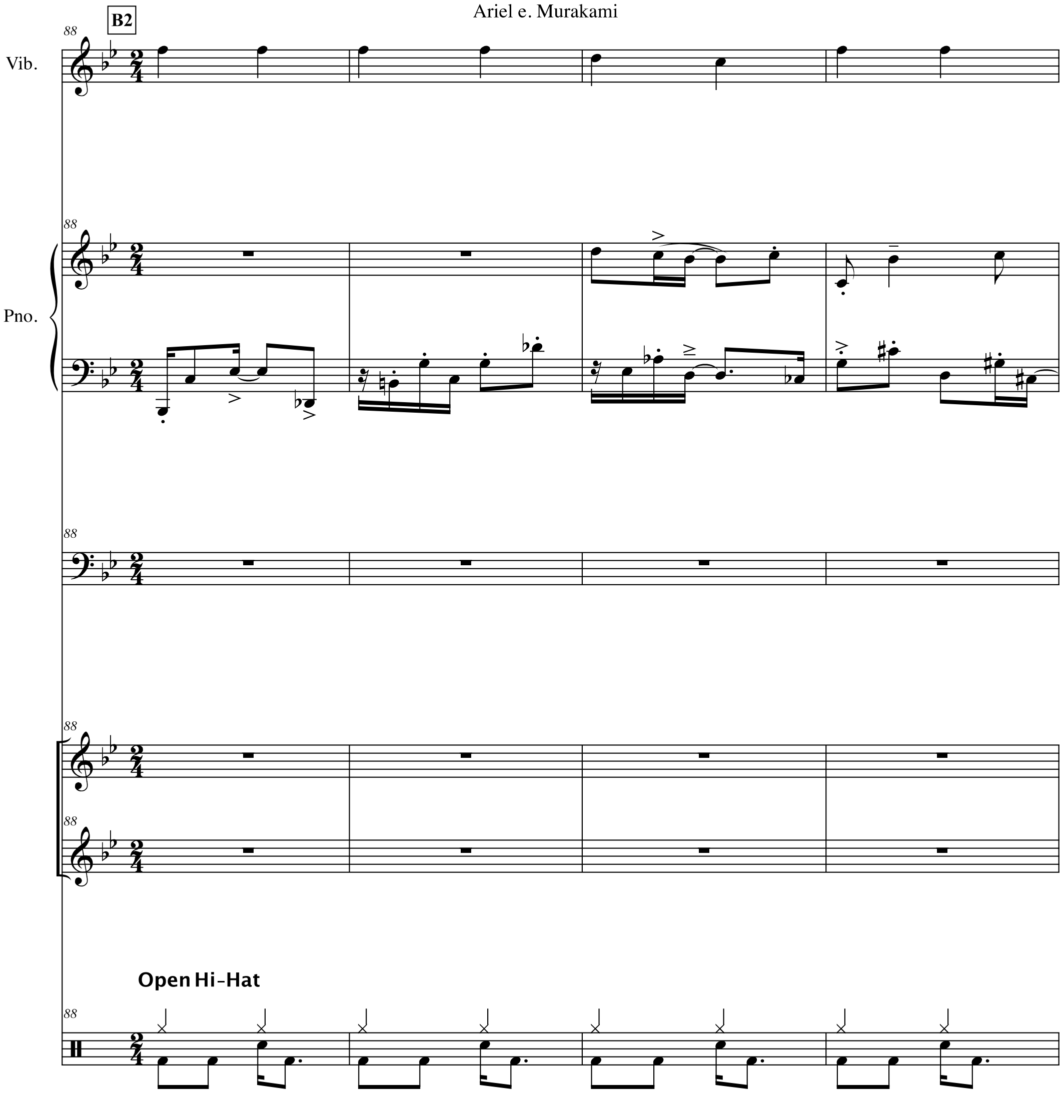
