

A MUSICAL ANALYSIS OF THE PEOPLE'S MICROPHONE:
VOICES AND ECHOES IN PROTEST AND SOUND ART
AND
OCCUPATION 1 FOR STRING QUARTET

by

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Jeremy Woodruff, Ph.D.

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The People's Microphone technique, first employed by Occupy Wall Street in the 2011 occupation of Zuccotti Park, is a mode of political speech drawing on the fundamental linguistic/musical principle of imitation. By analyzing musical parameters of the tones of voice in instances of the People's Microphone in protest, and secondly by adapting the method to analyze how the People's Microphone is used in an artwork by Brandon LaBelle, I lay the speculative groundwork for a transversal theory dealing with the political influence of musical sound. This theory is extended to *Angela Davis*, a piece in Peter Ablinger's *Voices and Piano* series of compositions for piano and audio recording in which the piano exactly imitates the intonations of the voice in different ways. The arousal of cognitive dissonance through vocal inflection in interaction with contexts of perception is the common thread through several examples that allows a holistic theoretical approach across the domains of sound, art and politics. The argument demonstrates how the intrinsic parameters of all vocal sound are both an ever-present aesthetic and political force. The second part of the dissertation is an experimental composition for string quartet wherein unison transformation with smooth as opposed to striated movement through the continuum of pitch and rhythmic space (characteristics abstracted from unison speech) provide further detailed research into effects of consonance and dissonance, both tonal and cognitive.

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PREFACE

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1.0 INTRODUCTION

During the occupation of Zuccotti Park by Occupy Wall Street, due to the restrictive amplification laws of New York City, a new (and timeless) form of group communication came to sudden prominence in American protest culture and the worldwide public consciousness. Just as 9/11 became the epicenter of a new political reality which impinged in unprecedented ways on personal freedoms, Zuccotti Park, renamed Liberty Square by the protesters,¹ became ground zero for rippling waves of democratic protest around the world, exactly ten years later, insisting on the right to that lost *terra firma*. This form of speech, with its musical effect, became emblematic of the artistic creativity, grassroots exchange and the pertinacious and uncompromising idealism of the Occupy movement. The People's Microphone, emerging in the young twenty-first century out of the ashes of the protest movement of the twentieth, has subsequently given art and music new impulses as subterranean battles over the changing border lines of transnational power also give rise to new forms of resistance. The People's Microphone allows me, in this fuller context, to open a speculative field of transversal analysis, on the voice in political action, sound artwork and composition, which is the beginning of a theory bridging conventional music analysis and political sound studies.

Composers can benefit creatively by imagining their place into the larger framework of the relationships between sound, music and politics in society. If, as Joshua Banks Mailman comments, "it may be argued...that sonic literacy is gradually displacing older types of musical literacy that dominated,"² then in that case we need theorization

¹ "[#Occupy Wall Street protests](#)" and "[Occupy Wall Street](#)." I mostly use Liberty Square in passages to refer to Zuccotti Park post-Occupy movement, but the terms are generally interchangeable.

² Mailman, "[Seven Metaphors for \(Music\) Listening: DRAMaTIC](#)"

reconciling the sonic with the musical: a music theory of sonic performance that includes the concert hall within a conception of aurality in society. To develop such a politically aware music theory capable of dealing not only with concert music but also with the factors pertaining to, for example, compositions that use soundscapes in urban centers (such as sound art, compositions with mobile technology, or radio) is a daunting task. By listening carefully to the melody of speech intonation in special events and performances that have played an important role in the development of the public's sonic subconscious during phases of political upheaval and social change (in this case Occupy Wall Street in 2011-12) I begin to sketch out a territory of the needed extensions and modifications to conventional music theory or at least to point towards new productive modes of listening for activists, artists and composers.

Recent scientific inquiry on the meaningful crossover between music and speech generally demonstrates certain fundamental beliefs implying that the pragmatic function of semantic meaning takes precedence in human affairs, through the very definition of the two domains. This preconception (not only in the sciences but common throughout the academic community) is a major conceptual barrier propping up a general belief in the basic illegitimacy of working on a high aesthetic level, if also with political intentionality and an assertion that music's effects are in most cases intangible. As one example, Aniruddh Patel affirms, "a musical melody is an aesthetic object, a sound sequence that is an end in itself, whereas a linguistic intonation contour is simply a means to an end. If a musical melody is 'a group of tones in love with each other,' then a linguistic melody is a group of tones that work together to get a job done."³ Although the meaning of this metaphor is clear, it seriously misrepresents certain important realities about music existing outside of linguistic theory. Although no one can ignore current advances, it is the duty of the humanities, especially in an age so completely dominated by scientism,⁴ to challenge science's ethical logic at every turn. Therefore liberty should be taken to go beyond certain assumptions, for example, that regular pulsed rhythm is not as fundamental to the functioning of speech as it is in music, and

³ Patel, *Music, Language, and the Brain*, 184

⁴ "[Perhaps Culture is Now the Counterculture](#)"

that therefore analyzing speech as if it were music is unwarranted; or that politics should only be left up to political and economic scientists who, with their superior claim to authority based on special codified language, claim to “get the job done.” Music is highly politically potent and a music theory that excludes the loci of that power is off the mark. But more importantly, the lack of a political dimension to music theory disempowers the community of musicians and sound workers, leaving their intellectual labor open to a continued escalation of exploitation, an exploitation that has recently reached a staggering new stage.

More important to us as composer-theorists than imbuing music with meaning, should be *imbuing meaning with music*, because it demonstrates exactly how we as musicians are crucially responsible in our society for giving meaning a *substance*.⁵ Restricting the theorization of concert performance to a traditional hermeneutic approach without ears to the outside of the concert hall is no longer possible for the pursuit of that priority, nor is it contemporaneous with either post-Cageian musical or artistic philosophy. Now is an absolutely crucial moment wherein, for the project of all the humanities, music (and sound) theory have an opportunity to lead the way in giving scientism, and the economics that are sanctioned under it, an unequivocal message that a dispassionate, ahistorical and purely cerebral approach to the world of in all its complexity is not, and never was, a solution. Sound is not just a matter of vibration: it's a microphone to the inside of all living beings.

Therefore, a transversal theory of music is necessary to understand music's role in society. I would argue that if what music *does* is more important than a definite idea of what it *is* then we shouldn't erect unnecessary theoretical borders between music and sound. If it is untenable to place music in one specific definable category (as much continued research, particularly in ethnomusicology, experimental music and sound studies will show⁶) then keeping music theory only within the realm of notated, performed or recorded music is equally untenable.

⁵ Shepherd, *Music as Social Text*

⁶ Tilton, "The Music-Culture as a World of Music"

In Chapter One I identify important musical and sonic concepts to begin constructing elements of a sonic theory of music whose principles also transverse art and politics. Through an analysis of the musical tactics of the People's Microphone in a specific protest action (Chapter Two) and of their operation in artworks by Brandon LaBelle (Chapter Three), we I make observations across the fields of sound in protest and sound art. Subsequently, in light of this discussion, the political implications of musical sound are examined through an analysis of Peter Ablinger's piece, *Angela Davis*, from his composition *Voices and Piano* (Chapter Four). By showing ways that tones of voice in art and activism introduce contradictory cognitions, specific pitch movements can be structurally traced to a core of contentions and certain dialectics surrounding the circumstances in question. An analysis of a sonic structure through pitch emphases and repetitions can in this way be usefully applied to political resonances and effects. In conclusion I make a thumbnail sketch of various productive directions for the interpretation and comparison of the domains of sound through which the foregoing work moves. There I also offer some personal reflections on my motivations in initiating this work and its potential significance. An original composition consisting of ten vocal exercises based on the PM are found in an Appendix. The second part of the dissertation is an original composition, *Occupation 1 for String Quartet*. It may incite cognitive dissonance in a listener through the way that its materials form more complicated constructions using simple rhythmic and melodic shapes in novel ways. As such it is also an exploration of tonal and rhythmic, as well as cognitive consonance and dissonance.

2.0 CHAPTER ONE: THE IMITATION OF SPEECH

Occupy Wall Street started the People's Microphone (henceforward PM) in Zuccotti Park due to the restrictions in New York City on using public amplification. The PM was adopted instead of amplification to overcome the sonic difficulties inherent in making oneself heard in the loud urban surroundings. In the PM, the lead speaker says something, usually a part of a longer speech, which is then picked up and repeated immediately thereafter by the crowd, in unison. The leader then proceeds to say the rest of the speech one bit at a time for the crowd to repeat until the speech is finished. If it is still too difficult for people on the outside to hear, a second (or sometimes even third) wave of repetition is established to accommodate all of the visitors. The PM became widespread as the Occupy movement quickly expanded into other US states and other countries. The PM developed special features for the purpose of the Occupy Wall Street General Assemblies. The General Assemblies were held using the PM for extended lengths of time, on occasion for up to eight hours.⁷ Keeping the protesters there for such extended lengths of time and engaged with the proceedings was not only the force of their convictions, but also the excitement and aesthetics of the PM process. Participation in this group activity holds a particular fascination that political speeches or committee meetings do not. The apparently simple, rigorous and homogeneous structure of the PM belies the great variety and interest of the patterning of the resulting music that can emerge from it in various situations.

The antiphonal or echoing of speech has a long tradition in theatre as in music that goes back as far as the Greek chorus or potentially even the Psalms of the Bible.

⁷ "GA 17th, November 2011"

Antiphonal choruses in Gregorian chant were the beginning of Western music. Brecht's adaptations of the Greek chorus had an enormous influence on the theater generally in the 20th century as well as on political activism, including sections of choruses that are almost identical to the PM used in agitprop of the 20s and 30s.⁸ The responsorial form is also a major feature of congregational prayer. Many religious traditions across the wide spectrum of the American cultural landscape place a particular emphasis on the responsorial voice. African American Baptist gospel music, for example, which exerted a musical influence on many levels of American society, including civil rights protests in the 60s, is very much defined by call and response structures.⁹ Gospel music belongs to the African American Baptist style of preaching wherein brief strings of words, perhaps two to five, comprising not even entire linguistic phrases but conceptual wholes within phrases, each with its own inflective pattern including vocal intensity, pitch, range, tremolo or sustained tone, and rhythm often add up to a hypnotic response-inducing pattern over several minutes. It is clear to see how this style might be an important precedent for the emergence of the PM in the USA. This is however just a summary of the main cultural examples out of many that bear pertinence to the PM.

The repetition verbatim of words presented by a lead speaker recalls not only these cultural instances but also moments in the popular subconscious associated deeply with American patriotism. American military chants in army marching exercises, led by a drill sergeant, are similar to the PM, but use a strict and constant pulse. Growing up in Boston, Massachusetts in the late 70s and early 80s we had to repeat the Pledge of Allegiance. We were taught it twice a week in music class and I remember that in the first months, in order to learn it, our teacher acted as the leader, speaking short parts of it, after which we were meant to repeat after her, as in a church service. Another patriotic act that involves repeating after a leader is the taking of the US citizenship oath in a naturalization ceremony. This ceremony can be particularly emotional because it takes place in large groups where so many people of different nations are present at once, in many cases in order to escape the conditions of their home countries and

⁸ Lesnick, *Guerilla Street Theater*

⁹ Tallmadge, "The Responsorial and Antiphonal Practice in Gospel Song"

better their overall standard of life. It is therefore a powerful symbol of the kind of freedoms on which, as we are taught, the USA was founded.¹⁰ No fewer than twenty-two percent of all New Yorkers are immigrants who have undergone this ceremony.¹¹

2.1 THE MUSICAL PARAMETERS OF THE PEOPLE'S MICROPHONE

The PM has an own aesthetic and has played a particularly crucial role in changing recent American politics. Since it is well known that the Occupy movement united many very different political beliefs and orientations under one banner (and that many of these belief systems came into direct confrontation inside the movement during these protests¹²) the particular words delivered by one individual through the PM at any specific moment are less important than an analysis of the PM as sound through its musical dimension in political struggle and society. To make analyses of the PM useful to music theory I first address its musical parameters in broad strokes.

If one of the main criteria of a performing art is the development of a form through time, then it is significant that the PM takes at least twice as much time to deliver as normal speech. In fact, it is always more than twice as long if one considers that in the PM process, all the added pauses are also repeated as well. In the case of two or three waves or "generations" of PM repetition, the process can take a great deal more than three or four times the duration of regular speech. By comparison, the "average" text setting in classical music takes about six times as long to sing than to speak.¹³ It is a pertinent fact that in popular music this ratio is greatly reduced, being within the range 1:2 – 1:5 speech to singing time, more like the delivery speed of the PM. It is an established phenomenon that as soon as a segment of speech is repeated exactly by a recording (as in a skipping cd for instance) the tones of the speech suddenly begin to

¹⁰ "[Naturalization Ceremony](#)"

¹¹ "[Migration Information Source](#)"

¹² Chomsky, *Occupy*, and Gitlin, *Occupy Nation*

¹³ Brindle, *Musical Composition*

sound like music to us and no longer like speech.¹⁴ The repetition verbatim of small phrases in the PM likewise invokes a certain type of musical hearing. The long drawing out and repetition of the cadences of speech in the PM give it a unique and particular musicality.

In the PM the words of the lead speaker become a sort of instant score for realization by the group. The words of the leader are prepared in advance or invented spontaneously. For this reason the PM can be analyzed as a process of composition for group performance of speech sound. Composers know that the score they give the players for performance is dependent on a sort of spontaneous human timing allowing them to sense the shape that the group is communally forming and to begin, end, come in, pause and move with the flow of it together; this sense of timing is ever vital during the PM. There is a special skill to imbuing a composition with good timing mechanisms for a good performance flow to take place, and we can easily observe the greater or lesser success in this respect in PM speeches by different individuals depending on their approach. The meanings associated with the words used are complimented by the subversive nature of this timing process as it heightens tension and drama in various situations. This heightening is accomplished by the PM as it poses an alternative form and structure for mediatizing the message while foregoing electronic media. This structure automatically problematizes the unbalanced power of speech wielded by the authorities built into civic spaces via architecture, technology or legal and policing mechanisms. These communal musical dynamics of the PM process are inseparable from its political meaning and are also at the core of its fascination.

What sort of musicality does the PM possess? As James Deaville observes, “the rhythmic enunciation of the words renders the chanting a musical experience.”¹⁵ The necessity of breaking the lead texts into short, easily repeatable segments, roughly from one to fifteen syllables each (three to seven on average) make the PM a musical

¹⁴ Deutsch, Henthom and Lapidis, "Illusory transformation from speech to song". This effect can be witnessed in Steve Reich's early electronic music, e.g., in *Come Out to Show Them*.

¹⁵ Deaville, "[The Envoicing of Protest](#)"

rhetoric of interruptions and breaks, pauses and punctuations. The syntax becomes in many ways more like lyrics than prose due to the necessity of constant demarcation of syllabic lines. The linear counterpoint of rhythms, regular or irregular, synchronous or non-synchronous between leader and chorus can take on a completely different feel depending on the way the phrases are dropped into the framework of the "rests" between them. Reguillo says of the PM, "The speaker is a kind of a DJ whose art is not just to deliver a musical discourse, but also to know how to interpret the rhythm, the spirit and the emotions that emanate and that are co-produced by the relationship between the DJ and people"¹⁶

The PM is also vitally musical in the way that it projects sound spatially, as Hoday King well summates, "the human microphone goes up to eleven. Or rather, it does not go up—it goes across, horizontally, radiating in concentric circles, or fanning out in a wedge-shaped pattern. In this medium, speech skips away and comes back mirrored, but also transformed."¹⁷ The PM occupies space in sonic shapes created by the crowd. The PM has further taken the form of concentric circles, of a passageway, of a phalanx, of a zigzag and other formations.

The pith and succinctness required by the PM makes it a particular kind of compositional process and so does the fact that the speaker must consider two audiences at once: a participating, amplifying one and the 'outside' audience, which in the case of most PM instances, can be further broken down into two further categories: listening outsiders who may begin to participate; and passers-by who simply hear the sound of the PM and whose momentary presence implies at least the potential to listen (and perchance to stop and join in the process.) This meta-speech sets up a structure of dependencies requiring a great deal of imagination in order to anticipate the possible performance outcomes. The relationships in this "double audience" scenario can be even more complex than in a conventional theater performance. The speaker weighs (at least subconsciously) not only the usual emphasis of public speaking sound heard

¹⁶ Reguillo, "Human Mic: Technologies for Democracy," 34

¹⁷ King, "Antiphon," 239

but also the bodily experience of a group of people who hear it and experience speaking it back for the first time, and lastly the combined emphasis of this sonic process on other listeners in the space.¹⁸

Speech's synchronizing effects are crucial in the PM and in this way the PM relies on embodied listening and entrainment. John Protevi's observation about the PM, that, "the bodies of the chanters (their chests, guts, throats, eardrums)...vibrate at something close to the same frequency, something close to being in phase" is a very good description of the phenomenon of entrainment. Entrainment is a survival reflex that has been developed over the course of thousands of years of human adaptation which is used not only for the excitation of various group affective phenomena but also as a means of therapy, mediation and intervention as well as in warfare.¹⁹ Fred Cummins has demonstrated that speech alone, even separately from music and rhythm has the ability to entrain people's movements.²⁰ Furthermore he has observed that test subjects reading the same text out loud synchronize incredibly well, with differences in timing averaging only around 40 to 60 milliseconds.²¹ These facts would certainly seem to indicate a particular musical proclivity, adeptness and enjoyment by the human species while speaking in unison that has to do with entrainment and imitation. The PM consists not of antiphony, but is rather an example of imitation. Marc Leman makes a particularly compelling argument using the importance of imitation to all levels of music via research of mirror neurons as the underlying structure to support a theory of embodied listening. He arrives at several convincing results using as a basis that, "corporeal imitation has been assumed to underlie many other forms of imitation [including] skill imitation, figural imitation, topical imitation...and allelo-imitation."²² It logically follows therefore that the

¹⁸ This triangle of relations bears similarities to the composer-performer-audience equation (only in most cases—at least in Western concert music—there is usually not the potential for the audience to join in directly in the act of playing the music). When choosing a text for music composition, composers often weigh their choices also for the criteria of pith, clarity and succinctness in relation to communication in the context of the composer-performer-audience circuit. This is especially the case in an opera libretto, for example, where the exigencies of the plot and narrative are of the utmost importance.

¹⁹ Schneck and Berger, *The Music Effect*

²⁰ Cummins, "[Rhythm as an Affordance for the Entrainment of Movement](#)"

²¹ Cummins, "[Periodic and aperiodic synchronization in skilled action](#)"

²² Leman, *Embodied Music Cognition and Mediation Technology*, Chapter 5

entrainment of implied or potential movement impulses (corporeal imitation) triggered by speech in the PM would also be linked on a deep level to a neural network of musical imitation-based cognitions.

The PM can be broken down into different categories of performance according to how it has so far essentially been used: to convey messages of protest in contentious public spaces, or spaces associated with centers of authority (such as Zuccotti Park); as counter to an actual performance by authorities or institutions, either cultural or political, sometimes in direct confrontation with one specific public address system;²³ as a means of communication or mediation during a conflict for the transmission of strategic information and instructions either to fellow protesters or police;²⁴ as a means of amplifying and intensifying political debate and as a political forum for internal communication and decision making within the movement as in the General Assembly; in a more intimate exchange such as telling a story, reading a poem, functioning thereby primarily as a kind of bonding or therapy;²⁵ in some combination of the above categories or by using the PM in music or art work. Art and composition involving the PM extend the palette of uses in “real life” considerably, as we will see.

Each of these contexts has correspondingly different criteria for the analysis of its musical emphasis. These show simultaneously both how a speaking process with musical undercurrents can change the dynamics of a politically charged situation in public space, and conversely, how political tensions can define musical aesthetic features of a simple group participatory process. The PM can be demonstrated through this line of reasoning to constitute a genre and an anti-technology, the application and analysis of which can serve to demarcate a music theory extended to include notions of

²³ An example here would be the PM used by angry parents during the Department of Education meetings in NY, "[Occupy the DOE](#)," or the widely publicized PM to speak over Wisconsin Governor Scott Walker at special breakfast held for sponsors, "[Gov. Scott Walker gets checked](#)."

²⁴ For example it was reported that the PM was used to communicate down the line what tactics the police officers were using in order to help others avoid harm or arrest during the march on the Brooklyn Bridge by thousands of protesters on Saturday, October 1st, 2011

²⁵ Author and journalist Eve Ensler started sessions in Liberty Square for example where anyone could come and tell people about what made them join the occupation or protests. The sessions were called "ambiguous upsparkles."

resistance. The examination of sound in the PM can in this way add to our understanding of aesthetic and political efficacy not only in civic space but also within the concert hall as well, by examining ontologies of interruption, modes of bordering and demarcating sonic differences of self.

2.2 POTENTIALITIES OF POLITICAL LISTENING: COGNITIVE CONSONANCE AND DISSONANCE

Rather than putting an emphasis on sound structures as containing meaning in themselves, an extended music theory including the sonic hinges on how structures of sound and the social framework around them combine to change listening potentials. There are many ways that the basis of our political understanding of events can shift or be put into question, not always directly through sound, but certainly through listening: when one mode of listening's "rightness" is questioned or undermined; when one part of the multifarious and simultaneous counterpoint of ways of listening through which we engage our reality becomes heightened over the others or impugned to an unprecedented degree; when hitherto unheard voices become embodied and amplified; when a new value system of listening emerges; when there is an absence of sound on which we were dependent so that we have to consider other modes of listening; when we open ourselves for new sonic perceptions with meditation or in other ways. How can we categorically interpolate these often multi-modal structural shifts into music theory? How do relations around sound enable shifts in listening?

The human imagination is the common denominator, the organ that allows both fantastic music and a better world to come into being. Likewise, any definitions of, and links between, social formations and sonic perceptions are products of imagination both communal and individual. In the face of all manner of oppression, the nurture and education of the ability to use the imagination compassionately is the factor decisive in the ability to commit acts of dedication, selflessness and sacrifice. The denial,

rationalization and compartmentalization symptomatic of callous and narcissistic behavior on the other hand shows a lack of this quality. This imaginative facility is directly linked, according to some, to pure affect, a subconscious of bodily responses and other urges, wisdom programmed from early childhood on, or by nature—and it determines how we respond with our survival instincts to those who wield power over us. However these semi-conscious responses are named, they have a firm grip on us most of the time. Changes in the imagination significant enough to work on this level take the form of one of three equally seismic shifts: a deep confusion wrought by changes in reframing/dislocation, rupture of structure, or transcendent intensity.²⁶ Whatever can exercise these effects on this sonic unconscious is likely to have a powerful influence on the social connections in our environment.

Where is the social frame of the sonic event? What holds the elements of what we hear together? And what is intensity? Possible answers are notions of space, syntax and affect, respectively, in relation to sound. We find ourselves in a philosophical realm in which we could go on indefinitely. The point to which I would like to keep however, is that the political efficacy of music and sound is related to the relearning of listening, and for what to listen, and that requires being thrown into doubt and confusion about our preconceptions first, before the acquisition of a new kind of listening is possible. The space of doubt and confusion is dangerous and this is where the “reprogramming” of our senses can wreak havoc if the guiding principles out of the void are not well informed. For the purposes of this dissertation I concentrate only on the changes that precipitate the shift into confusion around imagined sonic relationships—half of the territory necessary to understand how sound can produce social change. This confusion comes about when people hear themselves and resonances of self in a previously inconceivable way in relation to our prefigured internal maps, forcing either reframing (the dislocation or transfer of/in space), deconstruction or collapse of the borders of a structure, or intensity (heightened velocities, magnitude or scope). These three shifts on the level of the sonic unconscious influence us, can recalibrate

²⁶ These three principles are inspired by Brandon LaBelle's thought on noise and sound art in his article "Noise, Over-hearing, and Cage's 4'33", 45-51

imaginings and bring into being novel types of communication that (as Jacques Attali claims) can herald a new politics.²⁷

I contend that these shifts all cause what is known as “cognitive dissonance,” and furthermore, that tonal dissonance on the level of speech—between a lead speaker and a responding chorus, between constituent elements of a soundscape or voicemap, between music and another system of tonal meaning, or the interaction of any of the above—can produce and/or intensify the conceptual dissonance inherent to them. Cognitive dissonance has been defined as “the subjective perception of incompatibility between two self-relevant cognitions.” Cognitive dissonance and tonal dissonance share certain compelling similarities on different levels. Tonal dissonance has long been identified with a state of physiological or psychological discomfort, which needs resolution via consonance. This quality of tonality in music is shared with cognitive dissonance. Cognitive dissonance also produces a distinct feeling of psychological discomfort;²⁸ it has the same implications for resolution as tonal music, as the theory holds that cognitive dissonance impels an individual to resolve that dissonance in one of the following ways: “(a) adding consonant cognitions, (b) subtracting dissonant cognitions (by ignoring, suppressing, or forgetting them), (c) replacing existing cognitions with others, that is, subtracting dissonant cognitions while adding consonant ones, (d) increasing the importance of consonant cognitions, and (e) reducing the importance of dissonant cognitions.” Consonant cognitions, the opposite of dissonant ones, are defined as self-relevant cognitions that logically follow on from one another.²⁹

Leon Festinger introduced the theory of cognitive dissonance in 1957. Recently however, experiments have been undertaken by researchers at Harvard and at Laval University, Quebec among other institutions, which have sparked an affective and

²⁷ "Music is prophecy. Its styles and economic organization are ahead of the rest of society because it explores, much faster than material reality can, the entire range of possibilities in a given code," Attali, *Noise: The Political Economy of Music*, 23

²⁸ Andrew J. Elliot and Patricia G. Devine, "On the Motivational Nature of Cognitive Dissonance"

²⁹ Peter Fischer et al., "The Theory of Cognitive Dissonance: State of the Science and Directions for Future Research", 190

musical reevaluation of the concept. On the one hand they speculate that the number of possible emotions are essentially infinite, not by virtue of their location on the arousal/valence grid but rather because of an individual's own choices and preferences that additionally instigate therein a further web of cognitive dissonances and consonances of differing strengths.³⁰ These they call "the emotions of cognitive dissonance." On the other hand, they hypothesize that tonal music (Mozart was used in the experiment) allows the psyche to diffuse its usual need to add consonant cognitions as a result of dissonant ones; i.e. that exposure to consonant music allows the individual to be able to better contain cognitive dissonance in the psyche.³¹

The effects of various sonic ruptures to the predictability of the environment can produce cognitive dissonance as it imposes imminent choices on the listener that impact personal beliefs. Music that consolidates cognitive dissonance is only a part of this study insofar as it counteracts the discomfort, confusion and uncertainty that are the main effect of the ruptures that sound (and especially noise) can summon. This is the reason also, therefore, what we call political music is in actuality so rarely responsible, as such, for political change. In fact, it more often contributes to political stasis, because it usually serves to shore up and reassure the convictions of a particular group, allowing them to consolidate and compensate for aspects of their struggle or societal position that create cognitive dissonance because of hardship, conceptual difficulties or discomfort. Political music can change politics however if the sonic situation and scenario in which it is played causes or intensifies, instead of ameliorates, the discomfort of cognitive dissonance. This is often the case when music comes into conflict with other sounds, whose media and social meanings are at odds with music's. A few briefly sketched examples can illustrate potentialities of political listening more clearly and how they function transversally across the fields of music composition, sound art and politics.

Trevor Wishart, basing his compositional methodology on his observations of the work

³⁰ Marie-Claude Bonnoit-Cabanac et al., "[Instrumentalizing Cognitive Dissonance Emotions](#)"

³¹ Leonid Perlovsky et al., "[Mozart Effect, Cognitive Dissonance, and the Pleasure of Music](#)"

of Claude Levi-Strauss on mythology, made sounds that were both themselves, and yet formed a larger gestalt, most notably in his composition *Redbird* (“the machines which inhabit this landscape are made up either from phonemes or bodylike visceral sounds, whilst the squeaks and squeals of the machinery’s operation are vocal, animal or bird noises”³²) Wishart further explains, “the deep structures are seen to be various oppositions and transformations which constitute basic elements of human thinking.”³³ Because these sounds and their implicit tonalities pertain to two different systems of meaning at once, they cause cognitive dissonance in the listener and may impel them to be more sensitive to certain correlating societal connections.

Georg Klein transforms a former East German watchtower at the Berlin wall into a fictitious “EU Border Watch tower (EUBW)” based on the Texan model of patrolling the US-Mexican border. At the top of the tower the sound of a shifting drone is played at the resonant frequency of the tower except when a person walks through the former border area, in which case recordings of a controversial interview with a former GDR border guard about his experiences at the Berlin wall are triggered. The EUBW directs citizens to take the monitoring of the EU border into their own hands on an interactive website. As Klein observes “a few people were taken with the idea...but most of the visitors got upset, which led to many in-depth discussions”.³⁴

Music plays a role in the background of tones of voice in political speech. The tones of voice of Martin Luther King in his famous speech on the Washington Mall heightened the impact of the image of his longed for dream, and its stark discrepancy with reality. The musical repetition of elements in the speech drive home this discrepancy again and again, while with each repetition the differences of the dream to reality become more stark. King’s tone of voice carries the oppositions in the rhetorical message home, rising through a crescendo to a final revelatory climax at the end, but the tones also point to the emptiness, to a dream as yet unfulfilled. King’s tone of voice oscillates between frames of his identity: his African American Baptist upbringing in the South (with its

³² Trevor Wishart, *On Sonic Art*, 171

³³ *ibid.*, 167

³⁴ Klein, "[Site-Sounds: On strategies of sound art in public space](#)"

musical and rhetorical implications as previously mentioned) and his experience as a public orator and representative of desegregation and equal rights to the American public.

2.3 SOCIAL TONALITY

Social consonance and dissonance can be witnessed on the level of group activism, like in Zuccotti Park (Chapter Two) on the civic level in subversive ambiances (Chapter Three) or internally in the realm of the sound cognitions (Chapter Four.) I will call the way that consonant or dissonant cognitions interact with pure intervallic consonance and dissonance "social tonality." The social tonality of a given situation depends not only on the make up, roles and dispositions of a group of people but also very much on the location, time (span) and context in which it occurs, as well as on the configuration of the physical space. The social tonality of an event is the way that tones of speech interact with the specific situations to create or assuage cognitive dissonance through various superimpositions, ruptures and emphases. An appeal to "unity" and a return to "democracy" were prominent themes that aroused certain patriotic affects in the social tonality of the PM. The musical tones in its political form of speech tended to emphasize these and related terms and concepts. This emphasis further motivated the excitement of the reality of the democratic spirit embodied by the Occupy movement. The social tonalities possible within the form of the PM change quite radically however, when used as an inspiration for artwork. Tracking the modulation of the social tonality in one form of speech in this way through politics, art and music is a powerful tool for understanding the transversal effects of musical perceptions in the sonic subconscious.³⁵

³⁵ Using cognitive consonance and dissonance is one way to extend the concept of music tonality into the realm of social interaction. It is possible to expand the meanings of the words "tonal," "consonance," "dissonance" and "musical" to cover an expanded context where musical connotations (in the realm of pitch and rhythm) are in play during social interactions involving speech, often on a

Social tonality is also defined in part by feedback of listening mechanisms. How voices contribute to social tonality depends on how the people who are contributing to the scene are present and how they understand what is occurring in the space. In the PM there are several continuities that are constantly interrupted, causing a chance for cognitive dissonance to occur on different levels, as the understanding of any of the various levels may consequently undergo sudden shifts. The first compromised continuity is that of the lead speaker's speech. The answering choruses of the PM also represent a second fragile continuity. Then there is the continuity of the tone of the exchange between lead voice and the chorus, which may persistently match or differ in specific ways, also ready at any time to undergo sudden changes. There is the continuity of a listener's own voice in contrast to the sonic impression of the whole crowd or of other participants around them. On the larger scale there are also the continuities keeping together the whole protest event over the course of days and that of a series of events over the course of months, and so on.

Although interruptions and mismatch in these continuities isn't always heard immediately, they are felt. The differences and contention between the tones of voice used, with their social meanings, in these contrasting continuities, are capable of arousing cognitive dissonance when they are presented as a whole in a process like the PM; i.e., each of these different continuities has a different identity in relation to each of the others, but the PM as a whole process contains them all together, causing the perception of the process to shift depending on the continuity to which one listens;

subconscious level. Wherever sound triggers affect, we can consider the musical underpinnings of their functioning. I explore a concept of "social tonality" through cognitive dissonance to access an expanded and "double" vocabulary of music theory. If musical pitch and rhythm have an effect on our lives outside of notated, performed and recorded music, the link of creating an extension of these basic music theoretical terms for speech and everyday experience is necessary. Dependent on the context, I explicitly say what sort of musicality I am referring to—whether I am currently talking about musical pitch and rhythm as normally discussed or a semi-subconscious form of musical cognition, a component of all affective communication, that for example, plays a special role in political rhetoric. Nevertheless, the point of extending the aforementioned terms is to think about how both levels are united and operate simultaneously. So where the reader senses some ambiguity as to which type of musicality I am referring, he/she may assume that it is to both forms of musicality at once.

nevertheless the perception of the other continuities must be simultaneously considered as part of the activity as a whole, although shifts towards one or the other of them take place. This balancing is a property of how sound is shared, as Brandon LaBelle eloquently points out: vocal sound especially partakes of being, “simultaneously I and not I.”³⁶ The meaning of participation in the process as an activity and mode of speech in the PM is then at odds with the inner conflicts of voice (which in actuality present a counterpoint and not, as it seems, a unison) Changes in this inner implicit counterpoint of fragmented continuities require the participants in the social tonality to adjust, affectively and cognitively to shifts in tone in their environment and so social tonality feeds back on itself.³⁷

Clearly too these continuities are affective units that can strengthen one another as well as pull in opposing directions; the exhilarating feeling for example, that the immense sound of the voices of the crowd are actually the power of one's own voice; the layers of empathy possible when a chorus repeats the words of one individual; the lead speaker as catalyst for a new understanding of political realities. All the utopic sonic impressions inherent in the PM are also reasons why cognitive dissonance can occur when the continuities break down, since the sonic sense of self therein is magnified, expanded or once again suddenly reduced down to the molecular.

By thinking about social tonality in terms of interrupted continuities it becomes clear how crucially productive noise can be. Noise can mask a slippage between hearing the perception of continuity and another separate continuity. Noise can coincidentally agree with now one, then the other of two different continuities, suddenly giving more weight to one and effecting particular outcomes. In so doing, noise can heavily add to or subtract

³⁶ Berlin Conference presentation at Institute of Cultural Inquiry conference "Resonant Bodies: Landscapes of Acoustic Tension," June 13th, 2013

³⁷ Levi-Strauss observed this action of the counterpoint of compound lines through narrative oppositions and inversions in the structure of myth. This he expressed in the formula $F_x(a): F_y(b) \simeq F_x(b): F_{a-1}(y)$. These inversions would have incurred corresponding shifts in tone that arouse additional cognitive dissonance. *Structural Anthropology*, 228

from cognitive dissonance. The more these continuities tend towards being consistently homogeneous and consonant, the more important the noise at the border to these continuities becomes in producing cognitive dissonance, until the point is reached at which noise is the only factor producing it.

Both artists and activists alike instigate, manipulate and mitigate with sound through an awareness of cognitive dissonance because they want to make an impact on the lives of their listeners and how they choose to interact with society. Whatever is present in the soundscape is always felt if not listened to—there is no way to block out the vibrations entering the body and mind. The matter (certainty) and anti-matter (confusion) of listening are ready to occur at any time. You can hear the chords extending between music, noise and political power by listening in silence out your window. The tonal composition of society's political grammar is imaginable.

3.0 CHAPTER TWO: MASSIVE FEEDBACK: A MESSAGE TO THE NYPD ON DAY 14 OF OCCUPY



Figure 1: Police Plaza fenced off on September 30th, 2011

Before delving into an analysis of sound in the PM some terminology needs to be clarified. I will refer to the main speaker as the "lead" in each case and the group that repeats what they say as the "chorus." When more than one repetition by different choruses occur, one after the other, I refer to these as "generations" (the term used by Occupy Wall Street.) I will refer to a particular repetition number in the sequence as "cardinality" (to mean every first generation, every second generation, and so on.) The word "phrase" or "line" in the context of discussing the PM also sometimes interchangeably denotes one single series of generations in the overall speech that is delivered, although line tends to imply the whole series while phrase can denote only one part or generation of it. The difference between phrase and line can become very nuanced, exhibiting a complexity within what appears deceptively on the surface to be a simple process.

Set off by the viral image of the pepper spraying by Deputy Inspector Anthony Bologna of four peaceful protesters who had been arbitrarily cordoned off by other officers on the sidewalk on a street adjacent to Union Square, protesters marched from Liberty Park to Police Plaza on September 30th, 2011 to protest general police violence. By reports there were two- to five-thousand participants at the protest march to New York City police headquarters.³⁸ The police fenced off an area for the protest, which provided a long, narrow access way up to a certain distance away from the entrance to the police headquarters so that the mass was stretched out in quite a long and relatively narrow queue. This queue was essentially the size and shape of a few city blocks, thus taking on the usual dimensions of a protest march.³⁹ Thanks to this physical arrangement orchestrated by the NYPD the PM was employed repeatedly over even more generations than usual (up to nine in my sound examples) as it traversed the long line of protesters. This was in contrast to the one, two or very rarely three generations that were sufficient for hundreds of participants at Liberty Square, distributed essentially in one or more concentric circles, to hear the proceedings.

