

161 GLASS:
SITE SPECIFIC MUSIC IN AN ARTISTIC CONTEXT

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The composition *161 Glass* is a 17-minute musical work with percussion, wind and brass instruments in which the intersection of mid-century architecture, and the art and culture of a dynamic city are inextricably linked. Through this paper, I explore the process of composing a musical work in relationship to the significance of site specific context. The paper begins by defining the concept of site specific art works; then reviews the discourse of the intersection of art, music and architecture. I then delve into the cultural and geographic context surrounding this project from the modern era through the present, and how those perspectives apply to the building and my piece. I reveal how the composition relates the musical ideas to the site. Finally, I describe the collaborative process between myself, the musicians and the Dallas Contemporary staff.

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PART I
ESSAY

Chapter 1

Introduction

The composition *161 Glass* is a musical work with percussion, wind and brass instruments in which the intersection of mid-century architecture and the art and culture of a dynamic city are inextricably linked. The architecture fuses a 1951 industrial building with a 1960s expansion and a 2010 renovation and reconfiguration. Inside, the art presented is created by emerging artists, and the vibrant city is Dallas, Texas. Art Historian Thomas Kaufman states that before the “modern definition of *art* was formulated, notions of place as well as time were included in the discussion of what are now called works of art and architecture.”¹ For example, the Roman Empire was not merely a function of geography; it existed in a particular time. Roman objects are fascinating in and of themselves, but the understanding and enrichment of an object or artistic work is interwoven with the contextual relationship of its place, time and surrounding elements.²

The initial design of the compositional work, *161 Glass*, evolved out of a conversation I had with the director of Dallas Contemporary, Joan Davidow, in which we discussed creating a composition commemorating the new art space at 161 Glass Street in Dallas, Texas. Drawing from models, such as MassMOCA in North Adams, Massachusetts, Davidow envisions integrating sound performances and installations into the art space, incorporating music and sound into the existing mission of exhibiting

¹ Thomas Kaufmann, *Toward a Geography of Art* (Chicago: University of Chicago Press, 2004), 18.

² Richard E. Nesbitt, *The Geography of Thought* (New York: Free Press, A division of Simon and Schuster Inc, 2003), 1-28.

emerging artists.³ She asked me to compose the inaugural piece and arranged for me to meet with Edward Baum, the architect for the new space. Baum, the former dean of architecture at the University of Texas at Arlington, studied at Harvard and has taught modernist architecture. His intentions for the renovation mimic the processes at MassMOCA; minimizing the alteration, maximizes its purpose of presenting the artwork.

Dallas Contemporary “presents art in a forum that cultivates artists, ignites learning, and inspires the community.”⁴ Dallas Contemporary was co-founded in 1978 by Mary Wachowiac-Ward and Patricia Meadows

with the understanding that contemporary artists need to put their work before the public to thrive. By offering area artists a "piece of the wall," D'Art, as the organization was known, brought contemporary art front and center to the Dallas cultural scene.⁵

Firmly established as an “incubator for new artists and new ideas,” Dallas Contemporary bought a former sheet metal plant in 2007 with the vision of becoming the cornerstone of the Dallas Arts and Design District, continuing to present great emerging trends and artists, and complementing the other Dallas museums.⁶

Throughout this paper, I explore the process of composing a musical work in relationship to a specific site. The essay provides historical information on the discourse associated with the intersection of art, music and architecture. Included in the discussion is the context of art, architecture, and music from the modern era through the present and how those perspectives apply to the building, its function, and my piece.

³ Joan Davidow, Dallas Contemporary, interview by Author, Dallas, Texas, 2 June 2009.

⁴ Dallas Contemporary, About Us, <http://www.dallascontemporary.org/address.php> (accessed 17 October 2009).

⁵ Dallas Contemporary, Beginnings, <http://www.dallascontemporary.org/beginnings.php> (accessed 17 October 2009). Thorough details can be found at: <http://www.dallasartsrevue.com/ArtSpaces/Contemp/ACT-D-art/ACT-Timeline.html>

⁶ Tom Lind, Board President, Dallas Contemporary Press release, 26 June 2007.

The essay then delves into the geographic context for the same time period. Drawing the reader through time, the paper reveals Dallas' opportunities for growth and its solutions, and traces the city's visionary evolution, from the inception of its industrial area, to its current arts revitalization and the transition of the industrial area where the building is located. Examining in depth the compositional process of *161 Glass* and its conception, I describe the movements, the instrumentation, the performance elements, and the sources - both musical and non-musical - ultimately showing how I attempt to relate the musical ideas to art and architecture on multiple levels. Finally, the paper characterizes the collaboration between the composer, art space directors, musicians and mentors.

Chapter 2

Site Specific Art

The term “site specific art” relates to “practices which...articulate exchanges between the work of art and the places in which its meanings are defined.”⁷ Reaching beyond mere influence, the situational environment is the basis of the perceived reality of the art. Richard Serra argued this point in 1985 over the proposal to remove his *Tilted Arc* in New York’s Federal Plaza. He cited that “to move the work is to destroy the work.”⁸ Site specific works such as Serra’s articulate themselves through various properties or, are produced by a construct of relationships between the work and the facets of space, site, materials and frames.⁹ In other words, the intersection of place, delineated by specific mapping processes, and the objects, people and sounds that inhabit that place define it at a particular point in time.

On the topic of site specific visual and performance art, little is published. Since the middle of the twentieth century, the discourse distinguishing between place and space has resided in the realm of cultural geographers.¹⁰ Through a review of documentation, both fixed and on the internet, it can be seen that in the first decade of this century, the development and incidence of site specific art, visual, auditory and theatrical, is increasing. Site specific art is realized in the space of a place. The concept of “art in the moment” began to surface in the 1960s by emphasizing the situational and transitory nature of the art experience, thus linking “site specificity...to

⁷ Nick Kaye, *Site Specific Art* (Oxford / New York: Routledge, 2000), 1.

⁸ Kaye, 2.

⁹ For site specific art or performances, frames extend beyond physical or referential, to conceptual, functional, political and social. Nick Kaye quotes Miwon Kwon who notes that over time, the definition of site transforms from something fixed, such as location to fluid, functioning “as a text perpetually...being written and being read.” 183.

¹⁰ For further reading, Don Mitchell *Cultural Geography*, 2000; Tim Cresswell, *Place*, 2004 and Phil Hubbard, “Space, Place” in *Cultural Geography*, ed. David Atkinson, 2005.

the incursion of performance into visual art and architecture.”¹¹ A more recent example includes Station House Opera in Britain, which has created over 30 productions that encapsulate theater and the visual arts in a single unified vision. The company has created projects specific to a multitude of locations all over the world.¹² Currently, King County, Washington, is so committed to celebrating the genre the cultural services agency created 4Culture SITE-SPECIFIC, a network of local artistic and government agencies, businesses and non-profits dedicated to commissioning and presenting new site-specific art.¹³ Two very different models, the former is a performance model, composed of a company seeking out meaningful sites for specific productions; and the latter is a cultural economic model, in which the county has become the specific site for which art is created.

Architect Bernard Tschumi writes that “by its very nature, architecture is about the concept of space and the experience of space.”¹⁴ Consider how the surrounding space of an artwork or performance incurs into the viewers experience.¹⁵ Robert Morris’ *untitled (Mirrored Cubes)* disintegrates the relationship between the artwork and its context as the space and observers become integral to the art.¹⁶ Artists challenged the limits of conventional parameters resulting in a series of moves from the temporal environmental performance of visual art practices into active intermedia art performances. Cage’s untitled event in 1952 at Black Mountain College can be seen as a precursor for happenings, Fluxus events and the proliferation of the performance art

¹¹ Kaye, 3.

¹² Station House Opera, <http://www.stationhouseopera.com/about/> (accessed 2 January 2010).