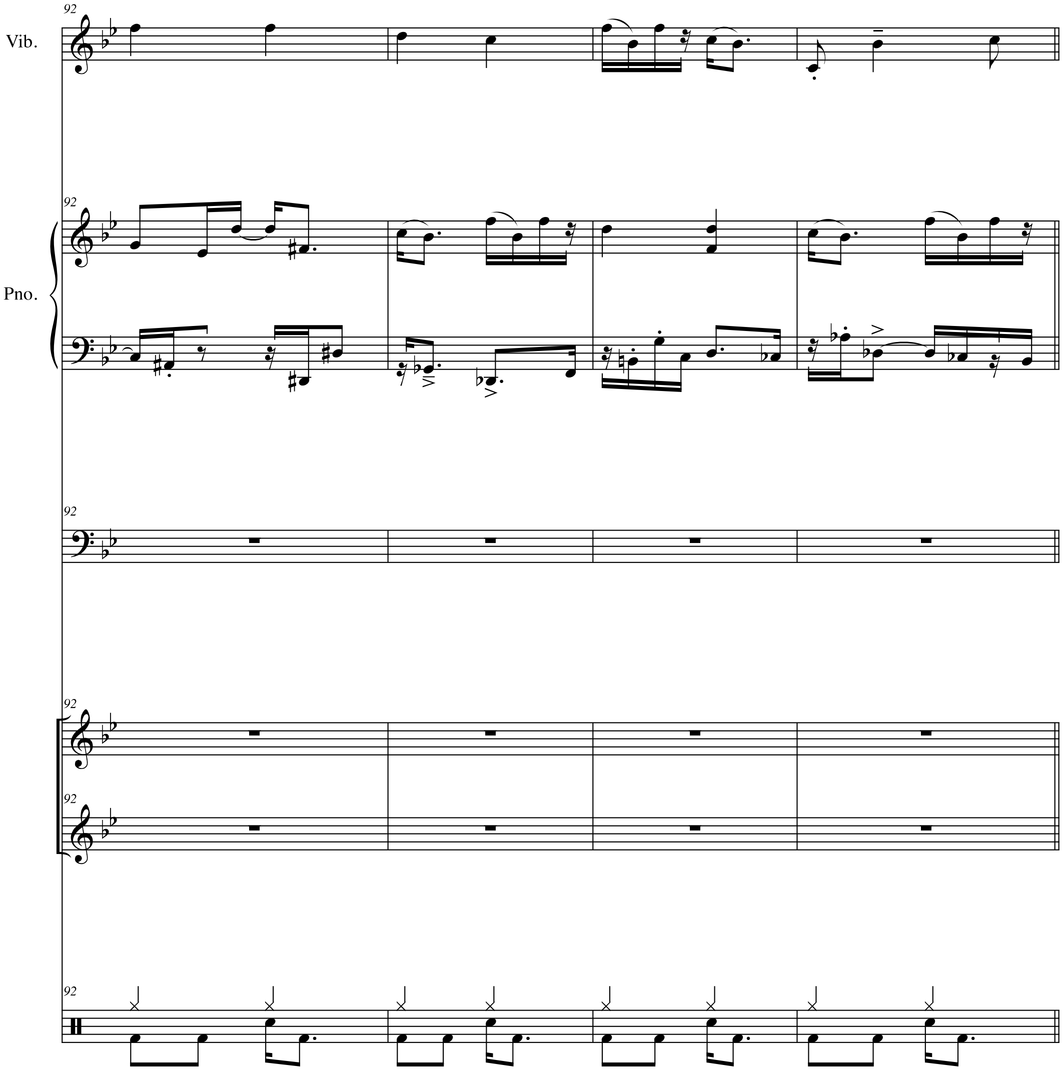
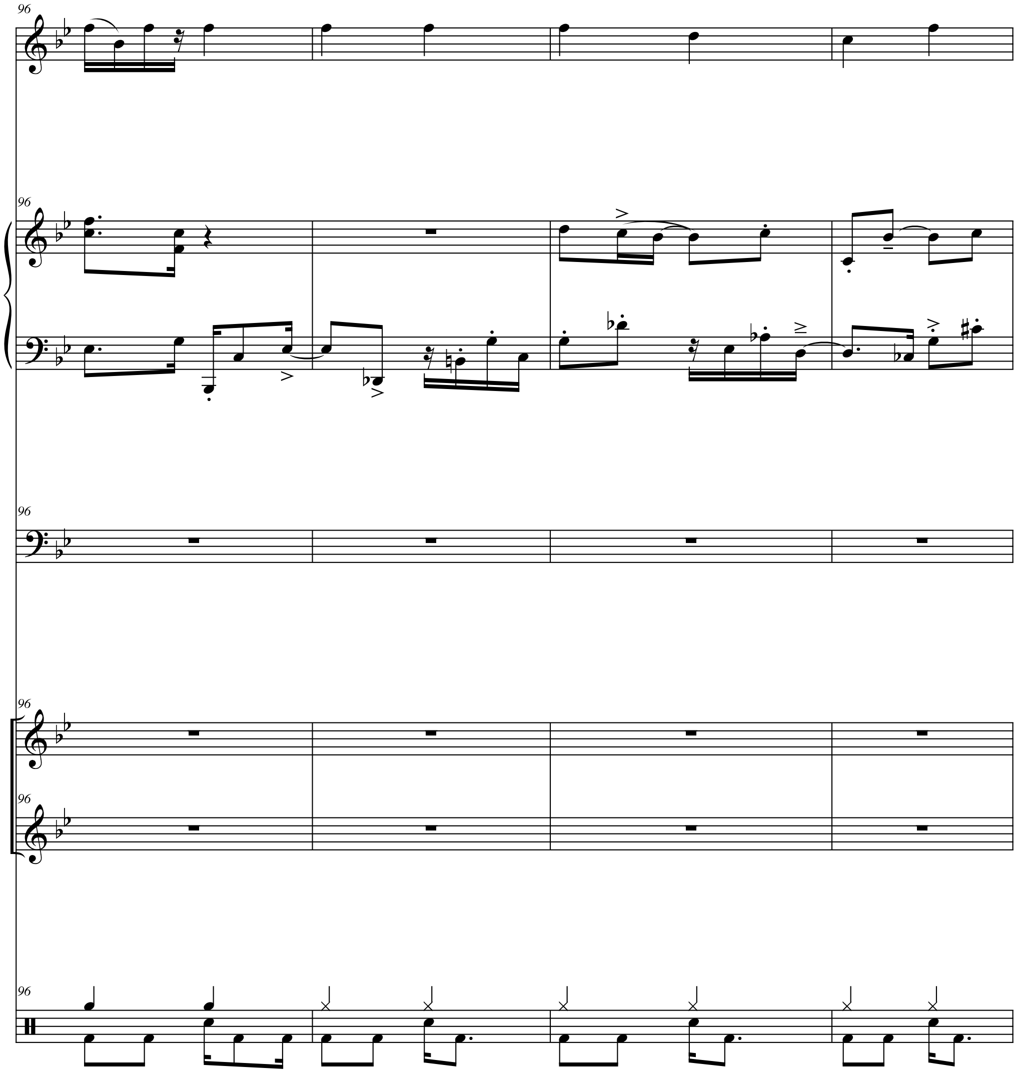