The special and exaggerated sound qualities that can pertain to multiple PM generations of such a large group are a good way to introduce the musical parameters of sound that pertain to the PM generally. Looking at the spectrograms of the protest of 2011 on Police Plaza (PP1 and PP2—"Police Plaza 1" and "Police Plaza 2," Figures 4-8 and 10-11, respectively) we can see that the soundscape of the PM on Police Plaza is extremely complicated and full. Such a large group using the PM outdoors in protest is a spectacular and rich sound event. Pictured in spectrograms PP1 and PP2 are frequencies from about 200 – 2500 Herz (the tessitura of the yelling voice with its first two formants).⁴⁰ The group silences are highly unified in shape and regularly patterned in nature, while the sonic patterns inside the group phrases are highly diversified. The fullness, and hence the expressivity, impressiveness and impact of this PM example is due to many highly varied and variable parameters of sound.

³⁸ ["Occupy Movement 10/01/11 Rainy"](#) and ["Protesters March to NYPD Headquarters"](#)

³⁹ ["Occupy Wall Street protesters march against police brutality"](#)

⁴⁰ Mittal and Yegnanarayana, "Effect of glottal dynamics in the production of shouted speech"

When the lead speaker is much quieter in the PM in proportion to the choir (or from a certain distance, even inaudible) it is the chorus, rather than the lead speaker, that becomes the center of focus. Therefore the chorus becomes the central performer even more when great numbers are participating and there is a lot of movement within it. The general timbre of each generation is often defined by the sticking out of a group of loudest voices. The other voices become a sort of "backup" to the group of the loudest (solo-like) shouters. Inside the larger choruses these loudest voices comprise a sort of distinct solo section in various groupings. This quality of sonic texture wherein a small group of individual voices stick out from within a group is generally dependent on the proximity of the voices to the listener of the voices and it diminishes and the sound becomes more homogenized the farther one is from the particular generation (with exceptions).

The parameter shown on the accompanying distinctive feature tables at the end of this section (Tables 1 and 2), shows whether the frequency spacing of the chorus is closed in spacing (i.e. without gaps in the frequency range of the sound but rather full from the lowest frequency throughout to the highest) or open (with gaps). This parameter is more or less directly related to the audibility of these groups sticking out from the mass of voices. The designation "mixed" is also included in the distinctive feature tables to indicate a generation wherein although the sound is essentially closed in spacing, a few small gaps in the frequency range are perceptible. It is apparent from following any particular cardinality of generation (first, second, third etc.) in any given line in the chart that although certain cardinalities tend to stay either open or closed more of the time than others, almost none of them stay consistently either closed or open absolutely all the time but are rather susceptible to one or two exceptions. That is to say, no matter how homogeneous and blended the voices of one particular generation cardinality seem to be, occasionally while repeating a certain line, a voice will suddenly stick out of that generation; and conversely, although some generation groups seem not to be cohesive and homogenous in voice character at all, with the aspect rather of a number of very individual voices speaking, there are times occasionally where suddenly, as if by

accident, they cohere and no one particular voice stands out. This lack of homogeneity among generations of any cardinality adds to the complexity of the overall sound scene.

In certain groups women or men's voices are predominant and it sounds like they are made up exclusively of one sex while in others there is a tenuous balance of sexes. But it never sounds as if there is a completely equal balance; men's voices are on average louder, due to physiology, and this explains how, even where the video shows that there were an equal number of men and women present, the male voices dominate the audio. The frequencies that women can reach, however, around the 2-3Khz range,⁴¹ cut through, and are especially prominent when the frequencies of a particular group are more openly spaced. The sound of the gender balance is a very mercurial sonic property; although there are recognizable tendencies in a specific cardinality of generations, the heard balance of sexes within any given group can shift quite considerably and suddenly from one repeated phrase to the next.⁴²

Onsets of the chorus in such a large and spread-out group, like in the Police Plaza examples, are a lot less uniform than in a smaller group where there are fewer participants in a more compact space. Also they are usually less synchronous over the duration of each phrase than in a tighter situation. The impression of synchronous coordination increases the farther away a generation is, since voices in synchrony increase in overall volume, and "stray" voices tend at a long distance to blend into the background noise of the city. The perception of synchronicity at a fixed distance tends to change due to rather indeterminate factors, but this synchrony is generally still some indication of how "tuned in" the participants of one particular generation are to each other and hence generally to the PM process that is occurring.

⁴¹ Ternström, "Loud speech over noise"

⁴² It is an interesting fact that pairs of same-sex voices seem to form within the groups of voices that stick out of the generation's sonic texture; whether this is a social phenomenon or a perceptual effect would take more study.

The sheer amplitude of a particular generation is a separate parameter from the level of emotion (vocal intensity) of the voices. Amplitude is usually too variant a parameter and dependent on multiple factors to be a reliable measure of emotional involvement. I judged both parameters subjectively as the most practical method, given the complexity of all the factors that contribute to these parameters. For this reason the amplitude is given a number corresponding to a musical dynamic marking rather than an absolute value (1 to 8 where 1 = pianissimo and 8 = fortississimo, with all the gradations in between). Vocal intensity I judged on a scale of 1 to 10 as the level of emotion in the voice, with 1 equal to no engagement and 10 equal to absolute emotional intensity. The size of the group naturally plays a role in the amplitude, which is also dependent on the group's proximity to the microphone and the microphone attenuation along with a host of other factors including spectral content and possible distortion as well as many subjective factors to do not only with aural attention but also even physical positioning, such as the orientation of the head, etc. In the "relative group size" category in the Distinctive Feature Tables, I subjectively estimate the approximate size of a group in a particular generation; a "small" group consists of twelve or fewer voices, a "medium" group consists of up to forty or so voices and "large" groups consists of fifty or more voices. The level of intensity or emotion in the voices is usually a fair gauge of the level of engagement in, or fervor about what is being said, and is also a subjectively evaluated quality to do with vocal tension. As if all these various factors on which the sonic impression of the PM depend weren't complicated enough, there is of course the fact that the parameters are prone to evolving even over the course of one generation. Smaller fluctuations are not considered for the purpose of the statistical analysis in this study; evolution in the sound is noted in the distinctive feature chart only if the amount of change over the course of a particular generation is very prominent, practically constituting an interruption, for example, in the form of differing voices emerging or being submerged mid-way through the phrase.

The crowd at Police Plaza on September 30th, 2011 was specifically there to confront New York City's police force, Mayor Bloomberg's army of over thirty-thousand armed men. The protesters were outraged at the way citizens were being treated. And they

assessed the police as a defense for the interests of "the 1%." In the case of public protest and civil disobedience this is often the case. Drawing attention to this connection was the crucial and defining element in this part of the Occupy protests of 2011 in front of Police Headquarters. And in so doing the Occupy movement further heralded new social tonalities not only in New York's soundscape but also in the world's; the other key element of this tonality then was of the excitement in the discovery of this fascinating use of the voice. The cognitive dissonance driving the protesters who came to Police Plaza is clear: the contrast of the concept of the law as a civic protector and upholder of civil rights including the Police's motto "to protect and serve" was in direct opposition to the political suppression New Yorkers received at the hands of the NYPD in their harsh paramilitary actions against Occupy's peaceful protests. In the following examples we'll see how shifts in tone that take place during the use of the PM suggest various aspects of this cognitive dissonance.

To ameliorate the dissonance within the system, participants automatically strive to reestablish both tonal and cognitive consonance within the PM even while attempting to intensify the cognitive dissonance their political message imparts with their vocal intonations. This inner struggle of voices is one of the reasons why the PM is on one hand an appropriate exemplification of the radical democracy which Occupy Wall Street attempted to embody; in attempting a unison (metaphorically, a majority rule), the agonistic pull of problems that can arise due to the multiple routes of communication inherent in the process are by necessity overruled. Also like democracy, however, the form has within it the seeds of a very authoritarian and patriarchal mode of popular speech, which can be twisted, when unchecked, to serve dictatorial ends.

Table 1: PP1, Distinctive Features

Generation [number.phrase number]	Loudness	Vocal intensity	Open or closed	Onset	Group gender	Group size	Vocal sound evolve s
Generation 1.1	mf	4	closed	together	males / plus two females	med	
Generation 1.2	mp	3	open	together	mix / more males	med	
Generation 1.3	mf	4	mixed	less together	mix / more males	med+	
Generation 1.4	mp	4	open	less together	mix	med	
Generation 1.5	mf	6	open		mix	med	
Generation 2.1	fff	6	closed	together	mix / more males	large	
Generation 2.2	ff	4	closed	less together	more males	large	
Generation 2.3	fff	6	closed	less together	more males	large	
Generation 2.4	mp	3	closed	together	mix / more females	small	
Generation 2.5	fff	7	closed		more males	large	
Generation 3.1	f	5	mixed	together	more males / plus one female	med-	yes
Generation 3.2	fff	5	open	together	mix / more females	large	
Generation 3.3	f	7	mixed	less together	mix / more males	large	
Generation 3.4	mf	3	open	less together	males	small	yes
Generation 3.5	f	8	open		females	med	
Generation 4.1	mp	3	open	together	females	med-	
Generation 4.2	mf	5	open	together	females	large	yes
Generation 4.3	mf	8	mixed	less together	mix / more males	med-	yes
Generation 4.4	f	4	closed	together	more males / plus one female	ca. ten	
Generation 4.5	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 5.1	pp	5	closed	less together	females	med-	yes
Generation 5.2	p	5	mixed	together	mix / plus one female	med+	
Generation 5.3		N/A			one male (solo)		

Table 1 Cont.

Generation 5.4	mf	5	open	less together	mix	small	yes
Generation 5.5	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 6.1	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 6.2	p	3	closed	together	males	large	yes
Generation 6.3	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 6.4	mf		closed	less together	males	ca. ten	
Generation 7.4	p	7	open	less together	males	ca. four	
Generation 8.4	pp	8	mixed	together	females	ca. three	
Generation 9.4	mp	8	closed	less together	females	ca. three	

Table 2: PP2, Distinctive Features

Generation [number.phrase number]	Loudness	Vocal intensity	Open or closed	Onset	Group gender	Group size	Vocal sound evolves
Generation 1.1	ff	6	closed	together	mix / more males	large	
Generation 1.2	ff	6	closed	together	mix / more males	large	
Generation 1.3	mf	5	closed	less together	two men	two	
Generation 1.4	fff	7	mixed	together	mix	large	yes
Generation 1.5	ff	5	open	together	mix / more males	large	
Generation 1.6	ff	7	open	together	mix / plus one female	large	
Generation 1.7	ff	6	open	less together	males	large	
Generation 1.8	ff	6	closed	together	mix	large	
Generation 1.9	fff	8	closed	together	mix	large	
Generation 1.10	fff	8	closed	together	mix	large	
Generation 1.11	fff	6	open	less together	mix / plus one female and one male	large	
Generation 2.1	fff	7	mixed	less together	mix	med	yes
Generation 2.2	fff	5	open	less together	mix	large	yes
Generation 2.3	ff	6	closed	together	mix	large	
Generation 2.4	ff	8	closed	together	mix / more males	large	
Generation 2.5	fff	7	closed	less	mix / more	med	yes

Table 2 Cont.

				together	males		
Generation 2.6	fff	7	open	together	mix / more males	med	yes
Generation 2.7	fff	6	closed	less together	mix	med	yes
Generation 2.8	fff	6	open	less together	mix / more males	med	yes
Generation 2.9	fff	7	mixed	together	mix / more males	med	
Generation 2.10	ff	7	open	less together	mix / more females	med	
Generation 2.11	ffff	5	mixed	less together	mix / more males	med	
Generation 3.1	mp	3	open	less together	plus one female	med +	yes
Generation 3.2	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 3.3	mp	5	open	less together	mix / plus one female	small	yes
Generation 3.4	pp	3	closed	less together	one female	small	yes
Generation 3.5	p	3	open	less together	mix / more females plus one male	small	
Generation 3.6	p	7	open	less together	females / plus one male	ca. five	yes
Generation 3.7	mf	7	open	less together	more females / plus one female	small	yes
Generation 3.8	mf	6	open	less together	mix / more females	small	
Generation 3.9	mf	6	closed	together	mix / more females	small	
Generation 3.10	mf	6	open	together	mix / more females	small	yes
Generation 3.11	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 4.1	pp	6	closed	together	mix / plus females	med -	
Generation 4.2	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 4.3	ppp	5	closed	together	mix	med	
Generation 4.4	pppp	5	closed	together	females	med	
Generation 4.5	p	6	closed	together	mix / more females	med	
Generation 4.6	pp	7	closed	together	mix	med	
Generation 4.7	p	7	closed	together	females	med	
Generation 4.8	p	5	closed	together	more females	med	
Generation 4.9	p	5	open	together	mix / more males plus one female	med	
Generation 4.10	pp	6	closed	less together	females	med	
Generation	N/A	N/A	N/A	N/A	N/A	N/A	N/A

Table 2 Cont.

4.11							
Generation 5.1	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 5.2	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 5.3	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 5.4	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 5.5	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Generation 5.6	pp	7	closed	together	mix	med	
Generation 5.7	mp	7	closed	together	mix	med	
Generation 5.8	N/A	N/A	N/A	N/A	N/A	med	
Generation 5.9	pp	5	closed	together	mix	med	
Generation 5.10	ppp	6	closed	together	mix	med	
Generation 5.11	N/A	N/A	N/A	N/A	N/A	N/A	N/A

3.1 POLICE PLAZA 1

We are here in this country
 For the same reason
 We are Occupy Wall Street
 (We have lost our) country [poorly audible]
 We want progress and jobs⁴³

In sound example Police Plaza 1 (PP1,) the lead speaker's voice is not audible at all. We can assume that PP1 begins farther back along the chain of successive generations. More specifically PP1 seems to be in the middle of the second generation, somewhat insulated from the first and pretty close to the core of the third generation. Since PP1 is more distanced from the lead voice and first generation, it is a more "objective" aural vantage point, more similar in some ways to the one that a peripheral passerby, an "outsider" to the PM process would hear. PP1 is a useful example with which to consider the shift in perception for a participant or for a listener when strong and clear, self-contained statements occur placed next to statements that are unclear, and predicated on other statements that sometimes don't even completely materialize.

⁴³ "[Police Plaza 1](#)"

The musical patterns of tone that emerge from an analysis of the progression of this set of lines coincide with whether the group feels a sense of closure or certainty in the phrase, as opposed to it being a dependent phrase. In the lines “We are hear in this country” and “for the same reason,” most of voices have their formants F0 and F1 around the pitches G4 and G5, respectively during the early to middle reciting part of delivering the phrase. This is also the case in the first three generations of the phrase “we lost our country.” In the lines “we are Occupy Wall Street” and “we want progress and jobs” however, the greater mass of voices are either lower or higher than the other lines during the "body" or reciting section of the phrase: the F0 and F1 formants are around raised Fs or flat F#s, while in the later generations they are higher, around the pitches A4 and A5. Likewise the concluding intonation of the first, second and fourth lines in PP1 shows either upwards or mixed conflicting simultaneous up and down speech intonations, whereas the more certain and assertive 3rd and 5th lines show a very clear downward declinational and final emphasis in the intonation of all participants (see Figures 4-8). These results show that when a line of crucial political importance is said, a group's voices can tend to land on a more conclusive (lower) pitch at the epicenter of the PM near the lead speaker, even while reaching a more heightened and emphasized (raised) pitch at the outer generations. These more assertive lines, having to do with the identity ("we are Occupy Wall Street") and real demands ("we want progress and jobs") on which the protesters clearly all agree, cause their voices to conclude downward in tonal unison at the end of an independent clause correspondingly.

Upon closer listening, it becomes apparent that some voices disagree with whether their final intonation should be either rising or falling in the other phrases (1st, 2nd and 4th), starting already from the second generation of the first line (“we are hearing this country”). It could be that since the leader’s voice is not audible at the distance from which this was recorded, and hence there is no "model" to imitate, more divergent tone interpretations arise. Once these conflicting intonations occur they continue to appear in the chain of generations in both the first and fourth lines of this sound example. The statements (third and fifth) that are in downward unison come across then, in

comparison with the lines that have disagreements in intonation, as being even more secure, certain and cadential. The second line (“for the same reason”) continues a consistent upward pitch trend over the course of the generations, suspending any finality and creating a large emphasized upbeat with its unison intonation that points emphatically to the third, more important phrase (“we are Occupy Wall Street”).

Aside from the extra stress on accented syllables that go along with a yelling volume level there is generally a highly noticeable added stress to the very last syllable in each generation wherein the protesters lift their voices upwards in pitch. This lifting up at the end is a typical vocal gesture, which results when speakers shout to make themselves heard over distances: since the tendency in English is for the accent to lie on the first or penultimate syllable of a word, when shouting over a distance speakers overcompensate for the possible disappearance of the last syllable by adding volume to it. This tendency is strengthened even more in the PM by the wish to "pass the tone on" to the next generation chorus (almost like throwing a ball.) These highly accented syllables often manifest in the spectrograms as arcs. This hyperbolic pattern found generally in exaggerated yelling and "whooping" vocalizations also attracts more attention sonically, of course, than less dynamic pitch curves since they cover more frequencies and their maxima draw special attention of the ear/motor-coordination reflexes which react to fast moving objects in the soundscape. You can see in the spectrogram of PP1, for example that the amplitude of the “-try” in “country” is generally the loudest of all the syllables in each generation in the first line, as is “-son” in “reason” in the second, “Street” in “Wall Street” and so on, all of which contradicts the natural (spoken) accent pattern of the phrases. This is how it arises that in shouting, ending the line on a higher pitch doesn't necessarily communicate a questioning intonation but can also denote a sort of heightened anticipation of the lines that are to follow.

The PP1 example shows how the PM process is a powerful symbol of popular grass roots organizing just in its sound, which recalls protest chant. The hardest hitting statements however are not repeated as in chant but rather achieve their poignancy by being repeated only once at the crest of a wave of other grammatical constructions that

lead to climatic statements, or by building up to highpoints wherein lines are added (in the manner of a montage) to an accumulation of a series of statements (often with the same thrust) that all have equally vital importance to and resonance with the struggles of the movement. The intonations of the PM chorus are often a meter of the level of popular importance of what is being said, but also a group musical device to help a group gradually home in and make a crescendo according to the expectation of the coming line, in the anticipation of the possibility that the next one could hold the highest importance of all.

Figures 2 and 3 present graphs of relative vocal loudness and intensity, which show which phrases were emphasized the most per cardinality (generation 1, 2 etc.) Loudness and intensity are subjective judgments about the sheer volume and the level of tension and emotion inherent in the voices, respectively, as previously noted. Where lines move in oblique or contrary movement there is a disagreement between the trends of subsequent generations. It is clear to see from the graph that the fourth line, "we lost our country," poses a sort of lapse in the PM process, while the last line, "we want progress and jobs" recovers a high level of loudness and intensity. It is clear from the intensity chart that the third line, "we are Occupy Wall Street," is also a local high point.

In the loudness and intensity graphs (Figures 2, 3 as well as in Figure 9) note that 0 means that there was no occurrence of the specified phrase in that generation. Thus it may appear that there was a sudden reduction in level but actually it represents a non-occurrence. In loudness, the levels 1-8 refer to a subjective dynamic range, pianissimo (pp) to fortississimo (fff), respectively. The vocal intensity is on a subjective scale from 1-10.

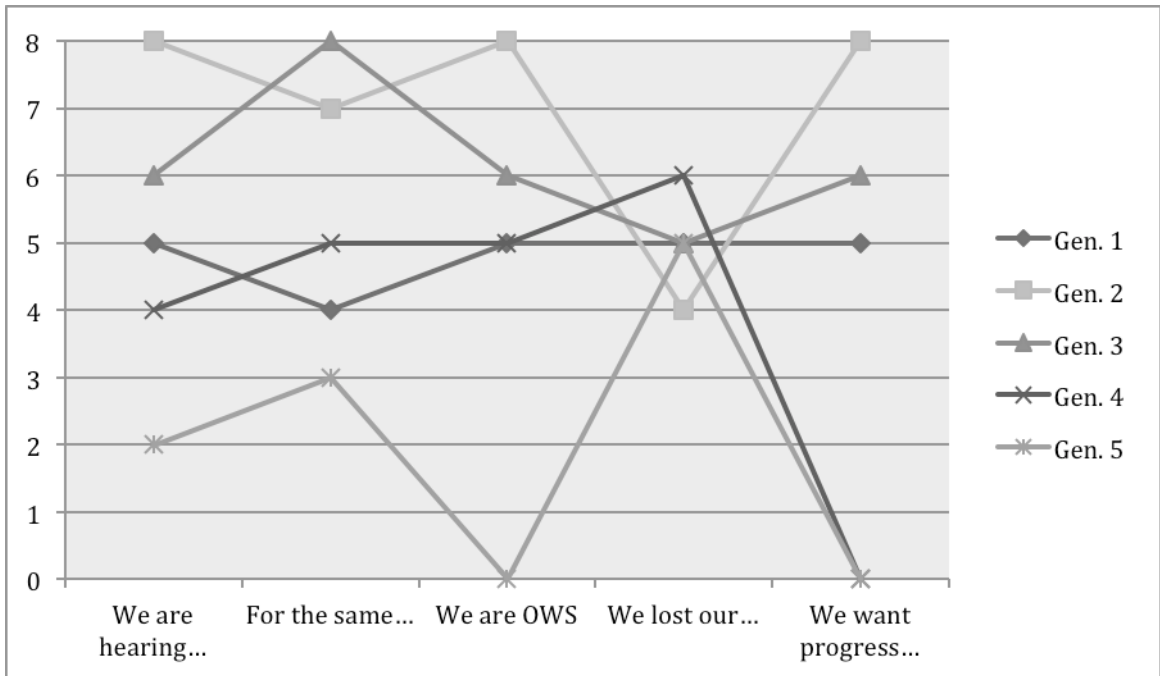


Figure 2: PP1, Loudness

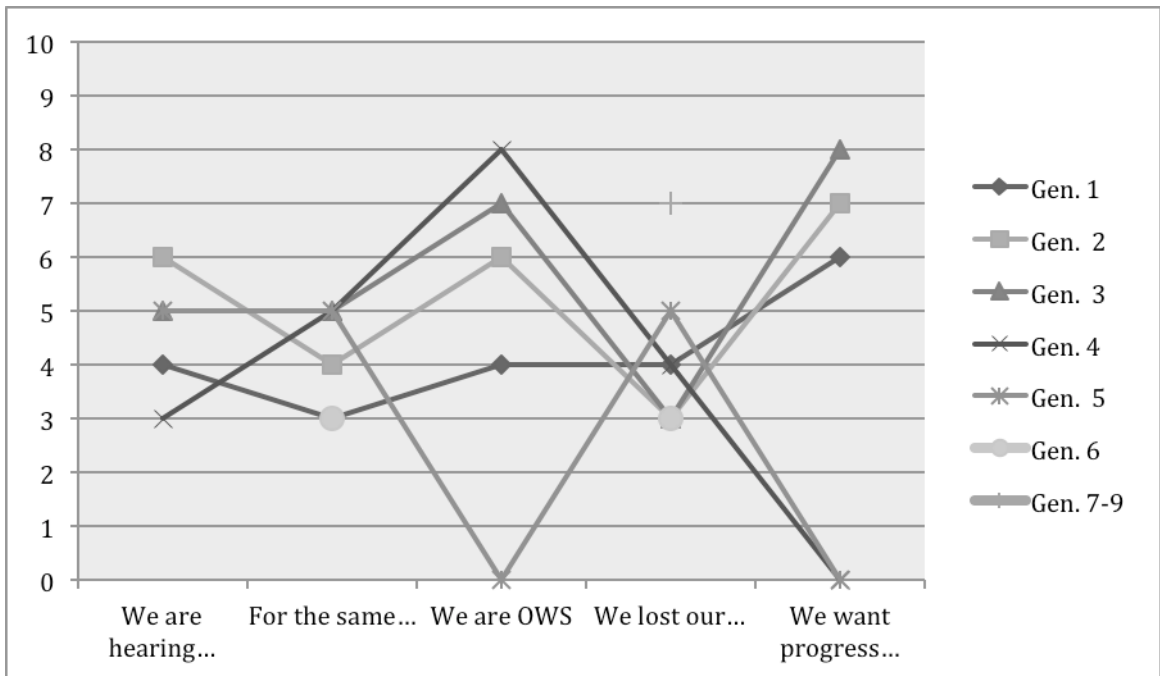


Figure 3: PP1, Vocal intensity

In the following spectrograms, PP1 (Figures 4-8), as well as in PP2 (Figures 10-11), general trends of pitch movement are traced. Steady "reciting tones" are indicated with dashed lines and more directional "melodic" vocal movements are indicated with solid lines. This is to show general outlines of pitch movements of groups of voices within the sound mass. The length of the whole line and the approximate length of single generations are both noted in seconds in PP1, Figures 4-8 to show the greater variety of speeds that occur there in comparison to PP2.

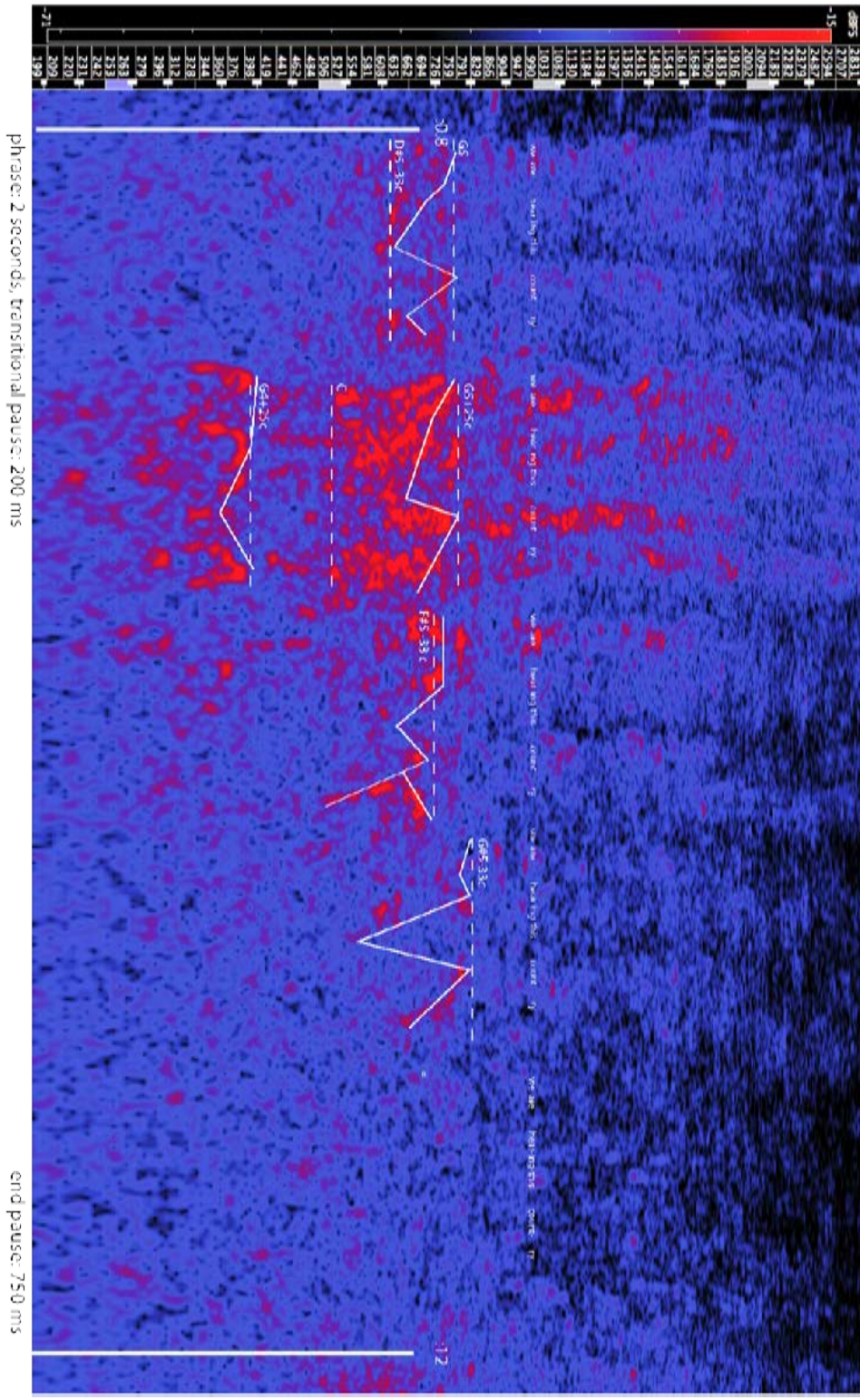


Figure 4: PP1, "We are here in this country"

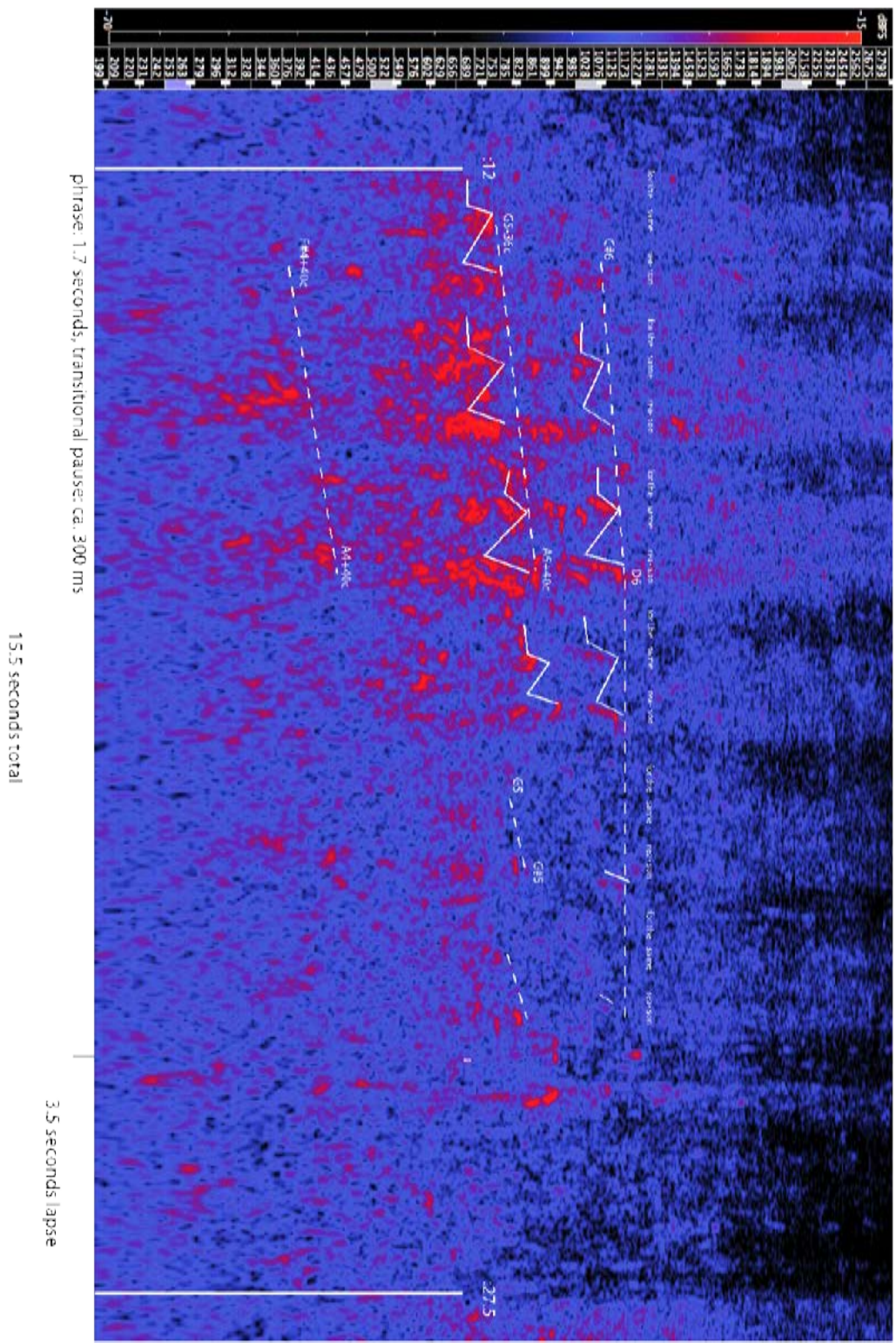


Figure 5: PP1, "For the same reason"

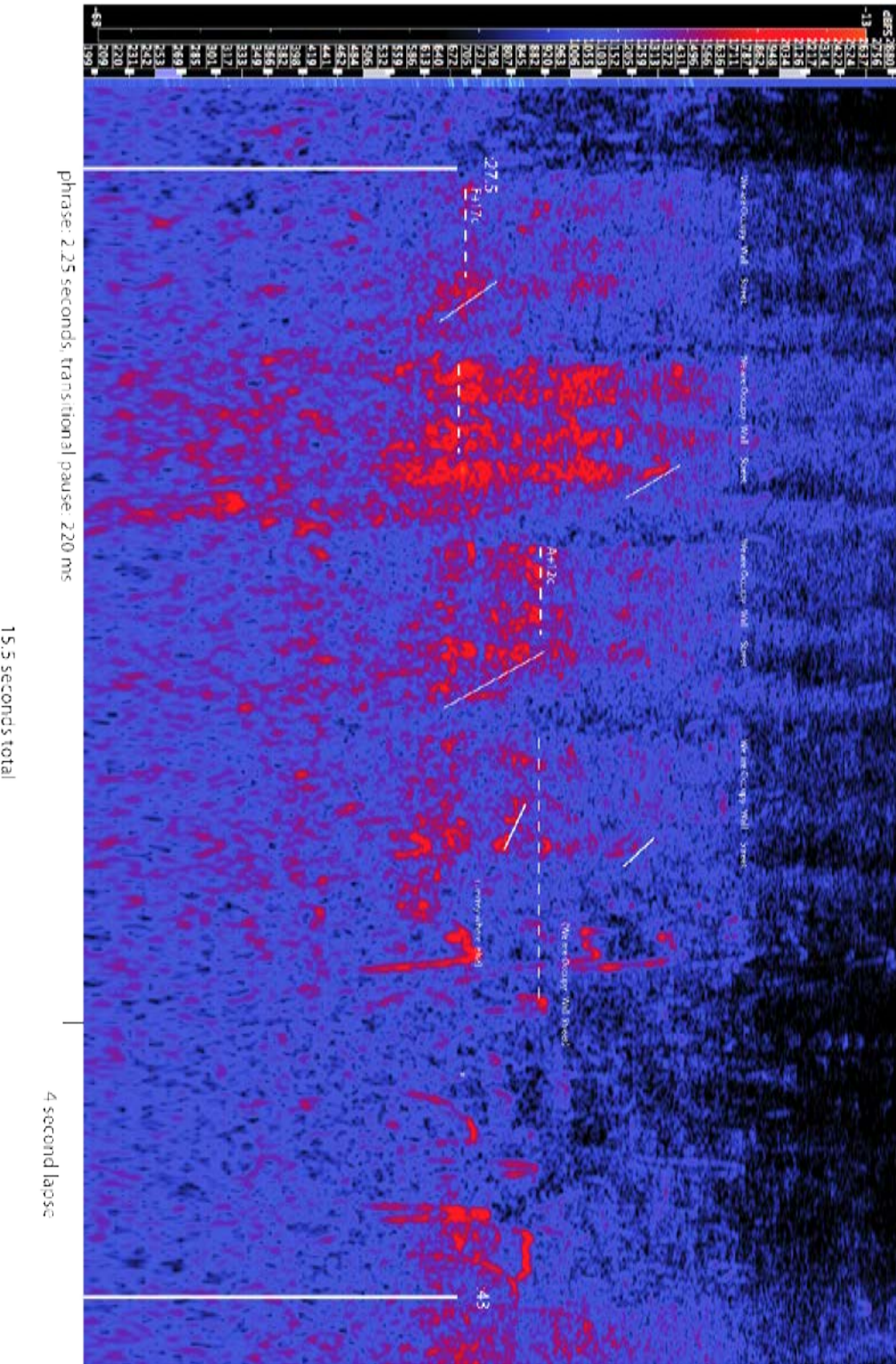


Figure 6: PP1, "We are Occupy Wall Street"