¹³ Site Specific Arts, <http://www.sitespecificarts.org/about>, (accessed 3 January 2010)

¹⁴ Kaye, 41.

¹⁵ Kaye, 25.

¹⁶ Kaye, 26.

movement.¹⁷ Beginning with the 1960s, “site” moved out of the gallery, incorporated mapping and/or documentation of events, including non-art events.¹⁸ The use of the city as an artwork backdrop or as a part of the artwork itself is increasing as we begin the second decade of the 21st century.¹⁹ The urban landscape as space adds a level of complexity to the artwork. However, due to multiple architectural components, external interference and the variance of the viewer’s reading of the space, the artwork can get lost.

By the end of the last decade, artists were experimenting with materials as a catalyst for transformation, looking at the processes and challenging the material integrity of the object. Put another way, they questioned the distinction between the artwork and its place. In addition to physical land, the human body became a key aspect through which place and artwork were articulated.²⁰ Lauri Stalling, whose collaborative performance group gloATL uses physicality, conducted three site specific multimedia events in 2009 integrating live music and dance. For each of her site specific works, location poses unique opportunities as she takes the time to discover the specific dance that belongs there.²¹

Frames imply a physical environmental or an architectural nature, but they can also embody a site’s historical, social, political, and future meaning. Frames are also created by ideological ideas and constraints, no matter how broad,²² and the underlying frames present a valuable source of expression for artists to integrate into their work. In

¹⁷ Kaye, 106.

¹⁸ Kaye, 91.

¹⁹ Turbulence.org, <http://turbulence.org/blog/tags/site-specific/> (accessed 3 January 2010).

²⁰ Kaye, 139.

²¹ ArtsCritidATL, Reviews, News and Ideas on the Arts in Atlanta. <http://www.artscriticatl.com/2009/12/fusing-atlantas-arts-scene-lauri-stallings-gloatl-joins-sonic-generator-for-crea-at-the-woodruff-arts-center/> (accessed 3 January 2010).

²² Kaye, 163.

my research into the discourse of site specific works, this aspect of site specificity seems to be the least explored. Perhaps though, the frame of meaning is merely unapparent. At some point, site specific art and performance transforms the sites themselves. Each circumstance and instance of a site's condition is unique; thus the site, its space, materials and frames constantly evolve.

An element missing in the discourse of site specific artwork is its feeling: the humanistic perspective of the site or place. Cultural geographer Yi-Fu Tuan is a pioneer in the study of the experiential properties of space. Place is “created and maintained through the fields of care that result from people’s emotional attachment.”²³ Perhaps this explains why bodies are often used as object material. Photographer Cindy Sherman, through her work of situation specific photographs successfully invites an emotional response by inserting herself as a humanistic element in the site. My piece, *161 Glass*, encompasses the facets of site specificity, space, site and materials, but focuses on the frame of historical and socio-environmental meaning, while also attempting to articulate the expression of human feeling.

²³ Phil Hubbard, “Space / Place,” *Cultural Geography*, ed. David Atkinson, (London/New York: I.B. Tauris & Co. Ltd., 2005), 42. Referencing Yi-Fu Tuan’s *Space and Place: The Perspective of Experience* (Minneapolis: The University of Minnesota Press, 1977).

Chapter 3

The Integration of Music, Art, and Architecture in the 20th and 21st Centuries

To attempt to cover all instances of the integration of music, art and architecture is beyond the scope of this document. Rather, this paper addresses key contextual sources and relationships pertinent to the development of *161 Glass*. This chapter begins with a discourse on the connection of music and art in the 20th century, followed by the relationship of music and architecture of the same period. The last portion of this chapter reveals 21st century links between all three disciplines.

The symbiotic relationships of music and art of the 20th century are well documented. George Schuetze's *Convergences in Music and Art*²⁴ provides a comprehensive bibliographical overview of the bi-directional influence composers and artists have imparted from the 17th through mid-20th centuries. He cites composers and works influenced by art and artists, such as Darius Milhaud's 1950 *Divertissement*, inspired by Gauguin,²⁵ and Alexander Calder's impact on Earle Brown's *Available Forms II* in 1961,²⁶ as well as artists inspired by music and musicians, and the rare individuals who embody both musician and visual artist. For instance, both Constantin Brancusi and Paul Klee were considered accomplished violinists, Edgard Varese painted as a hobby, and Paul Hindemith's sketchings even graced the covers of his own compositions.²⁷ Schuetze draws few conclusions, but as an amateur photographer and painter myself, I contend that expression in one art form actually nourishes the creativity

²⁴ George Schuetz, *Convergences in Music and Art* (Warren, MI: Harmonie Park Press, 2005).

²⁵ Schuetze, 84.

²⁶ Schuetze, 92.

²⁷ Schuetze, 124-127.

of another. Beyond influence - which implies appropriation or manipulation of an idea - the art inspires, providing the impetus for new musical ideas and vice versa.

*Visible Deeds of Music*²⁸ by Simon Shaw Miller was published in 2002. In it, he considers modernism, up through the dawn of minimalism, at the center of visual, aural, spatial and temporal arts, and emphasizes the hybridization of the disciplines. Many graphic scores, such as Roberto Zarmarin's for Cathy Berberian's *Stipsody* (1966), are created as both music and art.²⁹ George Crumb's scores are nearly as well known for their beauty as their aural experience. Color figures prominently in painting's expression of music, but the nature of intervallic colors figured prominently in the music of composer Josef Hauer.³⁰ These examples are but a few which illustrate the contrast between the ideals of modernism and the fluid and ambiguous cross-disciplinary boundaries between aural and visual art forms.³¹

Three recent historiographical sources provided the greatest influence on this project. The Pompidou Centre's *Sons and Lumiers, A History of Sound's Art in the Twentieth Century*, from their 2004 exhibition, encompasses nearly 400 examples of visual, aural and documentary pieces including paintings, drawings, correspondence, manifestos, videos, photographs, scores, and instruments depicting the convergence of sound and art.³² Examples are too numerous to itemize, but the works of Stuart Davis, Paul Klee, John Cage, the collaborative team of La Monte Young and Marian Zazeela, and Nam June Paik figured prominently in the exhibition.

²⁸ Simon Shaw-Miller, *Visible Deeds of Music* (New Haven: Yale University Press, 2002), ix.

²⁹ Shaw-Miller, 23.

³⁰ Shaw-Miller, 179-183.

³¹ Shaw-Miller, x, and 11. He actually differentiates between multidisciplinary, interdisciplinary and crossdisciplinary. I'm using the term to include all of these.

³² Centre Pompidou. *Sons & Lumieres, A History of Sound Art in the Twentieth Century* (Paris: Editions du Centre Pompidou, 2004).

Sound Art, a 2007 publication by Alan Licht, encapsulates a thorough representation of works occupying the space between sound and art during the last thirty years.³³ The documented art works are demonstrative of environmental, spatial aural and visual considerations, picking up where *Visible Deeds* leaves off. This aligns with the Dallas Contemporary's vision to create an experimental interdisciplinary sound art program. The book examines the integration of sound and art and, in the process, assimilates space and place as integral components, thus, many of the artworks/compositions are installations. Bernhard Leitner's *Sound Tube* from 1973³⁴ and *Harmonic Compass* by Bill and Mary Buchen from 1983³⁵ exemplify this use of space. Bill Fontana's *Earth Tones* (1992), installed at a ranch in California, and *Harmonic Bridge*³⁶ (2006) in London demonstrate how the land itself and the interactivity of people affect the sound of the space.

Steven Johnson's *New York Schools of Music and Visual Arts* is one of a series of books on music and contemporary culture. His research takes a holistic approach examining the questions and philosophies behind the vision of a *new* American art, resulting in dynamic new abstract and expressive directions.³⁷ The crosspollination of composers John Cage, Morton Feldman, Earle Brown with artists Jackson Pollock, Willem de Kooning, Robert Motherwell, Mark Rothko, Barnett Newman and later Jasper Johns and Robert Rauschenberg significantly influenced the output of them all.