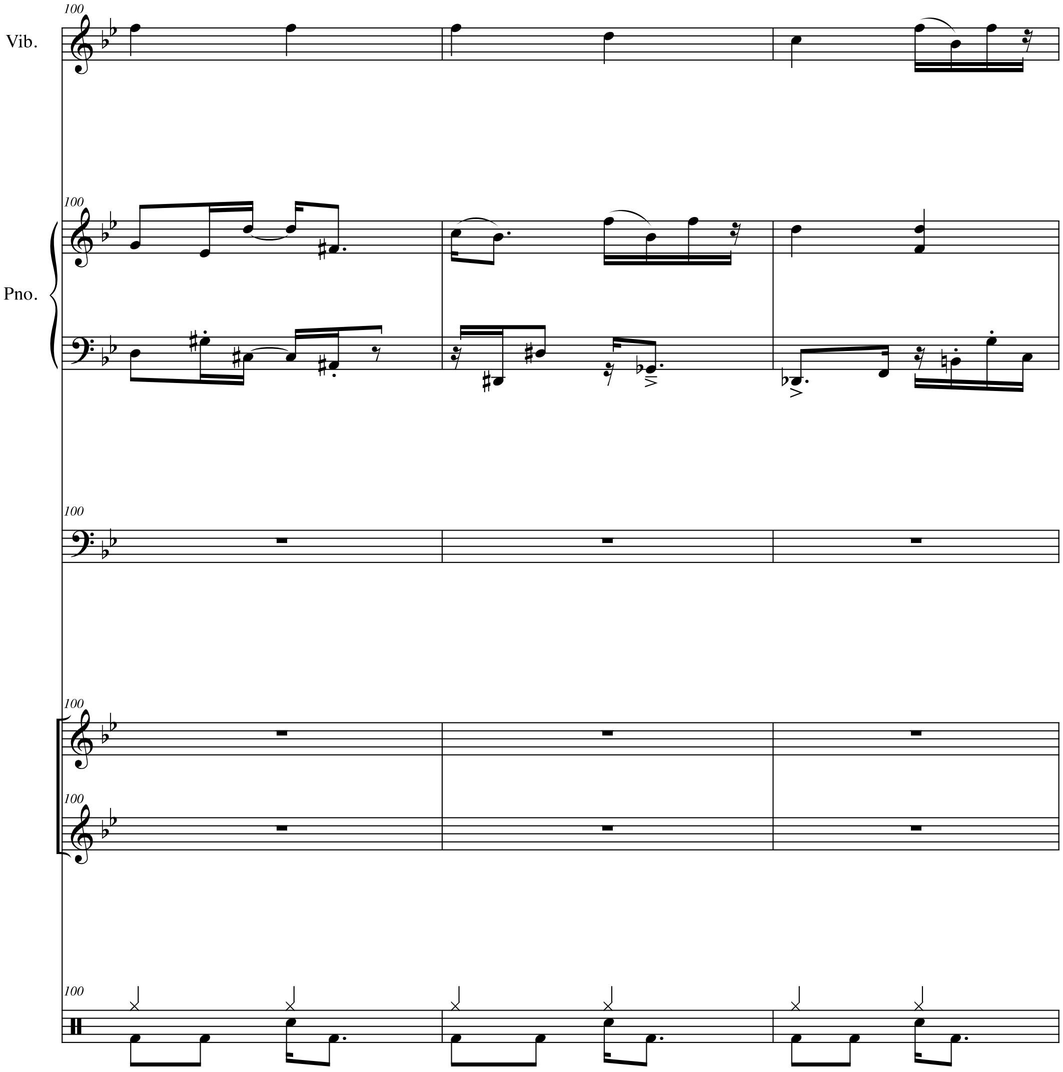
Pno.