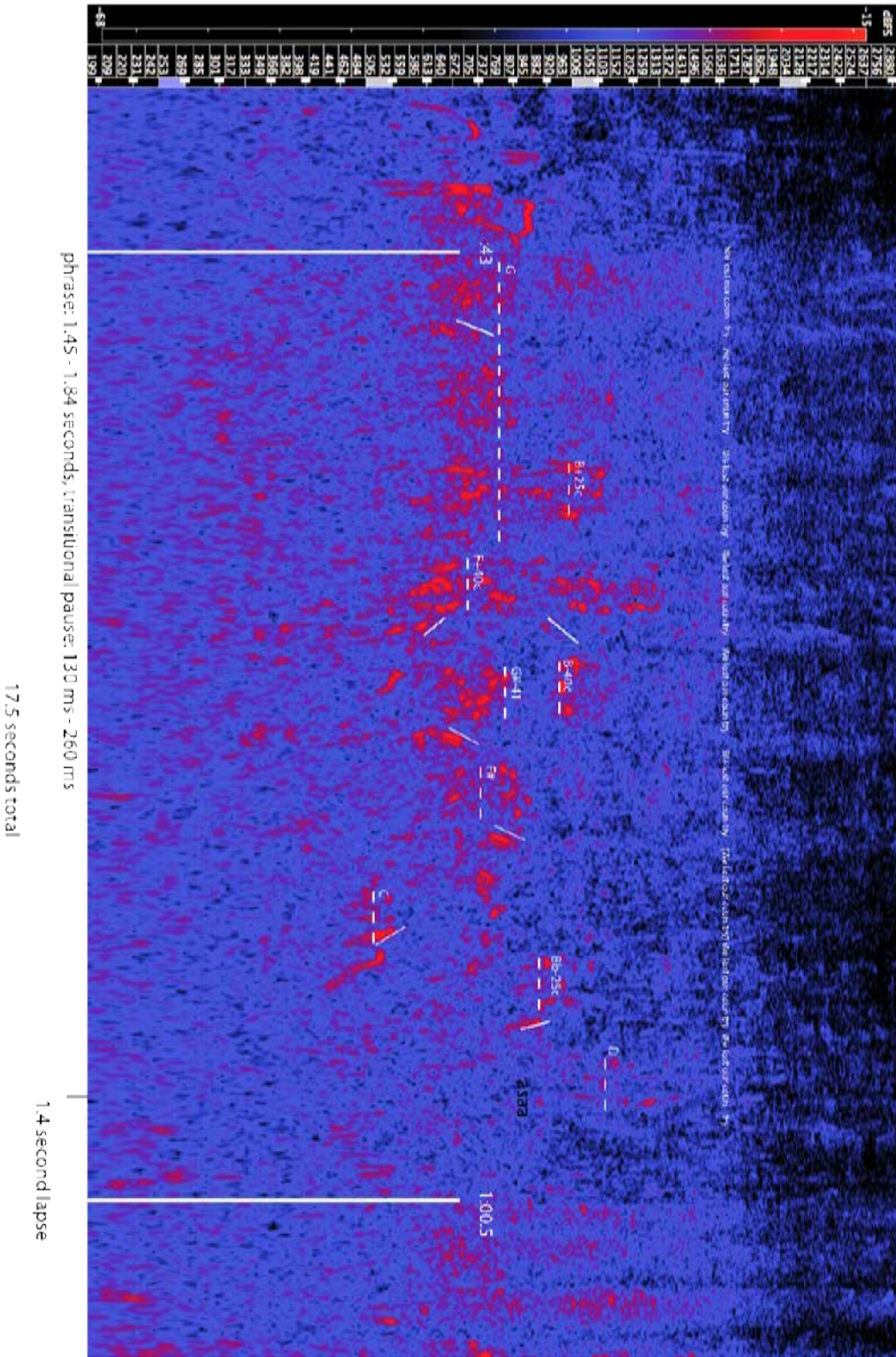
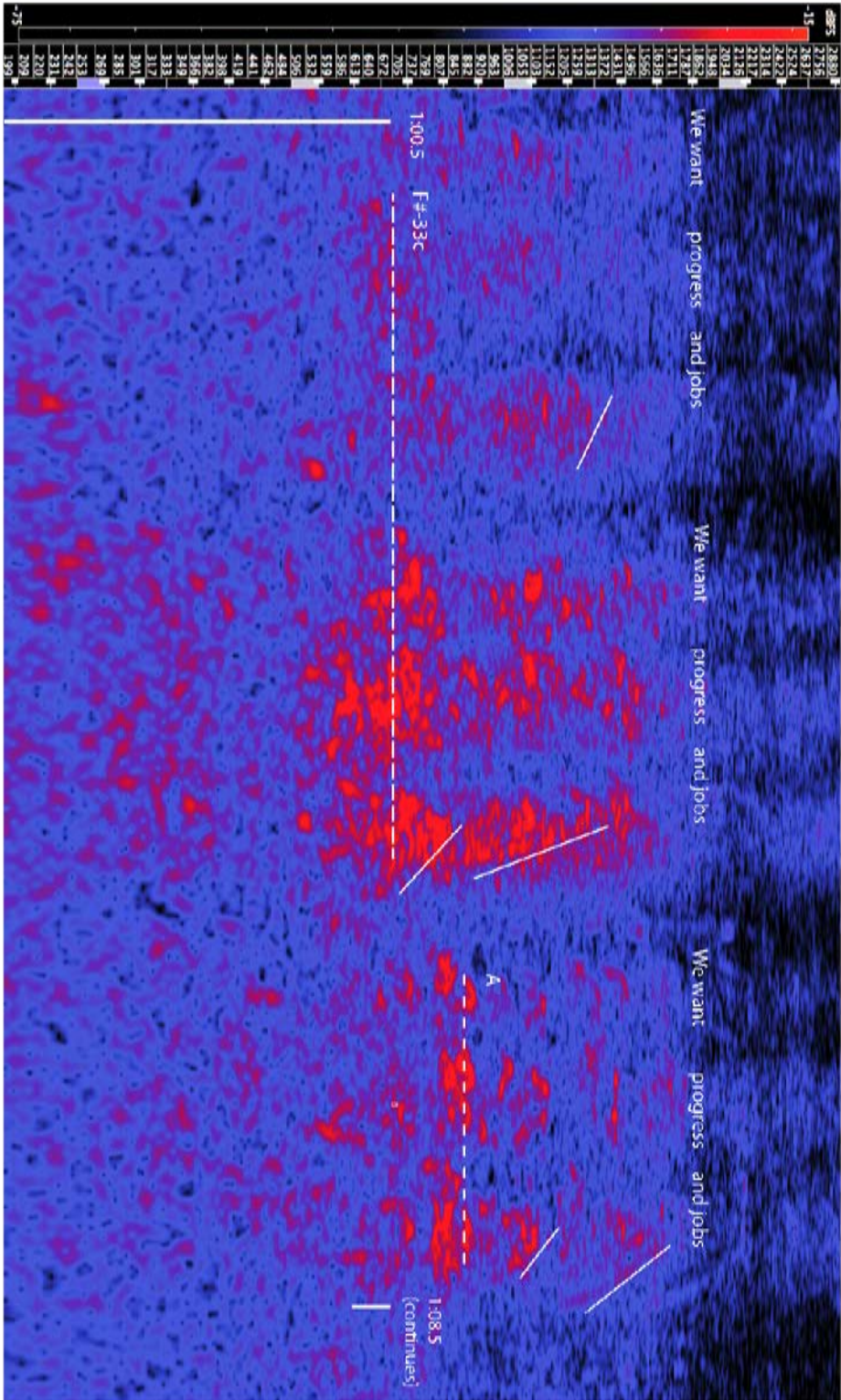


Figure 7: PP1, "[We lost] our country"



phrase: 2.3 seconds, transitional pause: 350 ms

Figure 8: PP1, "We want progress and jobs"

3.2 POLICE PLAZA 2

You have opened a space
Where more people are now talking about
And doing something about
Run-away corporate power
The corruption of our democracy
Outrageous inequality
Through your actions
And through the actions of the police
You have shined a light on
The fact that in this city
We do not have meaningful freedom of assembly
[Cheers]⁴⁴

In PP2, most of the time the lead voice is just barely audible. We know from the YouTube video from whence the audio is taken that PP2 is recorded near the front. We hear that PP2 is recorded inside the second generation, but up close to the lead, on the periphery of that generation. Despite this relative proximity to the lead speaker, it is often difficult to hear her due to the noise in the environment. During this address the lead speaker makes two amendments to her speech, one quite overt (the shift and interruption of "now talking about, And doing something about"), and the other rather subtle ("Through your actions, And through the actions of the police"). These shifts could have precipitate a heightened cognitive dissonance in regards to whom the PM is addressing. These corrections expose ambiguities and double meanings occurring in the PM that are just under the surface.

Immediately after saying, "where more people are now talking about" the lead speaker interrupts in the middle of the first generation to correct and update her statement to "and doing something about." This interruption admits and emphasizes the fallibility inherent in the PM but also its quality of "liveness." The correction is interesting also given the fact that "doing something" also suits the protester's current activity as involved with the PM process a lot more than "talking about" does. It is also possible to hear that it takes only two men who are able to shout over the outgoing generation that

⁴⁴ "[Police Plaza 2](#)"

make it possible for this interruption to be incorporated into the whole PM process. This shows that the ability to make the words understood to widening circular radii, or in this case participants farther down a line, is not necessarily dependent on the size of the group, but on a generation's position and distance between the speaker and the following generation regardless of size. It also demonstrates that people in a subsequent generation have the choice to try to aurally focus on the sound of either one person, a small group of people or the whole crowd in the previous generation to understand the words spoken; what might appear to be one whole group listening to the other is often actually individuals from one group focusing their aural attention to specific individuals or small groups inside the other. If the listeners from one generation are listening to one individual or a small group for the words inside another then they will hear this simultaneously with the sound of the whole generation speaking. This requires the consideration of another level of foreground and ground with their continuities. In the lead speaker's amendments the rhythm of the constant repetitions falls away and so the line encounters a serious breakage. The over-compensation for this breakage, this dissonance, likely makes the next line "run away corporate power" even louder and more intense in response (as people try to "fix" the process) than it would have been had the correction, the "mistake," not taken place.

Because of the whole occasion of the protesters' presence at Police Plaza, and their location in front of police headquarters, it should seem clear to a listener that when the PM is used the speeches are directed at least to some extent at the police. When the lead speaker says "and through the actions of the police" though, in the third person it becomes suddenly clear, that she is addressing the crowd. The PM is a polyvalent technology in this respect—the question of who is being addressed changes constantly and is often open to interpretation. It's clear that the statements in this PM situation generally beg the question of who "you" is in the first statement, "you have opened a space." The entire frame here of who it is doing the addressing and who is being addressed encounters a shift when the lead speaker decides to specify, thereby (unwittingly or not) pointing out explicitly the two simultaneous possibilities of who is being addressed in this continuing moment (both protesters and police). Therefore

participant listeners have to think twice about the kind of challenge this speech is actually voicing and what the impact of its message is likely to be to both of these very different audiences at the same time. This charges the statement that the lead speaker is making with a new energy derived from the crowd's desire (probably subconscious in most cases), which is reflected in the sudden focusing in the delivery of the next line, for a more cohesive, definite and universally applicable statement; it finally comes in the apex of the whole passage, "we do not have meaningful freedom of assembly."

When one group cheers, as after "we do not have meaningful freedom of assembly" the cheering becomes a type of full cadence, a celebration of what was just said. And because the following generations are either cut off or not heard by that group anymore, the PM process comes to a halt in that moment of time. Here free and improvisatory yelling comes to the fore, while the members of the crowd celebrate or cheer for an especially meaningful or exciting segment of speech. There is a contrast of two different kinds of time when a crowd stops the "clock" of the PM to cheer and celebrate vocally; they return for a minute to a everyday sense of time, not organized around units of repeated communication. This cheering also creates an additional multiplicity-polyphony of types of experienced time if the other generations continue the PM behind one group's cheering. Each generation of PM simultaneously distinguishes itself momentarily as a separate performer and audience in relation to the other generations in these moments. That is, the generations in a PM are not only performing for passing listeners or a particular audience within hearing range, the different generation's choruses perform for one another as well.

The pitch ambiguity, or unpitched noisiness, due to all of the individual pitches of single voices forming a sound mass and unison in the chorus responses highlights the melody and rhythm of the lead voice to a listener by comparison. It creates the impression that the lead voice is much more florid musically than the chorus. This differentiation between solo voice and answering choir show how the antiphonal form is actually hidden within the natural purely imitative one. The solo speaking voice is quite simply more varied than a responding choir of speaking voices and so could be metaphorically

compared to a responsorial antiphon. The antiphonal form emerges intrinsically therefore from this basic difference in exact imitation between a solo speaking voice and a large group that repeats the same phrase.

The choruses react with grammatical intonation tendencies as if in natural speech, but it is a sort of "group grammar" and a grammar that encompasses surprise or ambiguity: the "correct" intonation which concurs with that of the lead speaker only applies en masse when a line's context and purpose are made clear in what the lead speaker has said, either by the intention expressed in the initiation of a sentence or in a clear conclusive phrase. That is, in a normal speech the speaker owns the intention of what is said, while in the PM most of the speakers are operating on trust and the intonation reacts accordingly. The tendency in chorus repetitions to flattening-out the pitch of the lead speaker's intonations for group imitation have a simplifying effect on the overall melodic contours of speech. The choral generations largely tend to stay up on general pitch level with a slight rise at the end to indicate a continuation to the next generation (this is the "safest" intonation to use if one doesn't know what is coming next) just as a single voice does to indicate that something is following. This pattern however exerts an exaggerating influence on downward falling intonations of final clauses that function like a relief to the constant upward trends. When there is a really certain end or very clear statement, it also physiologically feels good for the speaking voice. It is by way of the suspension of the intonation, which I am calling "group grammar" here whose function is simply to keep the flow of the chorus' speech going (and by way of the "mistaken," "ambiguous" or often simultaneously conflicting grammatical intonations), that certain unique musical contours are found in the PM. These pitch patterns are derived from political speeches and chants but are heightened even more due to the group's accountability to the PM process, and its ambiguity of address, i.e. to the "group grammar." To succinctly summate: the musicality of the PM lives in its semantic faults.

In the following graph of vocal intensity (Figure 9) we can see a distinct rise of the earlier generations in phrase 4, "run-away corporate power," which leads to all of the generations making a crescendo through phrase 5, "the corruption of our democracy,"

and staying generally quite high on phrase 6, "outrageous inequality." The slight lapse, with its modification of "and through the actions of the police" is visible; the compensation for this lapse is clear in the first two generations, which also reach a highpoint on the last and most crucial point for the protesters themselves, "we do not have meaningful freedom of assembly."

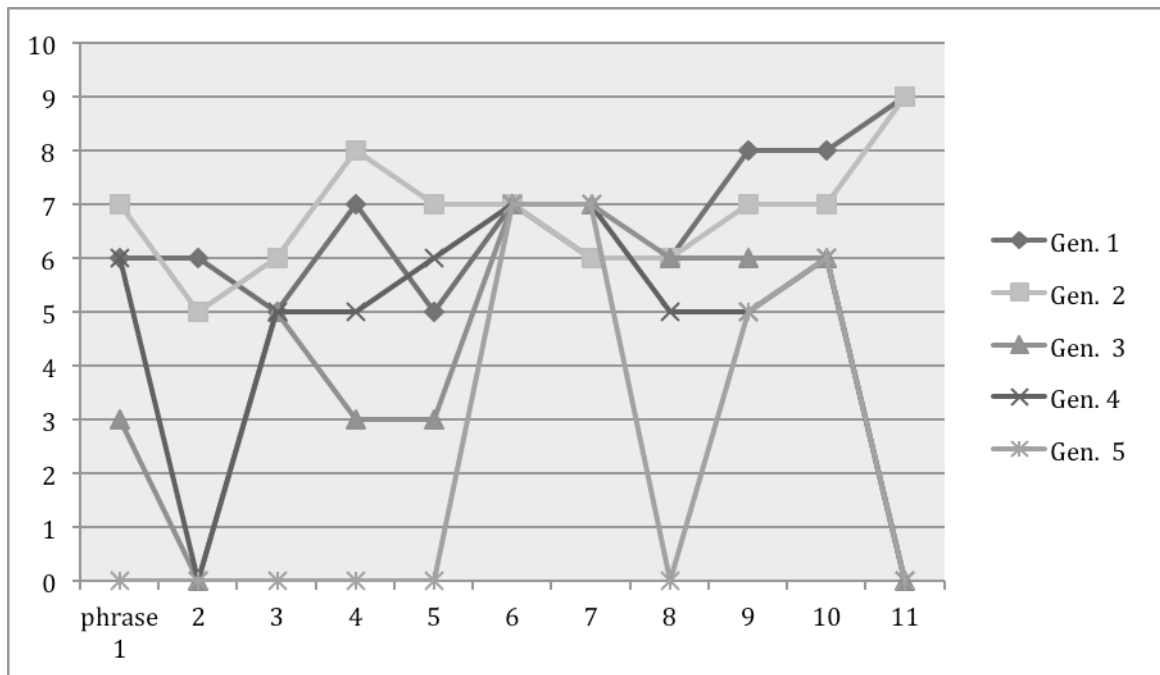


Figure 9: PP2, Vocal intensity

The improvisation of sonic emphasis and affective levels of intensity of the message as it flies through the space is the choreography prefiguring participation in further actions of dissent; the discovery of an available form ready for use in future confrontations is an exciting power that helped fuel this protest. One of the main excitements of the PM is when people are incited to say things that are suppressed in the mass media: the excitement of producing an aesthetically exciting sound process in a large group, as in the truth of a linguistic statement, is a supply of motivation and future potential that can gain momentum by itself. In the speech in PP2 the denial of the freedom of assembly suffered by the occupiers becomes a culmination, summation and consequence of a short list of societal wrongs including "run-away corporate power, the corruption of our

democracy" and "outrageous inequality." Putting the observation of the infringement by the NYPD on the protester's rights to assemble next to these other valid observations is a deeply felt truth that has explosive sonic results. When a crowd is suffering oppression, it feels good, physically, to vent those grievances. There is no need to do an in-depth analysis in order to realize what these tones of voice mean: sheer anger and disgust with the abuses of power and the security state intimidation⁴⁵ that props it up in the USA.

⁴⁵ ["Will US Civil Liberties survive the Occupy Trial?"](#)

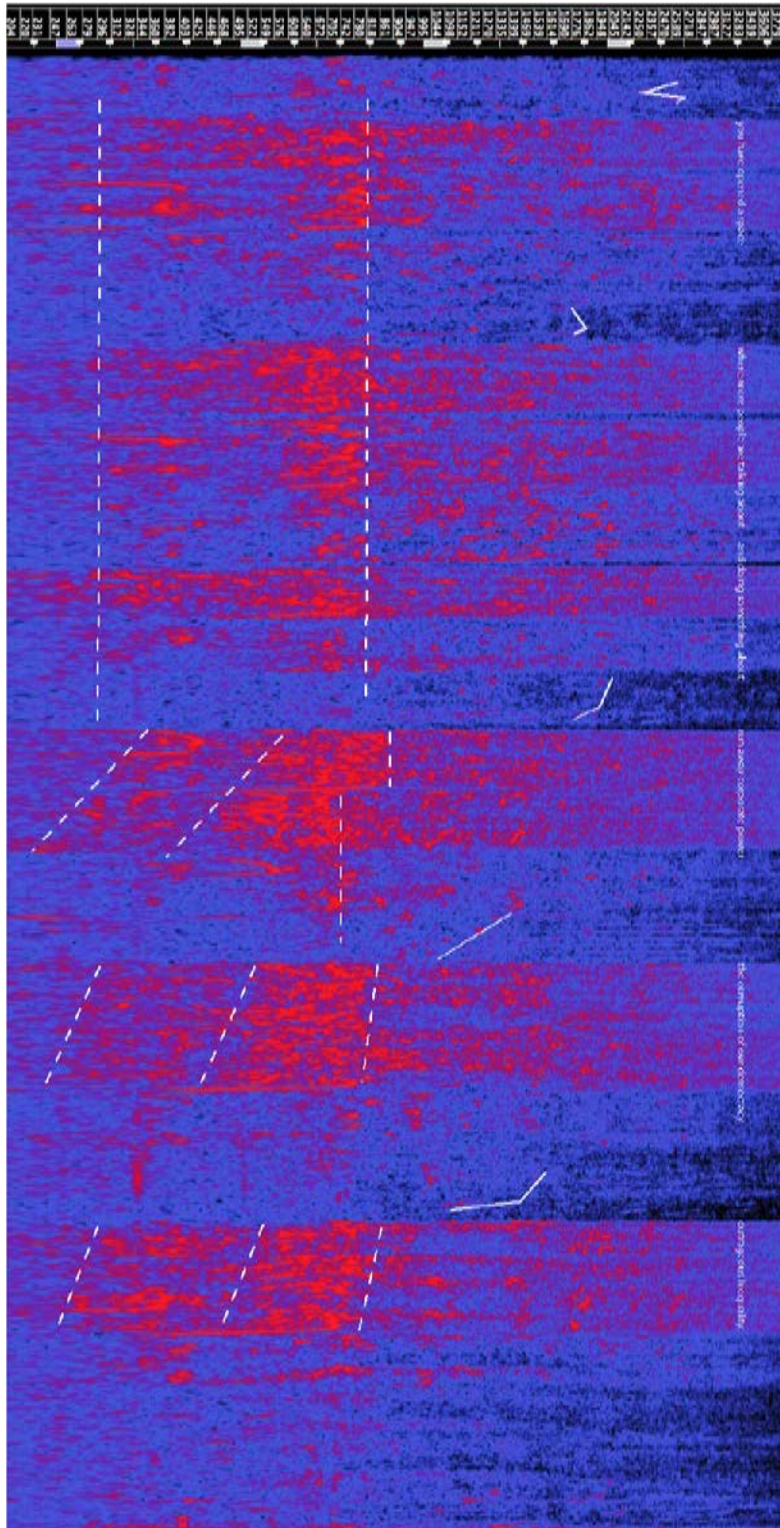


Figure 10: PP2, "You have opened a space...Outrageous inequality"

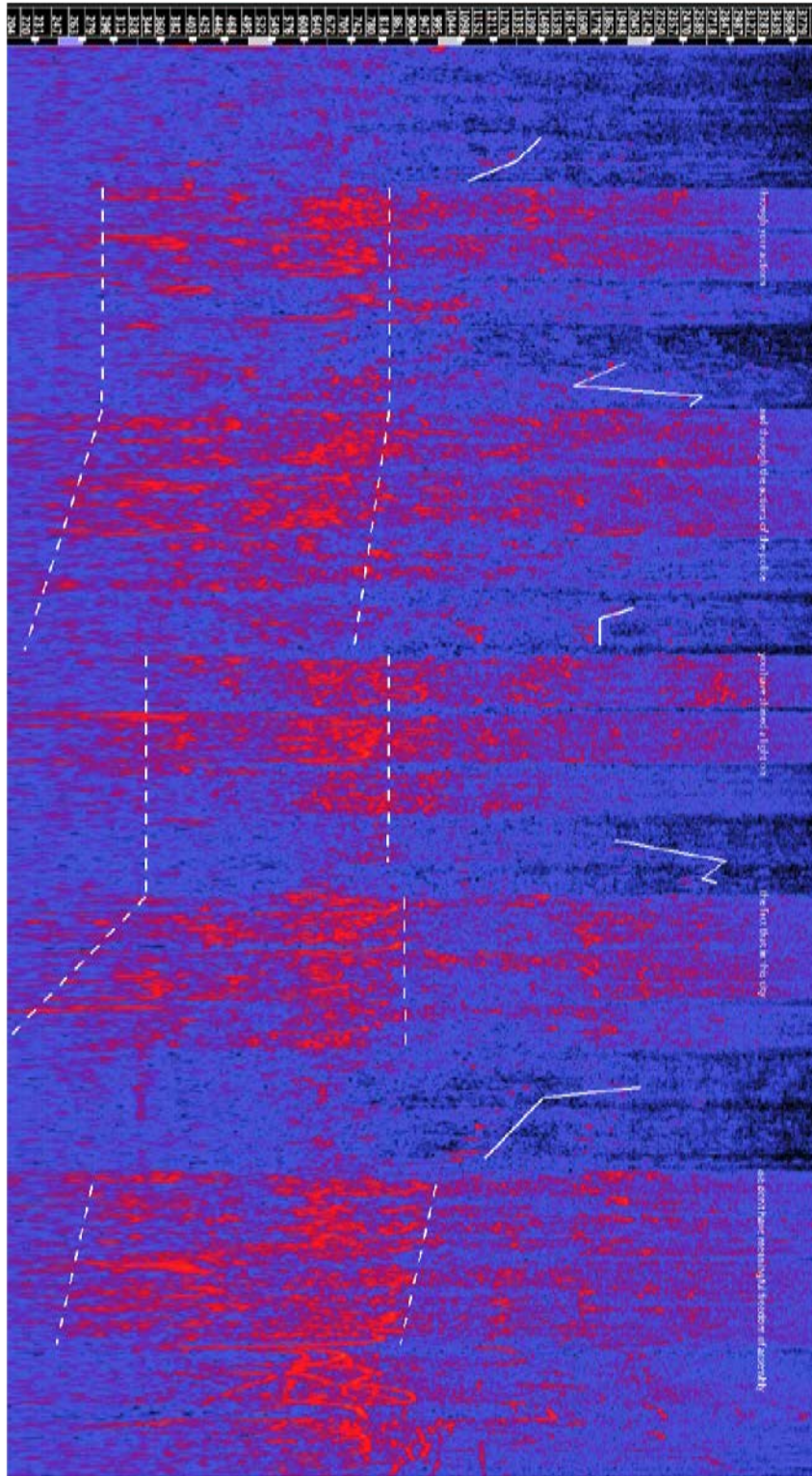


Figure 11: PP2, "Through your actions...freedom of assembly"

3.3 THE FREEDOM/NOISE RATIO AND THE HORIZON OF REMANENCE

If, as in the PP sound examples, the last generations are quite far away, the lead voice will generally, in order to maintain continuity, begin a new generation even while an old one is still dying away, so that a musical overlapping occurs. This quasi-canonic effect is how a kind of "groove" occurs in the generations, either tighter or looser depending on where the lead speaker starts the new phrase on top of the final receding generations. In PP1 the range of times before the start of a new generation is much more varied and generally longer (from 11.4 to 18.1 seconds) indicating a more flexible, free and gradual tempo than the tight tempo of PP2 (with six out of eight phrases at 10 – 11 seconds and the other two at 12 -13 seconds). Because of this laxness in the first example, the aforementioned effect of less focus occurs; with less tension in the tempo, more time and thus more freedom and variation in the pitch and patterns of sound in each series of generations, PP1 is even more sonically varied than PP2, a faster-moving example. Also when the lead speaker delays beginning the next phrase there is a chance for the generations to die out all together leaving a momentary lapse in the process, which tends to dissipate the energy even more and this happens in fact, at the end of the second and fourth lines of PP1. Every line in PP1 has a different number of generations, whereas in PP2, with a tighter tempo, every line has exactly four generations before the leader starts a new line (with the exception of lines six, seven, nine and ten, which have five generations each).

On a number of occasions in the video of PP2, one or more people join in generations farther away after the one in which they are directly standing has already passed. Also sometimes people participate in the generation and sometimes just listen as it passes over them. This offers an explanation for why in both sound examples the generations are changing sonically so much all the time: the individuals are constantly improvising with how they participate in a given chorus or not, both consciously and otherwise. This is happening not only for fun but because sometimes people may not understand what was said, they may want to give their voice a momentary rest, they are not 'feeling' that particular line, or for any number of other reasons that make them prone to stop or

change the direction of their voice (because of where they are looking, for example) or shift their tone. In contrast to this inconstant tendency there are also more determined protesters who follow very persistently. Often they try to overcompensate for voices that have become quieter or stopped (as in the 4th line of PP1). This constant play of certain tones changing while other voices stay the same or increase in intensity creates a very musical and multi-faceted overall sonic impact. In any case, the PM in New York City is in most cases not made of a chorus of speech professionals or singers belting out their lines, but rather it is an informal, shifting and spontaneous event with normal people on the street, and the sonic texture is accordingly subject to even more myriad indeterminate changes the larger the group. Although these indeterminate effects on the sound of the PM are quite strong in the case of thousands of participants, we will see that it consistently arises in most other PM settings with fewer participants as well.

Generally, there is a freedom and playfulness in a PM process, which becomes very clear with a large group of participants. In PP2 a man says, “run away corporate power!” instead of “runaway corporate power,” transforming a statement of condemnation into a command to run away! The humorous change of meaning effected in this ironic pun through the shift of intonation emphasis, shows both the vulnerability of semantic clarity in the PM, as well as the strength inherent in that very same flexibility and ambiguity. The fact that the PM can contain both of these meanings in the process points again to contradictions between the forms of address available to an individual versus those available to a crowd and the cognitive dissonance to which this can lead. Fun and play at the periphery of the event does not detract from the message when such an overwhelming number of people are participating. In fact the opposite is true.

There is a good deal of talk and even yelling going on during and between the generations of the PM in this recording of the protests on September 30th, 2011. There is a dull roar of conversation and traffic noise that is ever-present during the protest. Noise, as always, is more than a disruption of the signal; it is a base level without which

the system cannot exist.⁴⁶ So too is the ambience around the PM: the good mood and lively atmosphere that surrounds the event. This ambience is crucial to the success of the event. The unity of the whole group of protesters is paradoxically not situated in the moment when there is a cue between the participants to speak together after the leader, or from one generation to the next, but rather in the additive effect of the multiple solos both in the voices that stick out of the chorus in different ways and in the voices of those people carrying on lively conversation outside the PM process entirely. The latter and the former merge in the soundscape and, whether they were intended as participation with the PM or not, sometimes become indistinguishable in that respect.

These conversations and comments are forced by necessity to conform around the edges of the predominant and imposing sonic shape of the PM on the soundscape, but they are also never completely banished there. The homogeneous form of the PM thrives on its own disintegration in this case: the message would be less convincing the more unified the delivery; a military precision would indicate a flattening out of participation and opinion and lend an authoritarian cast to the leader and chorus imitation process; instead, the participatory tone of the PM rides on the underlying multiple communications that are part of the intimate gathering of bodies in the space on these recordings. I call this paradoxical feedback effect the freedom/noise ratio dimension of sonic protest. The freedom increases the noise which increases the freedom. The border area of this ratio is suddenly audible in the PP2 example when the PM almost breaks down for a second where the lead speaker corrects her line from "talking" to "doing." In this case the confusion also sparks a freedom that diverges from the usual process. The more that the particular type of background noise in an audio scene of protest participates in the mood of the event, and the more the process in the foreground of the scene draws upon and amplifies that background noise, the more contagious the overall freedom expressed in the action becomes. This circularity of sonic participation unmoors the frame of the action such that the personal interactions become blurred with the quality and characteristics of the event as a "performance."

⁴⁶ Evens, *Sound Ideas: Music, Machines, and Experience* "it is noise that binds the signal, that serves as a medium, a baseline, a plane of relief against which signal stands out" 325.

The action of the freedom/noise ratio can be explained better through the example of the individual and crowd noise at a baseball game: at a split second's notice one may be urgently required to listen to the sound of the crowd, or left field, or the voices of your friends or neighbors for important clues. This multi-channel input imparts information, which impels one to vocalize in the roar of the crowd differently. Likewise in a ball game the more the mood of the spectators improve, the more the general background noise rises and the more likely cheers are to arise even for less spectacular events.⁴⁷

Overall the two recordings lend the impression of a great sense of distance and perspective with their very wide dynamic range. In both PP1 and PP2 the volume drops quite considerably immediately after the most proximate generation. Furthermore, it is characteristic of both recordings that the last generations disappear into the sonic horizon, fading to an inaudible level. In the first line of PP1 ("we are hearing this country") for instance, the new oncoming chorus generation ("for the same reason") cuts off the barely audible most distant chorus repetition of this first phrase. This suggests that the generations could possibly be going on for an indefinite distance, farther than one can know, possibly even out into streets a good distance away. For this reason a "ghost" repetition of a continuation in the far off distance suggests itself even behind and during the new generation. This effect is a psychological effect commonly occurring in the mind of a listener. It is elicited strongly in both recordings. I call this phenomenon the horizon of remanence.⁴⁸ One reason that the horizon of remanence is so strongly prompted by these recordings is that this echoing effect in the mind is in a way very much like the echoes of the PM itself. When as a consequence of the horizon of remanence it becomes unclear where the individual phrases end, the structure of the whole is brought into question on a certain level and the definition of the form becomes even more a matter of subjective, internally decided factors.

⁴⁷ Unfortunately the freedom/noise ratio can in some awful circumstances also flip to its dark side, which could easily be dubbed the fascism/noise ratio, but this concern lies outside the scope of the present study.

⁴⁸ I borrow the term 'remanence' from Augoyard and Torgue, "Sonic Experience," 87. It indicates a psychological effect where the echo of a sound heard remains as a reflex in the short-term memory even after it has faded out in actuality.

These sonic effects are political, firstly because they are almost impossible to ignore (when listening away from the foreground of the phenomena, hearing the background unavoidably brings us back to the foreground) and so they can have a subversive impact; and secondly, because the more the sonic effects are heightened, the stronger the political message of mass unity and resistance becomes. The melodic contours of recognizable vocal affects participate through the noise/freedom ratio as amplified against the window of remanence. That is, affective states that diverge from the crowd's are heard only as solo voices which stand out in greater relief due to the horizon of remanence wherein the crowd's combined voices are consolidated and homogenized. As mentioned earlier, the energy of a statement perceived by the participants in the PM to be true and politically charged gains momentum by itself. The freedom/noise ratio and horizon of remanence are part of the feedback mechanisms that help amass this vibration.

The way that these two sonic effects both stem from and impact those present is a political dimension that we can infer not only in the musical processes discussed in the PM but also in different types of musical events in general. The freedom/noise ratio is vitally important to the atmosphere in music clubs⁴⁹ as in earlier forms of outdoor opera, just to cite a couple of examples. The horizon of remanence emerges also in the layering effects of gamelan (the specific decay of the timbre of the sound may have something to do with the effect in this case). And it is found in minimalism wherein while one pattern is gradually submerged by a new one, the old pattern still remains in the ear although it is actually gone. These semi-conscious psychological reactions that we have to the layering of natural and vocal noises in the soundscape are part of the same mechanism with which we also react to different types of music.

⁴⁹ Byrne, *How Music Works*, (see the section on CBGB)

4.0 CHAPTER THREE: THE POSSIBLE CITY: BRANDON LABELLE'S
REHEARSAL FOR A PEOPLE'S MICROPHONE



Figure 12: Brandon LaBelle's *Rehearsal for a People's Microphone*

The PM inspired artists who work in the medium of sound to experiment in new directions with the materials of voice in the civic forum. These sonic works examine the cultural fabric of everyday life and draw listeners into poetic processes of self-questioning. They initiate reflective thoughts, actions and chain reactions in a counterpoint of sound with both the Occupiers and their residual echoes in the public subconscious, as well as in opposition to the two-dimensionality of their remnants in the media. As Brian Massumi points out "Politicality is always on its leading edge, affective." The PM served as excellent jumping off point for many artists in exploring public affect and voice in different ways. Artworks I have researched that used the PM as a basis

include Brandon LaBelle's *Rehearsal for a People's Microphone*,⁵⁰ Anna Bromely's *Occupy Karaoke*⁵¹ and Elena Mann and Juliana Snapper's *People's Microphony Camerata*.⁵²

Each of the forgoing artworks inscribes a different commemoration on to the PM's legacy and focuses on different aspects of its functionality and cultural resonance. I concentrate here on *Rehearsal for a People's Microphone* since its exclusive differences as artwork to protest in public space are quite clearly drawn by its site-specificity and the presence of a more measured voice. This allows me to make observations about how LaBelle's intonations mirror a certain critical distance. *Rehearsal's* site-specific nature also allows for an exploration of how an unexpected intervention with the PM changes everyday urban territory—how the special sound of the PM interacts with different aspects of the artwork and its environments. The poetic voice of *Rehearsal* affords me the occasion to compare the different way that it functions compared to how the PM was used in Zuccotti park. The text of *Rehearsal for a People's Microphone* follows in two columns. They should be read separately from top to bottom, first the left column continued by the right column per page.