³³ Alan Licht. *Sound Art* (New York: Rizzoli International Publications Inc., 2007).

³⁴ Licht, 54.

³⁵ Licht, 90-91.

³⁶ Licht, 86-87.

³⁷ Steven Johnson, ed. *The New York Schools of Music and Visual Arts* (New York/London: Routledge, 2002).

Significantly, the structure standing at 161 Glass Street was completed in 1951, at the height of this artistic, synergistic backdrop.

Music has historically woven architectural considerations into the fabric of musical performances. The performance of a piece must be adjusted to accommodate every hall. Likewise, the debate and dialog has primarily surrounded the matter of acoustics. Many writings, such as Elizabeth Martin's *Architecture as a Translation of Music* explore the behavioral aspects of sound within an architectural space.³⁸ One of the more extreme examples, Stretto House, was designed as a companion to Bartok's 1936 *Music for Strings, Percussion and Celesta*. Sited adjacent to three dammed ponds, the architect created the lines of the house to match the form and lines of Bartok's piece.³⁹ The concrete house with metal framed "aqueous space" flows through like overlapping musical stretti.

Resonance, the first of a two book series,⁴⁰ resulted from a 2006 conference on the intersection of music and architecture in Toronto. The essays reflect the greatest diversity of perspective with four primary dialogs. The first articulates the issues exploring theoretical resonance in the work of architects and composers seeking a broader means of expression. The second delves into the environment as music and the instrument as a musical environment. The third examines the impact of performance spaces, not only on sound, but as a parallel juncture of creative process.⁴¹

³⁸ Elizabeth Martin, *Architecture as a Translation of Music* (New York: Princeton Architectural Press, 1994), 72.

³⁹ Martin, 56-59.

⁴⁰ Mikesch W. Muecke and Miriam S. Zach, editors. *Resonance: Essays on the Intersection of Music and Architecture* (Ames, IA: Culicidae Architectural Press, 2007), 12. The second book is not released at the time of this writing.

⁴¹ Muecke, 13-16.

Lastly, the editors conclude that creative resonance between music and architecture is emerging as artistic hybrid models.⁴²

The source referenced most by other authors continues to be Iannis Xenakis' *Music and Architecture*. Through unique capabilities as a composer, mathematician, architect and engineer, Xenakis strove to fuse the arts by erasing their boundaries.⁴³

Art, and above all, music has a fundamental function, which is to catalyze the sublimation that it can bring about through means of expression. It must aim through fixations which are landmarks to draw towards a total exaltation in which the individual mingles, losing his consciousness in a truth immediate, rare, enormous and perfect... This tremendous truth is not made of objects, emotions or sensations; it is beyond these as Beethoven's Seventh Symphony is beyond music.⁴⁴

Music and architecture existed symbiotically for Xenakis. The most synthesized examples of his work are the Polytopes, "electronic sculpture combining light, music and structures,"⁴⁵ in which he works as four artists fused into one.

Fusion of the arts is appears to be accelerating. With the ease of documentation and dissemination on the internet, the scale of the increase seems metamorphic. Xenakis' vision of "performity in space" is being achieved in the 21st century by extending space beyond the capacity of realizing performances to engaging space as an "active participant" in the creation and pleasure of its use.⁴⁶ Increasingly, the blending of music, art and architecture encompasses technology in the form of installations, media works and video enhanced or enabled performance oriented art. YouTube features a plethora of multimedia works expressing aural interpretations of art

⁴² Muecke, 265.

⁴³ Iannis Xenakis, *Music and Architecture*, Translated by Sharon Kanach (Hillsdale, NY: Pendragon Press, 2008), xi.

⁴⁴ Xenakis, 127.

⁴⁵ Xenakis, 199.

⁴⁶ Xenakis, iv.

and architecture. Most are not worth noting, but three of the most compelling include Jean Tinguely's *Meta-Harmonie*,⁴⁷ Kitaro- Winds of Youth, *3D Fibonacci Architecture*,⁴⁸ and Christopher Janney's architectural compositions.⁴⁹ Janney's permanent installation, *David's Way*, can be experienced along the Katy Trail in Dallas.

Three specific examples of music and architecture integration conceptually influenced my composition of *161 Glass*. I particularly sought out cases in which composers and/or architects worked to create a symbiotic relationship between music and architecture, and those that specifically involved museums. *Dancissimo*, composed in 2001 by Philip Glass for the opening of the Milwaukee Art Museum, represents one of the few pieces in my research created for a museum opening. Glass' primary consideration for the work was rhythm; "rhythm as an "articulated structure."⁵⁰ However, his composition did not involve his participation with the space itself. For David Byrne, however, participation with and articulation of the space was the whole point in his sound installation, *Playing the Building* (2008), at the Battery Maritime Building in New York City. He took an old pump organ and attached wires to various architectural fixtures in the building to create vibrations and entice the structure to "sing."⁵¹ While Goethe called architecture "frozen music," architect and composer Marcos Novak considers music to be "molten architecture." He inverts the relationship

⁴⁷ Jean Tinguely, *Meta-Harmonie II – Tinguely Museum, Basel*, <http://www.youtube.com/watch?v=SOvXhYFLwM&feature=related> (accessed 22 September 2009).

⁴⁸ Kitaro-Winds of Youth. *3D Fibonacci Architecture*, http://www.youtube.com/watch?v=oMBoD_TEIL8 (accessed 22 September 2009).

⁴⁹ Christopher Janney. , <http://www.arcspace.com/books/aa/aa/html> (accessed 4 October 2009).

⁵⁰ Kevin Lerner, *Architectural Record*, *Concrete, Steel and Philip Glass*, April 2002. <http://archrecord.construction.com/inthecause/0402PhilipGlass/glass.asp> (accessed 24 September 2009).

⁵¹ David Byrne, *Playing the Building* (BBtv) <http://www.youtube.com/watch?v=M1D30gS7Z8U> (accessed 22 September 2009).

believing that music has much to teach architecture about line and fluidity of structure.⁵²

This is but a selection of architectural and compositional integration, but they presented the appropriate framework for my approach to *161 Glass*.

⁵² Martin, 64-65.

Chapter 4

Cultural and Geographic Context

The context in which any work of art is created increases the understanding of its emergence. The following illuminates the cultural context surrounding *161 Glass* through three artistic eras: modernism, post-modernism and the current era, bordering the shift to the 21st century. Simultaneously, the building itself experienced a culturally changing environment. It was transformed from its initial construction in 1951, as a sprinkler warehouse, into a metal works factory; and its rebirth in 2010, the current home of Dallas Contemporary's new art space. The difficulty in aligning music, art and architecture categorically is twofold: first, the lines of demarcation do not line up exactly. Within each discipline, sub-movements exist which do not appear or coincide across art forms. Overlapping timeframes of the same category add to the complexity. Second, labels such as modernism don't signify anything intrinsically. It is the reception of works by their contemporaries which define them.⁵³ Sources differ, but this paper defines modernism as occurring between 1919-1964,⁵⁴ post-modernism from 1964-1993,⁵⁵ and the millennium period from 1993 to the present year of 2010.

Much early 20th century art, music and architecture characterizes a radical rejection of traditional limitations, and of traditional definitions of humanity, the universe and art. The faith in objective reality of matter was shattered by scientific discoveries in

⁵³ Jean-Francois Lyotard, "Music and Postmodernity," translation by David Bennett, *New Formations*, no. 66 (Spring 2009), 39.

⁵⁴ Most art historians fix the date back into the latter 19th century. Certainly, a radical shift both artistically and musically occurs between 1906 and 1916; this time period includes the futurists. The relationship between Schoenberg and Kandinsky between 1911 and 1922 was certainly seminal to future relationships between musicians and artists. 1919 marks the emergence of Bauhaus, but 1923 is decisive in architecture with LeCorbosier's treatise.