86
Vib.
5:4
5:4
Pno.
3


88
B2
Vib.
Pno.
Open Hi-Hat


92
Vib.
Pno.


96
Vib.
Pno.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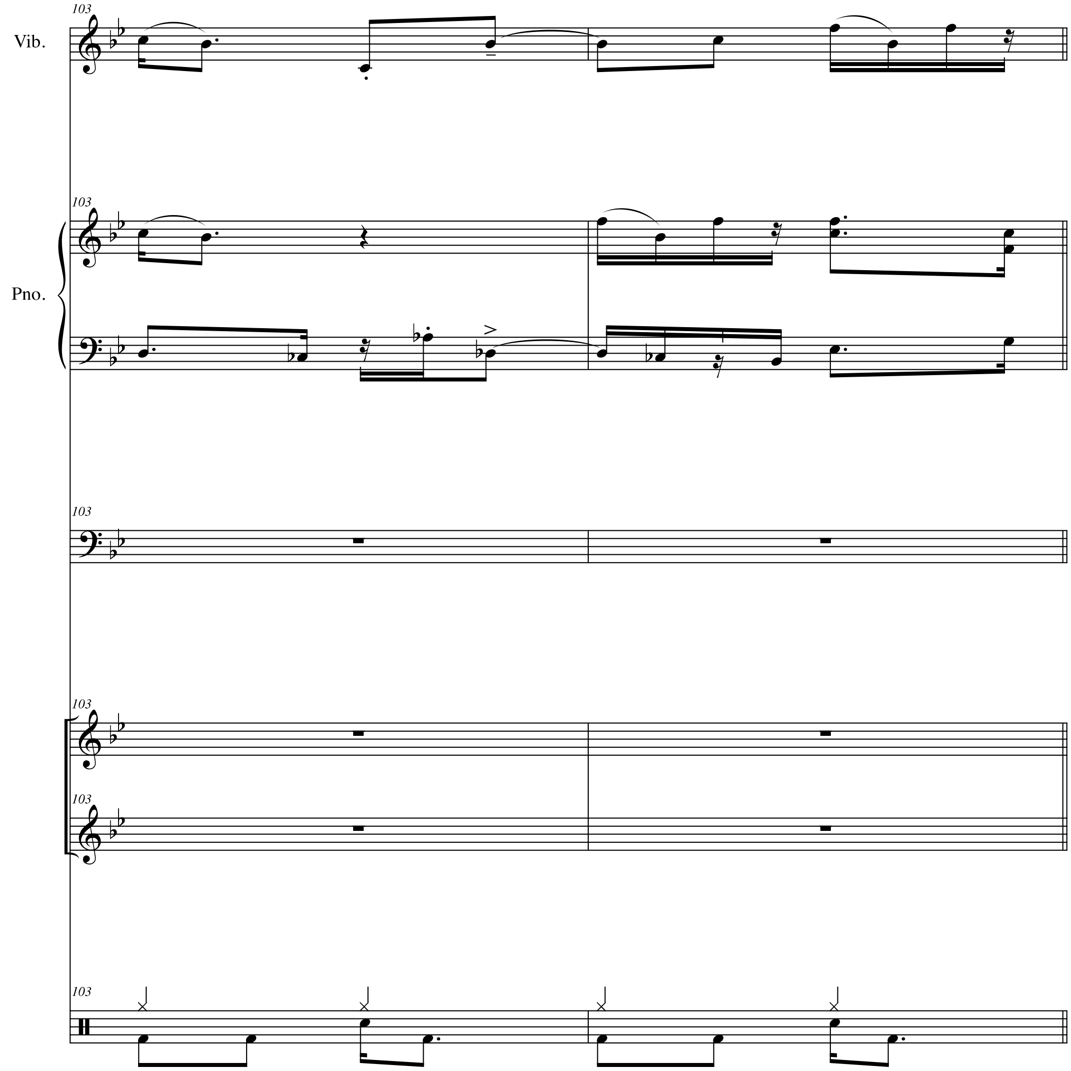
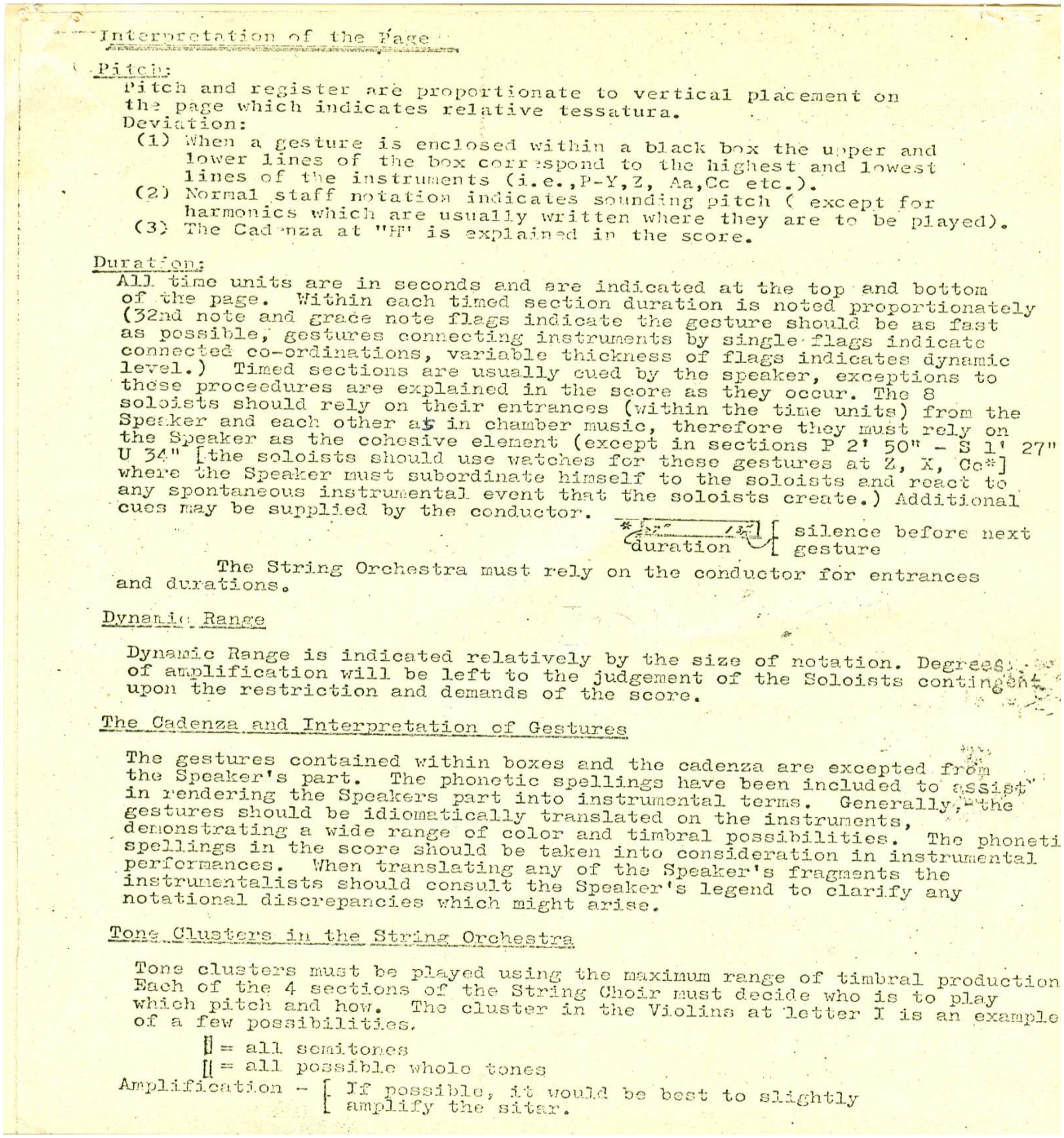