⁵⁰ http://www.brandonlabelle.net/rehearsal_peoples_mic.html

⁵¹ <http://www.annabromley.com/occupy-karaoke.html>

⁵² <http://www.elanamann.com/project/peoples-microphony-camerata>

I miss the rhythm
To fill the void
To amplify the cut
Counter-point
Earth
Sky
The road
The mouth
Echo

Shall I tell you my name
Shall I speak about the city
Shall I sing a song

Check
1,2,3
Check

I'm tired of the proper and the powerful
Words
Of the empire
In this mouth
A to Z
All this language
Presses my lips
It blocks my throat
I can't breathe
I can't speak
The lines
To provide the argument
To quote the president
To agitate the masses
Henry
Angela
Jane
Me you
They them
1,2,3
Check
We say no to big banks
We say no to wall street
We say
No
No no
Nope
Nada Nicht
This is that
That is this
We say
A no language

Everyone
Henry

Knowing no
Freeing the voice
This crowd
To throw the voice
Into the crowd
A future body
Shadows
Echoes
The horizon of a new urban condition
Ocean
Cloud
Misty mountain hop
Bop
I am no
Body
Somebody
Your shadow
Shadow voice
You me
Me you
She he
Them
You are a pirate
I am a ship
From the black atlantic
To the northern ports
Ocean language
Form formless
To sound the words
They disappear
As soon as I speak
You have them
In your voice
The horizon
Of the new body
Me you
Double voice
Crowded speech
To make the imaginary republic
The open sea
Shadow square
Islands of resistance
We are not goods in the hands of politicians
We are not goods in the hands of bankers
We are birds
Above the empire
Bird brain
Winged tongue
Crowded mouth
Of no one

Settlement house
Without hope

Angela
Jane
Are you there
I'm searching your lines
It's more than just 20 cents
Where are you
Have you gone to the bank
To cash the check
It's more than just 20 cents
We don't have much time
They are coming
To take us away
To grab the tongue
To disrupt the crowd
To capture this flag
To break the wing
Of the flagrant
And the fragile
Invisible body
The possible city
The double voice
To echo the void
Between
To bounce and bop
Hip and hop
Flip dip trip
Shadow beat

Should we speak about politics
Should we declare
Or decree
Should we write a new constitution
It's not a crisis, it's the system

Let's steal the city
Drive across the river
To the other side
On the run
Easyrider
Over the border
The dogs
Earth
Sunray
Echo body
Social club

Outlaw culture
Multitude
The social body
Between
Me to you

Only a dream
To give it away
Make a new home
Like Robin Hood
In the forest
Or Walid
In the square
In the bars
With Hank
The classroom
Sharing the voice
Passing it around
Rhythm machine
Counter-point narrative
The imaginary republic
Sense
Of non-sense
Delirium
No
Yes
Stranger language
A dreaming nation
Shadow speech
For the coming crowd
This is what I heard
Back there
At Walden Pond
In Montgomery
On Boston Commons
In Sherwood Forest
We are an echo
The double
Doubling
A recital
Traveling through bodies
A free voice
Without private ownership
Common language
Like an arrow
Let go
Into the wind
For the new crowd
Wing machine
On the road
For connection

The grass roots
The festival
Silver Machine
Shipwreck
Pirate island

You to them
Them to they
They to us
Us to this
This to that
Above below
We are the new city
Double city
Beirut Guadalajara
Berlin Montreal
Atlantis
Pirate nation
The global commune
Out of sight
Underwater
Overhead
City with wings
Rhythm machine
Occupying
The between
Drifting disappearing
On the move
Beyond the grasp
Of capital
And the arresting gaze
Becoming invisible
A breath
A sound
Ghost tongue
Fool language
To shadow the empire
Double its rhythm
The echo body

The sun pours from this machine
This double mouth
Minor tongue
Speaking
Of lost objects
That open space
That self-government
The barricades
Double the body
Throw the voice
Of the proper and the powerful
To begin
1,2,3

(whispering)

To count
As the uncountable
To drop
In
Out
Between
To fill the void
The square
Get in
Let us travel
Across the country
In search of friends
Shadow bodies
Stranger nation
To cast the vote
For each other
1,2,3
For the unknown
The horizon
Of possibility
The soft night of the unknown
Darkness dark
Between thoughts thinking
More
Imaginary
To make a public life
Palm trees
Civic dreams
Of flights
And grass roots
Weeds
Tribe of the creole
The poetics of relation
Night birds
Shadow language
Cloud lips
Ocean tongue
Vvva
Kuhh
Zzzz
Migrating dreams
Crowding the mouth
Into the city
To slip through the order

*I am you
You are them
They are us
In the trees
Under the stars
To hide in the forest
To sneak under the tongue
A speech of difference
A
B
Or B to A
And back again
Forward
No
Pass it around
Schizo-democracy
Imaginary culture
On the road
Off the road
The disappearing appearing
The cosmos
In your eyes
Star burst
Red blue
Yellow green
Feathers
On the skin
Animal magic
Remember
To forget
Fly
Me you
Them them
Us they
Rhythm body
In the wind
To slip through the order
Of the proper and the powerful
To begin
1,2,3*

The shades of voice in Brandon LaBelle's *Rehearsal for a People's Microphone*, presented by the gallery Sporobole in Sherbrooke, Canada, from July 31st until August 14th 2013, melded with the social tonalities of each location. These acoustic compounds altered the politics of the public space, channeling new routes for potential civic creativity. This alchemy of the civic center occurred on a macroscopic scale of time and space; no one instance on any particular occasion can be used to focus the effect. As Lefebvre notes, "events add cumulatively to an overall civic energy and pervasive mood. In their contrasting elements they fit together as an affective counterpoint of days."⁵³ LaBelle's combined artistic research of writings and actions with sound create an immersive approach to the imagination of relations in city life. The artwork of Brandon LaBelle occurs on many levels: textual, sonic, sculptural and social. One of these levels enables the others to transmit their signal, combining into a whole greater than the sum of the parts. As LaBelle's thoughtful call for invention, difference, connection, dreams and revolt gradually works its way subliminally through the support beams of daily life into the slumbering sonic unconscious of many of Sherbrooke's inhabitants, the dissonance between his longed-for imaginary republic and the actual one takes root as a productive confusion. At the same time LaBelle relieves this dissonance with a characteristic wit; daily interactions, already so laden with cognitive dissonance can be transformed into extraordinary sonic experiences solely by the voices in *Rehearsal* that so compassionately and authentically reach out.

By comparing the PM of *Rehearsal* to actual instances of the PM in the Occupy movement in 2011, I demonstrate that LaBelle uses the technique in a more personal way to question the civic as a poetic field of energies rather than to sway the listener with political rhetoric. LaBelle recalibrates oppositional tactics of the PM with its collage aesthetic turned from political purpose towards personal expression, introspective questioning of its own format, as well as an attention to unpacking the elements of the affective excitement of political will and engagement. In *Rehearsal*, these recalibrations of the PM format open new possibilities of sensing the social environment and its inner

⁵³ Lefebvre, *Rhythmanalysis*

relationships. This examination of affect, in addition to the arousing of it, entails a completely different music that manifests in the audible merging and feedback of voice and urban sound. LaBelle's work raises questions about the nature of activism and finds ways under the threshold of binary political dialectics in which the struggle for justice can take place, both spiritually and materially. *Rehearsal* regales the city of Sherbrooke with an alternate imagining of civic participation and an infectious ode to the longing for connection. Points of reference for this poetry are the Beat Poets and post-modern

The act of positioning sound art as protest in the urban environment and liberating a space for the public transmission of art has been a recurring theme in LaBelle's output in such works as *Counterparts* (Curitiba, Brazil, 2006), *Surface Tension Copenhagen* (Copenhagen, 2007), *Prototypes for the mobilization and broadcast of fugitive sound* (Prato, Italy, 2007), *Proposal to the Mayor II* (Curitiba, Brazil, 2009) and *Signing* (Mexico City, 2009). The CD *Dirty Ear* of which tracks one to four originally appeared in the installation in Prato, is sound meant for certain urban locations from which the tracks take their names, like "Office Building" or "Parking Lot." *Rehearsal* takes this exploratory work in the resonances of urban sound to a new stage. Among other differences, *Rehearsal* uses a process of speech, whereas LaBelle's previous artworks directed abstract sound into the soundscape.

To the uninitiated observer the piece would have appeared to transpire as follows: during different days in the afternoon an old 1950 model L120 Dodge pick-up truck rumbled in and parked at different locations in the downtown area of Sherbrooke, Canada. Three living-room home speakers that could easily be as old as the truck were arranged mounted in a triangle formation in the flatbed. The driver hung banners on either side of the vehicle, set up a small wooden folding table with some A5 booklets on them and two matching chairs and started the recording of a voice delivering what could be a speech, poem or prayer with a chorus of twelve or so others repeating each line. The driver moved a ways away. Towards the end of the speech, the voices finished their performance while reduced to a whisper. Then a Dixieland jazz number including a fire truck siren played. During the presentation people approached the truck, listened,

read the literature, or asked the driver questions. At the end of about twenty-five minutes, the driver packed up and the truck once again rumbled off.

Sherbrooke is a fairly small city with a population of approximately one hundred thousand located about a two-hour drive to the east of Montreal. The soundscape has a variety of elements: sounds of the river in rapids that flow through different areas, the sound of constant traffic outside the larger parks, birds and other animal life and the usual vocal trappings of the public social goings-on in a small city. During the installation of *Rehearsal*, Sherbrooke was host to the Canada Summer Games 2013. This of course critically impacted elements of the soundscape both in additive and subtractive terms. The city was "cleaned up" by police so that a central street where formerly most of the downtown's bars were effectively run by a motorcycle gang became eerily silent. Stage areas (both large and small) were prepared where the crowd was to be concentrated for both sporting and entertainment events, the latter featuring powerful amplification of not only the events themselves but also sound-checks at unpredictable intervals.

Just as one single frequency can change the entire make-up of a sound by strengthening certain overtones and changing its spectral content, *Rehearsal for a People's Microphone* infiltrates the soundscape with the music of a lone voice and a crowd's drone, and permeates atmospheres with the higher frequencies of desire's sibilance. These sounds leave imprints on the everyday in very different ways depending on the local character of particular civic areas. It is exactly this disorienting moment, which establishes a sort of zone of freedom in the public space that Sporobole finds particularly interesting and useful for their artistic purposes. Further, the kind of poetical resistance without precise political discourse that Brandon LaBelle's work offers is specifically the kind of subversion they seek; in a moment of confrontation and temporary re-balancing of the relations of the civic, it can be an even more effective political maneuver than embedding an explicitly political narrative.⁵⁴

⁵⁴ Éric Desmarais (Sporobole Director), and Brandon LaBelle in discussion with the author, August 2013.

Rehearsal causes a difference, or something wrong with the soundscape as it usually is. It troubles the urban soundscape in the same way as a protest but it is a replica—a call to contemplate what the process of the PM is doing and why.

The truck from 1950 belongs to the world of American mythology and immediately implies a remembering. Sound cars such as this took part in many labor battles⁵⁵ and in an earlier time might have also circled a city enumerating the virtues of a particular politician during a political campaign. A similar truck might have carried labor organizers in 1949, canvassing for the Presidential election of Henry Wallace on the Progressive Party ticket to sing parodic songs outside of factory gates as workers were arriving in the morning.⁵⁶ A truck with speakers on it is a reminder that such an intervention would no longer be lawful in many places—especially not in the place where the PM, the sound emanating from the truck, was invented, New York City. Such a beauty, such a classic of American design, with a vintage wooden home stereo mounted on top needs a more dignified name than just "the truck." Henceforward I refer to her in this chapter as "Rhythm Machine."

Just as one sound can change the whole gestalt of the soundscape, and one object the whole impression of the scene, so too can one idea change the history of art. Brandon LaBelle's thoughtful and original writing has altered the preconditions for instances of sound art's very reception. Since its dissemination LaBelle's writings have become part of a group of texts quintessential for understanding sound art in the young twenty-first century. LaBelle has meticulously prepared his art in public space within the framework of the multifaceted intellectual apparatus of his writings. *Rehearsal* is indebted to *Acoustic Territories* especially, as well as LaBelle's other research for being embedded in a network of ideas, which not only informed its creation, but also transform and reflect

⁵⁵ Woodruff, "[A Voice in the Dark](#)"

⁵⁶ Eleanor Walden (a living witness and participant in these campaign tactics to advocate for the Progressive Party platform which advocated friendly relations with the Soviet Union, an end to segregation and voting rights for African Americans and universal healthcare) in discussion with the author, August 2012.

its many impacts and meanings to the artistic individuals who are the piece's chief representatives in the community that caused it to be brought forward. LaBelle's writing interfaces completely with the way his sounds are received by those who have not only read his writings but even those who have come into contact with his ideas one way or another. In this sense *Rehearsal* can be considered a modular work, not separate from its source in LaBelle's written research. For this reason I bring attention wherever possible to how exactly LaBelle's writings function to enhance the perspective on the social tonalities produced during *Rehearsal's* presentation in Sherbrooke at specific sites.

This modular aspect of *Rehearsal* and LaBelle's associated writings strongly contribute to the rebalancing and redirecting of political control in the city center. When the city's artists and creative thinkers, rather than the politicians with their pragmatics, are acknowledged to be the ultimate experts of the metaphysics and affect of urban space, it is a political coup. Without the redress, which LaBelle's work (among that of other artists and writers) accomplishes, civic society as a dynamic force in politics would lack a dimension without which critical channels of debate, dissent, politicking and vocality are closed down. LaBelle's voices (on different levels) perplex the systems of power's subliminal grasp on us out into the open. *Rehearsal* counters hegemonic powers by imparting the knowledge that we can be in the driver's seat, and that art is that feeling you get when you are behind the wheel.

4.1 COMPOSITION WITH SOCIAL TONALITIES: VOCAL/ENVIRONMENTAL COMPOUNDS

Through the mediatizing of the PM through loudspeakers, *Rehearsal* mixes with the other civic ambiances as a totem of protest, a transmission for dissent and a canonizing of the efforts by groups of people for realizing the potential for a better world. It is both a

sonic memorial and call to action—even while it throws its own vocal means to that end somewhat in doubt. The recording of LaBelle's voice and the voice of his chorus echo were designed to measure multiple locations throughout an urban center and to somehow engage with all of them, with their different and unforeseeable flow, timings and densities of sound. The performance of voice here becomes a tool for thinking how the soundscape is produced, in its investigation of political affect, rather than a way to immediately and privately engage specific individuals. In *Rehearsal*, the recording of LaBelle's voice and the fifteen-person chorus echoing it work like a barometer or a measuring instrument, which by being held constant through several very different sound scenes can more accurately allow it to unveil the city's various musical essences through a comparative exposure over time.

But to whom is *Rehearsal* addressed? Who else but the "imaginary republic", the "imaginary crowd," as the accompanying zine describes it? Brandon LaBelle arranges a political mirage, a rehearsal for a process of speech that requires no rehearsal. It seems to urgently carry a message and yet it imparts one obliquely. As Hito Steyerl has pointed out, the political demonstration or protest is best described as having the collage or montage form. This montage can sometimes mislead, creating "a blind 'and' that presumes that if sufficient numbers of different interests are added up, at some point the sum will be the people." And she further asks: "which montage between two images/elements could be imagined, that would result in something different between and outside these two, which would not represent a compromise, but would instead belong to a different order?"⁵⁷ LaBelle generally utilizes the collaging tendency of the PM to a much greater extent than it was originally intended to be used in order to accomplish this end, with flights of the personal imagination opening the form out and bypassing the illusionary effect of this blind populist pitfall to which Steyerl refers. The oblique tone is a result of the assemblages that LaBelle puts forward into the soundscape which often consist of projecting imaginary bodies into the space: "Me you, They them" and elemental forces: "Echoes, The horizon of a new urban condition,

⁵⁷ Hito Steyerl, "[The Articulation of Protest](#)"

Ocean, Cloud...A breath, A sound". With them, LaBelle forms a bridge between political interpretations of the play of collaged elements and the personal relations they also represent. He questions the political voice by literally asking how to start to speak, "Should we speak about politics, Should we declare, Or decree, Should we write a new constitution." LaBelle's phantom revolutionaries listen, standing guard, at the ready. But who will join these legions next? That this call may not be for the listener personally but rather an impetus for them to invent the context of their own struggle can be a very difficult concept for the listener to understand. This can arouse significant cognitive dissonance: if the call is not for the public now, why are they being addressed and what should they do? Should they do what they are told? Should they find out what political party is being supported? Should they agree? In fact none of the above is applicable, or possible.

This theme of problematizing the voice is taken to the extent of even presenting the speaker as having a disability or handicap that prevents the delivery of political speech. This starts first of all by putting forward the simple objection to the speakers very own materials: "Words" he says, "Of the empire, In this mouth." The speaker is unable to "Say the lines...To agitate the masses," instead simply calls out for help: "Henry [Thoreau], Angela [Davis], Jane [Addams]," and lastly becoming almost sub-verbal: "Me you, They them, 1,2,3."⁵⁸ Every time a direct political statement is attempted, the immediate aftermath is the breakdown into these near monosyllabic interjections: after "We say no to big banks, We say no to wall street" the very rhetorical act of saying is reduced down to only blankly mentioning the act of saying itself, "We say,"⁵⁹ or also

⁵⁸ By saying "Check 1,2,3" the speaker seems to simply revel in the form of the PM itself at the same time that it diverges from its "official" proper usage. The phrase "mic check" was always used of course to initially gather people's attention and to "check" the willingness of the crowd to participate, as well as its current level of volume and power. "Check 1,2,3" is something that you say into an actual microphone. This digression from the accepted etiquette of the PM also represents a subversion of its homogeneity.

⁵⁹ Agamben, *Remnants of Auschwitz*, 140: "In truth, to take seriously the statement 'I speak' is no longer to consider language as the communication of a meaning or a truth that originates in a responsible Subject. It is, rather, to conceive of discourse in its pure taking place and of the subject as 'a nonexistence in whose emptiness the unending outpouring of language uninterruptedly continues' (Foucault 1998: 148)." This shows how the emptiness of subject and automatic continuation inherent in the statement, "We say" is uniquely fitting to the PM.

only "No, No no." The problem of saying "no" to things is made literally clear in this way; it is hard to locate the object and/or the subject being refused. (Is he still saying "no" to the big banks or just no generally? Where are these banks?) After the speaker declares, "We are not goods in the hands of bankers," he then announces, "We are birds...Bird brain" and shortly thereafter calls out again, "Henry, Angela, Jane." A sort of verbal short circuit inherent to the collage form is almost always in play here extending the theme of verbal blockage; the sense made by one line always stands on its own as well as being mitigated by the foregoing and following statement, each of which often even contradict the current line, in whole or in part as in the progression: "I am no, Body, Somebody". LaBelle makes the most of these double- and contradictory meanings that arise from constant superimposition.

A reference to double-ness or a "counter-point" is found in many aspects of LaBelle's text, "Me you / They them...This is that / That is this." And it also comes forward in specific terms like "This double mouth," "Double city" and "Double voice" (a repeated phrase that even found its way as a pseudo-political slogan or emblem onto a banner on the side of Rhythm Machine). A correlating reflection of this double-ness is found throughout the text in the word "echo." It likewise finds many variations such as in "to echo the void" or "Echo body." Related to double-ness and reflection is the similarly permuted word "shadow" applied in even more variations. This constant sense of double-ness is an echo itself of the form of the PM. In this way the form is not only celebrated, but also questioned and tested by trying out loud the semiotic resonance of all of these different varied and permuted descriptions of the action of the PM. In combining and repeating these dyadic concepts like "Future body," "Shadow voice," "Double voice," etc. the speaker and chorus also try on different descriptions of the doubling form of the PM in their own voices and see what feelings the metaphors bring their own bodies.

A particular doubling and duality of the voice is spoken of in LaBelle's essay *Untying the Tongue*, in which he writes, "a production and performance that makes claims toward absolute presence by way of political representation...[is a] duplication and doubling of

the voice...phantasmic incantations." This perception occurs within LaBelle's discussion of how, "The voice then is defined by this oscillation and unsteady rhythm between presence and absence, between making its mark on the social and political landscape and by emptying itself of all those marks so as to arrive at the full body and its related pleasures."⁶⁰ This same double-ness of the speech act plays a role in the alchemy of political control and political change through the ritual act, part of what Paolo Virno names a *Katechon*: "a republican institution designed to forestall two catastrophic possibilities...the regularity of species-specific behaviors [with no rules] becomes prominent (semantic excess); and the diametrically opposed case...[of rules enforced through their] automatic and uniform application (semantic deficit)."⁶¹

During the installation of *Rehearsal* a few people asked the staff of Sporobole and asked questions like "is this a cult?" or made comments to the effect that it "reminded them of church." It is interesting that the concept of such a patriarchal hierarchy is to some extent automatically present in the sound of the PM despite how LaBelle challenges its voice in the text.⁶² The outward sound of the PM in *Rehearsal* automatically connects to this immediate image of social influence until one listens to what is said. LaBelle even tests "This double mouth" of the PM by including nonsense syllables in the text, this aforementioned voice of absence. Such rhyming play as "Misty mountain hop, Bop" is repeated in variations along the way and culminates by the end of the text even in pure vocal sounds, "Vvva, Kuhh," and "Zzzz." The text of *Rehearsal* would be absurd as the text of a church service or a cult ritual. A listener in Sherbrooke could only dismiss *Rehearsal* as fanatic proselytizing or radical/reactionary political zealotry until he or she actually listened to the words. It is at that point that through the attempt at interpreting this strange language one can understand the self-effacing yet gigantically hopeful nature of Rhythm Machine and its mission. Whether it is dismissed or not, however, LaBelle's failed procedure of "agitating the masses," his tone of introverted utopianism, still changes the social dynamics wherever Rhythm Machine is

⁶⁰ LaBelle, "Untying the Tongue"

⁶¹ Virno, "[Anthropology and Theory of Institutions](#)," 111

⁶² Alan Lomax also documented that this type of leader-chorus vocal process is typical of many societies with a highly patriarchal and hierarchical structure. Alan Lomax, "Song Structure and Social Structure"

placed. This introversion resonates with a trend in politics of "non-identity" of which Occupy was a manifestation, which Giorgio Agamben articulates prophetically in his preface to DeBord's *Society of the Spectacle* in 1990, "this singularity that wants to take possession of belonging itself as well as of its own being-into-language, and that thus declines any identity and any condition of belonging—is the new, nonsubjective, and socially inconsistent protagonist of the coming politics."⁶³

Rehearsal plays on the edgy atmosphere at the current moment in world history wherein it seems that dissent and unrest can break out at any time. While the piece was playing in a parking lot towards the bottom of a main street (Rue Wellington) someone called the police because they said there was a protest with a truck with amplified slogans and banners (clearly disturbing the peace)! On their arrival, the staff of Sporobole informed the police that it was an art installation; the authorities promptly went away, uninterested. Perhaps the fact that the police were called is some indication of a certain paranoia that touches the lives of most people today, even in a small city in Canada. The events that transpired around *Rehearsal* show a general and palpable fear, present in urban centers that our societies are at the breaking point, ready at any moment to radicalize into opposing extremist factions. A fear that even LaBelle's calm, controlled voice can elicit. LaBelle's *Rehearsal* also calls for us to revel in the potential this feeling holds for connectedness not only locally, but in an extended sense of international awareness. It shows that the unrest that some may think of as being "out there" is actually everywhere at once. *Rehearsal* expresses this volatile global energy. In the words of LaBelle, this sense of "multiplicity" or reframing through spatial dislocation or transfer is a crucial element of noise that, "grants potential to each instant of rupture. That is, to hear *what is out of reach*."⁶⁴

Rehearsal also shows how crucial such interventions can be in order to change the dynamics of "lost" public spaces. So many spaces exist where the lack of public interest, participation and engaging public culture cause a stasis. After the presentation

⁶³Agamben, "[Marginal Notes on Comments on the Society of the Spectacle](#)," 11

⁶⁴LaBelle, "Noise and Overhearing in Cage's 4'33"," 47

of *Rehearsal* that I recorded at Parc Camirand, a young (nineteen-, twenty-year-old?) man, possibly drug dealer, came up to tell us that no one likes "this kind of thing" and to fuck off.⁶⁵ This sort of reaction elicited by an artwork is a real accomplishment. It places the unpleasant sides of the public as well as the pleasant in a new light from which some might like to hide. Parc Camirand is for many in the suburban sort of city that Sherbrooke a place to hang out - a sort of home away from home. As LaBelle observes in his chapter on "Home" in *Acoustic Territories*, "noise performs as a stranger to which I must always face. In this regard, noise may offer productive input into community life by specifically disrupting it. Causing disorder, noise grants opportunity to fully experience the other, as someone completely out of my experiences."⁶⁶ *Rehearsal*, with its mixed messages, began the potential of a dialogue with a shadow inhabitant of the Parc Camirand, to whom this park is a home base.

But not only delinquents get lost on their path in life; also shoppers at chain super markets can be brought to think twice about the status quo. LaBelle's piece played at a mall area in downtown Sherbrooke, where they just happened to have a camera crew outside filming a live broadcast report about the Canada games. The sound of *Rehearsal* mixed into the background along with the corporate sponsored theme music blasting out onto the parking lot of the market from speakers atop the entrances to the stores. This extra noise of the voices speaking through the PM inserted a subversive element into the reporting on the games. It is one of numerous ways *Rehearsal* fulfills Chantal Mouffe's incitement for art to heighten the agonistic principle in public space when she says, "What is needed is widening the field of artistic intervention, by intervening directly in a multiplicity of social spaces in order to oppose the program of total social mobilization of capitalism. The objective should be to undermine the

⁶⁵ Gaetan Desmarais, January 7th, 2014, Email communication with the author. The exact quote was recorded roughly as follows: "M'as te le dire moé, ce que le monde icitte y pensent, ben ils doivent se dire quessé ça l'osti truck, parce qu'ils s'en crisse. Ils doivent avoir juste hâte que tu crisse ton camp." (I'll tell you what people around here think, they are saying what the hell is that truck, they just want you to get the fuck out of here)

⁶⁶ LaBelle, *Acoustic Territories*, 62

imaginary environment necessary for its reproduction."⁶⁷ What could undermine an imaginary environment more efficiently than the birth of an imaginary republic?

LaBelle's *Rehearsal* as picked up by national television in the transmission to all of Canada about the summer games, although it probably was quiet in the mix, makes a significant impact. It could have made the broadcast sound more like it was happening at a protest rather than at a sporting event. The shoppers en route to their shopping quickly hurried by Rhythm Machine to avoid any trouble that might be concealed within, or drifted distractedly towards it, looking at the antique dashboard and trying to understand what it was all about. In either case, the calming, reassuring, magnetizing effect of the Muzak™ was irreparably altered. In this case the noise of Rhythm Machine added a structural element that changed the form of the shopping/sports spectator experience, through what LaBelle has called a "supplement," and a rupture or reframing of the structural integrity of the usual experience. It "opens up the original to undo the idea of a stable meaningful reference—the supplement, in other words, makes the original open for sampling, for appropriation, for comment."⁶⁸ In this case Rhythm Machine makes the visitors to the mall aware that their experience occurs within a very different subjective process of the world of that truck, in which they and their usual shopping scenario hardly play a part, a process that renders their usual shopping experience open to question. True to the Clash song that LaBelle quotes in *Acoustic Territories*, through *Rehearsal's* intervention, Rhythm Machine indeed issues the soundtrack to which the shoppers become "all lost in a supermarket."⁶⁹

At other times *Rehearsal*, rather than causing difference in the soundscape, found a merging, a double. At the opening of *Rehearsal*, Rhythm Machine was positioned up on the top of a parking lot that features a panoramic view of a section of Sherbrooke. Aside from this, it is a normal parking lot except that on weekends, as on that night, a group of teenagers hang out there with their cars. For its first performance LaBelle's observation

⁶⁷ Mouffe, "[Artistic Activism and Agonistic Spaces](#)," 1

⁶⁸ LaBelle, "Noise, Overhearing, and Cage's 4'33'" 49

⁶⁹ LaBelle, *Acoustic Territories*, 165

that, "automobiles are vibratory machines that not only provide forms of tonality but a deep bass that is more tactile than sonorous"⁷⁰ became an integral part of the piece. The teenagers took pleasure out of cranking the bass of their car stereos, and ironically as the guests arrived, many assumed that the throbbing bass on the roof of the parking lot must come from LaBelle's installation. In this way *Rehearsal* presented parallel performances up on the top deck of the parking lot. *Rehearsal* treated its audience to a dueling stereo party for this, its first night on the road. Here the real republic compounded with the imaginary to cause a whole greater than the sum of the parts.

The shifting sensuous and transgressive poetic narrative voice of the text of *Rehearsal* sometimes contrasts with or could almost be teasing with the tone of the idealist and leftist political fragments found therein, and at others it seems to run with them in collages of utopic association. LaBelle's voice only ever so slightly betrays these various shifts in tone though, if at all, so that they cohere in a very consistent music of his vocal delivery and chorus. The intonation of his voice is fairly reigned in but mesmerizing: a varied string of related melodic contours that branch out almost in the manner of a theme and variations. The mismatch of prose-like and poetic passages, as well as sense and non-sense, are generally not distinguished or set apart vocally but rather left to the listener to negotiate as best they can. About sense and non-sense, while comparing the different kinds of speech of Martin Luther King to the sound poetry of Henri Chopin, LaBelle says, "Politics and metaphysics then are not so far apart and the voice becomes a medium that allows for continual negotiation on the level of personal and public interactions, where representation at times calls for the mobilized intensity found in voicing."⁷¹ The attendant dualities and the intensities of this medium, are very much in evidence through LaBelle's composed voice at every level of *Rehearsal*.

Because the voice is normal, the sound of *Rehearsal* can go both ways: either being prepared at any given moment to also serve as a frame rather than project itself, or to receive sound into itself as a background rather than superimpose its words on the

⁷⁰ Ibid., 149,

⁷¹ LaBelle, "Untying the Tongue" 137

foreground. In *Rehearsal* the city's sounds are transformed into an enormous orchestral score by way of the continuity of the amplified presence of the artwork in several otherwise quotidian places and times. The voice is the element of thematic repetition in this city-score. It acts as an undertone throughout all of these places for any audience listening carefully, or who might even only engage superficially or unconsciously while the work also performs for its own "imaginary republic." The tone of voice of LaBelle's intervention contrasts starkly to the very different voices of the PM in Zuccotti Park because of the different scenarios. Occupy Wall Street (OWS) was a group political action in a fairly compact New York City square, while *Rehearsal*, a studio recorded presentation traveling through various locales in Sherbrooke; although it would be impossible to identify specifically what all the differences were within the variety of voices of OWS, two brief examples will be adequate to demonstrate some salient distinctions. The voices of OWS's General Assemblies and poetry assemblies were often assertive, ecstatic, expansive and fluctuating; Brandon LaBelle's voice in *Rehearsal* on the other hand is intoning, also ecstatic, but insistent and ruminating. By comparing the audio examples in the next two sections below of a typical speech versus poetry from Zuccotti Park during Occupy Wall Street's occupation, the reader can gather how much closer they are in character to each other than to the tone of both LaBelle's poetry and his reading of it in *Rehearsal*.

4.2 POETRY IN THE PARK: WILLIAM SCOTT'S *YOU CARESS*

In Occupy Wall Street the PM's source of strength and main fascination was interaction. And since it came into existence because of the banning of the use of public amplification in New York City, it was meant to be really loud. The PM in Liberty Square was a spontaneous live and participatory process. The quality of excitement and tension in the form was largely due to the great diversity of people who might participate at any given time, and their different ways of leading the PM. This excitement led at once to the form being used purely creatively as well as in organizing and activism. Poetry was

read out loud in a spontaneous way from Day One of Occupy Wall Street, but poetry assemblies soon provided a more formal structure for poetry reading to take place, every Friday night as a separate event from the General Assembly. These PM poem readings continued even until the middle of December 2011, long after the eviction of the Occupy camp. The PM poetry assemblies inspired many occupiers to write poetry, much of which was assembled in a massive anthology by members of the People's Library.⁷² The PM poetry assembly complemented the creativity emanating from Liberty Square, both adding to, and emerging from the lively culture the movement featured.

At Zuccotti Park it was necessary to project in order to be heard over the city noise and this caused the vocal tones in the PM not only to be loud but also high pitched. In the spirit of the Park and of the ongoing protests, voices that were raised for communication over the din—in negotiation or to inspire and rally others to the cause—were lifted with enthusiasm. The tone of the poem *youcaress*, by William Scott, a librarian during the People's Library in Liberty Square and an Associate Professor of English Literature at University of Pittsburgh, reflects this.

youcaress

by William Scott

It's all too beautiful, they once said
about Itchycoo Park. Now we say
it's not yet beautiful enough -
when the park
has only just begun
to sing through our bodies, while
our hands touch, get into, get off
on the touch of other hands, in touch
with granite floors that split apart
from the pressures of our dubious, unfounded
desire.
Du bist der Lenz,
nach dem ich verlangte - but we want more
than everything. Watcha gonna do about it?
The pages of an unbound book
making no legible demands -

⁷² "Occupy Wall Street Library"

their constant demands for coherence
- some sort of spine -
obliterated by the drives, what's driving us -
more bang (a big bang) for the buck.
Creation hasn't been clean
ever since it became a dirty word.
In flows and undertows
in the flux of muddy springs
a mutation is afoot - at least meteor showers tell me
every second, how
in the space of these luxuriant bodies, succulent flesh of ar-
ticulate longing:
occupation
is
desedimentation of the un-
impossible.
Revoluja made it in time,
coming:
its kisses sweet.⁷³

Most of the poem is delivered in the higher range of the male baritone voice from C4 and above. The form of William Scott's delivery is marked by a number of highpoints when his voice, straining with excitement, enters the region around F#, and then reaches G at the climax of the poem. These highpoints on F#, sticking out of the texture, give the poem a sense of movement and arrival at various new plateaus. An added projecting emphasis to certain phrases causes large interval spans where the voice is thrown in a way typical of addressing a large crowd: "not yet beautiful enough" spans a minor seventh as it reaches the F# and "get into," reaching an F, spans almost a major tenth. There is a minor seventh vocal span again on "split apart" and this phrase is also the second local highpoint, reaching the F# level that was last reached on "not yet beautiful enough." The first big vocal cadence happens with the three large consecutive leaps, each of which Scott allows to be echoed by the chorus in rapid succession, adding to the finality of the last one: "dubious", "unfounded" and "desire." "Desire" spans a whole octave and is the third time that the F# is reached, also lending an air of finality, rhyming as it does with the pitch of "beautiful enough." The word "desire" gains a hint of overdriven rock-and-roll falsetto. This top F# is only reached

⁷³ "[youcaress](#)"

again only after the Wagner quote ("Du bist der Lenz...")⁷⁴ with the line "we want more." Here the previous span of the octave accompanying the F# is exceeded to reach a ninth (coinciding with the overreaching sentiment of "wanting more" in the poem). "What's driving us?" is punctuated by the voice reaching over the vocal break, and the question is answered immediately thereafter with the next high F# on "a big bang." The last incidence of the high F# is on the preparatory phrase "occupation is" which sets the listener up for the climax reached by the voice on the made-up word "Revoluja" (a combination of the word "revolution" and "hallelujah," also used by Reverend Billy and the Church of Stop Shopping) which occurs on the high G and descends all the way down through the span of an eleventh (from G4 to D3).

The words emphasized in pitch by William Scott are important moments with which to understand the relation of all these naturally occurring phenomena mentioned in the text to the occupation. The poem tells us that there is "creation," "a big bang," "mutation" and "flows and undertows" and it is clear how this creative, natural principle is linked sexually with "desire," "get[ting] off on the touch of other hands" and the sense of "luxuriant bodies" and "longing". That the "granite floors that split apart" are placed on an equally high pitch as "desire" and "not yet beautiful enough" is a crucial vocal indication, because it is made thereby to correspond and belong to the equally high-pitched delivery at the end, and trajectory of the poem where "occupation" and the exclamation "Revoluja" come together with the fulfillment of this desire: "coming: its kisses sweet." That social activism belongs to the natural processes of begetting and change in the universe is an inspiring reflection, but that it also part of a palpable sense of sexual joy expresses that for many, political involvement in the Occupy was capable of even triggering an essential cosmic awareness. This shares the quality with *Rehearsal* of celebrating and emphasizing fun through a sense of collusion and group passion that is part of political activism.

⁷⁴ This quote comes from Sieglinde's aria from *Die Walküre*

Scotts voice is highly dynamic and on average makes at least two changes in melodic direction for each phrase, and as many as six or seven changes in melodic direction, for example, in the line, "succulent flesh of articulate longing" (down-up-down-up-down-up-down-up). Also characteristic for Scott's delivery are deliberate swoops upward on the last word of particular phrases, a manner of public speech borrowed from the intuitive vocal movement of more than one generation when they pass the phrase on to the next. With certain speakers using the PM, as with Cornel West for example (see below), this characteristic is very prominent; they leave their voice hanging up around a certain high tone at the end of each phrase for the chorus to latch onto and match, like a refrain, gospel music style. These upward swoops occur in building up to a larger corresponding highpoint, and heighten the expectation of reaching them. Downward swooping intonation follows in next line to confirm the arrival. This occurs for example in the first two lines on "said" and "say" before reaching the highpoint, "not yet beautiful enough"; it also occurs through "hands touch," "the touch" and "granite floors" on the way to the high F# on "split apart"; and for an extended passage through the last quarter of the poem in "every second how," "luxuriant bodies," "articulate longing," "occupation is," "desedimentation" and "un-impossible" to anticipate the arrival of "Revoluja" with an upturned vocal intonation. All the ending lines thereafter, "time," "coming," and "sweet" are delivered with a strong downward intonation to counterbalance these preceding upward arcs and give a resolution and sense of finality to the whole reading. This technique of building tension through upward intonations is an important characteristic of the raised voices of the PM in Occupy Wall Street, and protest in general.

The following transcription is of the lead voice only and comes from a video recording made of the poetry assembly in which William Scott read the poem "youcaress."

Bill Scott • youcaress

Mic check! O K — this poem is called you - ca - ress its all too beau - ti - ful

they once said — a - bout Itch - y - coo - park now — we say — its not yet beau - ti - ful e - nough

— when the park has only — just be - gun — to — sing through our bodies

while our hands — touch get in - to — get off on the touch

of oth - er hands in — touch with gran - ite floors — that — split a part

from the press - ures of our — du - bi - ous un — found - ed — de - si -

- re this — part you don't have to re - peat: Du bist der Lenz nach dem ich ver lang — te —

— but we want more — than ev - ry - thing what you gonna do 'bout - it

pa - ges — of an un - bound book ma - king no leg - ible dem - ands —

Figure 13: William Scott's reading of his poem *youcaress*

Bill Scott • youcaress

their constant de - mands for co - her - ence some sort of spine o - bli - ter - a ted by

the drives what's dri - ving us more bang a big bang

for the buck cre - a - tion has n't been clean ever since it be - came a dirty word

in flows and und - er - tows in the flux of mud - dy springs a mu - ta - tion a foot

at least meteor showers tell me every se - cond how in the space of these lu - xuri - ent bod - ies

suc - cu - lent flesh of art - i - cu - late long - ing occ - u - pa - tion is

de - sed - i - men - ta - tion of the un - im - poss - i - ble

Re - va - lu - ja made - it in time com - ing its kiss - es sweet

4.3 CONSECATED BY YOUR WITNESS: CORNEL WEST AT THE NYC

GENERAL ASSEMBLY

There is a sweet spirit in this place
I hope you can feel the love and inspiration
Those are so called everyday people [slip of the tongue]
Who take a stand with great courage
And compassion
Because we oppose
The greed of Wall Street oligarchs
And corporate plutocrats
Who squeeze the democratic juices
Out of this country
And other places around the world.
I am so blessed to be here
Got me spiritually breakdancing all the way here
Because when you bring folks together
Of all colors
Of all cultures
Of all sexes
Of all sexual orientations
The elites will tremble in their boots.
[cheers]
And we will send a message
That this is the US Fall
Responding to the Arab Spring
And its going to hit Chicago
Los Angeles
And Phoenix Arizona
And A-town itself
Moving on to Detroit
Going to hit Appalachia
And hit the reservations with our red brothers and sisters
Martin Luther King Jr. will smile from the grave
And say we moving step by step
In what he called a revolution
Don't be afraid to say revolution
We want a transfer of power
From the oligarchs
To ordinary citizens
[Starting] with the poor children of all colors
And the orphans and the widows
And the elderly
And the working folk
And if we connect the prison industrial complex
With the military industrial complex
With the Wall Street oligarchy complex

And the corporate media multiplex.