⁵⁵ Scholars disagree as to whether minimalism should be considered in the context of modernism. This paper places it into the timeframe of post-modernism due to the shifts in music and architecture at this time.

human biology, the mind, and in physics.⁵⁶ The age of the machine was embraced as urbanization increased significantly. Into this landscape, a generation of revolutionary and creative individuals emerged across the arts and appeared even in the economic and political engines of society.⁵⁷

The philosophies of modernism resided outside of the main stream of society. Artists were acutely aware of their relationship between their art and that of previous eras,⁵⁸ as they stretched to find the outer boundaries of artistic possibility.⁵⁹ Modernism emphasized individual originality and the extraction of the elements of materials and forms from their representation. Modernism used the physical aspect of the art to call attention to its philosophies. In 1912, Kandinsky broke away from representation completely, believing that artists must express themselves by “orchestrating color, form, line and space.”⁶⁰ Much of modernism’s innovation in art reflected these pursuits as color and material became external to the object. Abstract expressionism emerged in the 1940’s and was further characterized by either extroverted gestural works, exhibited by Jackson Pollack or Wilhem de Kooning, or by inverted and tranquil works, such as those created by Barnett Newman and Mark Rothko.⁶¹

Gropius and the Bauhaus School birthed the modern movement in 1919, but 1923 symbolizes the golden year of architecture in which Le Corbusier published his vision, *Vers une architecture* (Towards a new architecture), demanding that architecture be reborn based on functionality and pure form. Its radicalism is difficult for us to grasp

⁵⁶ Fred S. Kleiner, and Christin J. Mamiya. *Gardner’s Art Through the Ages*, 12th edition, Volume II (Belmont: Wadsworth/Thomson Learning, 2005), 962.

⁵⁷ Sam Hunter, John Jacobus and Daniel Wheeler. *Modern Art*, 3rd edition (New York: Vendome Press, 2004), 23.

⁵⁸ Kleiner, 855.

⁵⁹ Daniel Albright, ed. *Music and Modern Art* (New York/London: Routledge, 2002), xi.

⁶⁰ Kleiner, 968.

⁶¹ Hunter, 268-276.

in the twenty-first century, but it remains, one of the most influential movements and styles of all time.⁶²

Equally radical, futurist Luigi Russolo in his 1913 manifesto *The Art of Noises*⁶³ envisions music so liberated that any sound could be used as a musical element. John Cage accurately predicts the use of electronic machines as instruments in his 1937 essay, "The Future of Music: Credo."⁶⁴ With Schoenberg's emancipation of the dissonance" – as well as the advent of clusters, microtones and serialism - pitch, along with other sources of sound, came to be understood and employed as discreet objects. After which, composers contemplate and question issues of time, structural organization and perception.⁶⁵

The term Postmodernism "implies a chronology that Postmodernism comes after Modernism, or replaces it."⁶⁶ In actuality, "Postmodernism historically lives with, after or replaces Modernism, depending on one's point of view."⁶⁷ Postmodernism is not a style, but reflects the philosophies and the cultural attitudes which, aggregately, make up the art, music and architecture of the [general] period. In response to modernism's constraint and rigidity, postmodernism accommodates apparently everything in art,⁶⁸ emphasizing fragmented forms and collages of disparate materials and discontinuous narratives. The demarcation between high and low culture blurs and appropriation of

⁶² Barry Katz, "Manifesto Destiny," *Dwell* (May 2007), 234.

⁶³ Luigi Russolo, "The Art of Noises,"

http://www.obsolete.com/120_year/machines/futurist/art_of_noise.html (accessed 24 September 2009).

⁶⁴ John Cage, "The Future of Music Credo" <http://www.medienkunstnetz.de/source-text/41/> (accessed 29 March 2010).

⁶⁵ Joseph Klein, "Postmodernism" <http://www.courses.unt.edu/jklein/1190-3090/lectures> (accessed 2 January 2010) 3.

⁶⁶ Terry Barrett, *Why Is That Art?*, (New York/Oxford: Oxford University Press, 2008), 166.

⁶⁷ Barrett, 166.

⁶⁸ Kleiner, 1034.

existing materials overtakes originality.⁶⁹ Postmodernism reacts to artistic endeavors of the past, yet incorporates concepts and materials from modernism in new ways. The diametric poles of elitism and pluralism were at the heart of postmodernism's emergence. Thus, it examined the relationship between art and mass culture and questioned the tendency to "privilege the artist's voice in the search for meaning in art"⁷⁰ The philosophies of postmodern art reach out and reach inward, seeking to reflect culture and also to articulate the experiences of the artist.

In the late sixties, the execution of postmodernism results in juxtapositions of mediums and processes. Culturally driven works materialize alongside conceptual art. The use of technology increases as an artistic medium with sculpture that integrates sound and the rise of the use of video. However, performance art, which has the capability of exhibiting at any place, at any time, directly to an audience, becomes the defining genre of the late 1960s and 1970s.⁷¹ Site specific art took on new meaning as land itself became the sculptor's clay.⁷² Iterations of modernist movements surface with new fusions and aesthetic perspectives with none of modernism's purist disdain.⁷³ Postmodernism reflected a shift in values and sought to elicit multiple meanings.

Where modernism represented clarity, simplicity and transparency, Robert Venturi's 1966 manifesto, *Complexity and Contradiction in Architecture* called for a "messy vitality over obvious unity," encouraging ambiguity, color, and an embrace of design juxtapositions. Modernism lost the monopoly.⁷⁴

⁶⁹ Klein, *Postmodernism*, 7.

⁷⁰ Kleiner, 1034.

⁷¹ Hunter, 365-366.

⁷² Hunter, 371-372

⁷³ Hunter, 407.

⁷⁴ Katz, 236.

Musically, little scholarship and virtually no explicit debate on “postmodernism” per se exists contemporaneously to the time period.⁷⁵ Various themes, definitive of a postmodern aesthetic, culture and thought are present, if only now being recognized as such.⁷⁶ Postmodernism reflects a musical attitude. For composers like Luciano Berio and George Rochberg,⁷⁷ sonorities, processes and quotations of the past and present assimilate without boundary. As in architecture, postmodern music embraces pluralism, complexity and eclecticism as the music avoids categorization.⁷⁸ Increasingly, composers turned to technology as a means of creation and expression.

The collapse of the Berlin Wall in 1989 created a catalyst of change worldwide. In the early 1990s, artists, musicians and architects reconsidered the definition of art and its purpose both artistically and politically. As with postmodernism, attitudes dominate the art in the decades on either side of the millennium. Formalism deteriorated in most realms, yet a resurgence of old forms emerged. Pluralism continued to reign as every style was nostalgically readdressed.⁷⁹ Gender and cultural identity accelerated to include a wider range of political and social identity, reflective of social changes in tolerance, diaspora, and shifting demographics. The 1990s began with a freer perspective, but with a cycle of economic downturns, the rise of terrorism

⁷⁵ Judy Lochhead, “Naming: Music and the Postmodern,” *New Formations*, no. 66 (Spring 2009), 158.

⁷⁶ Lochhead, 168.

⁷⁷ Lochhead, 162.

⁷⁸ Jonathan D. Kramer, “The Nature and Origins of Musical Postmodernism,” *Postmodern Music/Postmodern Thought* edited by Judy Lochhead and Joseph Auner (New York /London: Routledge, 2002), 15.

⁷⁹ Hunter, 413.

and catastrophic global events sobered the optimism.⁸⁰ Yet, post 9/11 art has prospered in contrast to previous crises.⁸¹

The vehicles for artistic expression dominating the recent *fin de siècle* increasingly cross the boundaries of artistic factions. Is a film with music, created by a composer, a composition or video art? Is an installation with sound built by a sculptor, a sculpture or sound art? Art of the millennium grows both in scale and its use of digital and mixed media. Video and computer generated art allows artists to manipulate information providing compositional freedom for a multitude of visual and aural options.⁸² The defining art of the period is the installation, which - whether through fixed, digital and/or performance media - force contemplation as the experience impacts the observer temporally.