Vib.
Pno.

Appendix A – *Voyage In a White Building I* Performance Instructions and Symbols



Interpretation of the Page

Pitch:

Pitch and register are proportionate to vertical placement on the page which indicates relative tessatura.

Deviation:

(1) When a gesture is enclosed within a black box the upper and lower lines of the box correspond to the highest and lowest lines of the instruments (i.e.,P-Y,Z, Aa,Cc etc.).

(2) Normal staff notation indicates sounding pitch (except for harmonics which are usually written where they are to be played).

(3) The Cadenza at "H" is explained in the score.

Duration:

All time units are in seconds and are indicated at the top and bottom of the page. Within each timed section duration is noted proportionately (32nd note and grace note flags indicate the gesture should be as fast as possible, gestures connecting instruments by single flags indicate connected co-ordinations, variable thickness of flags indicates dynamic level.) Timed sections are usually cued by the speaker, exceptions to these proceedures are explained in the score as they occur. The 8 soloists should rely on their entrances (within the time units) from the Speaker and each other as in chamber music, therefore they must rely on the Speaker as the cohesive element (except in sections P 2' 50" - S 1' 27" U 34" [the soloists should use watches for these gestures at Z, X, Cc*] where the Speaker must subordinate himself to the soloists and react to any spontaneous instrumental event that the soloists create.) Additional cues may be supplied by the conductor.

The String Orchestra must rely on the conductor for entrances and durations.

Dynamic Range

Dynamic Range is indicated relatively by the size of notation. Degrees of amplification will be left to the judgement of the Soloists contingent upon the restriction and demands of the score.

The Cadenza and Interpretation of Gestures

The gestures contained within boxes and the cadenza are excepted from the Speaker's part. The phonetic spellings have been included to assist in rendering the Speakers part into instrumental terms. Generally, the gestures should be idiomatically translated on the instruments, demonstrating a wide range of color and timbral possibilities. The phoneti spellings in the score should be taken into consideration in instrumental performances. When translating any of the Speaker's fragments the instrumentalists should consult the Speaker's legend to clarify any notational discrepancies which might arise.