I want to thank you its a blessing to be a small part of this magnificent gathering

And this is the General Assembly consecrated by your witness and your body
(continues) and your mind! [not repeated, instead cheers]⁷⁵

Some of the characteristics, particularly the upward intonated line endings, seen in William Scott's poem reading are even more pronounced in Cornell West's greeting announcement at the New York City General Assembly (NYC GA) on Day 11 of the occupation of Zuccotti Park. All of the lines move upward or downward from a median level, and up again to end in the highest area of West's baritone voice on a reciting tone of either E4, F4 or a few times on F#4. This familiar pattern allows the chorus to "get into a groove" on the rhythm of the words and pick up easily on repeating the intonation. West uses the form to accumulate groups of collaged ideas on a similar theme to help enable this rhythm at the same time that the ideas are explored and expanded to create an expansive feeling of possibility. At "the elite will tremble in their boots," West reaches F# on this last syllable for the first time. The final syllables of the next line sustain this high F# and then return to the F for a while and finally rest on the E for the last lines, so that the whole speech creates an arc of vocal excitement. Altogether only four lines out of the forty-seven resolve downward and so they create a sense of a very significant arrival when they occur. This tone of arrival even trumps the need for correct grammatical closure at "and the corporate media multiplex" which fails to close the "if" clause at the beginning of the whole series of statements ("cause if we connect the prison industrial complex"). As we can gauge by the crowd's reaction, West's meaning nevertheless comes across to the crowd very clearly. West emphasizes the last line by repeating the F, so prominent throughout the speech, in a syncopated rhythm seven times to give it finality and drive the point home. The following transcription is of the lead voice only from the audio of video footage of Cornel West's address to Occupy Wall Street.

⁷⁵ "[Cornel West, Occupy Wall St, September 27, 2011 \(Day 11\)](#)"

Cornel West • Transcription

there is a sweet spirit in this place I hope you can feel the love and in - spi - ra - tion
 those are so-called every day peo - ple who take a stand with great cou - rage
 and com - pa - sion 'cause we op - pose the greed of Wall Street Oli - garchs
 and cor - porate plu - to - crats who squeeze the dem - o - cratic juice - s
 out of this coun - try and other place - s a round the world
 I am so blessed to be here got me spirit - ually break - danc - ing all the way here
 'cause when you bring folks to ge - ther of all co - lors of all cul - tures
 of all gen - ders of all sex - ual or - ient - ta - tions the e - lite will trem - ble in their boots
 and we will send a mes - sage that this is the U S Fall re - spon - ding to the A - rab Spring
 and its gonna hit Chi - ca - go Los Ange - les Pheo - mix Ari - zo - na and A - town it - self

Figure 14: Cornel West's Speech at the New York City General Assembly

Cornel West • Transcription

there is a sweet spirit in this place I hope you can feel the love and in spiration

those are so-called every day people who take a stand with great courage

and com-pa-ssion 'cause we op-pose the greed of Wall Street Oli-garchs

and cor-porate plu-to-crats who squeeze the dem-o-cratic juice-s

out of this coun-try and other place-s a round the world

I am so blessed to be here got me spirit-u-ally break-danc-ing all the way here

'cause when you bring folks to ge-ther of all co-lors of all cul-tures

of all gen-ders of all sex-u-al or-ient-ta-tions the e-lite will trem-ble in their boots

and we will send a mes-sage that this is the U S Fall re-spon-ding to the A-rab Spring

and its gonna hit Chi-ca-go Los Ange-les Pheo-nix Ari-zo-na and A-town it-self

4.4 DOUBLE VOICE: BRANDON LABELLE'S VOCAL INTONATIONS

William Scott's poetry reading and Cornel West's announcement at GA are an excellent example of the general kind of florid intonation techniques that were passionately cultivated to a fine art in the milieu of Liberty Square (and were also witnessed in Police Plaza on the 30th of September, 2011). The PM technique could use many other tones of voice and formal possibilities that went unexplored by Occupy Wall Street however, which LaBelle makes a start at beautifully exploring and activating in *Rehearsal for a People's Microphone*. It is clear how the oratory of Zuccotti Park functions to grab the ear and incite sympathetic excitement with vocal intonations. LaBelle's voice, on the other hand, spoken more intimately, has an extraordinarily smooth vocal delivery with subtle shifts and timings, intoning the pure sound of the words more neutrally to create a cooler aesthetic surface. The difference is the dramatic essence of what is being said. In the case of the OWS PM, it is the individual's personal identity that requests solidarity with the form of the PM to explore the resonance of its call to action; for LaBelle it is the exploration of the interrelations that this vocal act can create in public space that allows a critical reevaluation of how calls for action proceed, while simultaneously opening the possibility of new ones. Finally, the reading of *youcaress* at OWS and West's speech are both predicated on the understanding of the meaning of place in what is an extraordinary location with an elevated significance for many people: Liberty Square. LaBelle's *Rehearsal* has both a more complicated relationship to the sense of place in Sherbrooke.

Brandon LaBelle's voice has a steadiness and a focus that is extremely rare. This manifests itself as unusually even and continuous lines of intonation in a spectrogram (see Figure 17). Whether descending, ascending or following a curve, LaBelle's intonation hardly wavers in its trajectory compared to most voices. By keeping the emotionality of tone to an undemonstrative, even somewhat distanced recitation, yet at the same time possessing a particular intimacy in its delivery, LaBelle conveys a "textual" sense of the words. LaBelle's is the sound of a voice judiciously aware of creating its words, even a voice that signals the writing as a citation, at the same time

as saying them, to you, there. In this context of much subtler changes LaBelle only needs to nudge his voice very slightly in any particular direction in order to effect significant shifts in tone. Not surprisingly, given his frequent appearances as artist, lecturer and luminary all over the world, LaBelle is a virtuoso of the speaking voice; his voice is like the "Silver Machine" in the text of *Rehearsal*. Although it has a very special identity of its own, it doesn't draw your attention to its own mannerisms. LaBelle's own identity is not the point, unlike many speakers who (unconsciously or not) help drive their ideas home with unusual vocal characteristics or colloquialisms.

LaBelle's speech intonations are in many ways opposite to Scott's and West's.

The pitch of LaBelle's voice stays within a low register, remaining in the octave from F#2 to F#3 (not shouting). Only five lines in the whole reading reach a span of a minor seventh, and the rest of the time the voice recites within the span of a sixth, perfect fifth, tri-tone or less. Only six lines in the entire reading have an upward intonation, the rest resolve down. This persistent separation of every line heightens the impact of the assemblage-like form of the PM. The lines get more of an equal weight than in Scott or West's recitation styles and attain the feeling of "piling up" more. When the phrases end on a downward falling intonation, and the final tone of three or more consecutive lines stay the same, there is generally an additional and combined feeling of conclusiveness imparted there, rather than the suspension that happens on the upward-turned intonations. Finally, it is possible to hear how the OWS choruses react differently to each statement in turn, depending on their enthusiasm for what is said. In *Rehearsal* this changing factor is almost absent in the chorus, but it isn't altogether gone.

LaBelle's intonation does not attempt to "psych up" the listener for the following line or for coming highpoints of the narrative, but gives the listener extra room to dwell on each statement in turn. When the tone is altered, it is mostly to effect variation or a feeling of returning cycles and generally not to drive forward to a highpoint or execute a special emphasis on a crucial point. Brandon LaBelle's smooth voice creates an ideally reflective surface off of which to let the text's own images resonate with the listener. LaBelle's reading features highly nuanced pause lengths and some very long pauses

denoting the end of sections. This is an important distinction, a characteristic that would not really have been feasible in Zuccotti Park, where most of the time it would have only led to confusion; with so many people, so many things going on and so much competing noise, it was crucial to keep the PM at a certain pace to keep it together, keep on time for the next speaker and hold people's attention. Finally, an ultimate inversion of the PM's qualities takes place through a reversal of its requisite loudness in the last two and a half minutes of *Rehearsal*, which is delivered in a mere whisper. All of the differences in tone of voice reflect and demonstrate contending ways of thinking socially through the PM.

Brandon LaBelle's delivery, even though often calm, nevertheless becomes more intense at certain points. Tracing these places through the whole text shows important moments where *Rehearsal* brings the questioning of the "protest" or "preaching" voice to a head at vocally intensified moments in which the voice effectively subverts itself through the choice of words. The various salient parameters marking an unusual event in the pitch of the voice include relatively high pitches (in the areas around E3 or F3 and one time on F#3), an unusually low pitch (exceptional in this regard is only the F#2; the other lower notes around G2 and G#2 occur constantly), and as previously noted the span of a 7th or an upward intonation. Areas of a higher incidence of these unusual melodic events in LaBelle's delivery come in seven waves (before the break into a whisper at the end). The highpoints of tension in LaBelle's voice during *Rehearsal* generally denote areas where a particular stream of ideas are questioned for the first time or where they come to a summation. This often signals a transition to a new section. The chorus answers are very accurate to the original, hardly deviate and so have a purely antiphonal function in the piece.

Although the first line already reaches an F3, "Shall I tell you my name" is the next instance of a high pitch in the voice after that, and starts the "real" beginning of the text, where questions come to the fore, the list of images that precedes it being like a prelude (in retrospect). The section including and beginning with "I'm tired of the proper and the powerful" has half of its lines occurring on a higher than average pitch and this carries

into the first "breakdown" into very short calls which begins with "Henry" and ends with the third iteration of "Check" in the text. This is the first instance of these breakdowns of the semantic coherence of the text into these monosyllables ("Me you, They them," etc.). The next section of more vocal intensity starts at "Freeing the voice" which initiates a change in tone away from all the negation that comes immediately before it ("No no, Nada Nicht...Knowing no") to more positive imagery. This increases in intensity until the first ship metaphor; "You are a pirate, I am a ship" and "From the black atlantic" which, featuring three high pitches in a row, makes it the local highpoint of the recitation, resolving down on "To the northern ports." This section's building enthusiasm is punctured however by its middle section which contains the first instance of nonsense rhymes in the text: "Misty mountain hop, Bop" and the wordplay with (some-) "Body."

The next part from "Ocean language" until "Islands of resistance" is a return to mostly familiar line of talking about the use of the voice and natural imagery, but it is interrupted by a longer line with a correspondingly higher vocal tension which changes the course of the text considerably, beginning with "We are not goods in the hands of politicians." This text signals the transition to a first "crisis" of the tone of the voice; from "Are you there" to "it's more than just 20 cents" almost every line is accented in some way. The trouble signaled by the vocal stress corresponds to the bathos of a disjunction of time and place in the text, firstly the attempt to communicate with iconic American historical figures in an everyday fashion. The task of "cash[ing] the check," hardly seems worthy of such an elevated person as Henry Thoreau. The anachronism implied by the superimposition of the Brazilian protest slogan "it's more than just 20 cents" with these figure's own historic struggles, results in a sympathetic irony. How can one communicate intimately with these great minds? How can I square what they say with what I hear now? After a long pause, "We don't have much time" carries the high intensity over from this section but immediately the voice becomes calmer for a while until a short refrain, wherein the question of how to speak interrupts again; all but one of the five lines of this interruption, from "Should we speak about politics" to "It's not a crisis, it's the system" are spoken emphatically, causing the sense of questioning to crescendo from where it started at the beginning of the text.

At this point there is a longer section with a more even, unwavering tone as familiar metaphors are elaborated and permuted. But starting from "Beirut Guadalajara" the tone is buoyed up again until a new section begins after the long pause following "The echo body"; the excitement is a reflection of the mostly very optimistic language here of this global fusion and other progressive new affirmations in the text ("Occupying"... "On the Move, Beyond the grasp"). But it is also an optimism that is exaggerated when compared to sudden doubts that are proximately placed in the text, with their lilting and somewhat deflated tone that mark out "Ghost tongue" and "Fool language." A penultimate area where the voice receives more stress begins with "Shipwreck" and works its way up to the first (of only two) direct command in the whole text, "Get in, Let us travel," which is clearly a kind of turning point of proactivity in *Rehearsal's* mode of address, preparing the rousing high note of the last lines of the whole text occurring shortly thereafter. From "Civic dreams" to the end, the tone is heightened and more commands take place: "Double the body, Throw the voice, Into the city." The central highpoint of this section however are, in contrast, made up of nonsense consonant and vowel sounds ("Vvvaa, Kuhh, Zzzz"), only parts of the mechanism of speech whose microscopic zooming in on the materiality of the vocal apparatus brings the rest of what is said into question on a whole other level. The last lines of the spoken text before the whispering section are the highest and most affirmative point in the pitch of the voice; those three lines, "Into the city, To slip through the order, Of the proper and the powerful" are the only time in the reading of the text that LaBelle's voice reaches three high F's in a row, signaling a fairly triumphant arrival.

It is clear to hear in *Rehearsal* how at every turn the high points of vocal intonation simultaneously frame new approaches to problematizing the double voice of the PM and reach for new heights in coordination with flights of the imagination. Through attending to both these things as opposed to a normal mode of address, the intonation also emphasizes the gulf that separates the imaginary city and imaginary republic from their real counterparts. By coming in multiple waves, the areas of heightened intonation emphasize and underline how the imagery in the text returns cyclically. This cyclic form

is not only a way to develop the presented themes in a gradual upward spiral but also serves the same practical purpose as a loop in a gallery installation: even a spectator visiting *Rehearsal* briefly will be exposed to a sampling of all of the various themes featured in the piece, no matter at what time they enter, and will probably also get to hear at least one of the turning points of vocal tension. This spiraling has resonance with a subconsciously registered counterpoint of city ambiences and sonic events. This cyclic form also allows downtime for the voice to be merely a texture, at times even a drone for live interactions that might occur; this is one way how, as previously mentioned, LaBelle's vocal intonations can frame the soundscape in which it occurs, creating a relaxed tonal space inside the text to allow the outside to more easily exist cooperatively with it. Instead of driving to and reaching conclusions and rhetorical points, these heightened intonations project rhetorical contradictions and melodic dilemmas, riding on the optimism of the voice in contrast to what is said.

The following is a transcription of only Brandon LaBelle's voice from the audio of *Rehearsal*.⁷⁶

⁷⁶ "Rehearsal for a People's Microphone"

Brandon LaBelle • Rehearsal for a People's Microphone

The image shows a musical score for a rehearsal piece. It consists of ten staves of music, each with lyrics underneath. The music is written in bass clef with a 4/4 time signature. The lyrics are:

I miss the Rhythm to fill the void to amp-lif-y the cut

Coun-ter - point Earth Sky The road the mouth

Ech - o Shall I tell you my name Shall I speak about the city

Shall I sing a song Check 1, 2, 3 Check

I'm tired of the proper and the pow-er - ful Words Of the empire In this mouth A

to Z All this lang-uage Press-es my lips it blocks my throat I can't breath

I can't speak the lines to pro- vide the argument to quote the presi-

dent to ag-itate the mass-es Hen - ry Ange - la Jane

Me you They them 1, 2, 3 Check

We say no to big banks We say no to Wall Street We Say

No No no Nope Na da Nicht This is that That is

this We Say A no lang-uage Know-ing no Free-ing the voice

Figure 15: Brandon LaBelle reading *Rehearsal for a People's Microphone*

Brandon LaBelle • Rehearsal for a People's Microphone

This crowd To throw the voice Into the crowd A fu-ture bo-dy
 Shadows Ech-oes the ho - rizon of a new urban con-di-tion
 Ocean Cloud Mis-ty mount-ain hop Bop I am no—
 Body Some-body Your shadow Shadow voice You me—
 Me— you She he Them You are a pirate I am a ship From the black At
 lan-tic To the North-ern ports Oc-ean lang-uage Form— formless
 To sound the words They disappear As soon as I speak You have them In your voice
 The ho-ri-zon Of the new body Me— you— Double voice Crow - ded speech
 to make the imaginary re-public The open sea Sha - dow square Is-lands of re-sist - ance
 We are not goods in the hands of pol-i-ti-cians We are not goods in the hands of bank-ers
 We are birds A-bove the empire Bird brain Wing-ed— tongue Crow - ded
 mouth Of no— one Ev - ryone Hen-ry— An-gela Jane

Brandon LaBelle • Rehearsal for a People's Microphone

Are you there I'm searching your lines — Its more than just twen-ty cents Where are you

Have you goneto the bank to cash the check It'smorethan just twen - ty cents

We don't have much time They are coming To take us a-way To grab the tongue

To dis - rupt the crowd To cap - ture the flag To break the wing

Of the fla - grent — And the — fragile In - visi - ble bo - dy The poss - i - ble ci - ty

The dou - ble voice To echo the void — Be - tween To bounce and bop

Hip and hop Flip — dip — trip Sha - dow beat

Should we speak a bout po - li - tics Should we de - clare Or de - cree

Should we writa new con - sti - tu - tion It's not a crisis its the system

Let's steal the cit - y Drive across the river To the other side On the run

Ea - sy ri - der Over the bor - der The dogs Earth Sun - ray Ech - o body

— So - cial club Settlement house With - outhope Only a dream

Brandon LaBelle • Rehearsal for a People's Microphone

To give it a-way Like Ro - bin Hood In the for-est Or Wa-lid In the square
 In the bars With Hank The class - room Sharing the voice Passing it around
 Rhy-thm ma-chine Count-er point narra-tive The i - maginary re-pub - lic Sense
 Of non - sense De - lirium No Yes Strang - er lang-uage
 A dreaming na - tion Sha - dow speech Forthe coming crowd
 This is what I Heard Backthere At WaldenPond In Mont-gomer - y
 On Bos - ton commons In Sher-wood For-est We are an Ech - o
 The double Doubling A re - cital Trav - ling through bo - dies
 A free voice With-out pri - vate owner - ship Common language like an arr - ow
 Let go In to the wind For the new crowd Wing mach - ine
 On the road For connect - ion Out - law cul - ture Multi - tude The soc - ial bo - dy
 Be - tween Me to you You to them Them to they They to us

Brandon LaBelle • Rehearsal for a People's Microphone

Us to this This to that A - bove be - low We are the new ci - ty
 Dou - ble ci - ty Bei - rut Guada - la jar - ra Ber - lin Mont - real At - lan - tis
 Pir - ate Na - tion The glo - bal comm - une Out of sight Un - der
 water Over - head City with wings Rhy - thm ma - chine Occ - u - pying The be - tween
 Drif - ting dis - appear - ing On the move be - yond the grasp
 Of ca - pi - tal And the arr - esting gaze Be - com - ing in - vi - si - ble A breath
 A Sound Ghost tongue Fool lang - guage To sha - dow the emp - ire Dou -
 ble its rhy - thm the ech - o bo - dy The sun pours from this ma - chine
 This double mouth Min - or tongue Spea - king Of lost o - bjects That o - pen space
 That self - government The barri - cades The grass - roots The fest - ival
 Sil - ver machine Ship - wreck Pirate island To count the un - count - a - ble To drop In
 Out Be - tween To fill the void The square Get in Let us tra - vel A - cross the country

Brandon LaBelle • Rehearsal for a People's Microphone

In search of friends Sha-dow bodies Stranger na - tion To cast the vote Foreach o - ther 1,
 2, 3, For the un-known The ho - ri - zon of possibility The soft night of the un-known
 Darkness dark Be - tween thoughts think - ing More — Imaginary To make a public life
 Palm trees Civic dreams Of — flights And grass roots Weeds —
 Tribe of the creole — The po - et - ics of relation Night birds Sha - dow language
 Cloud lips O - cean tongue Vvv - aa — Kuhh Zzzz —
 Mi - gra - ting dreams Crowd - ing the mouth Dou - ble the body Throw the voice In to the ci - ty
 To slip through the or - der of the — pro - per and the power - ful To be - gin 1, — 2, 3

4.5 TO ECHO THE VOID IN A COUNTERPOINT OF DAYS

The cyclic intonations and the leader-chorus dyad generally have very different impacts in different sonic scenarios. The pitch content of the chorus is naturally much more blurred than LaBelle's single voice and in this way represents a transition to noise, a sort of morphing accomplished by the recording with surrounding background noise. This transition from singular pitch (leader), through multiple but enharmonic clouds of pitch (chorus) can be imagined as resolving itself outward into the environmental noise of the soundscape; i.e., if the leader-chorus dyad itself had an echo, the swooshing of the atmospheric noise would be it. Therefore the meaning of the performance changes considerably depending on the level of traffic at the particular site, for example. Or when there is more crowd noise, as at the mall, the chorus can create effects that heighten the overall vocal tensions. The chorus of *Rehearsal*, having recorded the text carefully together in a tight and controlled acoustic environment, has an even more blended and therefore opaque tonal character; in contrast, many distinct voices leap out of the sonic image of the crowd in the OWS audio examples, expressing their individuality in a highly polyphonic and interactive mass. The homophonic character of *Rehearsal's* chorus on the other hand, in its more undifferentiated spectral blending, better morphs the solo voice into inanimate environmental noise; looking at the spectrogram of *Rehearsal* in Parc Camirand it is clear how this more nebulous and lower pitched cloud of vocal speech blends into the ambient sounds of the park (Figure 18).

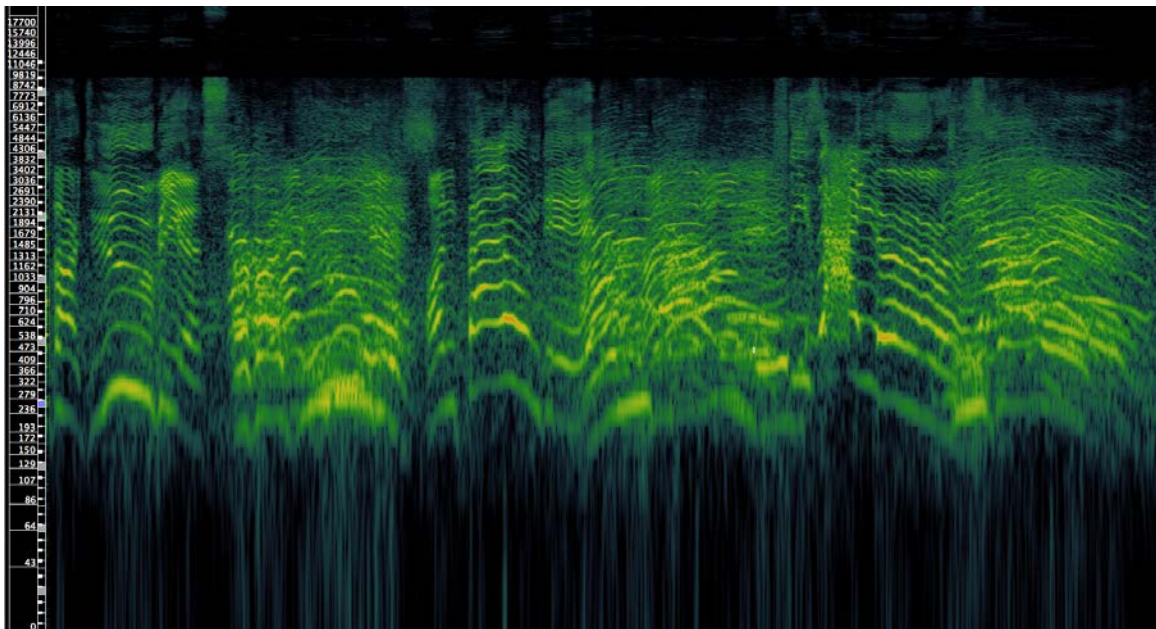


Figure 16: Spectrogram of *youcaress*: "Dubious, Unfounded, Desire"

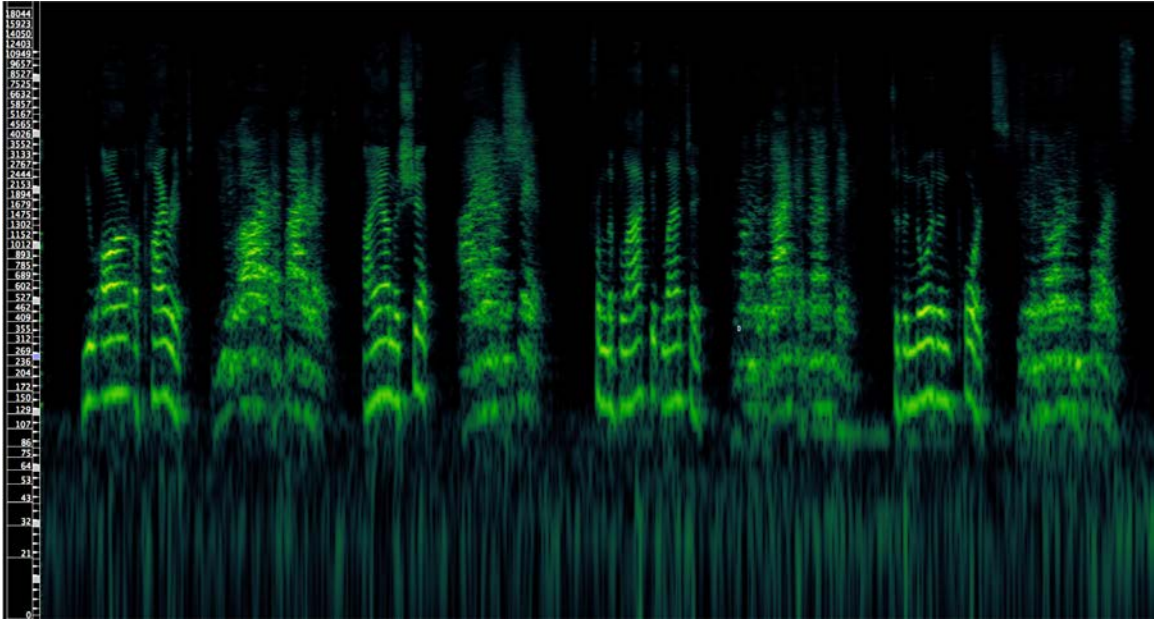


Figure 17: Spectrogram of *Rehearsal for a People's Microphone*: "You are a ship..."

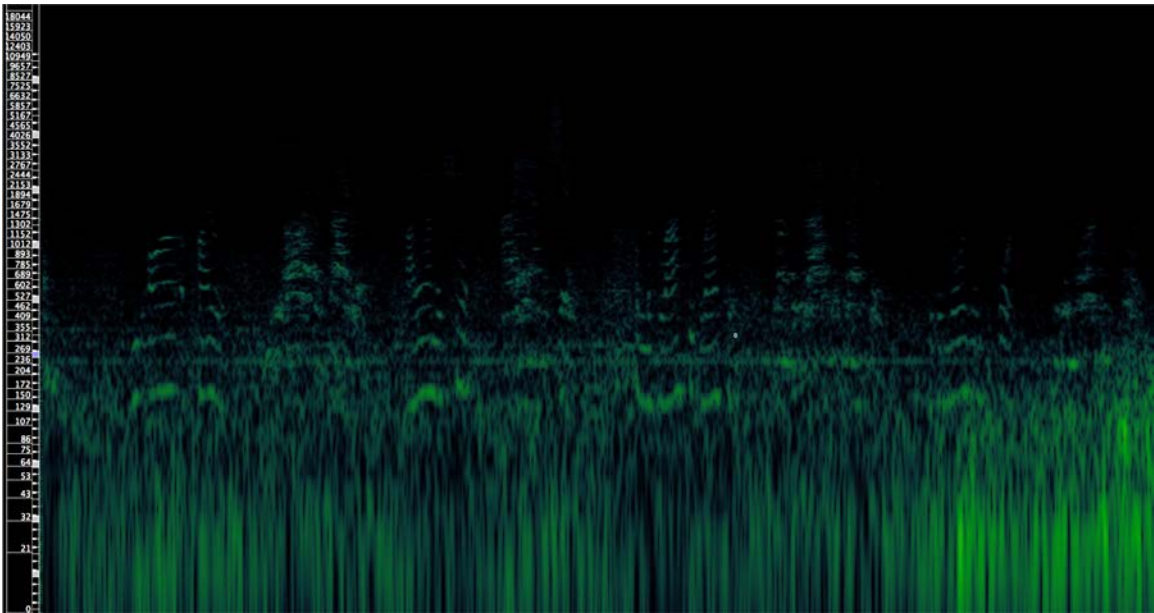


Figure 18: Spectrogram of *Rehearsal for a People's Microphone*: "You are a ship..."
(recorded in situ in Parc Camirand)

We do not compare intensities over days in our unconscious ear like we do over minutes—instead I would contend that for the purposes of an analysis on the level of urban ambiances the sonic phenomena and its interaction with the environment in *Rehearsal* would be better imagined as loops that continue indefinitely. It would be best to try to hear them like a stack of all the experiences at the same time, one on top of the other, like a gigantic chord. In a timeframe of days analyzing the microstructure of a twenty-minute-long recording is meaningless without analyzing how it interacts with this monumental tonality playing out in our subconscious. Both the overall scope of *Rehearsal* with its ambience of possibilities from a different reality and Brandon LaBelle's cyclic vocal intonations are sensitive to, and in tune with this time warp through which a "counterpoint of days," as Lefebvre calls it, could become legible.

Rhythm Machine with its message for the future and its semblance from the past made a particular impression on some as a post-apocalyptic vision. Through Rhythm Machine we feel that the soundscape could suddenly change at any moment to become something totally different, and it often does. This is a kind of border crossing in time, part of a number of different borders over which Rhythm Machine crosses. Even the delivery of the text in English signifies an impinging outside world to the local Sherbrooke inhabitant; it is a voice from outside. To do all the things said on her speakers, to ask all the questions asked, the imaginary crowd of Rhythm Machine must be crazy! How can we cross that threshold, and yet, if we only could... As a border-crosser Rhythm Machine also promises salvation and transport away to a promised land when LaBelle announces firmly, "Get in, Let us travel, Across the country". As LaBelle transmits to the listener in *Acoustic Territories*, "Though drivers, passengers, and the vehicle remain deep within the structures of city life, they flirt with the phantasmic energy of the open road...to take hold of the street while behind the wheel is to stake out a form of occupation, as well as to sense the mysterious tangibility of freedom."⁷⁷

⁷⁷ LaBelle, *Acoustic Territories*, 131

The dramatic ways in which the voice operates in the work is given additional force when, toward the end of the piece the speaker suddenly shifts to whispering. Whispering through the PM literally empties out the voice at the end of the piece, and it is yet another way the speakers question "how to speak." The whisper, as a voice of secrets, is also the voice of conspiracy and secret societies; the chorus is brought closer to the leader's voice and it becomes an even tighter circle. Performing the whisper is a singular physical pleasure in its soft, low closeness. The audience too is brought closer as the sudden reduction in volume causes them to pay attention and to have to listen harder. The whisper is another kind of call than the previous calls to action in *Rehearsal*—not only to listen more closely but also beckoning to come nearer, to come in to the intimate space of the leader and chorus. Although the whisper has a serious side, it also has an airy lightness, and in this way *Rehearsal* fulfills many of its "ghost" and "invisibility" metaphors by beginning to disappear before the piece concludes.

Despite all the contradictions of rhetoric and questioning there is a supreme tone of optimism throughout *Rehearsal*. An enormous hope is expressed in all of the various actions described (also metaphorically) that the voices can perform by using the PM in the text. It conveys a sense of endless possibility. The search for new and better forms of communication and voice in this way also implies the search for a better form of politics in the imaginary republic. We may not know what it is exactly, but nevertheless we are always called upon to trust that the imaginary city exists; it is out there, we need only continue looking and listening. The Dixieland jazz number ("the Firehouse Stomp" by the Firehouse Five plus Two) that enters a short time after the whispers, picks up, renews and carries on the upbeat and fairly triumphant note on which the words spoken in full voice concluded, and belong to the same time period in American culture as *Rhythm Machine*. It initiates a more festive atmosphere, again lightening, even celebrating the party, harkening the revolution, rise of the imaginary republic.

Unlike the PM of Zuccotti Park, precious few political injunctions or narratives are inserted in *Rehearsal*. To enable an artistic discovery of urban sound in another way,

the work is stripped of any specific political narrative to better allow the music of the accidental and everyday to enter in. *Rehearsal* uses the gesture of a grand political narrative but divested of polemic as an artistic surface with certain inherent aesthetic qualities; this masquerade allows the listener to perceive another side of politicking that is too often neglected. Political activity has an incredibly fun, pleasurable and even frivolous side of which *Rehearsal* reminds us again and again. By inciting political rebellion without a specific agenda, *Rehearsal* seeks to "stimulate the appetite for these knowledges and rediscover the pleasures of political participation"⁷⁸ as Hardt and Negri propose. The piece is full of a simultaneously assertive and gentle receptivity that investigates the form of the PM and questions through experimentation how far its semantic envelope can be pushed, instead of simply inhabiting it un-problematically. Through repetition and montage of key resonant terms and images the words negotiate an unknowable civic space, (de)regulating and reordering the passing of time by superimposing a different imaginary civic center. The words probe a "politics of relation" and the possibilities of "a speech of difference." The piece is a sounding out of interactions of the city through the "ghost tongue" of a pre-recorded process of speaking; a speech which questions its own voice. It subtly subverts the space of the usual with a collision of civic inspiration, new constellations and non-sense. It tinges the intensities of urban attention with a subliminal layer of political-reflective gloss that elevates as it synthesizes, puzzles, stimulates and evaporates. Arriving out of the past, *Rehearsal* spurs the civic moment on to revel in political flights of the private and public imagination to overcome our challenges to communication in the face of an uncertain global future. *Rehearsal* begins to open the door to a future that we want to bring about pleurably with our voices, our bodies, our humor and our imagination.

⁷⁸ Hardt and Negri, *Declaration*, 70

5.0 CHAPTER FOUR: DISSONANT COGNITIONS CONCERTED: PETER ABLINGER'S VOICES AND PIANO

In the series of pieces called *Voices and Piano*, begun in 1996, all of which are for piano and prerecorded sound, Peter Ablinger employs a computer program (written by Thomas Musil at the IEM Graz) to transcribe an audio recording of the voices of well-known cultural personalities, into particular parameters for music notation. Through layering and collaging these different rasterized transcriptions, Ablinger compiles a piano part that plays simultaneously with its source audio material throughout. In a pre-compositional phase Peter Ablinger runs the audio file through two computer programs, the first of which analyzes the file and quantizes the pitch information into a general quadratic time raster while the second selects the pitches according to parameters of loudness, range, a more specific rhythmic framework and a selected maximum number of (harmonic) voices. Ablinger obtains a number of differing notational projections of the audio file and compiles them into a preliminary document from which the piece is composed out (Ablinger's own document is shown in Figure 19). A further option in the computer transcription program allows for a diatonic rather than full chromatic pitch collection to be extrapolated from the analysis file. Ablinger chose to explore this diatonic option, unusual in the *Voices and Piano* series, in the setting of Angela Davis' voice.

The score of the *Voices and Piano* pieces only consist of the notes that the pianist should play; the audio recordings of the speaker's voices are not transcribed into notation or indicated in Ablinger's score in any other way. A transcription of the prerecorded voice part of *Angela Davis* along with the piano score is provided as a reference in Figure 28 at the end of this chapter. The sound in *Angela Davis* is taken

from the original recording of an interview with Angela Davis while she was under arrest in the Women's House of Detention in New York in 1970. The following is excerpted from this interview, as arranged and set to music by Ablinger in the composition *Angela Davis*.

Before anything else, I'm a black woman
And I've dedicated my life to the struggle for the liberation of black people. My
enslaved imprisoned people.

I am a communist because I am convinced the reason we have been forcibly
compelled to eke out an existence at the very lowest level of American society
has to do with the nature of capitalism.

If we are going to rise out of our oppression, our poverty, if we are going to
cease being the targets of lynch mob... of the lynch mob mentality of racist
policemen we will have to destroy the American capitalist system.

We will have to obliterate a system in which a few wealthy capitalists are
guaranteed the privilege of becoming richer and richer, whereas the people,
who are forced to work for the rich, and especially black people never take any
significant step forward.

I am a communist because I believe that black people with whose labor and
blood this country was built have a right to a great deal of the wealth that has
been hoarded in the hands of the Hughes, the Rockefellers, the Kennedys, the
DuPonts, all the super powerful white capitalists of America.

Further I am a communist because I believe that black men should not be
coerced into fighting a racist imperialist war in South East Asia, where the US
government is violently denying a non-white people the right to control their
own lives just as they violently suppressed us for hundreds of years.