In the realm of architecture, overlapping movements have influenced its evolution over the past twenty years. Deconstructivist architecture questioned the very nature of architecture, exposing and challenging the elements of construction, with fragmentation, fluidity of hard objects and angularity. Into this arbitrariness and nonlinearity, Jane Jacobs' *The Death and Life of Great American Cities* (1961) was rediscovered; and in 1993, advocates drafted the Charter of the New Urbanism, which brought the planning of cohesive, people-oriented neighborhoods to the forefront. This is important because it re-addresses the paradigm of neighborhood and living spaces. Assimilating both these movements, and the most fragile, is the movement toward eco-design. The creative opportunity is to reconfigure energy-consuming spaces into producing

⁸⁰ Hunter, 413.

⁸¹ Hunter, 431.

⁸² Kleiner, 1084.

spaces.⁸³ The potential impact as we move toward global consciousness is great, as society reconfigures the concept of site, space, material and meaning.

The major turning point in the development of Dallas, Texas was the great flood of 1908. Commerce Street lay 52 feet below the crest and the only way to Oak Cliff, then its own municipality, was by boat. In 1926, a plan was chartered to restructure the city by rerouting the Trinity River into an engineered channel one mile west.⁸⁴ The realization of that vision began to materialize after World War II as the county's population mushroomed 54% between 1940 and 1950 to 614,779.⁸⁵

After the Second World War, Dallas focused on growth. Storey Stemmons, one of the former landowners of the river's new channel, pointed to the land adjacent to downtown, east of the levees, as the most valuable. The opportunity was ripe for a modern, planned and restricted industrial development. He and his brother envisioned a freeway providing access to the district, and which would head toward the collegiate town of Denton.⁸⁶ The Trinity Industrial District, part of the original growth plan, started development from scratch in the fall of 1946. The area was marketed to investors and business owners with great appeal, enticing firms to relocate. "The type of buildings best suited to present-day industrial use are 1- and 2-story masonry structures which require a minimum of critical materials (steel and other metals)."⁸⁷ Dallas touted the district's large parcels available to plants of all sizes. The 1100-acre district enjoyed its

⁸³ Katz, 238-242.

⁸⁴ Sam Achison, "The Stemmons' Civic Dedication," *Dallas Morning News*, 13 September 1971, microfiche, 2.

⁸⁵ United States Census of Population: 1950 Volume II Part 43-Texas, Section 2, http://www2.census.gov/prod2/decennial/documents/11027772v2p43_TOC.pdf (accessed 27 January 2010), 43.

⁸⁶ Achison, 1.

⁸⁷ "Trinity Industrial District Sets Another Development Record," *Dallas Morning News*, 13 January 1952 (accessed 24 September 2009), 2.

greatest development in 1951, with over \$10 million in new building development and 100 additional businesses, including many of the largest names in manufacturing and distribution.⁸⁸

The building at 161 Glass Street was built in this pivotal year by the Grinnell Company. Established in 1850, the firm was, by 1950, synonymous with the highest quality of engineered sprinkler and fire suppression systems.⁸⁹ Situated on Glass Street, adjacent to American Standard Plumbing Supply, the building was equipped with a front office, a loading dock, ample windows for light and large industrial fans to keep the workers comfortable. The building exemplified modern industrial architecture focused on clean lines and purpose. It was a small cog in the large wheel propelling Dallas into a modern city.

By 1974, more than 626 companies had moved their corporate headquarters to Dallas.⁹⁰ Dallas hired a series of consultants to determine how and where to develop its cultural and artistic institutions.⁹¹ Fair Park reigned as the queen of the opera, musicals and museums, but other institutions were scattered around town. In 1978, consultants proposed that Dallas relocate its cultural institutions to the northeast section of town, and develop spaces for mixed use. That same year, Patricia Meadows founded D'Art, the predecessor of Dallas Contemporary.⁹² In 1979, voters approved the creation of the Arts District on the north side of downtown.

⁸⁸ Ibid.

⁸⁹ Grinnell Fire Protection, <http://www.simplexgrinnell.com/AboutUs/Pages/SimplexGrinnellHistory.aspx> (accessed 27 January 2010).

⁹⁰ Dallas Historical Society, http://www.dallashistory.org/history/dallas/dallas_history.htm (accessed 26 January 2010), 5.

⁹¹ Dallas Design & Arts District 2008 Directory, 1.

⁹² Dallas Contemporary, <http://www.dallascontemporary.org/beginnings.php> (accessed 17 October 2009).

During this same period, the Trinity Industrial District was evolving. In 1955, developer Trammel Crow instigated a small change into the district by creating the Dallas Decorative Center. Antique dealers began converging into the adjacent Trinity Industrial District's deteriorating warehouses converting them into showrooms. As early as the 1970s, Dallas leaders - along with former property owners - teamed up determined to create an expansive downtown park, adjacent to the district, between the levees along the river as a bequest from the property owners.⁹³ By the early 1980s, fabric and design firms launched designer outlets in the district as industrial firms left a declining neighborhood.⁹⁴

As growth accelerated in Dallas, Grinnell expanded its facility with an additional 10,000 square feet in the 1960s. A few years after being bought out by Tyco in 1976, the Grinnell Company began looking for a new occupant for the 161 Glass building. United Metal Fabricators - a fabricator of architectural metalwork, duct work, and copper and brass work - seized the opportunity, retrofitted the building and began operations in 1990. Plant activities included shearing, breaking, cutting, sawing punching, roll forming and all types of welding. The sounds and functionality of this environment created the impetus for the first movement of *161 Glass*, "The Floor."

In 1992 the Dallas Plan organization, funded by private enterprise, was formed to "create and carry out the plan for Dallas' future"⁹⁵ It was tasked to create an actionable vision through 2025, involving the city, community, businesses and other partners. The shift from a business- and economically-driven city to the "City of Choice for living,

⁹³ Acheson, 2.

⁹⁴ Dallas Design & Arts District 2008 Directory, 2.

⁹⁵ The Dallas Plan, <http://www.blueprintheouston.org/documents/dallasplan.pdf> (accessed 25 January 2010), 2.

playing, working, visiting and investing” was significant and the arts represented a core asset to the plan.⁹⁶ With the Dallas Museum of Art and the Symphony Center as cornerstones, Dallas crowned the Arts District with the opening in 2009 of the Performing Arts Center with the Winspear Opera House, the Wiley Theater and the High School for Performing Arts.⁹⁷

Parallel to that explosive focus, galleries began migrating from Uptown into the Dallas Design District. With many of the former industrial companies gone, the Trinity Industrial District shrank as the Design District expanded and offered economic opportunities for art dealers. In 2006, the newly minted Dallas Design and Arts District extended their area all the way to the eastern levee.⁹⁸ Change accelerated through 2008, with the construction of new apartment communities, creating residential neighborhoods. The meaning of the place shifted over its sixty year existence, from industry to decorative design into a full arts and design district with trendy restaurants and living spaces.⁹⁹

In 2007, Glass Street looked like a dilapidated offshoot of the district. “Fortunately, people in the art world have a lot of vision and creativity,” said Tom Lind of Dallas Contemporary’s decision to buy the building at 161 Glass Street.¹⁰⁰ Key to the area is the re-envisioning and development of the Trinity River Corridor as a multipurpose downtown park. Architect, Santiago Calatrava has been commissioned to build two bridges over the Trinity River, with one of them integral to the park. Originally

⁹⁶ The Dallas Plan, 6-9.

⁹⁷ The Dallas Arts District, <http://www.thedallasartsdistrict.org/history.html> (accessed 25 January 2010), 1.