Tone Clusters in the String Orchestra

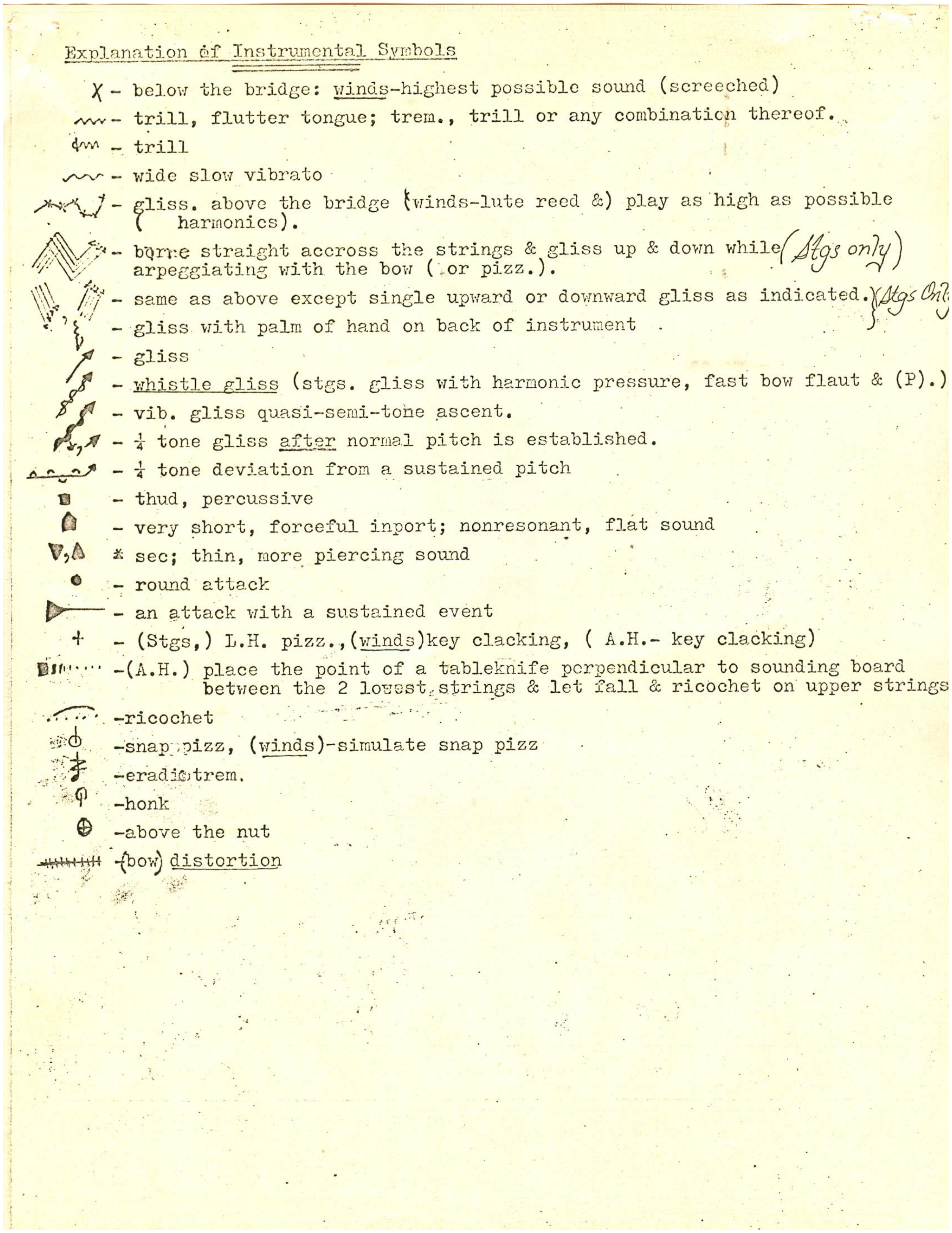
Tone clusters must be played using the maximum range of timbral production Each of the 4 sections of the String Choir must decide who is to play which pitch and how. The cluster in the Violins at letter I is an example of a few possibilities.

▮ = all semitones

▯ = all possible whole tones

Amplification – [If possible, it would be best to slightly amplify the sitar.

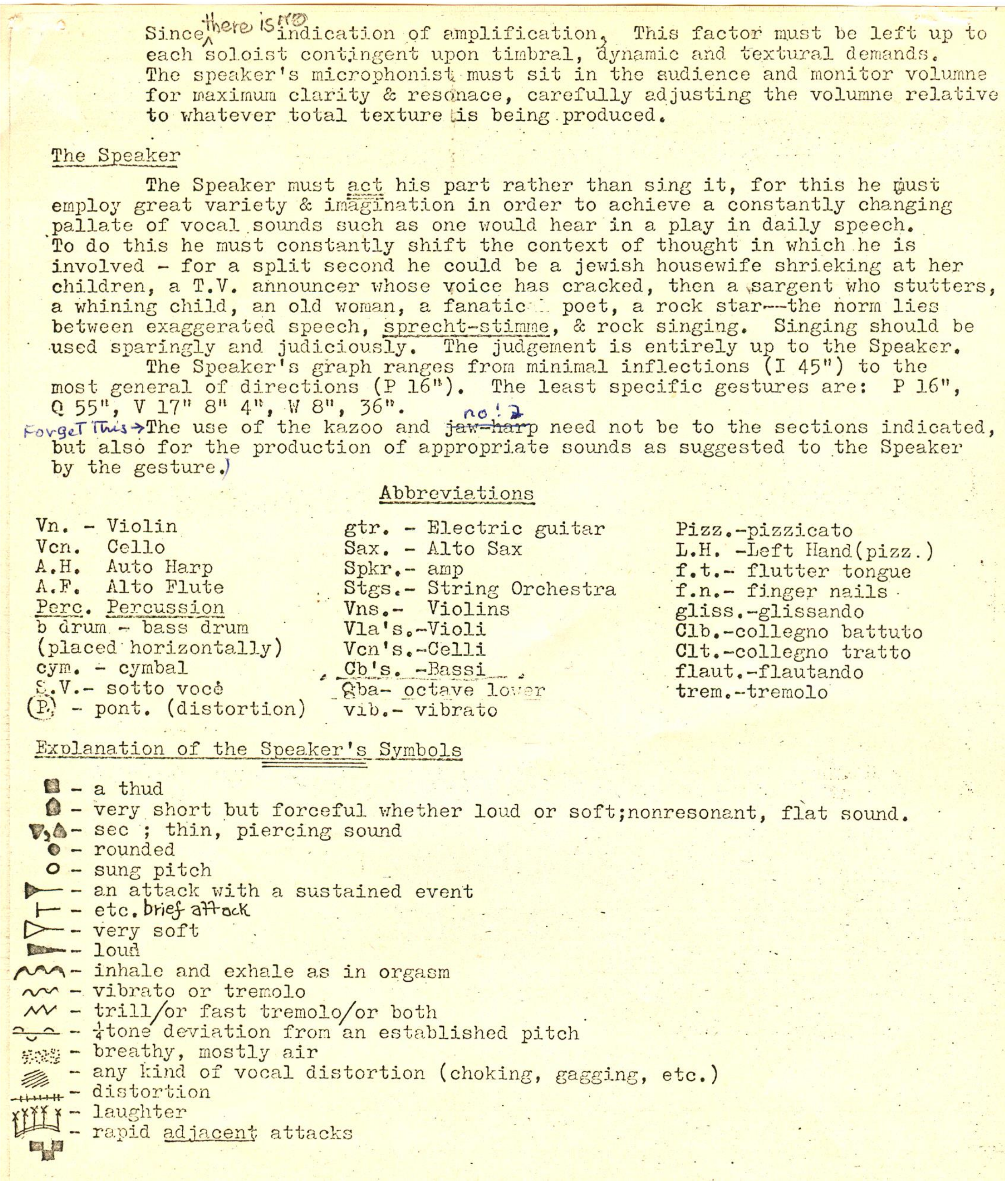
Figure 37 Performance instructions and key (p.1 of 4)