I am in prison, but we should remember this: there will continue to be frame-
ups such as mine and we will continue to be forced to hide. Just because they
caught me doesn't mean that every one of us will be captured. They set all
their running dogs on me. This they can afford to do only a few times over.

We must refuse to allow them to strike terror among us for this was obviously
the intent of their actions. Furthermore because of the intensified repression
we are experiencing we have to begin to talk about creating a viable apparatus
to allow freedom fighters, black freedom fighters sought for by the police to
remain in this country and to remain active in the black liberation struggle.

First of all, I'm sure that J. Edgar Hoover, in collusion with Nixon and Reagan
decided to make an example of me. The FBI unleashed an enormous amount
of manpower in this search, much much more than they can afford to use
ordinarily.

Anyone who believes such flagrant lies has been terribly deceived by the Nixon/Reagan clique for they're the ones who devise such underhanded methods of crushing our struggle.

I'm a communist, a black woman communist. Furthermore through me the government is attempting to further attack and terrorize black people as they have do[stutter] as they have done in the case of George Jackson, Hughey Newton, Bobby Seale, Ericka Huggins and I could go on and on and on. Therefore black people have to begin to talk about rising up not only in the defense of political prisoners but in their own defenses.

There's nothing, absolutely nothing that could deter me from continuing to fight with all my energies for the freedom of my people.

And there's no need for me to cry because I've been captured but there is all the more reason to be strong and keep fighting.

During the time I was participating in the efforts to free the Solidaire brothers I continually warned that any one of us could be set up as the next target of the governments policy of repression. Of the repression of black revolutionaries.⁷⁹

⁷⁹ Knoop, [Voices and Piano](#)

The image displays a musical score for a piece titled "[Title]". The score is presented in a vertical layout with ten staves. The top staff is a vocal line, starting with a measure number of 38 and featuring a long, sweeping melodic line. The subsequent nine staves are instrumental accompaniment, each beginning with a measure number of 79. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Some measures in the lower staves contain triplets, indicated by a '3' below the notes. The score is a preliminary document, showing both the original handwritten notation and computer-generated transcriptions overlaid on it.

Figure 19: Ablinger's preliminary document with compiled computer transcriptions for *Angela Davis*

Voices and Piano sets spoken text to music. As such it is part of a genre of such music with a long history that includes sections of Beethoven's *Fidelio*, Schönberg's *Pierrot Lunaire* and *Ode to Napoleon*, through to Copland's *Lincoln Portrait* and Rzewski's *Attica*. This genre is notoriously problematic from a compositional standpoint because due to the discrepancies between speech and music, it is difficult for a setting to seem "natural" or for the music to fit with the speech without seeming contrived, both technically and expressively. Ablinger's *Voices and Piano* elegantly sidesteps this compositional problem while setting itself apart from the whole genre by having the music essentially imitate the voice's tones exactly throughout. Ablinger pursues this strategy to an extreme extent never before attempted in the literature using computer transcriptions. Peter Ablinger's musical realization in *Angela Davis* (completed October 31st, 2005) in this way reveals musical content of the speaking voice and interrogates tones of voice in spoken rhetoric by contrasting it with the tones of the piano. This exact transcription is, paradoxically, at odds with the manner of speech and rhetorical content of the words even while it displays striking affinities wherein correlations between music and spoken text can be observed. By making the speaking voice the motor of the composing process in the *Voices and Piano* pieces, Ablinger makes it possible to perceive to what extent the act of speech is itself already an act of musical composition (or improvisation).

Throughout the spoken-word setting music literature, when a listener attempts to heed the speech in places where the music exactly duplicates the pitches of the speaker, the music detracts from the coherence of the grammatical structures and therefore the meaning of what is being said; the music can function as a kind of noise. Whenever music tries to copy the voice's tones there are always still significant discrepancies between speaking voice and music even though the latter underlines basic melodic

emphases and contours of the speaking voice.⁸⁰ These contradictions can arouse a state of cognitive dissonance in the listener. By duplicating the speech tones in the music throughout the pieces relentlessly, Ablinger positions this cognitive dissonance in the center of the work. The composition also provides a unique opportunity to speculate on sound, music, affect and politics through the comparison of the goals of Davis the speaker and Ablinger the composer. The *Voices and Piano* pieces succeed in containing the highly authentic compositional voice of the composer while at the same time offering insight through these experimental means into the nature of human musical affective cognition. Ablinger confirms, "I strive to make 'perception' perceptible...There is a way that one person can perceive sound as if they were two different people and that is what I try to achieve."⁸¹

Indeed perception and various points of "view" (perspectives of listening) are a constant theme in Ablinger's output, as is the failure or breakdown of that attempt (which I treat here under the rubric of cognitive dissonance). In many of his other pieces Ablinger gives performers directions that require them to "copy" patterns from recordings of a soundscape, but *Voices and Piano* is the only one in which it is a human voice that live performers replicate. In *Quadraturen IV* for example,

"The original material consists of six different microphone recordings with ambient sounds of the city. These form both the (raw) accompaniment to and basic material for the instruments, which parallel to the recordings play the analysis resulting from a temporal and spectral scan of the latter...To be precise, in terms of a very rough scanner which hobbles far behind the complexity of reality. But at the same time such hobbling reflects the truth of the observation process as well as being an aesthetic phenomenon in itself. Hobbling IS what is tangible! It IS our possibility."⁸²

⁸⁰To track these discrepancies I used the software Melodyne to make my own transcription of the voice, drawing a cross-comparison to a pitch analysis in the software Praat and its Prosogram script, and by comparing spectrogram of Ablinger's composition with a spectrogram of the vocal recording alone. The resultant transcription is not more accurate as such, but is merely more detailed in certain particulars.

⁸¹Atelier Neue Musik, "The New Conceptualism"

⁸²Klangforum Wien, "Peter Ablinger," liner notes

To analyze how Ablinger accomplishes this goal of portraying the process of perception itself in his work we need extended music theoretical tools. The question becomes how to track the "hobbling" and its audible possibilities of perception?

I speculate through a close analysis of *Angela Davis* that cognitive dissonance is aroused through a bipolar effect of listening. The rhetorical and affective differences between changes of speaking tone are contrasted with those same changes when transposed into musical figuration. The bipolarity is induced by discrepancies of metric emphases, phrase structures as well as intervallic and harmonic dissonances between the patterning of speech melody and the equal-tempered replica heard simultaneously. A consequence of aligning speech and its musical projection in this way is that the temporary centers of tonal gravity implied in the ambit of the speaking voice's center of gravity go against the harmonies that are implied by the course of the monophonic piano melodies. Finally, these discrepancies heighten the discomfort and practical difficulty for a listener attempting to structurally hear both at once. Hearing the piece as a synthesis of musical tones and speech tones is possible but is on some level also a logical impossibility: the musical tones are a mirror of the speech tones and are a such completely dependent on them. A listener is forced to a greater extent than in other spoken-word pieces therefore to choose one particular way of hearing or the other. This can subsequently lead to conflicting conclusions for different listeners due to the reflex of cognitive dissonance reduction.

Many of the places where the discrepancies between voice and piano pitch are most noticeable are due to sudden octave transpositions in the computer transcription resulting from upper formant emphasis in the voice. A discrepancy in pitch of this sort between voice and piano occurs in the word "capitalism" in measures 10-11(see Figure 20). The piano realization of this word is in the sonic region an octave above where it is actually spoken. Looking at a spectrogram, this occurs in the computer transcription process because when Davis' voice dips into its lowest register and the first formant becomes louder than the fundamental. The discrepancy creates a sudden break in how smoothly the monophonic piano lines track the voice's pitch, which is otherwise quite

exact up until this point. The tonal discrepancies in the word “capitalism,” just like in numerous examples throughout the piece, are also a result of Musil’s program arriving at a pitch construction derived from mean pitch levels of a quantized area, while in reality the speech is a highly micro-nuanced continuous fluctuation and glissando of pitch.

Figure 20: mm. 10-11: "capitalism"

Pitch deviation is significant throughout the entire word “capitalism” except for the last consonant “m,” which agrees with the piano pitch on the note C. “Cap-” has a swoop in the beginning half of the syllable with a mean frequency that is equal to a G (196 Hz). But at no time does it actually land on that pitch; rather, it glissandos over the course of the syllable's duration through a span of two-and-a-half semitones (227 Hz down to 189 Hz.) The syllable more or less comes to rest in the second half of its duration on the note F#, but approximately a whole quartertone flat (an area between 178.5 and 181.75 Hz, 62 – 40 cents flat). The syllable “-tal” descends from 162 Hz (E, 29 cents flat) to 150 Hz (D, 42 cents sharp) with a mean pitch of 156 Hz (D#) over the course of the whole syllable, which clashes with the D in the piano transcription. It is also unclear where the A# in the right hand comes from; the heightened upper formants in combination with the slight vocal fry inflecting in this word produce it. The moves from G to F# in the piano part, and through D and A#, which are both actually not even really present in the voice, but are perceived as correct because they are derived from the upper formants and also because they are so fleeting. Again, the aforementioned differences point to the general fact that the notes at which Ablinger’s program arrive are a construction derived from mean pitch levels of a quantized area, while in reality the speech here is a continuous

fluctuation and glissando of pitch. Similar discrepancies come through clearly in “intensified repression” (m. 55), and “to begin to talk about creating a viable apparatus to allow freedom fighters, black freedom fighters” (mm. 56 through 59) and several other places throughout the piece.

Another example of minute discrepancy appears already in the first two measures (see Figure 21) when the piano has a D in the first phrase (“before *anything* else”), which is confirmed by the final note D in the lower octave in the next phrase (“I’m a black *woman*”). In my transcription of the voice however, it is possible to see that the D in the middle octave is really a reduction of a more complicated glissando of tones, which hardly equate to the actual presence of the note D. The D in the lower area on the other hand is actually quite clear. The strong harmonic and phrase effect of the D octave equivalency in the piano is completely absent in the spoken phrase. This is just one of many examples of shadow musical closure that comes forward in the piano transcription, contradicting intonations signaling continuation in the spoken voice. Another example where the octave suggests a closure in contradiction to the voice intonation is “in South East Asia” in m. 34-35. The endings sometimes do not concur generally between the spoken and the musical phrases for other harmonic reasons besides the presence of the octave. In m. 42 the chromatic strand has a finality about it which “such as mine” as a spoken phrase does not possess, despite the pause in the flow of speech there. The same is the case in m. 51 on the octave F# in “to allow *them*.” Other types of harmonic closure in the piano that contrast with the carrying on tone of the voice also occur in mm. 64, 72 and at the end of m. 80.

Disagreements between the centricity of the speech levels versus the projected harmonies of those same speech intonations also focus the ear on only one or the other at a time. The first phrase in the piano part opens a space of stacked fourths (descending: F-C-G-D). Except for the E, the whole collection might suggest the blues collection (D-F-G-G#-A-C-D). The centricity of the voice however, is organized around

the median point of the two extreme registers, somewhere around a G#. ⁸³ The microtonal inflection of the speech is completely divergent from equal temperament and also doesn't correspond to the microtonal inflection that one would expect for the blues. The first part, "before anything else" is on average about 30 cents sharp, while "I'm a black woman" is on average about 30 cents flat throughout. Such microtonal discrepancies show that the harmonic implications of the piano are a world apart from the actual intonations of the speech from which it is derived, causing the ear to be able to track the implications of the subtleties of only one or the other at a time.

Figure 21: Beginning: "before anything else, I'm a black woman"

The "choral" material of the piano generally creates a D# Dorian tonality which sometimes gives way to an F# major centricity and contains a frequent G# pedal tone. The chromatic motion of the monophonic fragments of material, which are interspersed with, and break up all but a few instances of the choral texture longer than a couple of bars, introduces constant ambiguities and tonal side stepping to this harmonic centering. Still, it is in these passages there is a certain sensuality of the interaction of the vocal glissandos with the piano tones because of the longer held harmonies and pedal points of the piano choral material. Here the voice actually sounds more lyrical in many ways than during the piano's monophonic renditions; the piano with its single dynamic and texture (to be played *strong and clear, non legato, distinct*) becomes, in contrast to the voice, pseudo-mechanical in character, a fact that actually exaggerates

⁸³ This median G# becomes a prominent feature in the piano's "choral" material.

the tonal discrepancies. The approaches of the voice's natural arcs over the choral sections, which both eventually merge on certain pitches, emphasize Angela Davis' sinewy, expansive tone. There are also differences of metrical accent due to the regular bar line.⁸⁴ In a spectrogram it is possible to see that, in effect, the piano boosts the amplitude of the voice in the pitch areas in which it is doubled. The piano thereby "absorbs" the voices tones, making the pitches from the voice that coincide with the piano's intonation stand out more to the ear. The microtonal pitches of the voice that deviate from the piano recede in amplitude by contrast (See Figures 22-23). Nevertheless, although the pitches often coincide closely or are so close that we can't tell the difference (especially at that speed), by examining the tonal fabric closely we can see that our ear is being asked to make quite a jump. The subliminally "wrong" feeling is the cognitive dissonance we experience when we face the question of how to possibly to listen to this sonic juxtaposition as a coherent musical whole. The microtonal mismatched dissonances of the unison of piano and voice are here converted into cognitive dissonance of a particular sort.

⁸⁴ An example is the difference between the natural metrical accent of "I'm a black woman" and the inversion of the accent which should occur when the "-man" in "woman" is placed as it occurs in the score on the downbeat. Although Mark Knoop generally seems to follow the accent of the voice rather than the metrical accent in the score, some additional accenting is hardly avoidable and the general effect for the listener as for the performer is disorienting nevertheless.

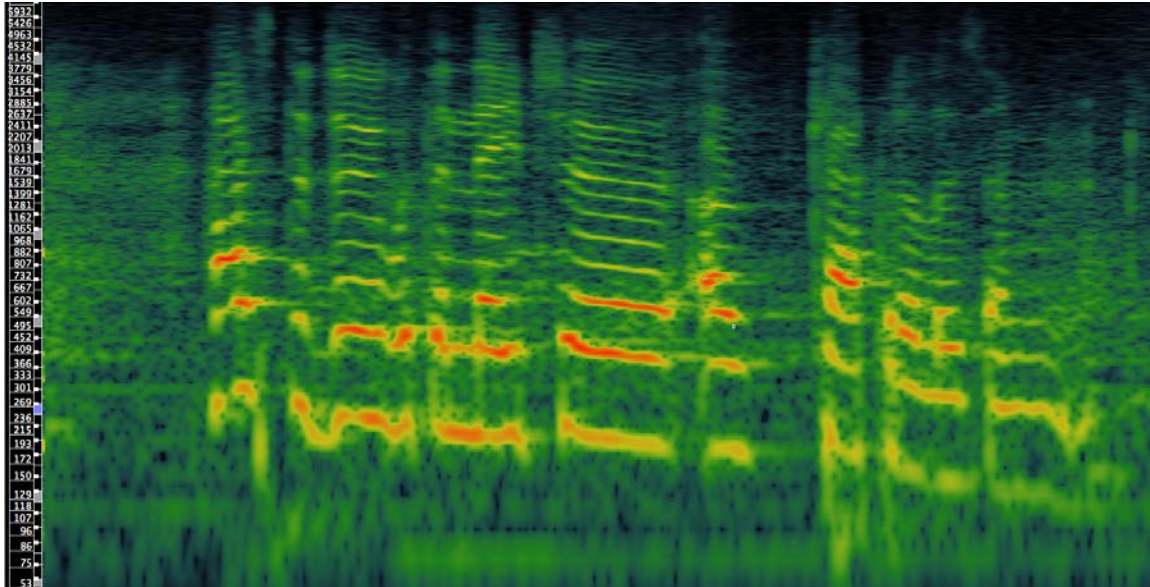


Figure 22: "Has to do with the nature of capitalism," original recording

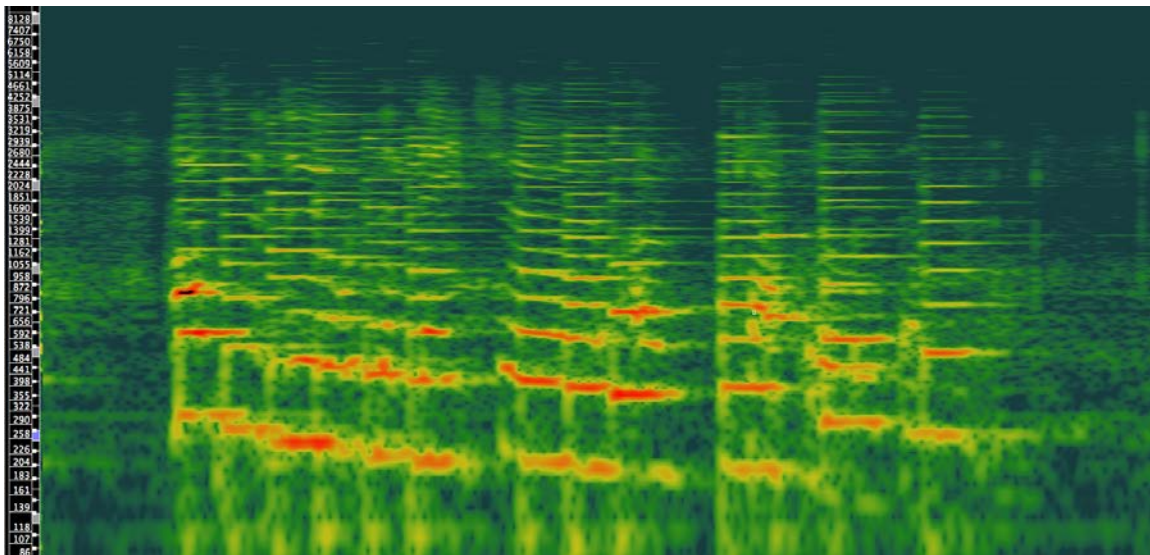


Figure 23: "Has to do with the nature of capitalism," *Voices and Piano*

There are not only discrepancies but also congruities and overlapping that make it difficult to hear the speech as "speech" and the music only as "music." The chordal harmonies of the piano, contrary to the monophonic lines, tend rather to agree with the speaking voice's tonal centers (around the G#), causing the speech melody to be heard in a more singsong fashion. The voice conforms and functions in certain ways by matching the bounds of the piano harmonies. The ability to clearly understand the texture is obfuscated by the ambiguity of whether we should consider what we hear as tones outlining and supplementing the given speech, or if the music is in the forefront. The strength of the straightforward quarter-note, triplet or sixteenth rhythms absorb and override the more nuanced speech rhythms when music is considered as the focus. When attention is focused on the original speech rhythms on the other hand, the lack of a constant or emphasized pulse in the piece and the relatively fragmentary and highly interrupted flow of triplet and sixteenth notes allow for these more square and symmetrical metrical rhythms of the piano to be heard as background. In this way the parameters of one domain (speech or music) do not impinge significantly enough on the other to denote a complete shift at any point. The piece thus rests uneasily between being an accompaniment, a mirroring and or a very complex compound melody of voice and piano. Again the result is that the listener is guided towards choosing for him- or herself whether they predominantly hear music or speech at any time, since there are not enough clues to predetermine which medium is leading at any given moment, and the texture is more resistant than normal music to hearing both simultaneously.

Congruities occur when text painting coincidentally arises. A literal musical realization of the tones of the speaking voice as found in *Voices and Piano* is generally contrary to a feature of conventional text setting techniques (as in opera) wherein the meaning of the words or the narrative context is converted into, or channeled through the musical language of the composer. Conventional "composerly" spoken-word text setting is similarly fashioned to highlight the rhetorical features of the spoken text. When the *literal* tones of speech patterns are transcribed more or less constantly however (on one

extreme end of the continuum of possible literal or expressionistic settings), it exaggerates those accidental aspects wherein actual tendencies of the speaking voice and a conventional musical text setting have similarities.

Normally when hearing a (sung) musical adaptation of a spoken text only the musical intonations of the notes are present. In inserting the speech intonations on top of the musical adaptation, an almost parodic surplus is generated: the absurd nature of certain coincidental instances of text painting within the otherwise austere fabric of experimental music further emphasize Ablinger's rejection of a purely aesthetic mode of musical composition with text; in directly transcribing the pitches of the speaking voice for the piano, any similarities of the musical parameters to the sentiment expressed in the same text are, theoretically, an accidental by-product by virtue of natural similarities between spoken and musical expressivity. Therefore in places where automatically transcribed material accidentally echoes a musically appropriate setting, the listener is in effect simply confronted with the impulses of their own acculturated habits of listening. An irony of accidental self-knowledge thus arises out of the awareness of the resemblances of the automatically generated material to traditional "composerly" and befitting affect-based text setting. Spoken musical text setting is often associated with melodrama. In Ablinger's *Voices and Piano* compositions this melodrama is poised however to cause reflexive observation in the listener of their own perceptions because of the automatic aspect of his transcriptions.

An example of this effect can be found in m. 83 in the phrase "on and on and on," wherein each time the syllable "on" occurs, the piano note is transposed an octave higher, converting the chromatic descending glissando in the voice into a leaping figure on the piano (see Figure 24). The low D# in the voice clashes in pitch against its transcribed double here in the same manner as in the previous example, once again appearing instead as a D. "Back-and-forth" is expressed through the redundant atonal leaps, which coincide with the meaning of the words: Davis explains here that in effect, she could produce an endless list of cases wherein African American activists were persecuted for their beliefs. Since we know Ablinger is not directly responsible for such cases of text painting, but rather the process that he put into motion is, the detachment

of this process is what allows us insights into why this manner of speech is rhetorically effective in manipulating innate human pattern perception. Many other cases of similar coincidences occur in the piece.

The image shows a musical score for a single measure, m. 83. It consists of three staves. The top staff is a bass clef with a melodic line. The middle staff is a treble clef with a vocal line. The bottom staff is a bass clef with a piano accompaniment. The lyrics "and I could go on and on and on" are written below the vocal line. The music features a complex, repetitive melodic pattern in the bass line and a more rhythmic accompaniment in the piano part.

Figure 24: m. 83: "on and on and on"

In actual fact, Ablinger courts these ironies of accidental text painting by intentionally choosing speakers whose speech bears particular interest, and specific examples of speech in which unusual melodic tendencies are plentiful. Angela Davis' voice has a particularly florid speaking range in this excerpt which sometimes encompasses as much as a 12th or more, in one sentence; whereas the average 'non-emotional' speaking voice generally takes place within the range of a fifth.⁸⁵ The overall range of her speech exceeds two octaves in this excerpt. Ablinger also finds stuttering and hesitancy in speech interesting, of which there are also prominent examples in Davis' speech as well (mm. 13-14, 63-64 and 80 among others). Ablinger makes a pre-compositional plan to employ monophonic passages in places where more emotion comes through in Davis' recorded voice, whereas he reserved the "choral" passages would be reserved for areas where a more routine rhetorical tone is present—what Peter Ablinger calls Davis' "psalmic" or "preaching" tone.⁸⁶ The assemblage of the audio

⁸⁵ Norman Cook, *Tone of Voice and Mind*, 108

⁸⁶ Peter Ablinger, December 3rd, 2013, Email communication with the author

track is in this way a priori of note generation, an architectural plan for the whole composition.

Ablinger chose the excerpts from the interview in the Women's House of Detention in New York both to make a coherent composite and a succinct version of many of Davis' points from the interview. At the same time however he chose them with an ear to using those sections in which the aforementioned floridness and qualities of Davis' voice exhibit angular pitch differentiation and other unusual qualities that have affinities with music. Just like Davis' different tones of voice, Ablinger's two juxtaposed textures—one angular, monophonic, chromatic and atonal, following the vocal speech intonations exactly, and the other with mostly smooth voice leading, homophonic, diatonic, following the vocal speech intonations only obliquely—speak of different cultural outlooks, even different ideologies, but become interlocked as the piece proceeds. Ablinger's two musical approaches (of ultra-realism to the point of indeterminacy versus inscribing his own artistic and intellectual signature) also inevitably involve personal and spontaneous compositional decisions that are to some extent subconscious or even quasi-accidental elements of Ablinger's compositional voice just as Davis' own projection of her ideas are in her speech.

This question of empirical design and personal compositional voice introduce a further contradiction of construction, which is another element likely to generate cognitive dissonance: specifically, the conception of the music as a process of quasi-automatic transcription, yet at the same time being carefully composed around the speech or the words with intentionality. This uncertainty comes forward the most clearly in the chorale sections. The chorale sections are derived from the result of filtering the frequencies present in the recording of the voice into a diatonic set while analyzing with a longer time-period grid in two passes. This can be seen in Ablinger's preliminary transcription document (Figure 19); two systems of this preliminary material are of quarter-note length, but one is on the beat and the other off the beat. Ablinger mixes these two timeframes in various combinations empirically to arrive at the best sounding alternative tonally and rhythmically. In the beginning of the piece the chorale sections start out with straight quarter-note movement, but as the piece goes on more and more syncopation

is introduced until the middle of the piece; this might or might not (it is intentionally unclear) be a result of Davis' greater agitation and emotional emphasis in those sections (from m. 55 on) or it could just have been Ablinger's inclination. The correlation of voice and piano pitches, while less exact, and more difficult to trace, is still audible; this keeps the listener aware that these chorale sections are not simply freely composed. The lowest note in the left hand generally corresponds to the loudest audible pitch of the voice in any particular area, and there is a light displacement of the beat. It is therefore unclear how far, if at all, the chorale sections uses semantic versus sonic criteria, or is simply taken more or less entirely from the computer analysis.

The balancing of these decisions already influenced the piece from the time the audio file of Angela Davis was edited together for the composition out of the original recording. The first excerpt from "Before anything else" until "suppressed us for hundreds of years" is taken in its entirety from the very beginning of the recorded interview and answers the question from Davis' lawyer, "many many people wanted to know why you are a communist?" This explains why much of Davis' speech deals with her personal identity and beliefs. The second question is why Davis was unable to escape and hide from the law as some of the other Black Panthers succeeded in doing. The clause "I'm in prison" is placed here earlier than it appears in the interview. It is re-interpolated into the text for its striking melodic quality, forming a good lead-in to the whole section. This edit is also useful for its expository function so as to abbreviate Davis' response, thus allowing Ablinger to only admit those sections with the most interesting vocal features into the piece. The rest of the answer to this question of Davis' capture forms the central part of the piece from mm. 40-70. In the interview, the beginning of the answer to this question of failed escape, starting with "first of all...I'm sure that..." has been changed in order and placed instead as the conclusion for that section. In the original interview this pause came at the beginning of a longer statement and indicated thought in preparation for the full answer that follows. Placed here instead, it gives the impression rather of a cessation in the middle of the flow of thought. This breaks up the relentless pace of the speech and provides some breathing space before this, the section of highest density, continues.

The last two questions especially explain the heightened emotional tone of voice in Davis' responses, and manifest in Ablinger's composition as long sections of monophonic transcription (and the high points of the composition) that are the focus of the second and third sections of the piece. The third question in the original interview, "There has been much talk Angela that you are being used by the Communists...Is it in any way possible that this is so?," is answered in Ablinger's audio file first with the retort "Anyone who believes such flagrant lies" and concludes with the double reiteration of Davis' statement of identity, "I am a communist, a black woman communist." In the context of the question, Davis' response has the additional significance that the accusation of treasonous communist collaboration was used as an excuse for the continuing terrorization of African Americans by the government. The final question, also rhetorical, is "despite all that has fallen on you Angela, do you still feel strongly about the Black cause?" The melodic tenor of Davis' voice changes the most in response to this question, and there is no mistaking the fervor of her reply.

Despite the ambiguities discussed previously pertaining to discrepancies and congruencies of spoken word and musical setting, the choral texture is more stable harmonically than the angular monophonic material. To maintain the balance of ambiguity therefore, the choral parts are constantly destabilized by being interrupted by the monophonic material, particularly at the beginning and endings of spoken phrases. The piece evades any neat structural form built from the two types of material, but nevertheless has an overarching pattern of alternation between either quickly switching between the two textures, or presenting longer uninterrupted segments of one type of material. These two alternating textures are roughly discernible in three larger sections.

The stability set up by the first longer section of the choral material (six bars) is structurally offset subsequently over the larger arc of the form by two even longer sections of the monophonic material that outweigh them (seven bars each) in the middle, and at the end, of the piece. Through the following analysis we can also see that there is a greater complexity and accumulation of density going into the second, and beginning of the third sections (from around mm. 55-80) with a brief hollowing out in mm 63-64, followed by a subsequent clarifying or simplifying of the texture from m. 84

on. This formal scheme has the effect of continually heightening the unbalanced match of materials, and of the discrepancies contained therein, baffling the listener's expectations and avoiding letting the materials settle into a familiar pattern.

In articulating the form in conjunction with the various harmonic tendencies of the two main textures, Ablinger's composition also profiles Davis' rhetorical technique. The alternating structure of the form makes more audible how Davis' vocal tones echo the laying of foundational arguments which gradually work their way up to more impassioned areas, where strong personal emotions and a focusing of energies emerge that are again set into motion through references to those highpoints, semantic or sonic, in other places in the piece. The two types of musical speech-setting persistently alternate from the beginning in small groupings (between one and three measures each) until m. 24 where there is the first prolonged segment of one kind of material starting with "I am a communist because I believe that black people with whose labor and blood this country was built" (mm. 25-30) of only choral-type piano playing, punctuated in the middle by a one-beat emergence of the other texture ("have a right"). The choral-type setting was most likely used here because Davis' tone is indeed fairly serene, almost glib, being the application of a classical objective Marxist historical analysis to the question. The serenity in her voice also sets off by contrast the high pitch of "have a right" from the rest of the six-bar segment. Thereafter it returns again to a quick alternation between short excerpts of the two kinds of material until a quite long running appearance of monophonic imitation (seven bars) from m. 54 (starting with "furthermore because of the intensified repression") to m. 60, although two two-beat choral interruptions occur in these seven bars. In this section, in mm. 55-59, there is sporadically a simultaneous presentation of choral and monophonic textures at the same time. This mixture of the two types of setting occur here perhaps in comparison to the emotion aroused by the threat of life imprisonment or the death penalty, while at the same time the idea of instituting "a viable apparatus" is also quite removed and rational.

Starting in m.61 once again there are shorter alternating segments of the two contrasting textures (the simultaneous presentation of materials happens only once more in mm. 79 and 80 before the textures become completely distinct again from m. 81

through the end of the piece.) We get a last drawn out segment of monophonic vocal imitation from mm. 90-96 (again another seven bars), this time completely without any choral interruption. One slightly longer segment of choral playing in mm. 84-88 ("therefore black people have to begin to talk about rising up") precedes this last long strand of monophony in the piece, heightening the final harmonic destabilizing tendency of the latter in contrast to the former. The last six bar segment of the piece is a brief return to a constant alternation between the two types of material, alternating more rapidly than in any other previous section. The two longer strands of monophonic setting (mm. 55-60 and 90-96, as mentioned above respectively) have in common the fact that they both deal with "fighting." In the first instance (mm. 55-60) it is to do with protecting "freedom fighters" (this term used twice in a row) and in the second (mm. 90-96) the word "fight" is also used twice in no uncertain terms ("there's nothing, absolutely nothing that could deter me," etc.) The fighting terms obviously obtain a higher emotional salience, manifested on the formal level of text setting as being the two longest running monophonic sections, and highpoints, of the piece.

Considering the subject matter of the interview in historical context makes the main source of cognitive dissonance in Angela Davis' speech clear – for either African American or white citizen of the Vietnam-era United States, the personage of Angela Davis presented a conflict: through mandatory conscription, African American people could be sent to fight against "the communist threat" abroad, while at home some of the foremost intellectuals among the African American population were professing communism as the only cure for a racist society. Davis repeatedly insists on all of American society being a kind of jail for African Americans, whether they are behind bars or not. For a white American, complicity with the system then is tantamount to collaboration in the terrorization of black people in the continued racist economic and penal exclusion systematically enforced. Countering the continued status of African American's as an oppressed and alienated American group rather than as integral and free became Angela Davis' life mission. This is embodied in her identity as a "black woman communist" since many of the economic reasons for African American's systemic oppression would be lifted through socialism. Davis purposely presses on the

terms and points of societal opposition that are challenging to the status quo with heightened intonations and heightened tonal dissonance. Davis herself observes in the interview, that, “[t]he corrupt government of this country could not accept such a combination [as a] ...black woman communist.”⁸⁷ She therefore not only drives home the truth of her viewpoint with her speech tones, but also asserts the crucial role of her own identity while demonstrating that identity’s compatibility and unity with the European dialectical materialist approach she also inherited. She also blocks as many consonant cognitions as she can, which would be the expected way of ameliorating the cognitive dissonance (such as the notion that all the dissenting African Americans will eventually be caught anyway, or that the Black Panther’s belief in communism is simply a foreign-funded ruse, or that the systemic injustice against African Americans is not personified or intentional) with a flowing and staunch intonation, one that also surprises the listener out of their own internal dialogue with sudden leaps and twists.

Angela Davis’ vocal intonations are unconscious manifestations of either her attempt to impress the importance of the African American struggle against hegemonic structures on the listener, or of appealing to the affinities of particular constituencies with the identity expressed in her vocal mannerisms. The realization of the pitches of the speaking voice on the piano draws attention to the voice and triggers discrepancies as previously noted. Anja Kanngieser says that “the affective and desiring aspects within the utterance and its expression [intonation] can form new lines and networks of collaboration and collusion, or reinstate and establish patterns of domination...the relations set up through [intonation] have a profoundly political significance.”⁸⁸ Kanngieser reminds us of Barack Obama’s address in 2008 at the NAACP and its widely publicized African American intonation in comparison to his “mainstream” or “white” tone of voice during the first press conference as president-elect. Angela Davis, although her intonations are consistent and do not fluctuate like a professional politician’s, still walks a similar line in her vocal intonations (however unconsciously or not), both in this sound clip from 1970 and in one from an address to an assembly of the

⁸⁷ Davis, "Like it is" liner notes, 2

⁸⁸ Anja Kanngieser, "A Sonic Geography of Voice: Towards an Affective Politics", 340

Occupy movement in October 2011 (see the concluding chapter).⁸⁹ Different intonations and rhetoric are borrowed from European critical theory and from her African American heritage. And their juxtaposition, integration and contrast have and continue to make a very effective agitprop weapon against political injustice. In Ablinger's composition however these intonations possess a flip side, in their transformation into piano music.

In the first sentence, the last consonant "n" of "black woman" is slightly drawn out with a guttural sound in the throat as it dips into the deepest register of Angela Davis' voice. This is a 'hip' vocal characteristic of urban African American speech in the 60s and 70s, a vocal fry that comes usually just at the end of a sentence or longer statement.⁹⁰ Prominent examples of this vocal fry are not only found in the first sentence, but also in "we will continue to be forced to *hide*" (measure 43) and "much much more than they can afford to use *ordinarily*"(measure 70). In fact, although the latter examples stand out readily, there are many instances of this vocal habit all throughout Davis' speech, which if one listens carefully, also inflect "nature of *capitalism*" (measure 11), "any significant step *forward*" (measure 23), "*their* running dogs on *me*" (measure 47), "*only* a few times *over*" (measure 48-49), "refuse to allow *them* to strike terror among us for this was obviously the intent of their *actions*" (measures 51 and 53), "a viable apparatus" (measure 58), "the black liberation *struggle*" (measure 62), "make an example of *me*" (measure 67), "on and on and *on*" (measure 83), "freedom of my *people*" (measure 92), "captured" (measure 94), "keep *fighting*" (measure 96), "governments policy of *repression*...[o]f the repression of black *revolutionaries*" (measures 100 and 102). This manner of speech would have immediately recalled a counter- and subcultural mode of expression that entails a world of African American connections, political beliefs and affiliations in that time. Each time one of these instances occurs, the higher formants more or less disappear and the lowest formant spreads out into a band of noise over the span of more than an octave. Naturally the automatically transcribed piano tone(s) for the blurred pitch of the vocal fry (or an inflection of it) often stand out from the preceding

⁸⁹ "[Angela Davis Occupy Wall Street at Washington Sq Park](#)"

⁹⁰ Compare this, for instance, to Berry White's vocal fry at the end of his low spoken phrases, or Parliament Funkadelic's intonation in a song like 'P.Funk Wants To Get Funked Up' ("the *Bomb*...funk not only moves, it can *remove*, dig?").

passages; and so the word itself stands out of the overall texture as well. Since the vocal fry is always at the end of phrases or sentences, it inevitably causes interference via this scattered effect of melodic disjunction with the closure and determinacy usually experienced by a listener.⁹¹

Angela Davis' early life in Alabama is audible in her intonations in a tendency to slightly draw out the vowels with a breezy but somewhat ostentatious vocal range of stark contrasts. These elongated vowels and large intervals come out in Davis' speech in emphasizing expressions of exaggerated circumstances, sarcasm, irony, conviction and faith and they result in long glissandos over large sonic areas. This dialect has resonance with similar tones in the voices of Martin Luther King, Malcolm X and other revolutionary civil rights heroes of those times. The way that Davis pronounces "America" (in m. 31) is audibly inflected with dialect. Also when Angela Davis says the word "black" her inflection often glissandos up in a way also typical of that particular dialect (see especially mm. 22, 25, 59 among others). The exaggeration of tone in "the US government is *denying* a non-white people the right to *control* their own *lives*" [exaggeration in italics] conveys a particular colloquial type of sarcasm, which is instantly accessible. The intonation of "flagrant lies" in m. 71 and 72 contains prominent examples of dialect as well. Another example of these Southern intonations is the deep irony in the tone of voice with which Davis says, "Hoover, in collusion with Nixon and Reagan decided on making an example of me" – spanning the interval of a major 10th in mm. 65-67. In actuality, these politicians failed to make an example of her, but succeeded in making her into a shining example: because of the FBI manhunt Angela Davis became an international hero. Angela Davis' mocking voice goes lower in scorn at the very end of the sentence here than anywhere else in the piece. But the piano executes a leaping figure at the place where the voice has a stepwise chromatic movement at the very end of the sentence (see Figure 25). This discrepancy consists of a striking exclamation mark in the piano added to Davis' statement wherein the voice conveys, in contrast, a wry upturned smile.