⁹⁸ Dallas Design & Arts District 2008 Directory, 2.

⁹⁹ Steve Brown, “Dallas’ Design District to gain apartments, shops” Dallas News.com 14 March 2008 (accessed 25 January 2010), 1.

¹⁰⁰ Steve Brown, “Art Work,” *Dallas Morning News, Business, Dallas*: 27 July, 2007.

envisioned in 1972, the plan establishes the role of economic development along the Trinity River and intends to increase residents and visitors into the central city, as one of the bridges reconnects north and south Dallas.¹⁰¹ Dallas Contemporary's new home lies a few blocks from and within sight of the bridge, and just over the levee from the new park. The new location not only increases visibility to its site and space, but also possibly its influence.

¹⁰¹ Trinity River Corridor Project, http://www.trinityrivercorridor.com/html/planning_development.html (accessed 25 January 2010), 1.

Chapter 5

Compositional Process

Like many composers, my aesthetic world is not limited to music. Truly, it is the extended interests, philosophies, beliefs and experiences that make each composer's work unique and worthy of our attention. In composing *161 Glass*, I sought to penetrate my own musical ideas with art and architecture of the building for which the piece is named both physically and metaphorically. The process required an initial immersion into the historic time period's artistic philosophies, its architecture and its artistic and musical movements. The challenge was then to peel away the familiar facades and perspectives of present day Dallas to gain an understanding and appreciation for the city of the past and its cultural landscape. Because the building and its functionality changed over time, this effort was not static and required continued reassessment.

Aurally revisiting key pieces and composers integral to the modernist, postmodernist, and contemporary periods,¹⁰² and those who blazed the trail before them, I allocated time each day dedicated to the process of research, experimentation and composition. Specific tasks were mapped out with weekly objectives. In my pursuit of the most appropriate aural and visual elements, the allocation toward investigation, creation and procurement of sound objects far exceeded original estimates. Investigating the building and the surrounding industrial district involved digging into public records, press information and building permits. I conducted interviews with its previous company occupants, both of which still manage businesses locally. I worked with materials producers, hardware store personnel and musicians to procure - or build -

¹⁰² I've referenced terminology from the art/architecture nomenclature to reflect the time periods covered, and to align the movements, while not synonymous, as part of a larger philosophical perspective across all the artistic disciplines.

the “instruments” called for to produce the aural or visual effects I wanted in the piece. Where possible, I extracted discarded material objects from the structure itself and incorporated them into the musicians’ palette.

Conceptually, the piece evolved out of the building itself, the elements of site specific art, the passage of time, and from my determination to fuse those ideas with purpose. While musical concerts and performance art in museum and gallery environments has increased in the new millennium, the result is often that the concert attendee merely changes venue, providing the art space with the advantage of increased exposure, as music lovers leave the performance to stroll amongst and gaze upon the art. The objective of this endeavor is to reach out, focusing the piece not to new music concert attendees, but to the members of the visual art community and, in this case, to the donors of the Dallas Contemporary, aligning with the mission and values of the organization. A primary goal of the piece is to engage the audience, not only compositionally, but visually and with meaning beyond the aural components. While any musical performance is visual, in that the musicians creating sound are observed by the listener, I sought to enhance the experience by altering the instrumentation, performance practices and dress. I created contextual scenarios for each of the movements in which the musical performers become the characters of the scenario. In their roles, the musicians interact with the props, some of which double as musical instruments, resulting in a multi-sensory artistic experience enjoyed by the visual art patron.

For the creation of *161 Glass*, I fused three compositional approaches. First, unlike most of my academic endeavors, I tapped into my intuitive and improvisational

resources; this allowed for a free flowing of ideas prior to consideration of executability, as well as envisioning the compositional flow of the work. Second, I gathered knowledge about the space, place, materials to be used (or not), and the contextual frames. Third, I created a framework, to organize the compositional process. The composition of this work is the first time I have mindfully combined these methodologies; as a result, the conceptual development derives from the physical space, its form and functionality, and its transition over time.

An array of compositional approaches could be applied to this project. The challenge was to integrate the external components, the influence of twentieth and twenty-first century music and my own musical ideas and explorations. I consider myself to be a lyrical, post-tonal composer primarily utilizing modes and fusion scales with a tendency to work toward the edge of my imagination and skill level. Like all rewarding endeavors, this piece has propelled me to step beyond my known capabilities into unfamiliar instrumentation and performance techniques and practices. Considering its context, I chose to compose *161 Glass* as a 17-minute, acoustic work for four percussionists, with clarinet and trombone added in the last movement. The piece fuses tonal and sound elements with the visual and extra-musical sources detailed later in this document.

The piece is constructed in a three movement structure with contrasts in activity, flow, length, materials, complexity, and focus. The unifying elements are the tonal relationship between the movements and the focus on the short motivic objects in each of the movements. The three movements loosely follow a form of fast, slow, fast, although the piece begins slowly. Designed for four percussionists, the first movement,

("The Floor") employs 12 instruments, the second movement ("Light Matters") utilizes 5 different instruments and the third movement ("Confluence") pulls 11 instruments from *The Floor*, 2 from *Light Matters*, and 1 additional timbre for 14 percussion instruments plus clarinet and trombone. The structure of each movement is unique as each is representational of a different aspect of the structure of 161 Glass Street and Dallas Contemporary.¹⁰³ The duration of the first and third movements are similar at approximately 6.5 minutes, and the second is 2 minutes shorter.

The first movement, "The Floor," reflects upon the former functionality of the building at 161 Glass Street. Initially in 1951, it opened as a water pipe distribution center, Grinnell Company, and from 1990 until 2007, United Metal Fabricators operated there. The sounds of the materials and work activity of a factory floor influenced the sound sources utilized in the piece, and the work is staged traditionally. To maximize the visual effect, I extended the performance elements to various props and attire. The "set" includes three of the original clerestory windows, a period time clock and the fan. The performers' attire needs to reflect factory or distribution center attire; musicians for the premiere wore jeans, a monogrammed work shirt and work boots.

The piece begins off stage. The performers walk to the time clock, punch in, put their cards in their pockets and walk to their instruments, with one performer turning on the fan. The piece begins slowly, just as the day in any work environment evolves gradually. The initial two note motive descends a minor sixth. Other static, tonal and rhythmic motives enter (Figure 1), some of which function merely as gestures (Figure 2). The instruments personify the building, its inhabitants and the activity of the day (Figure 3).

¹⁰³ See Appendices F, G, and H for diagrams of each movement.



Figure 1. Motive

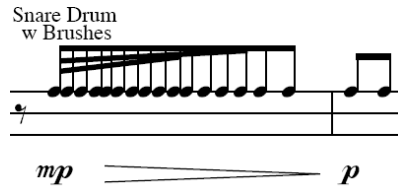


Figure 2. Gesture

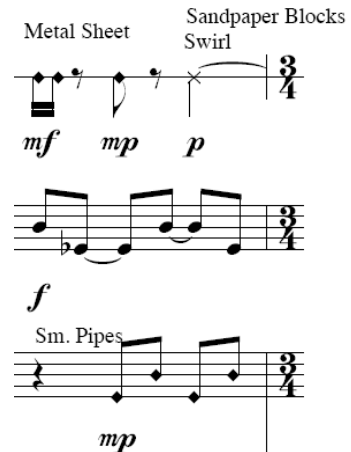


Figure 3. Activity

Sounds are disparate at first, but develop an integrated flow. Work activity increases, climaxes, pauses, and then picks back up until the whistle announces that the work day is finished. Ultimately, the 6.5 minute movement aurally reveals the progression of a day in a metal working plant.

Each instrument in this movement embodies a primary role on the floor.