Explanation of Instrumental Symbols

X - below the bridge: winds-highest possible sound (screeched)
- trill, flutter tongue; trem., trill or any combination thereof.
- trill
- wide slow vibrato
- gliss. above the bridge (winds-lute reed &) play as high as possible (harmonics).
- barre straight accross the strings & gliss up & down while (Stgs only) arpeggiating with the bow (or pizz.).
- same as above except single upward or downward gliss as indicated. } (Stgs Onl
- gliss with palm of hand on back of instrument .
- gliss
- whistle gliss (stgs. gliss with harmonic pressure, fast bow flaut & (P).)
- vib. gliss quasi-semi-tone ascent.
- ¼ tone gliss after normal pitch is established.
- ¼ tone deviation from a sustained pitch
- thud, percussive
- very short, forceful inport; nonresonant, flat sound
- sec; thin, more piercing sound
- round attack
- an attack with a sustained event
+ - (Stgs,) L.H. pizz.,(winds)key clacking, (A.H.- key clacking)
-(A.H.) place the point of a tableknife perpendicular to sounding board between the 2 lowest strings & let fall & ricochet on upper strings
-ricochet
-snap pizz, (winds)-simulate snap pizz
-eradic trem.
-honk
-above the nut
-(bow) distortion

Figure 38 Performance instructions and key (p.2 of 4)



Since there is no indication of amplification, This factor must be left up to each soloist contingent upon timbral, dynamic and textural demands. The speaker's microphonist must sit in the audience and monitor volumne for maximum clarity & resonace, carefully adjusting the volumne relative to whatever total texture is being produced.

The Speaker

The Speaker must act his part rather than sing it, for this he must employ great variety & imagination in order to achieve a constantly changing pallate of vocal sounds such as one would hear in a play in daily speech. To do this he must constantly shift the context of thought in which he is involved - for a split second he could be a jewish housewife shrieking at her children, a T.V. announcer whose voice has cracked, then a sargent who stutters, a whining child, an old woman, a fanatic poet, a rock star—the norm lies between exaggerated speech, sprecht-stimme, & rock singing. Singing should be used sparingly and judiciously. The judgement is entirely up to the Speaker.

The Speaker's graph ranges from minimal inflections (I 45") to the most general of directions (P 16"). The least specific gestures are: P 16", Q 55", V 17" 8" 4", W 8", 36".

Forget This →The use of the kazoo and no! ? ~~jaw-harp~~ need not be to the sections indicated, but also for the production of appropriate sounds as suggested to the Speaker by the gesture.)

Abbreviations

Vn. - Violin
Vcn. Cello
A.H. Auto Harp
A.F. Alto Flute
Perc. Percussion
b drum - bass drum
(placed horizontally)
cym. - cymbal
S.V.- sotto vocè
Ⓟ - pont. (distortion)