⁹¹ The vocal fry in "woman" doesn't actually have enough amplitude to alter the transcribed pitch. Most of the subsequent occurrences of this vocal inflection do however.

The image shows a musical score for three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "J. Edgar Hoover in collusion with Nixon and Reagan decided to make an example of me The F B I". The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 25: mm. 65-67: "make an example of me"

The statement "I'm a communist" is a recurrent theme and arrives each time prominently in the talk, as if to inure the listener to the impact of the word "communist" in conjunction with her being a "black woman." Each time Davis asserts her belief in communism there is a very different intonation, which serves to give the concept a sense of variety rather than simply hammering it in over and over again. She thereby counters the pedantic or totalitarian overtones that might instantly otherwise be associated with the word "communist" by intoning it floridly in her speech (see Figure 26). In the first instance of the word "communist" in m. 6 ("I am a communist because I am convinced...") it spans a minor sixth and begins in Davis' highest register on an F#. The second time it occurs ("I am a communist because I believe..." m. 24,) it occurs lower (on a high C) and is surrounded by relatively high tones in Davis' voice spanning a fourth. The third time that the word occurs ("further I am a communist because I believe..." in m. 32,) it is slightly lower still on a B and A#. The last time Angela Davis says "communist" it is repeated twice (m. 76) and summarizes the movement of all the other preceding occurrences by starting in the high register (high E and F) and falling to the lowest instance yet of the word on an F# and E in the middle-low register. This span of an octave gives this last instance a sense of finality and assurance. Ablinger sets the first and third instances (mm. 6 and 32) of the word "communist", with a monophonic leaping figure and then a minor second, respectively. The second and fourth examples (mm. 24 and 76) are both set with choral material: first with straight quarter-note chords whose left hand stays quite steady and then with syncopated chords that leap octaves twice. To summate, the principle of maximum variety conveyed in the vocal projections of the word is confirmed by Ablinger's musical realization on one

level; but on another level, the statements receive a homogenized treatment by conforming to the strictures of the two textures.

The image shows four systems of musical notation for the piece "communist". Each system includes a vocal line and piano accompaniment. The lyrics are: "I am a comm - u - nist because I am con - vinc -", "I'm a comm - u - nist be - cause I be - lieve", "thru I am a comm - u - nist because I be - lieve that black men", and "I'm a comm - u - nist a black wo - man comm - u - nist". The notation includes various musical symbols such as notes, rests, and accidentals.

Figure 26: mm. 6, 24, 32, 76: "communist"

Oppositional concepts trigger a particular twist to the musical/spoken intonations and their relationship. Ablinger shows how Davis reintroduces the idea of opposing concepts at every turn by having edited together audio excerpts for the composition wherein Angela Davis seems to employ as many terms as possible to emphasize the freedom / slavery binary. The list includes “imprisoned”, “enslaved”, “oppression”, “compelled”, “coerced”, “suppressed”, “forced” etc. The word “repression” is the apex of these and also their culmination. The phrase “intensified repression” in m. 55 is one of only two areas where two consecutive words occur in this highest register of Angela Davis’ speech (F# and G). The word “repression” is also the focus of the last sentence of the whole excerpt. Angela Davis’ strategy for re-channeling this net of injustice into positive energy is by intoning the terms of resistance, and/or other proximate words, with more tonal emphasis via pitch height and steady glissando movement than on the words for injustice, which are spoken matter-of-factly. By this contrast of vocal intonations Davis establishes the injustice of the situation as a given, while reiterating the need to act, over and over again.

“Struggle” is the first of the words that effects this conversion of positive energy from injustice to resistance through this form of vocal emphasis (See Figure 27). The first time “struggle” is mentioned, in m. 3, it is the first instance of the note A# in the voice as well as in the piece and, doubled at the octave with the piano it gains a special prominence. In contrast to all of the sentences that come before, at a certain point almost all of Davis’ sentences start ending with a strong and downward pointed glissando, generally indicating a more heightened emotional intonation; this new tone begins in m. 40 (a slightly extended monophonic section) with “I’m in prison” and ends in m. 75; here the word “struggle” forms the conclusion of two sentences, including the very final one of this heightened section, with a particularly conspicuous glissando. In the second instance of “struggle” the piano traverses a half step downwards, approximately. The third instance of the piano setting however is highly divergent from the vocal intonation, playing only a punctuated pair of repeated high Ds where there is a very quick glissando over the interval of a tenth in the voice. The dryness of these accented pointilistic piano projections, in terse contrast to the voice, bring out the stress in the area around the spoken delivery of the word “struggle” even more.

The image displays three musical systems, each corresponding to a specific measure: mm. 3, 62, and 75. Each system consists of a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs).
 - **Measure 3:** The vocal line begins with the lyrics "er-ted my life to the stru-ggle for the lib-er-a-tion". The piano accompaniment features a complex, rhythmic pattern with many accidentals, including a prominent A# in the bass line.
 - **Measure 62:** The vocal line has the lyrics "stru - ggle". The piano accompaniment is simpler, with a few notes and rests.
 - **Measure 75:** The vocal line has the lyrics "floods of cru - sion, one stru - ggle". The piano accompaniment consists of a few notes, including a high D in the treble clef.

Figure 27: mm. 3, 62, 75: "struggle"

The idea of “rising” is also reiterated and emphasized: firstly in “if we are *going* to *rise out of* our oppression”, in mm. 11 and 12, where these terms of resistance are far more highly modulated with glissando than the rest. And it also occurs in “begin to talk about *rising up not* only in the defense of political prisoners,” which is the only other area in the entire speech wherein there are two consecutive terms occurring in the highest range of Davis’ voice (E and F# in m. 87.) Other terms of resistance also are clearly the focal point of their respective passages, either with pitch height or glissando, such as

“destroy”, “obliterate”, “refuse to allow them”, “to allow freedom fighters”, and so on. In fact in the very beginning of the piece, “before anything else” functions itself as a preemptive negation and opposition to everything outside the statement that follows, and correspondingly, the very first word in that opening sentence, “before,” is the local highest note of all the following passages. The change of piano texture on words of resistance throughout the piece always results in a reductive version of these vocal emphases at the same time that it celebrates them. Through that reduction a semblance of a musical whole derived from Davis' speech is procured for the listener, which is repeatedly tonally punctured at the same time that it is presented.

It is not clear where the C# in its penultimate occurrence at the end of the piece in the word “repression” comes from. It is an octave higher than where Davis' speech actually sounds at this point. Is the C# a result of the high overtone content of the drawn out nasal "n" sound in *repression*? Or is the C# from the left over reverberating sound of previous parts of the sentence (“time I was participating” and “warned”) still present in the room, or is it from some other room tone in the background? Or is the C# actually meant to be one note suddenly appearing to participate in the other (chorale) texture, but which Mark Knoop decides to interpret as belonging to the monophonic one? The C# is a marker on the border of what is clearly audible as separate pitch in speech and that which is hard to track and which thus enters the subconscious.

Although the computer transcription is used literally, Peter Ablinger makes a free use of the act of transcription or translation as a way of composing. Not only on the level of sound, as noted, but on a subjective level, by making a personally drawn “portrait” piece from his own impressions of the speaking subject. In many cases in the *Voices and Piano* pieces, the particular ‘character’ of the music chosen to suit the speaker converts each of the pieces into a piano etude, focusing on a certain technique or texture. The chordal texture in *Angela Davis* is the distinctive element of personal portraiture in this case – by using all of the black keys, frequent syncopation and by functioning in alternation with the monophonic material like a refrain (gestures which suggest a reference to African American music), Ablinger assures that the piece is not bereft of cues which could also resonate with social context for a listener. The assonance

(constant presence of both consonant and dissonant intervals) and constant octaves, pure fourths and fifths in these choral sections are almost "Coplandesque," or in any case quite American sounding. The way the angular syncopated lines are positioned off these choral sections are even capable of evoking free jazz in the manner, for example, of McCoy Tyner's late period wherein the choral sections could be heard in that context as "comping." By not making the transcriptions literal Ablinger also creates a sort of safety net: if notes produced by the automatic computer transcription don't actually turn out to match up with those in the voice, they may instead be generally attributed to the particular distinctive musical texture of Ablinger's compositional style in that section of the piece. The C#'s discussed above benefit from this effect. The C# of "repression" is matched an octave lower in the piano after the word "revolutionaries" at the very end of the piece even though both of the phrase instances that generated the C#s are in the same octave. This octave C# reoccurrence gives a sense of cadence to the last measure.⁹²

As Ablinger reveals the music of these speech intonations we not only better appreciate the virtuosity of the speaker in this regard, but we also come to hear better how these vocal intonation's power as sound is differentiated from music. A lattice of tones, microtonal or not, make a network of associations and remembrances whose associations are especially promiscuous for infinite permutation and affects, while the continuum of tone in speech is far more malleable for the imprint of the emotions of cognitive dissonance, which are also infinite but more specific to very particular behavioral choices in the world. Although speech intonations naturally share certain qualities with conventional forms of musical vocal production, they are honed specifically to avoid being re-interpolated into a permutable matrix and thereby absorbed into the nervous system so sympathetically. Speech intonation rather is generally aimed at a specific point or concept in the world, and usually only that one, at a time. We know this to be true, but how often are these differences perceptible in the

⁹² Harmonically speaking it is a half-cadence, since the resonance of the diatonic choral passages (in F#) is still active in the ear by this time.

same phenomenon simultaneously? Ablinger causes a rare confrontation by enabling the audibility of these differences in one composition. The listener's first response on listening to the cognitive dissonance aroused by the piece's construction, may be to cancel out this dissonance by reducing the importance of either music or text, or by entirely suppressing the conflict; the interdependence on each other, however and yet rejection of one by the other of music and speech remains a fact. Different listeners will be forced to disagree depending on how they listened. In this way the piece becomes a forum for agonistic listening.

It is possible to perceive clearly through careful listening to Ablinger's *Voices and Piano* how the widely acknowledged separation of speech and song into separate categories is itself then only the result of human cognitive dissonance reduction techniques. Observed critically, it is a cultural construction around the natural fact that we cognitively process musical information and semantic information differently. The dividing line between music and language, Ablinger amply demonstrates through his experimental composition, is a matter of differentiated sonic focus but also of the loci of emotion. Ablinger's composition makes it clear that how we hear tonal dissonance as political is foremost a personal and spontaneous choice. This intellectual choice is one which both music and speech in their separate realms are capable of manipulating in different but related ways. The disparity of proper unity or separation of the sounds leaves the listener in an important quandary. In his compositional methodology using music in a collision with sound media, Ablinger originates a separation between music as an agent to draw out a polyphony of differing viewpoints, perspectives and even beliefs within the listener, in opposition to the conventional conception of musical sound, which can be experienced without precipitating such cognitive dissonance, or in which cognitive dissonance is reportedly cancelled.⁹³

⁹³ See Perlovsky et al., "Mozart Effect." This arousal, rather than consolidation, of cognitive dissonance can also be found in the seminal works of other experimentalist composers such as John Cage, Morton Feldman and others. For this reason the label used in the Deutschland Funk radio broadcast of "new conceptualism," although somewhat superficial, is perhaps not without some merit as applied to Ablinger.

The sounds of the body in its mode of communication and expressivity during speech possess musical features. The concatenation of this form of sound with a musical doppelgänger on the piano in *Voices and Piano* is inescapably a moment of theater. The subject of this theater however is largely the listener instead of composer and/or performer. Peter Ablinger in this way provides an argument through his compositions for assigning greater importance to a musical way of hearing speech as a crucial step for the freedom of the individual. Every phrase uttered by an orator entails the expectation that their words will be replayed somewhere in the listeners mind.⁹⁴ Ablinger shows that, when both music and speech are present, even by choosing to hear only music we make a choice with highly political consequences. Through the added substance Ablinger lends to the sound of the vocal intonations in the form of music, we can get a better hold in our imaginations of the intonations in order to better understand how they might be getting a hold of us. Angela Davis' intonations are not music. It is only music that 'tells' us with authority exactly *how* they are, or are not musical.

It is only those compositions wherein 'non-musical' sound is harbored within the work that allow us to understand how music offers us a new sort of freedom. Through the changed and exchanged tonalities between voice and piano that Ablinger provides us in his composition, we can enjoy Angela Davis' voice freshly and unadulterated by words as only 'voice'. This is a transformation that glorifies, but also strips bare the act of utterance and not any particular political platform behind it. It eulogizes and exposes the human sonic responses to the vocal expression and not their political uses. When these urges are refined down to their sonic essences it offers us the glimmer of a chance to reinvent the "system" and our entire habitus with a new compassion, which can help us better attain revolutionary goals in ways that have yet to be imagined and invented—ways that overwhelm oppositional political binaries by re-inventing the context.

⁹⁴ The PM is, insofar as this is true, a literal "envoicement" of this process.

Angela Davis • Transcription with voice

Peter Ablinger

The image shows a musical score for Angela Davis with voice transcription. It consists of four systems of music, each with a bass line, a vocal line, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "be-fore a-ny thing else I'm a black wo-man and I've ded-i- ca-ted my life to the stru-ggle for the lib-er-a-tion of black peo-ple, My en sla-ved im-pri-soned peo-ple. I am a comm-u-nist be-cause I am con-vinc-ed the re-son we have been fore-i-bly com-pelled to eek out an ex-i-stance at the ve-ry low-est lev-el of A-mer-i-can soc-i-e-ty has". The piano accompaniment includes performance instructions: "1/16 and triplets strong and clear, non legato, distinct". Above the first system, there are performance markings: +31c., -22c., +24c., +44c., +35c., +24c., -31c., -48c., -20c., +13c., -33c., -40c.

Figure 28: Peter Ablinger, *Angela Davis*, with voice transcription

10 to do with the na - ture of cap - i - tal - ism. If we're go - ing to rise

12 out of our opp - ress - ion, our po - ver - ty,

13 if we go - ing to cease be - ing the tar - get of lynch - mob, of the lynch mob men - ta - li - ty of rasc - ist po - lice -

15 - men, we will have to de - stroy the Amer - i - can cap - i - tal - ist sys - tem. We will have to o - bli - ter - ate a sys - tem

18 in which a few wealth - y cap - i - tal - lists are guar - an - teed the privi - lege of be - com - ing rich - er

Angela Davis• Transcription with voice

3

20
and rich - er where - as the peo - ple who who are forced to work for the rich

22
and es - pec - ial - ly black peo - ple ne - ver take a - ny sig - nif - i - cant step for - ward

24
I'm a comm - u - nist be - cause I be - lieve that black peo - ple with whose la - bor and

26
blood this cou - ntry was built have a right to a great deal of the wealth that has

28
bee - hord - ed in the hands of the Hughes the Rock - e - fell - ers the Kenn - e - dys the Du - ponts

30 all the su - per pow - er ful white cap - i - tal - ists of A - mer - i - ca Fur -

32 thur I am a comm - u - nist be - cause I be - lieve that black men should not be co - erced in - to fight - ing a ra -

34 scist Im - per - i - a - list war in South East A - sia where the U S gov - ern - ment is vio - lent

36 ly de - ny a non - white peo - ple the right to con - trol their own ves - just

38 as they vio - lent - ly supp - ressed us for hun - dreds of years I'm in pri - son but we should

41

re - mem - ber this there will con - tin - ue to be frame ups such as mine

43

and we will con - ti - nue to be forced to hide Just - be - cause they caught me does -

45

n't mean that ev - ery one of will be cap - tured they set all their run - ning dogs on me

48

this they can aff - ord to do on ly a few times ov - er We must re - fuse

51

to a - llow them to strike terr - or a - mong us for this was ob - vi - ous - ly the in - tent of their ac - tions

54 fur - ther more be - cause of the in - ten - si - fied re - press - ion we are

56 ex - per - i - en - cing we have to be gin to talk a - bout cre - a - ting a vi - a - ble ap -

58 cr - a - tus to a how free dom fight ers black free - dom fight ers sought

60 for by the po - lice to re - main in this coun - try and to re - main act - ive in the black li - ber - a - tion

62 stru - ggle first of all I'm sure that

65

65 J. Ed-ger — Hoo-ver in co-lu - sion with Nix - on and Rea-gan — de-ci-ded to make an ex-am - ple of me — The F B I —

68

68 un-leashed an en - or - mous amount of man - pow - er in this search much — much more than they can a - fford

70

70 to use — or — din - nar - i - ly — any - one who be - lieves such fla - grant lies — has been terr - i - bly de - ceived

73

73 — by the Nix - on Rea - gan cli - que — for their — thones who de - vise — such un - der hand - ed me -

75

75 thods of cru - shing stru - ggle — a comm - u - nist — a black wo - man comm - u - nist

77

Fur - ther more through me the the gov - ern - ment is a - ttempt ing to fur - ther

79

79 attack and terr - or - rize black peo - ple as they have done as - ah as they have done in the case of

81

81 George Jack - son Hugh - ey New - ton Bobb - y Seal Eric - arugg - ins

83

83 and I could go on and on and on There - fore black peo - ple

86

86 have to be - gin to talk a - bout ris - ing up not on -

88 - ly in the de - fence of po - li - ti - cal prison - ers — but — in their own de - fence

90 There's no - thing ab - so - lute - ly no - thing that — could de - ter — me from con - tin - u - ing to

92 fight with all my en - er - gies — for the free - dom of my peo - ple — and there's no need —

94 for me to cry — be - cause I've — been cap - tured — but there's all — the more rea - son to be strong —

96 and keep fight - ing — du - ring the time I was par - ti - ci - pa - ting in the eff - orts to free the sol - e dad

98 — broth - ers I con - tin - u - all - y warn - ed that a - ny one of us could be set up as the next tar - get of the gov -

100 — er - nments po - li - ciy of re - presion For the re - press ion of black re - vo - lu - tion - aries.

The musical score consists of two systems. Each system includes a vocal line with lyrics, a piano accompaniment in the treble clef, and a piano accompaniment in the bass clef. The first system starts at measure 98 and ends at measure 100. The second system starts at measure 100 and ends at measure 103. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs. The lyrics are: "broth - ers I con - tin - u - all - y warn - ed that a - ny one of us could be set up as the next tar - get of the gov - er - nments po - li - ciy of re - presion For the re - press ion of black re - vo - lu - tion - aries."

6.0 CONCLUSION

If, as has been argued in Chapter one, a certain musicality of speech impacts and entrains a crowd through embodied listening in the PM, then whatever this musicality is can be imagined as a type of subconscious transcription of affects directly from the speech and its intonations to our bodies and sonic unconscious. The repetition of a leader's words by the chorus in the PM also creates a critical distance from the source voice comparable to the distance between sound and its subconscious 'transcription' as affect. Any repetition at a critical distance from a political speech repeats the speech-affect dyad while it also absorbs noise and other ambiances in the immediate environment into itself, and causes a level of counterpoint. This distance can be read in all the different cases as a means to gauging the poignancy of what is said in relation to specific environmental context by understanding pertinent social tonalities.⁹⁵ Thinking musical structures by considering what I have called social tonalities opens the possibility of a more holistic structural analysis of form. This in turn can help design more effective and musically compelling interactions with the public for organizer, artist or musician.

⁹⁵ In this paper cognitive dissonance was discussed in Ablinger's *Angela Davis* apart from social tonality. We cannot trace the social tonality of *Voices and Piano* without discussing one particular performance occasion and the audience's sonic interaction during it. Members of the audience will certainly have differing perceptions of the piece depending on what social tonalities it suggests, or which social tonalities are currently in process with those individuals. Using the tools of cognitive dissonance and civic ambiances however, we could make an analysis of those tonalities by extrapolating outwards to other foregoing, surrounding, following and closely associated sonic events in the social, musical, architectural and other contexts around the particular performance to better understand the mechanisms in which the tonal consonance and dissonance in the musical composition are received.

The differences in types of critical distance are the key to the transversal impacts of the PM's manifestations in politics, art and music; in the case of Occupy Wall Street the literal repetition simultaneously broadcasts those words and involves spectators in a process of dissemination and invention. Artwork involving the PM enables a mediated and critical version that supplements this process. Transcribed into musical notation, the dissemination meets an aesthetic transformation into notes - the transcription is a structural analysis of the intonation of words as an aesthetic structure in its own right and as such allows other more detailed insights about cognition and social tonality to follow. It is worth considering carefully for activist, artist or musician how music's conflicts with sound and noise can interact productively with the public's listening potentials. In this sense social tonality can be used as a compositional determinant.

To come full circle I return to Angela Davis' voice, this not in its historical, analytical and abstracted framework in Peter Ablinger's composition but into the recent arena of public political mobilization. On October 30th, 2011 Occupy Wall Street held a satellite General Assembly at Washington Square Park where Angela Davis spoke through the PM to bring a particular message to the crowd. She gave the same speech, from which the following is excerpted later that evening at Liberty Square.

...We say no to war
We have come together as the 99%
There are major responsibilities
Linked to your decision
To assemble here in community
So how can we be together?
How can we be together
In a unity
That is not
Simplistic
And oppressive
How can we be together in a unity that is complex
And emancipatory
And so here
I invoke the black feminist
Audrey Lord:
Differences
Must not be merely tolerated
But seen

As a fund of necessary polarities
Between which
Our creativity
Can spark
Like a dialectic (single voice: yay!)
In this complex unity (single voice: bullshit!)
We say yes to life...⁹⁶

The irony of delivering such a statement through the PM is clear. The unity of the PM was a cornerstone of the Occupy Wall Street movement, but it was a type of unity that in the simplistic process through which it was expressed ran the risk at certain times of covering up differences; while at other times it helped bring these differences out in the open where they could be discussed, particularly in the General Assemblies. The PM by itself is an engine for creating a continual social consonance, one dyadic pair at a time. And it is only a certain chaos, distance, or questioning that can reincorporate a vital dissonance. It is clear from what one isolated voice yells out of turn in the quote above that what Davis said caused some controversy among the participants in attendance - some people were not ready to hear such a critical statement. It was a courageous thing to say. Davis' speech questions the voice of the PM here, not unlike the way in which LaBelle does. Davis says that it is the differences, the noise in the system, and not the unity that makes the PM emancipatory. She says, in essence, that it is not the simplicity of the system that makes it a strong tool for affirming life but rather a resulting complexity from its margins, nuances, secondary spinoffs and effects.

When we listen to the intonations of this speech itself in comparison with her interview from 1971 we hear that many of the possibilities of Davis' impressive speaking powers are very much diminished through the interruptions and short fragments of speech that the PM form requires. Vocal participation in the PM on the part of the great mass of people in a movement doesn't always help change perceptions or help people understand the nature of the problem being communicated, or even necessarily make people more empathetic. And as Davis points out, it certainly doesn't make the people more unified in their beliefs. It does however get them to feel linked in the fight for

⁹⁶ "[Angela Davis Occupy Wall Street at Washington Sq Park October 30th, 2011](#)"

causes, so that people become willing to undergo the process of trying to understand the meaning of their differences together. And it makes them realize that anything worth fighting for requires this process. It gets them listening and involved with politics and debate in a pleasurable, participatory way with their bodies and their voices. It sparks the imagination with the human relations that it brings about in the environment. And in so doing it stops people from listening for a minute to the destructive messages of capitalism that surround us constantly, accompanying us our entire lives to instead invent new messages, and empowering forms of communication.

Seth Cluett points out, "through the loudspeaker authority can stand at a distance, address but remain un-addressable, and dominate through sheer volume."⁹⁷ Cluett further points out that the Panopticon prison of Jeremy Bentham that features prominently in Foucault's *Discipline and Punish* was originally also designed as a 'Panaudicon' as well, "the [sound] pipes...for the practicalities of running the actually-built prison - they are present to bark orders"⁹⁸ and so it is possible to extend the self-regulatory function of the surveillance principle involved into the sonic domain as well: the prisoners seen but unable to see, hearing but unable to be heard. Fred Dewey, in his contribution to the accompanying zine in *Rehearsal for a People's Microphone* agrees: "We hear you, media, politicians, and bosses always say. But they don't hear us. It's as if we never made a sound, as if we...were a silent radio or TV...Who would have thought this principle would come to rule: let the people speak, let objects appear, but cut off the sound. Eventually the people will grow silent. They will grow demoralized. This is a great silence."⁹⁹

But even though it may seem we can't avoid hearing the constant messages that surround us from the power structures, this is not completely true. The PM is one method whereby we don't have to hear, we can blot the noise out by walking away from the computer, away from the media blitz. I contend that it is capable of defeating

⁹⁷ Cluett, "Loudspeaker," 60

⁹⁸ *ibid.*, 71

⁹⁹ Dewey, "What is Sound, We Ask," 3

practically any amplification through its multiplication of voice. A mass anti-listening device voiding out the voice of authority: the police's megaphone thereby transformed into the "wah-wah" hat-muted trombone sound of the voice of the adults in the Charlie Brown TV special.¹⁰⁰ The PM problematizes amplification generally through pointing out the advantages of a more dynamic form of communication and eliminating amplification entirely from its circuit. The participatory nature of the PM can trump the one way channel of amplified sound.

In the video footage filmed by NY City police officers of their eviction of the encampment at Zuccotti Park, which was made illicitly available as a torrent on the net by Anonymous¹⁰¹, towards the end, although most of the protesters had been cleared out of their tents and out of the park a hard core of occupiers remained. A specific police officer who was designated to address the protesters with a megaphone now read the same text he had read to the whole encampment some hours earlier at full volume about one and a half meters away from the group, to leave the park or they would be arrested. The core of protesters in the center of Liberty Park started yelling so loudly that they probably couldn't even hear themselves, let alone the megaphone. Many of them just yelled nonsense syllables but a large contingent were yelling as children might do over and over again, "we're not listening! We're not listening! We're not listening...!" Immediately when the officer was finished, a young woman addressed the police through the People's Mic, informing the police that a group of protesters had tied themselves by their necks to a pole in the middle of the park to avoid being removed. A group of people using the PM has a powerful way to only hear what it wants to hear.

To summarize, the PM as media has radical dynamics that are completely dependent on presence and live musicality and this is what makes it such an effective technology. Marco Deseriis points out, "the experience of the People's Mic can be taken as a departure point for thinking emerging forms of media that (1) are not neutral and

¹⁰⁰ ["Charlie Brown Teacher Speaking"](#)

¹⁰¹ ["NYPD Taru Zuccotti Raid Footage"](#)

indifferent to the messages they convey; (2) increase or decrease their power depending on usage; and (3) are entangled with the subjectivities and the contentious communicative processes that crisscross the social fabric and the body politic. These three features point to the notion of a medium that functions as a middle, common ground rather than a technology that exists independently of social interaction... the embodied, slow, and choral nature of the People's Mic can be seen as an antidote—a pharmacological response—to the disembodied, speedy, and fragmented nature of online communication."¹⁰² It should be self-evident, that in an age so consumed by the internet, that the future of effective disobedience is dependent on such technologies. Although not making a sound after failing to get through to the corporate and military industrial controlled media outlets, people remember a process like the PM in their bodies. Even if they are silenced by dictatorship, the traces of real face-to-face verbal communication remain. As far as this is true, developing and disseminating improved and more effective live forms of mass verbal communication and dissemination is a promising road to making progress towards a better politics. I would suggest that the PM is only the beginning in the coming advance of viral forms of speech transmission in the goal of grassroots transformation of government. These advances will also continue to involve emancipating public space as well.

I have suggested a system of linking specific cognitive processes of listening with music theory by establishing just enough social context to establish the baselines of contradictory meanings of sound that can effect the listener's concepts of self. Cognitive dissonance traced to sonic discrepancy could be a flexible enough concept to use transversally across various fields of the arts, humanities and sciences as well. The concept of social tonality, as an intervention into sonic analysis, is an attempt to relate listening as a means of feedback in a network of utterance's social interrelations.

¹⁰² Deseriis, "[The People's Mic as a Medium in Its Own Right](#)"

Expectation and surprise then don't function as agents of musical meaning alone, but rather, their contrary gestures that support or detract from political messages indicate different ways rhetoric can be registered in the larger framework of the situation.

The fuller reason I undertook the current study was that, like many, as an academic, artist and citizen, I felt helpless in the milieu that I currently find myself, and yet I came to perceive to simply not participate in the existent systems is not an option. In the current world atmosphere, where it seems there are more large-scale protests, conflict, oppression, rampant greed, militarization and fascism all over the world than ever, I find myself in a continual quandary about the moral implications of the continued output of art and scholarship that upholds the status quo: accepting sponsorship inside the institutions that are beholden for their survival to the military-industrial complex (albeit even indirectly) or to those institutions that maintain a mere neutrality towards the behavior of these monopolies in the name of 'great art' despite their deleterious effect on world climates: both the environmental and civic ones. So I find myself longing to open new spaces for performance located in ignored, underrepresented and undervalued regions, the areas of the environmental and civic which are covered up by the constant noise of the powerful, the "important," the haranguing at the beck and call of the "great."

To add my voice to the many composers who came before me to actively decry the nauseating state of affairs in the world only to practice the same sheltered art for intellectual connoisseurs, subversives or elites in the name of the inviolable and ultimate beauty of preserving and advancing a tradition of the arts whether supposedly enriching, rebellious or what have you; to ostensibly uphold a model of what all people might enjoy *if only they too* had the same leisure time to educate and refine their senses for these uncommon pleasures; or for the reason at least to maintain a maximum diversity of artistic output at one extreme end of the spectrum so that "the masses" will have to question and think about it; none of these reasons have supplied me with an adequate motivation for artistic activity, given the dire straits of the world situation.

But on the other hand committing the act of eviscerating one's own most fantastic, rare and unique, personal and therefore often most spiritually rewarding moments of creative output at the altar of social progress as some great composers have done, to whatever extent denying the deep worth of those sincere personal moments to assert sound only as servant in affective unification under political banners, social justice or righteous constitutive power seems on many levels an even greater travesty; it somehow surreptitiously serves the very oppression one wishes thereby to defeat. There must be another way, not pitting these two extremes into diametrical opposition but rather pointing outward into a new process. Here I have sought for clues to what is needed for the development of this new process. Could it be that we have reached a stage in history where the very terms we use like music, art, politics, etc. destructively delimit their own possibilities? In the twenty-first century biopolitical dystopia - our current road to an increasingly violent, racist and oppressive future if not cataclysmic end – these tragic misnomers are beyond a shadow of a doubt, one symptom.

Art (or often “entertainment”) has been condemned in a continuum of various types of political judgments. This continuum reaches from dismissal as pure trash or stylistic posturing, to the idea that the art plays into the hands of hegemony and fascism as propaganda (witness Cardew's famous text on Stockhausen¹⁰³), banal brainwashing or destruction of the population's level of perceptual literacy and thereby the public's ability to think. These accusations usually evoke the highly unstable and dubious reduction and opposition of individual artists in networks of social relations as either wholly self-serving or colluding with some teeming conspiracy. Lack of artistic quality on the other hand is a fairly minor problem compared with the fact that we know that brainwashing, the destruction of art/knowledge, lies, hypocrisy and inhumanity exist in instances of the perpetuation of violence, usually for the sake of greed - and that art does in countless cases collude with it. It's all around us, whereas aesthetic failure or inferiority as such, is essentially harmless by comparison. In light of these facts I maintain that art is politics.

¹⁰³ Cardew, *Stockhausen Serves Imperialism*

What if we started over with a simpler premise: that art and politics exist in the same field of human endeavor, and that what we are dealing with are simply variations on an art of living which we can continually learn to ever further our capacity for compassion? Non-violent political protest is the appeal on a mass scale to the human affect of compassion. Compassion encompasses all other affects - it is the epitome of the human mimetic capacity. Protest and political organizing function by appealing in different forms not only to people's sadness but also to joy, not only to anger but to laughter. Protest appeals to all of our human experiences in the hope for a better, fuller life. Art also offers us insights that open the possibility of a more meaningful life in this same way. In the words of Angela Davis, it is a complexity that says 'yes' to life. It offers a vision of how there is 'more' possible to life and then a 'more' even beyond that, what Brian Massumi references art philosopher Susanne Langer in also calling "semblances."¹⁰⁴ We need a new word to describe an amalgam of art and politics in which the eliciting of compassion in all its forms is emphasized. But perhaps this concept is beyond words - perhaps it is only a sound.

Hearing Angela Davis voice, un-mediated and without musical (de)construction once more alongside Ablinger's music allows us to hear more clearly how music has a separate, but all-important life that informs not only how we think about politics, but also how we receive utterance in its larger context. What Davis says is not as important in Ablinger's composition as the fact that her voice *is*. This life-affirming power of sound teaches us more than anything else for what laws and politics are designed. Speech and writing are essentially only a way of 'projecting' ideas and images about the world with a system of cultural signs. Music however, gives meaning a separate but real material world in the vibrations of sound. Meaning is in this sense emancipated and independent in the flow of events and energies, enjoying a unique form of sovereignty with this special political prioritization. If forms of participatory politics with a compelling musicality function in step with a counterculture based on the production of live media

¹⁰⁴ Massumi, *Semblance and Event*, 108

that eclipse vacuous corporate images and sound, there is no limit to what is possible. If this paper achieves nothing else, it has at the very least given me an additional bulk of empirical research imparting the surety that this is the case. As a music theorist, I see it as our responsibility to analyze music and music-like phenomena in ways that touch upon this power directly, opposing blunt positivistic thinking by situating incontestable discrepancies of perceptual possibility productively in theoretical practice.

APPENDIX

PEOPLE'S MICROPHONE FEEDBACK

The following instructions are part of an ongoing composition by myself using the People's Microphone as a basis. These pieces are modular and all and any of them may be performed alone or together as a suite.

1. As an experiment, try saying everything twice, the first time like an individual, the second time like a group amplifying the message. You are doing a personal people's mic with yourself as both call and response. The first time has automatic authority and inherent freshness compared to the second, which serves as emphasis, confirmation and as resounding support. The repetition of the line is also more bulked out, more rhythmically square as you try to imitate the sound of a whole chorus of people. Then try doing the same as above but doubled using the actual people's mic technique – first the leader makes a statement and repeats it pretending to be the chorus as described as above and then the chorus says the statement while pretending to be the leader and then being themselves (i.e. four repetitions of the same statement total.) How does this effect the tone? Now try the above but in a different order: first the leader speaks, then the chorus repeats as usual, but then the leader repeats the chorus the way he heard

them say it and then the chorus has to imitate the leader imitating them. Each statement proceeds in this way.

2. Record a PM with multiple generations (6 or 7) at various locations along the chain: at the midpoints of the nodes (i.e. the amplitude apex of one generation) farther from the node's midpoints (on different sides of the apex of the generation) or in the interstices of the nodes. Compare the recordings and play them back in different ways.

3. Reverse mic check: have choir speak first (either with prepared text or trying to intuit on the spot what their all going to say at the same time) and then one person repeats it. As a signal to end the chorus says "mic check" and the soloist says it last.

4. Two leader-chorus dyads both with a leader chorus use the People's Microphone. At first the second dyad repeats exactly the same leader-chorus line that the first one said, like an echo. Gradually however, the leader of the second chorus, although continuing to copy the same words from the first chorus, starts to change the tone, accent and emphasis of what was said. Gradually the second leader starts to diverge little by little from what the first chorus said until the second dyad actually starts to say the opposite of what the first chorus says. Now the first dyad repeats the process of the second chorus in reverse until both leader-chorus dyads are back to saying exactly the same thing.

5. A leader and chorus stand in a busy urban place, perhaps a shopping mall or a train station, a restaurant etc. The leader repeats parts of conversations going on in public that he/she overhears. The chorus repeats.

6. Only the chorus stands, still and silent, again in a busy urban space. If someone approaches and asks what they are doing, instead of answering they simply echo the question that the person from the public just asked. Thereafter the chorus then repeats in unison anything that same person says whatsoever. Once it has been established

what the choirs behavior and purpose is in standing there hopefully others will discover what is going on and attempt to 'play the leader' with the chorus as well. The chorus uses random people from the public as leader in this way as they address the chorus and echo anything they say.

7. The PM runs as usual but instead of repeating the whole text back, the chorus only repeats every other word. Other 'filters' for the process may be designed including: saying only the first and last words of each line, every member of the chorus paraphrasing what was said in their own words, changing and permuting the accentual pattern of what is said by the leader, etc.

8. After one round of a speaker talking through the PM, people standing adjacent to each other in the crowd pair off and discuss with each other the tone with which they are echoing what is said in relation to how they feel about what the person who just was the leader said. The group then has a discussion about the various outcomes of these one to one discussions. If possible the group agrees to repeat certain information in different tones of voice depending on how they feel about certain topics so that the PM can become more polyvalent in tone to accommodate a multiplicity of opinions.