Traditional instruments include the marimba and xylophone representing human activity in the space. The drums function both as static elements and conveys the sounds of the building, its lights, and the particles within the space, such as air moving and dust rising. On the larger drums, I added a groaning effect, dragging a rubber ball across head to represents items being dragged across the floor and I employed a technique used by Amon Tobin,¹⁰⁴ adding a bungee cord and beans to the head with a gritty reverberation effect. Metal and pipes are key elements of the space, so I incorporated two sets of short pitched pipes and a large pipe with indeterminate pitch. In order to

¹⁰⁴ Amon Tobin. "Amon Tobin and Beans Make Infamous Music." *Wired*, <http://www.wired.com/video/amon-tobin--beans--infamous-music/24993155001>, added 2 June 2009 (accessed 9 June 2009).

maximize the diversity of the large pipe's timbre, three types of mallets are used: metal rubber and wooden stick. Brake drums, wrenches and a thunder sheet reflect the sound of metal being worked in the environment and a loud dissonant whistle signaling the end of the workday and the movement. To balance the timbres created by the metals and woods, I used sandpaper blocks replicate a blow torch and the human cutting of metal. Lastly, a fan is the environmental companion of any factory or warehouse worker. For the premiere, the ensemble used Dallas Contemporary's large orange industrial fan.¹⁰⁵

The second movement, "Light Matters," metaphorically stems from the location name, 161 Glass Street, and the properties of glass as an architectural and transparent element. Glass, in its transparent state, can provide clarity; in a fractured state, distort reality; and in a mirrored state, it can provide a reflection of ourselves. Light, the transfer of energy through space, enables us to see all of these as well as color. Our perception of the world in light is often seen through glass. The movement also contemplates the functionality of Dallas Contemporary as an incubator for artists, and the experimental nature of the organization.

The composition explores the reflective quality of glass, both in a physical sense as well as in a personal or experimental sense. The movement's resulting sounds are explorations of the use of glass and additional "reflective" materials. Integrating visual aspects in this movement, I provided continuity by including the clerestory windows, and time clock from the first movement. The performers wear lab coats reminiscent of scientists and experimenters. "Light Matters" contains a balance of static, dynamic and gestural components. The primary pitch material, a major third, paired with a minor

¹⁰⁵ Additional instrument details are found in the performance notes.

third and second (Figure 4), is inverted from the minor sixth motive used in the first movement. The piece begins with a loud gesture (Figure 5), demanding the audience's attention, belying the quietness to come. Progression moves in form of increased tension and texture (Figure 6), although the climax could be described as a small hill, rather than a peak. Winding down, the 4.5 minute movement provides no resolution.



Figure 4. Motive



Figure 5. Gesture

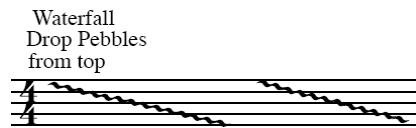


Figure 6. Pebble Waterfall

The five instruments used in this movement are distributed between four performers. Each instrument embodies an element of glass as described above. The vibraphone, symbolizes human interaction with glass; it represents the multifaceted nature of clarity and reflection. To maximize the natural resonance of the art space, the piece calls for three methods of producing sound: the use of both hard and soft mallets and a bass bow. The triangle adds color and emphasis. I sought to use glass tubes to visually correlate the piece to experimentation. Thus far, this has been difficult to execute accurate pitch, so for its premiere crystal glasses will be used. The broken glass sifter uses broken glass shards - including mirrors - in a glass container; the shards are then stirred or poured to produce a static sonic element as well as a visual representational one. The glass waterfall is a uniquely conceived instrument. People are drawn to waterfalls, for their serene beauty and power. Sonically, I wanted an

instrument with a percussive quality, but did not want to use standard instrumentation. I did not seek to replicate the sound of a real waterfall, but the visual and experiential essence of a waterfall. The base of the instrument contains water, which, like glass, is a reflective material. Plexiglas and corrugated material are angled into a large container filled with water and lined with foil wrapping. The glass pebbles are dropped slowly onto the roofing material and fall into the water.¹⁰⁶

The third movement, “Confluence” signifies a temporal journey from the 1950’s through the early 21st century, and embodies a collage of time, art and space. A clarinet was added to this movement referencing the fluid passage of time. Containing expressive emotion and lyrical lines, the clarinet inserts a perception of motion into the piece. The trombone partners with the clarinet in this purpose, but also represents the increased use of the trombone during the 20th century. Its timbre counterbalances that of the clarinets. Tonally, the piece is primarily polytonal with two minor-major scales (lowered third, raised sixth and seventh scale degrees) attempting to establish harmony. Organized into six sections, the piece opens with expressive objects as the initial motives (Figures 7 and 8). It then enters a period of improvisation and aleatory, with written instructions to the performer (Figure 9).

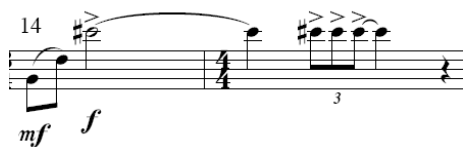


Figure 7. Motive 1



Figure 8. Motive 2

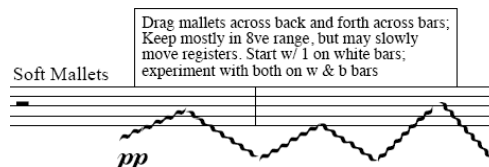


Figure 9. Vibe Stasis

For the third section, the motives are reworked into minimalist counterpoint (Figure 10),

¹⁰⁶ Additional instrument details are found in the performance notes.

which then morphs, inspired by deconstructivist philosophy (Figure 11).

Figure 10. Pattern

Figure 11. Deconstruction of Counterpoint

The fifth section recapitulates the first. The final section of the piece maximizes the use of layering to emulate collage, quoting elements from all of the movements (Figure 12).

Figure 12. Quotes from Earlier Movements

I sought to create “messy vitality over obvious unity,”¹⁰⁷ filling the section with eclectic elements. I brought into this portion of the piece quotes and reiterations of motives from the first two movements, integrating them with the new movements and ending the piece with the motive opening the first movement (Figure 13).

The musical score for Figure 13 is arranged in six staves. The top staff is in treble clef and begins at measure 157 with the instruction 'rit. poco a poco'. It features a long, sweeping melodic line with a fermata. The second staff is in bass clef and contains a rhythmic accompaniment. The third staff is for Percussion, specifically Temple Blocks, with a 'pp' dynamic. The fourth staff is in treble clef and contains a melodic line with a triplet of eighth notes and a 'mp' dynamic. The fifth staff is in treble clef and contains a chordal accompaniment with a 'mp' dynamic. The sixth staff is in bass clef and contains a chordal accompaniment with a 'pp' dynamic. The score concludes with a descending m6 motive in the final measures.

Figure 13. The Third Movement Ends with the Same Descending m6 Motive that Begins the First Movement

The staging for the percussionists is traditional; however the clarinet and trombone perform at the front sides of the audience. The percussion instruments are distributed between four performers. With the exception of the short pipes, wrenches, and the whistle, all of the instruments from the first movement are incorporated in the third movement, but only the glass sifter and vibraphone from the second movement are included. I debated adding more percussion to this movement, but added temple blocks

¹⁰⁷ Katz, 236.

due to the increasing use of Asian instruments by avant garde composers in the 1950s through 1970s and for their timbral quality.¹⁰⁸

Within the creative process, ambiguity presides over the separation of influences from sources. Influences impact thought and can lead one down a path which allows the successful completion of a work. Sources imply specific items correlating to the completion of the artistic project. While the contextual segments of this document connote influence, they represent the influences during the life of the building, at 161 Glass Street, ultimately woven into the fabric of the piece. The next few paragraphs discuss those artistic and architectural influences which most directly affected my decisions and how they correlate to the project's existence, followed by three primary site specific sources, musical resources, and the people whose input allowed *161 Glass* to blossom.