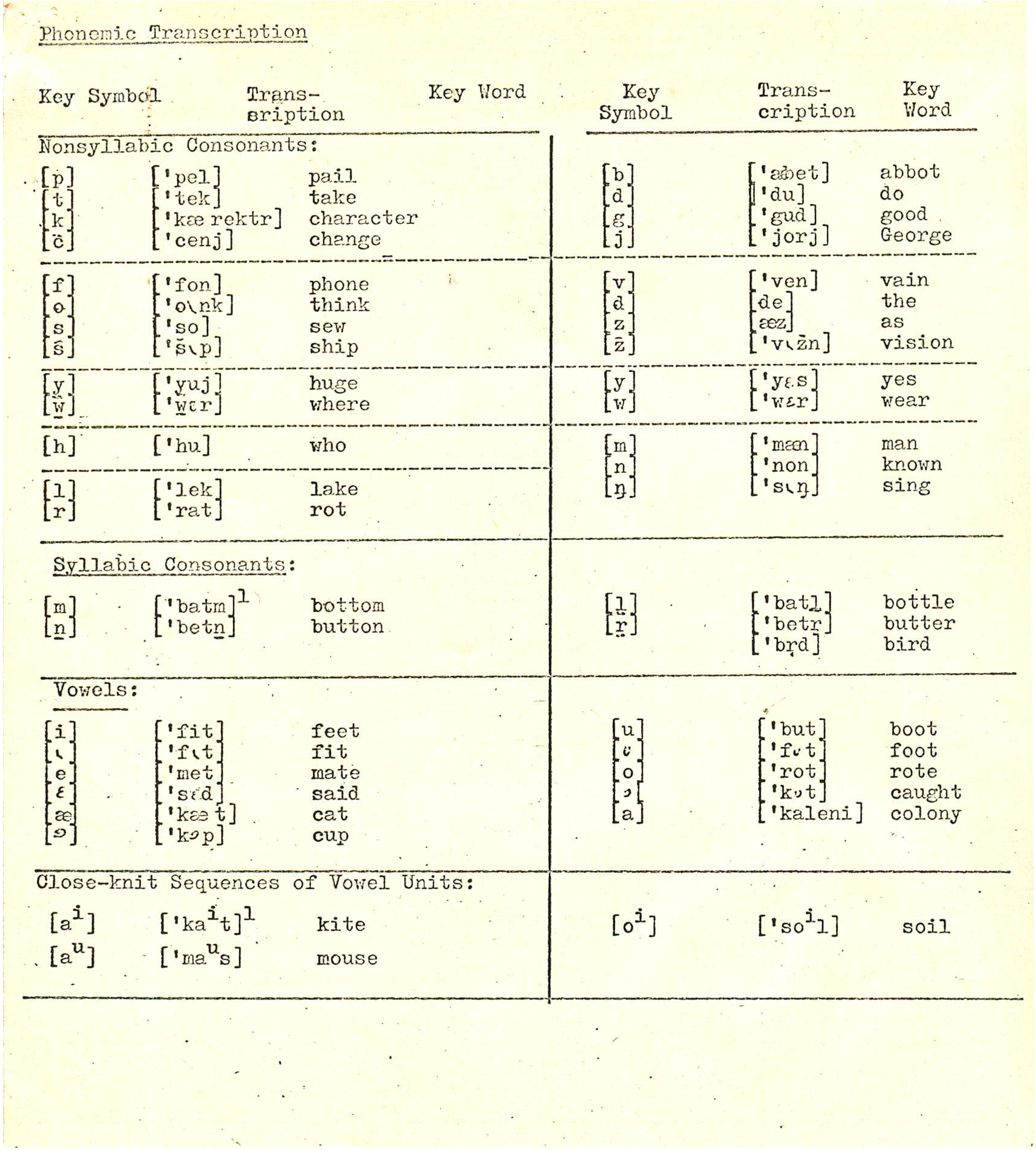
gtr. - Electric guitar
Sax. - Alto Sax
Spkr.- amp
Stgs.- String Orchestra
Vns.- Violins
Vla's.-Violi
Vcn's.-Celli
Cb's. -Bassi
8ba- octave lower
vib.- vibrato

Pizz.-pizzicato
L.H. -Left Hand(pizz.)
f.t.- flutter tongue
f.n.- finger nails
gliss.-glissando
Clb.-collegno battuto
Clt.-collegno tratto
flaut.-flautando
trem.-tremolo

Explanation of the Speaker's Symbols

■ - a thud
⬟ - very short but forceful whether loud or soft;nonresonant, flat sound.
▼,▲ - sec ; thin, piercing sound
● - rounded
○ - sung pitch
▶— - an attack with a sustained event
⊢ - etc. brief attack
▷— - very soft
▶— - loud
∿∿∿ - inhale and exhale as in orgasm
∿∿ - vibrato or tremolo
⩘⩘ - trill/or fast tremolo/or both
⌒‿⌒ - $\frac{1}{4}$tone deviation from an established pitch
░ - breathy, mostly air
▨ - any kind of vocal distortion (choking, gagging, etc.)
┼┼┼┼ - distortion
ⅹⅹⅹ - laughter
⊔ - rapid adjacent attacks

Figure 39 Performance instructions and key (p.3 of 4)



Phonemic Transcription

Key Symbol	Trans-cription	Key Word	Key Symbol	Trans-cription	Key Word
Nonsyllabic Consonants:					
[p]	['pel]	pail	[b]	['æbet]	abbot
[t]	['tek]	take	[d]	['du]	do
[k]	['kærektr]	character	[g]	['gud]	good
[č]	['cenj]	change	[j]	['jorj]	George
[f]	['fon]	phone	[v]	['ven]	vain
[θ]	['θɪnk]	think	[ð]	[ðe]	the
[s]	['so]	sew	[z]	[æz]	as
[š]	['šɪp]	ship	[ž]	['vɪžn]	vision
[y]	['yuj]	huge	[y]	['yɛs]	yes
[w̱]	['w̱ɛr]	where	[w]	['wɛr]	wear
[h]	['hu]	who	[m]	['mæn]	man
			[n]	['non]	known
			[ŋ]	['sɪŋ]	sing
[l]	['lek]	lake			
[r]	['rat]	rot			
Syllabic Consonants:					
[m̩]	['batm̩][1]	bottom	[l̩]	['batl̩]	bottle
[n̩]	['betn̩]	button	[r̩]	['betr̩]	butter
				['br̩d]	bird
Vowels:					
[i]	['fit]	feet	[u]	['but]	boot
[ɪ]	['fɪt]	fit	[ʊ]	['fʊt]	foot
[e]	['met]	mate	[o]	['rot]	rote
[ɛ]	['sɛd]	said	[ɔ]	['kɔt]	caught
[æ]	['kæt]	cat	[a]	['kaleni]	colony
[ə]	['kəp]	cup			
Close-knit Sequences of Vowel Units:					
[a^{i}]	['$ka^{i}t$][1]	kite	[o^{i}]	['$so^{i}l$]	soil
[a^{u}]	['$ma^{u}s$]	mouse			

Figure 40 Performance instructions and key (p.4 of 4)

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