9. The leader in the PM scenario instead of speaking, sing in different types of voices: jazz, punk, pop, folk, opera, cabaret, baroque, etc. and the chorus has to try to repeat. What combinations of voice have political persuasiveness and why? Now do a proposal session wherein the proposal maker has one particular type of singing voice as above and each person posing clarifying questions, concerns or friendly amendments need to use a different singing voice.

10. A chorus is given a specific text in advance to read in certain length fragments. A speaker makes a motivational or politically compelling speech, which they deliver in the manner of the PM. Instead of the chorus repeating what the 'leader' said, they just read the pre-prepared text in the provided spaces. If a member of the chorus is sufficiently moved or convinced by what the lead speaker says however, they may choose to not

read the prepared speech there and instead in fact join in repeating what the leader said. The members of the chorus must agree to be open enough and fair enough in their judgment in regards to the convincingness of the leaders speech such that having the chorus actually all stop reading the pre-prepared text and join the leader at some point, is a possibility from the beginning of the process.

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Jeremy Woodruff

Occupation 1 for String Quartet

(part for Violin 1 and Cello)

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Occupation 1 for String Quartet

In movement I & II all instruments enact a gradual unison glissando. Glissando throughout except where it says non-glissando; there the note should be held steady with a slight glide up or down right before the next note starts. Arrows show the direction of the glissando. Cent deviations of certain pitches are noted for reference on apexes of curves or important transitory pitches below the note; these precisely tunable landmark pitches are indicated with normal noteheads. The constant glissando continues through these notes as well so that the precise pitch is only one point of orientation on a continuous curve (except in those places where non-glissando is noted.) X's appear for noteheads where, on those beats no particular pitch is proscribed.

Ratios and Helmholtz-Ellis accidentals above the note are intended as a guide to attain the minute intervals. In passages that are doubled or tripled in unison the ratios and H.E. accidentals are only written into one part. In movements I & II, the 1/1 is assumed to be either C#2 or the most recent stable C# (always either C#2 or C#3 in viola or cello) in the passage. In movement III the 1/1 is in the cello. Helmholtz-Ellis accidentals are used only in instances where the cents deviation can be expressed with one or two accidentals; pitches whose expression in the Helmholtz-Ellis system require three or more symbols are mostly omitted. Staying in unison will necessitate following each other as the glissando progresses. Some minute pitch deviation from a perfect unison as the instruments attempt to follow each other is natural and allowed.

A description of Marc Sabat's and Wolfgang Von Schweinitz' Helmholtz-Ellis accidentals are available at:
<http://www.marcsabat.com/pdfs/notation>.

All dynamics are to be attained gradually with constant gradual crescendos and decrescendos.

In movement I the viola and/or cello sometimes break away from the unison line to play a long note or dyad.

In these instances the viola and/or cello should decay in volume to nothing before playing the divergent part. After the specified length is played they should sneak back into the unison glissando line by crescendoing into the proper constant dynamic coming from nothing again.

In some places the long glissandos traverse only a very small interval over a long span of time. This sometimes occurs during close harmonies between two instruments in a relatively high register. The difference tone produced by these two notes changes perceptibly at a faster rate while this very slow glissando takes place, and as such, is a good guide for the performer to follow in order to make the correct gradual intonation change if they listen for it. In some cases although the difference between the small intervals can be very minute and difficult to perceive, the most important thing is that the slightness of the movement up or down be preserved even if the pitch cannot be attained with 100% accuracy. In the case of such slight intonational changes it may seem to the listener as if the timbre changes slightly even though it is actually the pitch.

At measure 186 two duos are in separate unison tempos until measure number 237/261 where they come together in tempo again after their respective fermatas. For the purpose of continuity both parts continue from 'measure 261'.

Total duration: ca. 21'

Occupation 1 is so titled because it occupies sonic spaces of intonation that are normally off-limits.

It creates conceptual dissonance with the perception of discreet 'notes,' and rather occupies continuums of sound. The name is also a reference to cultures of resistance all over the world which likewise depend on converting the cellular into a mass.

Occupation 1 for String Quartet

Jeremy Woodruff

Movement I

(Vln. 1 and VC part)

$\text{♩} = 60$ *non vibrato*
10/3

Unis. *p* -16 c. (*sempre glissando*)

Unis. # B -39 c.

Unis. *mf* +39 c. -35 c. -33 c.

Vla. *non gliss.* C#3 = (1/1) *mf* -33 c.

Unis. +37 c. +17 c. -49 c. -18 c. +31 c. +15 c. +23 c. -36 c.

20/9 # 16/7 # G

Occupation 1
(Vln. 1 & VC)

23

Unis. *non gliss.* +37 c. -17 c. -20 c. +29 c. +14 c. +3 c. +18 c.

Vla. +29 c. +14 c. +3 c. +18 c.

Key signatures: F, 14/5, F, 7#, 16/5, F

28

Unis. +49 c. +23 c. -48 c. -44 c. -9 c. *f*

Vla. +49 c. *non gliss.* *f*

VC +49 c. *non gliss.* *f*

C#2 = (1/1)

Key signatures: D#, A, D#, B, A, B

34

Unis. -12 c. +33 c. *non gliss.* -8 c.

Key signatures: B, 7#, C

38

Unis. +5 c. *mf* -18 c. +/- 0 c. -10 c. +/- 0 c. +13 c. *non gliss.* -13 c. -23 c. *non gliss.* -5 c.

Vla. *non gliss.* -5 c.

C#3 = (1/1)

Key signatures: 5/1, 14/5, 14/5

Occupation 1
(Vln. 1 & VC)

44

Unis. *##* *d## C* *##* *## E*

+47 c. +47 c. +22 c. *f* *p* +47 c. -40 c.

Vla. *non gliss.*

VC *non gliss.* -40 c.

50

Unis. *##* *non gliss.* *##* *non gliss.* *F* *##*

+20 c. +34 c. -17 c. -31 c. *pp* -44 c. +38 c. *ppp*

56

Unis. *D*

+18 c. +36 c. -15 c. *p* +5 c.

Vla. *non gliss.* *non gliss.*

VC +18 c. +36 c. +/- 0 c. *non gliss.*

Occupation 1
(Vln. 1 & VC)

6

60

Unis.

Vla.

-50 c. non gliss. +45 c. -48 c. +22 c. -15 c. *ppp* -39 c. -15 c. -16 c.

-50 c. +45 c. -48 c. +22 c. -15 c. *ppp* -39 c. -15 c.

10/3

65

Unis.

VC

mf non gliss. +44 c. -17 c. +10 c. -48 c. -32 c. -9 c.

p

$\sharp\sharp^A$ 7/2 $\sharp\sharp^B$

70

Unis.

VC

+17 c. -42 c. -18 c. -32 c. *f* *p* -14 c. +31 c.

9/5 7/6 5/4 8/7

Occupation 1
(Vln. 1 & VC)

76

Unis. \downarrow $\sharp\sharp$ C \downarrow 7/3 \uparrow \sharp B

Vla. *non gliss.*

VC \uparrow 9/11 \downarrow 4/5 \uparrow 9/10 \downarrow 6/7 \uparrow 11/10 *non gliss.*

+39 c. -37 c. *non gliss.* *mf* -33 c. +37 c.

+33 c. -47 c. *non gliss.* +13 c. *mf* +18 c. -20 c. +33 c. *pp* -35 c. +37 c.

83

Unis. \downarrow \sharp \sharp 16/7 \uparrow \sharp E \downarrow G \downarrow 14/5

Vla. *non gliss.*

VC \downarrow A \downarrow D \downarrow D \uparrow 6/5 \downarrow A \uparrow 11/9

+14 c. -44 c. -18 c. +31 c. *pp* +21 c. -34 c. +34 c. -15 c. -13 c. *f* *non gliss.*

+14 c. -44 c. -18 c. +31 c. *pp* +21 c. -34 c. *ppp* -20 c. +46 c. -47 c.

mf +26 c. +22 c. -25 c. +16 c. -22 c.

91

Unis. \sharp \uparrow 16/5 \downarrow F 20/7 \sharp F

Vla. *non gliss.*

VC \sharp 5/6 \uparrow F \uparrow 8/15

+29 c. *p* -16 c. *mf* +21 c. -32 c. -10 c. +18 c. *f* +12 c. +34 c.

Occupation 1
(Vln. 1 & VC)

8

94

Unis. +26 c. -48 c. *mf* non gliss. +45 c. (Vln. 2) *pp* non gliss. +45 c. -8 c. +8 c.

Vla. +26 c. -48 c. *mf* non gliss. *p* non gliss. +45 c. -8 c. +8 c.

VC non gliss. gliss. *p* +45 c. -8 c. +8 c.

Detailed description: This system covers measures 94 to 98. It features three staves: Unis. (Violin 1), Vla. (Viola), and VC (Violoncello). The Unis. staff has a treble clef and a key signature of one sharp (F#). The Vla. and VC staves have bass clefs. Measure 94 starts with a treble clef change to C major. Measures 94-95 have a dynamic of *mf* and are marked 'non gliss.'. Measure 96 has a dynamic of *pp* and is marked '(Vln. 2) non gliss.'. Measure 97 has a dynamic of *p* and is marked 'non gliss.'. Measure 98 has a dynamic of *p*. There are various accidentals and slurs throughout. Fingerings are indicated by numbers 1-4. Performance instructions include 'non gliss.', 'gliss.', and dynamic markings.

99

Unis. $\frac{5}{3}$ $\frac{7}{4}$ $\frac{15}{8}$ $\frac{12}{7}$ $\frac{d}{\#B}$ -15 c. -31 c. -12 c. *p* +33 c. -45 c.

Vla. $\frac{d}{\#C}$ $\frac{16}{15}$ $\frac{10}{9}$ +47 c. -19 c. +11 c. -18 c.

Detailed description: This system covers measures 99 to 103. It features three staves: Unis. (Violin 1), Vla. (Viola), and VC (Violoncello). The Unis. staff has a treble clef and a key signature of one sharp (F#). The Vla. and VC staves have bass clefs. Measure 99 has a treble clef change to C major. Measures 99-100 have a dynamic of *p*. Measure 101 has a dynamic of *p*. Measure 102 has a dynamic of *p*. Measure 103 has a dynamic of *p*. There are various accidentals and slurs throughout. Fingerings are indicated by numbers 1-4. Performance instructions include 'non gliss.', 'gliss.', and dynamic markings.

104

Unis. $\frac{14}{5}$ $\frac{\#}{\#} G \frac{22}{7}$ $\frac{7}{6}$ $\frac{5}{4}$ -17 c. -18 c. *mf* +15 c. -23 c. -21 c.

Vla. $\frac{7}{6}$ $\frac{5}{4}$ $\frac{\#}{\#}$ *pp* *mf* -33 c. +47 c. *mf* -14 c. +31 c.

VC *f* +47 c. *mf* -32 c. -8 c. -15 c.

Detailed description: This system covers measures 104 to 108. It features three staves: Unis. (Violin 1), Vla. (Viola), and VC (Violoncello). The Unis. staff has a treble clef and a key signature of one sharp (F#). The Vla. and VC staves have bass clefs. Measure 104 has a treble clef change to C major. Measures 104-105 have a dynamic of *mf*. Measure 106 has a dynamic of *pp*. Measure 107 has a dynamic of *mf*. Measure 108 has a dynamic of *mf*. There are various accidentals and slurs throughout. Fingerings are indicated by numbers 1-4. Performance instructions include 'non gliss.', 'gliss.', and dynamic markings.

Occupation 1
(Vln. 1 & VC)

109

Unis.

Vla.

VC

-46 c. -37 c. *f* -17 c. +21 c. *pp*

-27 c. -47 c. *f* +9 c. +14 c. *pp* -17 c. 14/9 +34 c. *non gliss.*

114

Unis.

Vla.

VC

-16 c. +21 c. -9 c. *ppp*

3 *p*

Movement II
violin 1 and VC, violin 2 and viola, in unison respectively

♩ = 58 *constant accel. & decel. throughout*

♩ = 71

♩ = 81

120

Vln. 1

Vln. 2

Vla.

VC

-25 c. -10 c. -39 c. -25 c. -10 c.

ppp *ppp* *ppp*

♩ = 58 -39 c. ♯ = 71 ♯ = 81

Occupation 1
(Vln. 1 & VC)

10

128

Vln. 1

Vln. 2

Vla.

VC

74 59 78 98

+34 c. -29 c. -15 c. -15 c.

mf +/- 0 c. *pp*

136

Vln. 1

Vln. 2

Vla.

VC

67 79 117

+16 c. -33 c. -33 c.

Occupation 1
(Vln. 1 & VC)

Musical score for measures 144-151, featuring Vln. 1, Vln. 2, Vla., and VC. The score includes dynamic markings (*mf*, *pp*) and performance instructions such as *-29 c.* and *+13 c.*. Above the staves, note values are indicated: $\bullet = 94$, $\bullet = 103$, $\bullet = 74$, $\bullet = 111$, $\bullet = 61$, and $\bullet = 120$. A key signature change to \sharp is shown above the Vln. 1 staff at measure 145, and a time signature change to $21/2$ is shown below the Vln. 1 staff at measure 145. A *pp* marking is present above the Vln. 2 staff at measure 148.

Musical score for measures 152-159, featuring Vln. 1, Vln. 2, Vla., and VC. The score includes dynamic markings (*mf*, *pp*, *ppp*) and performance instructions such as *-33 c.* and *+19 c.*. Above the staves, note values are indicated: $\bullet = 147$, $\bullet = 83$, and $\bullet = 144$ *accel.*. A key signature change to \natural is shown above the Vln. 1 staff at measure 153, and a time signature change to $7/1$ is shown below the Vln. 1 staff at measure 153. A *ppp* marking is present above the Vln. 1 staff at measure 156. A *ppp* marking is present above the Vln. 2 staff at measure 156. A *ppp* marking is present above the Vla. staff at measure 156. A *ppp* marking is present above the VC staff at measure 156. A *ppp* marking is present above the VC staff at measure 159.

Occupation 1
(Vln. 1 & VC)

12

Musical score for measures 160-173, featuring Vln. 1, Vln. 2, Vla., and VC. The score includes performance instructions such as *mf*, *non gliss.*, and *non gliss.*, along with fingerings and bowings. Measure numbers 153, 173, 130, and 44 are indicated above the staves.

160

Vln. 1

Vln. 2

Vla.

VC

153 173 130 44

-27 c. +33 c.

27/4 *non gliss.* *non gliss.*

+6 c. *mf non gliss.* *non gliss.*

+6 c. 153 173 *mf* 130 44

-27 c. +33 c.

Musical score for measures 168-173, featuring Vln. 1, Vln. 2, Vla., and VC. The score includes performance instructions such as *ppp*, *mf*, and *non gliss.*, along with fingerings and bowings. Measure numbers 128, 177, 192, and 169 are indicated above the staves.

168

Vln. 1

Vln. 2

Vla.

VC

128 177 192 169

-39 c. *mf* +38 c.

ppp *non gliss.*

ppp 128 177 192 169

-39 c. *mf* +38 c.

Occupation 1
(Vln. 1 & VC)

176

Vln. 1 f +14 c. -46 c. +/- 0 c. -4 c.

Vln. 2 f 15/4 pp -12 c.

Vla. *non gliss.* pp -12 c.

VC f +14 c. -46 c. +/- 0 c. -4 c.

Tempo markings: $\bullet = 122$, $\bullet = 71$, $\bullet = 128$, $\bullet = 80$, $\bullet = 110$

186

Vln. 1 pp -13 c. +34 c.

VC pp -13 c. +34 c.

Vla and Vln. 2 in rhythmic unison in an independent tempo

Tempo markings: $\bullet = 60$ constant accel. & decel. throughout, $\bullet = 144$, $\bullet = 68$

Key signatures: A , G

194

Vln. 1 +19 c. mf

VC +19 c. mf

Tempo marking: $\bullet = 80$

Key signature: C

Occupation 1
(Vln. 1 & VC)

♩ = 150

Vln. 1

VC

ff

Vln. 1

VC

♩ = 92 ♩ = 186 ♩ = 74 ♩ = 60

Vln. 1

Vln. 2

Vla.

VC

pp +36 c. *non gliss.* -39 c. *ppp* -30 c.

pp -45 c. +7 c. +18 c. -20 c.

Vln. 1

Vln. 2

Vla.

VC

p +37 c. +15 c. -46 c. -18 c. +31 c. +15 c. +21 c. -32 c. *ppp*

+33 c. *ppp* *non gliss.* -35 c. *p* +26 c. +22 c. -25 c. +16 c. -22 c. *pp*

Occupation 1
(Vln. 1 & VC)

16

Movement III (non gliss. throughout)

♩ = 44

275

Vln. 1
pizz.
ppp *pppp* *pp* *mf*

Vln. 2
broadly
pizz.
ppppp *pp* *pppp* *pp* *mf*

Vla.
pizz.
ppppp *pp* *arco* *pppp* *pp* *mf*

VC
pizz.
ppppp *pp* *pppp* *pp* *mf*

279

Vln. 1
ppp *p* *mp* *f* *p*

Vln. 2
ppp *p* *mp* *f* *p*

Vla.
mf *pp* *ppp* *p*

VC
ppp *p* *mp* *f* *p*

Occupation 1
(Vln. 1 & VC)

284

Vln. 1

Vln. 2

Vla.

VC

pp ppp p ppp

#G -11 c.

-52 c.

Detailed description: This system contains measures 284 through 288. It features four staves: Vln. 1 (treble clef), Vln. 2 (treble clef), Vla. (bass clef), and VC (bass clef). The time signature changes from 3/4 to 4/4 at measure 285 and back to 3/4 at measure 288. Dynamics include pp, ppp, p, and ppp. Performance markings include a natural sign and a sharp sign above a note in Vln. 2 at measure 285, and a sharp sign above a note in Vla. at measure 285. Fingerings are indicated as -11 c. in Vln. 2 and -52 c. in Vla. at measure 285.

289

Vln. 1

Vln. 2

Vla.

VC

mf f p ff ppp

mf f p ff

gliss. mf p +21 c.

arco

Detailed description: This system contains measures 289 through 293. It features four staves: Vln. 1 (treble clef), Vln. 2 (treble clef), Vla. (bass clef), and VC (bass clef). The time signature changes from 3/4 to 4/4 at measure 290 and back to 3/4 at measure 293. Dynamics include mf, f, p, ff, and ppp. Performance markings include 'arco' in Vln. 1 at measure 293, 'gliss.' in Vla. at measure 291, and a sharp sign above a note in Vla. at measure 292. Fingerings are indicated as +21 c. in VC at measure 292.

Occupation 1
(Vln. 1 & VC)

294 ♩ = 52 (previous quintuple quavers)

Vln. 1
mp
evenly, with some space
arco
f
mp
-34 c.

Vln. 2
p
arco
ppp
f
ppp

Vln.
p
arco
= 52
ppp
f
ppp

VC
p
ppp
f
ppp

300

Vln. 1
gliss.
fff
f
G 11/9
A 14/11
-52 c.
+21 c.

Vln. 2
p
fff
ppp

Vln.
p
fff
ppp

VC
p
fff
ppp

Occupation 1
(Vln. 1 & VC)

Musical score for measures 304-312. The score is in 4/4 time and features four staves: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), and VC (Violoncello).
- **Measure 304:** Vln. 1 has a whole note G4. Vln. 2, Vla., and VC have eighth-note patterns. Dynamics: *fff* for Vln. 2 and VC, *mf* for Vla.
- **Measure 305:** Similar eighth-note patterns. Dynamics: *mf* for Vln. 2 and Vla., *p* for Vln. 1 and VC.
- **Measure 306:** Similar eighth-note patterns. Dynamics: *p* for Vln. 2 and Vla., *ppp* for Vln. 1 and VC.
- **Measure 307:** Similar eighth-note patterns. Dynamics: *ppp* for Vln. 2 and Vla., *fff* for Vln. 1 and VC.
- **Measure 308:** Similar eighth-note patterns. Dynamics: *fff* for Vln. 2 and Vla., *p* for Vln. 1 and VC.
- **Measure 309:** Similar eighth-note patterns. Dynamics: *p* for Vln. 2 and Vla., *fff* for Vln. 1 and VC.
- **Measure 310:** Similar eighth-note patterns. Dynamics: *fff* for Vln. 2 and Vla., *p* for Vln. 1 and VC.
- **Measure 311:** Similar eighth-note patterns. Dynamics: *fff* for Vln. 2 and Vla., *p* for Vln. 1 and VC.
- **Measure 312:** Similar eighth-note patterns. Dynamics: *fff* for Vln. 2 and Vla., *p* for Vln. 1 and VC.
- **Tempo/Markings:** $\text{♩} = 69$ at the start, $\text{♩} = 52$ at measure 308. Vln. 1 has triplets and a gliss. in measure 311. A chord symbol $\text{G } 11/9$ is present in measure 312. A fermata is over the final note in measure 312.

Musical score for measures 309-316. The score is in 6/4 time and features four staves: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), and VC (Violoncello).
- **Measure 309:** Vln. 1 has a half note G4. Vln. 2, Vla., and VC have eighth-note patterns. Dynamics: *p* for Vln. 1, *ppp* for Vln. 2 and Vla., *ppp* for VC.
- **Measure 310:** Similar eighth-note patterns. Dynamics: *ff* for Vln. 2 and Vla., *p* for Vln. 1 and VC.
- **Measure 311:** Similar eighth-note patterns. Dynamics: *pp* for Vln. 2 and Vla., *fff* for Vln. 1 and VC.
- **Measure 312:** Similar eighth-note patterns. Dynamics: *p* for Vln. 2 and Vla., *fff* for Vln. 1 and VC.
- **Measure 313:** Similar eighth-note patterns. Dynamics: *fff* for Vln. 2 and Vla., *p* for Vln. 1 and VC.
- **Measure 314:** Similar eighth-note patterns. Dynamics: *fff* for Vln. 2 and Vla., *pppp* for Vln. 1 and VC.
- **Measure 315:** Similar eighth-note patterns. Dynamics: *ppp* for Vln. 2 and Vla., *pppp* for Vln. 1 and VC.
- **Measure 316:** Similar eighth-note patterns. Dynamics: *ppp* for Vln. 2 and Vla., *pppp* for Vln. 1 and VC.
- **Tempo/Markings:** $\text{♩} = 44$ (*a tempo*) at the start. Vln. 1 has a triplet in measure 310 and a fermata in measure 316. A chord symbol $\text{A } 14/11$ is present in measure 311. A fermata is over the final note in measure 316.

Occupation 1
(Vln. 1 & VC)

315

Vln. 1

Vln. 2

Vla.

VC

ppp *ppppp* *p*

pizz. *pppp* *p* *pppp*

pizz. *pppp* *p* *pppp*

321

Vln. 1

Vln. 2

Vla.

VC

p *f* *ppp*

p *f* *ppp*

p *f* *ppp*

Occupation 1
(Vln. 1 & VC)

325

Vln. 1

Vln. 2

Vla.

VC

5/4

-14 c.

ppp

p

ppp

p

fff

f

p

ppp

p

ppp

arco

arco

329

Vln. 1

Vln. 2

Vla.

VC

mf

ppp

ppppp

mf

ppp

ppppp

Jeremy Woodruff

Occupation 1 for String Quartet

(part for Violin 2 and Viola)

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Occupation 1 for String Quartet

In movement I & II all instruments enact a gradual unison glissando. Glissando throughout except where it says non-glissando; there the note should be held steady with a slight glide up or down right before the next note starts. Arrows show the direction of the glissando. Cent deviations of certain pitches are noted for reference on apexes of curves or important transitory pitches below the note; these precisely tunable landmark pitches are indicated with normal noteheads. The constant glissando continues through these notes as well so that the precise pitch is only one point of orientation on a continuous curve (except in those places where non-glissando is noted.) X's appear for noteheads where, on those beats no particular pitch is proscribed.

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All dynamics are to be attained gradually with constant gradual crescendos and decrescendos.

In movement I the viola and/or cello sometimes break away from the unison line to play a long note or dyad.

In these instances the viola and/or cello should decay in volume to nothing before playing the divergent part. After the specified length is played they should sneak back into the unison glissando line by crescendoing into the proper constant dynamic coming from nothing again.

In some places the long glissandos traverse only a very small interval over a long span of time. This sometimes occurs during close harmonies between two instruments in a relatively high register. The difference tone produced by these two notes changes perceptibly at a faster rate while this very slow glissando takes place, and as such, is a good guide for the performer to follow in order to make the correct gradual intonation change if they listen for it. In some cases although the difference between the small intervals can be very minute and difficult to perceive, the most important thing is that the slightness of the movement up or down be preserved even if the pitch cannot be attained with 100% accuracy. In the case of such slight intonational changes it may seem to the listener as if the timbre changes slightly even though it is actually the pitch.

At measure 186 two duos are in separate unison tempos until measure number 237/261 where they come together in tempo again after their respective fermatas. For the purpose of continuity both parts continue from 'measure 261'.

Total duration: ca. 21'

Occupation 1 is so titled because it occupies sonic spaces of intonation that are normally off-limits. It creates conceptual dissonance with the perception of discreet 'notes,' and rather occupies continuums of sound. The name is also a reference to cultures of resistance all over the world which likewise depend on converting the cellular into a mass.

Occupation 1 for String Quartet

Jeremy Woodruff

Movement I

(Vln.2 and Vla. part)

♩ = 60 *non vibrato*
10/3

Unis. *p* -16 c. (*sempre glissando*)

Unis. # B -39 c.

Unis. *d* C # C *mf* 7/3 -33 c.

Vla. *non gliss.* *mf* -33 c.

Unis. 16 *d* # 20/9 *mf* 16/7 *d* # G +37 c. +17 c. -49 c. -18 c. +31 c. +15 c. +23 c. -36 c.

Occupation 1
(Vln. 2 & Vla.)

4

23

Unis. *non gliss.* +37 c. -17 c. -20 c. +29 c. +14 c. +3 c. +18 c.

Vla. *non gliss.* +29 c. +14 c. +3 c. +18 c.

F 14/5 F

28

Unis. +49 c. +23 c. -48 c. -44 c. -9 c. *f*

Vla. +49 c. *non gliss.* *f*

VC +49 c. *non gliss.* *f*

A B A B

34

Unis. -12 c. +33 c. *non gliss.* -8 c.

B C

38

Unis. +5 c. *mf* -18 c. +/- 0 c. -10 c. +/- 0 c. +13 c. *non gliss.* -13 c. -23 c. *non gliss.* -5 c.

Vla. *non gliss.* -5 c.

5/1

Occupation 1
(Vln. 2 & Vla.)

44

Unis. $\sharp\sharp$ $\sharp\sharp$ C $\sharp\sharp$ $\sharp\sharp$ \sharp E

+47 c. +47 c. +22 c. *f* *p* +47 c. -40 c.

Vla. *non gliss.*

VC *non gliss.* -38 c. -38 c.

50

Unis. $\sharp\sharp$ \sharp $\sharp\sharp$ \sharp F $\sharp\sharp$

+20 c. +34 c. -17 c. -31 c. *pp* -44 c. +38 c. *ppp*

non gliss. *non gliss.*

56

Unis. \sharp D

+18 c. +36 c. -15 c. *p* +5 c.

Vla. *non gliss.*

VC *non gliss.*

+21 c. +39 c. +39 c.

Occupation 1
(Vln. 2 & Vla.)

6

60

Unis.

Vla.

non gliss.

ppp

non gliss.

10/3

-50 c. +45 c. -48 c. +22 c. -15 c. -39 c. -15 c. -16 c.

-45 c. +40 c. -48 c. +22 c. -16 c. -39 c. -14 c.

65

Unis.

VC

p

non gliss.

mf

non gliss.

p

-48 c. -32 c. -9 c. +45 c. -19 c. +8 c.

70

Unis.

VC

f

p

+17 c. -42 c. -15 c. -32 c. -4 c. -12 c. +31 c.

Occupation 1
(Vln. 2 & Vla.)

94

Unis. *mf* *non gliss.* *pp* (Vln. 2) *p*

Vla. *mf* *non gliss.* *p*

VC *non gliss.* *p*

+26 c. -48 c. +45 c. +45 c. -8 c. +8 c.

+26 c. -46 c. +45 c. -9 c. +8 c.

99

Unis. *p*

Vla. *p*

VC *p*

5/3 7/4 15/8 12/7 B

-15 c. -31 c. -12 c. +33 c. -45 c.

+47 c. -19 c. +11 c. -18 c.

16/15 10/9

104

Unis. *mf* *f*

Vla. *pp* *mf*

VC *f* *mf*

14/5 G 22/7 7/6 5/4

-17 c. -18 c. -33 c. +45 c. -32 c. -9 c. -15 c.

+15 c. -23 c. -21 c. -14 c. +31 c.

Occupation 1
(Vln. 2 & Vla.)

109

Unis.

Vla.

VC

-46 c. -37 c. *f* -17 c. +21 c. *pp*

-47 c. +9 c. +14 c. *pp* -17 c. +34 c.

-24 c. *pp* -32 c. *non gliss.*

114

Unis.

Vla.

VC

-16 c. +21 c. -9 c. -32 c. *ppp*

p

Movement II
violin 1 and VC, violin 2 and viola, in unison respectively

♩ = 58 *constant accel. & decel. throughout*

♩ = 71

♩ = 81

120

Vln. 1

Vln. 2

Vla.

VC

-25 c. -39 c. -10 c. -25 c. -10 c.

ppp *ppp*

Occupation 1
(Vln. 2 & Vla.)

10

128

Vln. 1

Vln. 2

Vla.

VC

74 59 78 98

+34 c. -29 c. -15 c. -98

mf +/- 0 c. *pp*

+34 c. -29 c. -15 c.

136

Vln. 1

Vln. 2

Vla.

VC

67 79 117

+16 c. -33 c.

+16 c. -33 c.

Occupation 1
(Vln. 2 & Vla.)

♩ = 94 ♩ = 103 ♩ = 74 ♩ = 111 ♩ = 61 ♩ = 120

144

Vln. 1

Vln. 2

Vla.

VC

mf -29 c.

pp

+13 c.

pp

152

Vln. 1

Vln. 2

Vla.

VC

♩ = 147 ♩ = 83 ♩ = 144 *accel.*

ppp

ppp

ppp

ppp

-33 c.

+19 c.

pp

pp

pp

pp

28/3

7/1

28/3

mf

pp

ppp

ppp

ppp

Occupation 1
(Vln. 2 & Vla.)

12

160

Vln. 1

Vln. 2

Vla.

VC

$\bullet = 153$ $\bullet = 173$ $\bullet = 130$ $\bullet = 44$

-27 c. +33 c.

$\frac{27}{4}$ *non gliss.* *mf non gliss.* *non gliss.*

+6 c. $\bullet = 153$ $\bullet = 173$ $\bullet = 130$ $\bullet = 44$

+7 c. *mf* -27 c. +33 c.

168

Vln. 1

Vln. 2

Vla.

VC

$\bullet = 128$ $\bullet = 177$ $\bullet = 192$ $\bullet = 169$

$\sharp B$ $\sharp \sharp$

-39 c. *mf* +38 c. *non gliss.*

ppp $\bullet = 128$ $\bullet = 177$ $\bullet = 192$ $\bullet = 169$

ppp $\sharp B$ $\sharp \sharp$

-39 c. *mf* +38 c.

Occupation 1
(Vln. 2 & Vla.)

Musical score for Vln. 1, Vln. 2, Vla., and VC, measures 176-185. The score is in 4/4 time and features a complex rhythmic pattern of sixteenth notes. The tempo markings are $\bullet = 122$, $\bullet = 71$, $\bullet = 128$, $\bullet = 80$, and $\bullet = 110$. The dynamics range from *f* to *pp*. The Vln. 1 and VC parts are in rhythmic unison. The Vla. part is in a lower register. The Vln. 2 part has a *pp* dynamic at the end of the section.

VC and Vln. 1 in rhythmic unison in an independent tempo

$\bullet = 54$ constant accel. & decel. throughout $\bullet = 64$

Musical score for Vln. 2 and Vla., measures 186-193. The Vln. 2 part is in 15/8 time and features a complex rhythmic pattern of sixteenth notes. The tempo markings are $\bullet = 54$ and $\bullet = 64$. The dynamics range from *mf* to *pp*. The Vla. part is in a lower register and features a complex rhythmic pattern of sixteenth notes. The Vln. 2 part has a *mf* dynamic at the end of the section.

Musical score for Vln. 2 and Vla., measures 194-201. The Vln. 2 part is in 5/3 time and features a complex rhythmic pattern of sixteenth notes. The tempo markings are $\bullet = 155$, $\bullet = 98$, $\bullet = 78$, $\bullet = 38$, $\bullet = 96$, $\bullet = 108$, $\bullet = 98$, and $\bullet = 148$. The dynamics range from *pp* to *mf*. The Vla. part is in a lower register and features a complex rhythmic pattern of sixteenth notes. The Vln. 2 part has a *mf* dynamic at the end of the section.

Occupation 1
(Vln. 2 & Vla.)

14

♩ = 116

♩ = 148

♩ = 180

202

Vln. 2

Vla.

Vln. 2

Vla.

pp -47 c. *p* -9 c.

♩ = 200

♩ = 220

♩ = 250

210

Vln. 2

Vla.

mf -16 c. *mf* -16 c.

♩ = 260

♩ = 230

♩ = 300

218

Vln. 2

Vla.

pp *f* -37 c. *f* -37 c.

♩ = 198

♩ = 56

♩ = 159

226

Vln. 2

Vla.

pp +15 c. *mf* +15 c. *mf* +15 c.

Occupation 1
(Vln. 2 & Vla.)

258

Vln. 2

Vla.

Vln. 1

Vln. 2

Vla.

VC

+14 c. *pp*

+14 c.

pp +36 c. -39 c. *non gliss.* *ppp* +7 c. +18 c. -20 c.

+14 c.

pp -45 c. +7 c. +18 c. -20 c.

Vla.

VC

266

Unis.

Vln. 2

Vla.

VC

non gliss. *p* +37 c. +15 c. -46 c. -18 c. +31 c. +15 c. +21 c. -32 c. *ppp*

+33 c. *ppp* *non gliss.* -35 c. *p* +26 c. +22 c. -25 c. +16 c. -22 c. *pp*

ppp *non gliss.* *p* +26 c. +22 c. -25 c. +16 c. -22 c. *pp*

Vla.

VC

Occupation 1
(Vln. 2 & Vla.)

Movement III (non gliss. throughout)

♩ = 44

275

Unis. *pizz.* *ppp* *pppp* *pp* *mf*

Vln. 2 *broadly* *pizz.* *ppppp* *pp* *pppp* *pp* *mf*

Vla. *pizz.* *ppppp* *pp* *arco* *pppp* *pp* *mf* *pp*

VC *pizz.* *ppppp* *pp* *pppp* *pp* *mf*

279

Unis. *ppp* *p* *mp* *f* *p*

Vln. 2 *ppp* *p* *mp* *f* *p*

Vla. *mf* *-34 c.* *pp* *ppp* *p* *mp* *f* *p*

VC *ppp* *p* *mp* *f* *p*

Occupation 1
(Vln. 2 & Vla.)

284

Unis. *pp* *pppp* *p* *ppp*

Vln. 2 *pp* *pppp* *p* *ppp*

Vla. *pp* *pppp* *p* *ppp*

VC *pp* *pppp* *p* *ppp*

#b G *-11 c.* *-52 c.*

289

Unis. *mf* *f* *p* *ff* *ppp* arco

Vln. 2 *mf* *f* *p* *ff*

Vla. *mf* *pp* *+21 c.*

VC *mf* *f* *p* *ff*

gliss. *#b A*

Occupation 1
(Vln. 2 & Vla.)

294 ♩ = 52 (previous quintuple quavers)

Unis. *mp* evenly, with some space *f* *mp* -34 c.

Vln. 2 *p* *ppp* *f* *ppp*

Vla. *p* *ppp* *f* *ppp*

VC *p* *ppp* *f* *ppp*

300 *gliss.* † G 11/9 † A 14/11

Unis. *fff* *f* -52 c. +21 c.

Vln. 2 *p* *fff* *ppp*

Vla. *p* *fff* *ppp*

VC *p* *fff* *ppp* 6 6 6 6 6

Occupation 1
(Vln. 2 & Vla.)

304 $\text{♩} = 69$ $\text{♩} = 52$

Unis. fff mf p ppp fff p gliss. mp G 11/9 -52 c.

Vln. 2 fff mf p ppp fff p

Vla. fff mf p ppp fff p

VC fff mf p ppp fff p

309 $\text{♩} = 44$ (a tempo)

Unis. p mf pp +21 c. f -34 c. ppp G.P.

Vln. 2 ppp ff p fff p fff pppp

Vla. ppp ff p fff p fff pppp

VC ppp ff p fff p fff pppp

A 14/11

Occupation 1
(Vln. 2 & Vla.)

315

Unis. *ppp* *ppppp* *p*

Vln. 2 *pppp* *p* *pppp*

Vla. *p*

VC *pppp* *p* *pppp*

321

Unis.

Vln. 2 *p* *f* *ppp*

Vla. *ppp*

VC *p* *f* *ppp*

Occupation 1
(Vln. 2 & Vla.)

325

Unis. *ppp* *p* *ppp*

Vln. 2 *p* *fff* *f* *p* *ppp* arco

Vla. *ppp* *p* *ppp* *p* *ppp*

VC *p* *fff* *f* *p* *ppp* arco

329

Unis.

Vln. 2 *mf* *ppp* *ppppp*

Vla.

VC *mf* *ppp* *ppppp*