Occasionally, the most serendipitous events will change us in unimaginable ways. The conceptual seed for this endeavor and even my decision to study art history can be traced to such an event. In December 2004, I attended the Sons and Lumieres exhibit at the Centre Pompidou in Paris. As a synesthetic person, the diverse monumental collection confirmed that others share my perspective of blurred artistic boundaries. As a composer, I sought out ways to integrate the visual, architectural and anthropological arts into my work. In preparation of this project, I researched physical embodiments of those elements and places where artistic renewal has taken place in reframed environments.

Many of the great world art spaces were originally designed for other purposes. As a fusion of new urbanism and the eco-design movements, repurposed buildings

¹⁰⁸ Additional instrument details are found in the performance notes.

often emerge fulfilling artistic and social needs, altering both the physical landscape and the human interaction within the space. In other words, site specificity is redefined and imbued with new meaning. Two art space sites most closely fit the model for Dallas Contemporary. Dia:Beacon along the Hudson River in New York occupies a former Nabisco facility built in 1929. The former factory, built of brick, steel, concrete, and glass, is considered representative of early 20th century industrial architecture. Over 34,000 square feet of skylights allow for an exceptional environment for viewing contemporary art in natural light.¹⁰⁹ MassMOCA opened in 1999 and integrates over 60 performance and time based art programs into their calendar annually. Birthed out of the nineteenth century Arnold Print Works buildings, the architects, “exploited the unparalleled scale and versatility of the complex's industrial spaces, while establishing a dialogue between the facility's past and the new life it would have as the country's largest center for contemporary visual and performing arts.”¹¹⁰ MASSMoCA's mission has evolved “into a center that would both present and catalyze the creation of works that chart new creative territory.”¹¹¹ I interviewed Sue Killam, the Managing Director of Performing Arts, and gained a better understanding of the fundamentals of their program, the integration with the art, and the management of the space.

The composition derives its impetus from three site specific sources. The first site specific source is, the building itself; its architectural and functional history provides both conceptual and aural context. Second, the location's site on Glass Street offers a conceptual opportunity to explore a truly modern architectural medium: glass. Third, the

¹⁰⁹ Dia:Beacon, Beacon, NY, <http://www.diabeacon.org/sites/page/1/1003> (accessed 4 July – 31 October 2009).

¹¹⁰ MassMoCA, <http://www.massmoca.org/history.php> (accessed 31 July 2009).

¹¹¹ MassMoCA, Interview with the Director of Performing Arts Sue Killam and Meredith Boggia by author. 7 August 2009. North Adams MA.

transition of place in a cultural geographic context reveals the juxtaposition of context and time. These extra musical elements create an opportunity to explore innovative instrumentation possibilities from both physical objects directly derived from the extra-musical sources, and conceptual elements suggested by these sources. Extending these ideas further provided insight for visual staging possibilities.

The physical building of 161 Glass Street derives site specific elements addressing place, space, materials and meaning. The brick and concrete building's interior vaults to a height of twenty feet. Under the eaves, framed clerestory windows line the west wall. Red, yellow, and indiscriminately colored, aged pipes snake under the ceiling, with the heart of the pipes sequestered on the rear wall. The truck bays, the loading dock, the yellow metal stairs, enable visibility into its former existence.

Materials left behind in the building which I incorporated into the piece include pipes, metal items and the windows.¹¹² The industrial ceiling fans no longer function, so in its place, a smaller industrial fan was utilized in the first movement, "The Floor." Integrating the pipes was deemed critical to the piece's representation of functionality. The aforementioned Grinnell Water Inc.¹¹³ warehoused and distributed fire sprinkler pipes and parts. Spending hours at United Metal Fabricators,¹¹⁴ I synthesized the primary aural sources for the first movement. "The Floor" connotes the fluid aliveness of a functioning industrial operation, and Dallas Contemporary's vision as an incubator of emerging art provided the intangible site specific source of experimentation expressed in the second movement, "Light Matters."

¹¹² Due to the timing of construction, the windows were not able to be used for the premier.

¹¹³ Grinnell.

¹¹⁴ United Metal Fabricators of Texas, Dallas, TX. Site Visit, 25 September 2009.

Architect Edward M. Baum is transforming the old factory into an artistic center. As the composer for the Dallas Contemporary's inaugural sound event, Baum challenged me to examine the properties of the location – especially the use of Glass since the structure resides on Glass Street.¹¹⁵ Discovered by the Egyptians, manufactured by the Romans and exquisitely elevated by the Venetians, glass realized its potential only in the 20th century, with the creation of large glass, which became defining as an artistic and architectural element. Since the clerestory windows bathe the space with afternoon light, the initial plan included utilizing the old paned windows from the building's exterior and experiment to maximize their spectrum of sound. However, due to a variation in construction plan timing, the windows became unavailable as a resource. Undaunted, I contemplated the properties of glass:

- *Transparency* allows a visual connection beyond the space
- *Light* passes through it, enabling us to see
- *Color*, which is also created by glass prisms
- Mirrors require glass to provide *reflection*

“Light Matters” engages each of these attributes, but primarily on light and reflection. Using the metaphor of the prism, light morphs from that which illuminates, to visible matter, then refracts into an idea that is enlightening. Likewise, reflection transforms from viewing the self, to viewing within the self.

The third site specific source is the juxtaposition of place with time; the triangulation of cultural context, functionality, and the physical alterations of the site. Through time, the landscape, physical and cultural transforms as the building is static. Imagine the visible changes in a time-lapsed video spanning sixty years. Invisible, but

¹¹⁵ Edward Baum, interview by Author, Dallas TX, 5 June 2009.

equally powerful, the feelings and perceptions of a site change as well. “Confluence,” the third movement, draws upon this transformation of place over time.

The aural ideas for *161 Glass* and for each of its movements were not drawn upon any model or composer’s methodology. Similarly the instrumentation does not owe its configuration to any referenced piece. That stated, what composer isn’t remotely influenced by the innovative attitudes and approaches reflective of many of the modern, post-modern and millennial composers? Once embarked upon this journey, I reviewed dozens of works by an eclectic group of composers to immerse myself into the compositional philosophies and approaches of the time, and to better grasp their point of view regarding sound, space and time. The composers’ degree of influence on *161 Glass* can be characterized into four types:

- Conceptual
- Architectural
- Structural and developmental
- Timbral

For this project, architects and artists provided a greater degree of conceptual and philosophical influence than composers. The New York School’s close relationship with mid-century artists and the resulting collaborative efforts, sparked by Cage’s reaction to Rauschenberg’s *White Paintings* with his creation of *4’33”*.¹¹⁶ John Cage demonstrated that the understanding and enrichment of an object or artistic work is interdependent within the contextual relationship of its place, time and surrounding

¹¹⁶ John Cage, *4’33”*:(1952) *Tacet, Any Instrument or Combination of Instruments* (New York: Henmar Press, 1960).

elements.¹¹⁷ By virtually removing the “object,” the sound emanating from hammered or plucked strings of a piano, leaves only the sounds of the opening and closing of the lid. The environmental sounds of its context equate to the piece itself.

However, Morton Feldman’s philosophy and works made the greatest conceptual impression in the creation of *161 Glass*. In noting Pierre Boulez’s famous comment that he “was not interested in how a piece sounds, only in how it was made,” Morton Feldman responded “No painter would talk that way.”¹¹⁸ He considered that the history of music was that of systems, construction and rearrangement of forms, stating that a focus on *sound* would “upset the precarious balance of the *ideal* composition.”¹¹⁹ He even considered Cage’s emphasis on chance to be just another type of system. As Mark Rothko sought to make color alone the voice of emotion, Feldman sought to reach the objective through sound alone, not its forms or theoretical appropriations.¹²⁰ Attempting to liberate time, he considered his compositions as time canvases upon which he painted the color of sound, and perceived his work as between categories of music and painting, and between time and space.¹²¹ Feldman’s philosophies resonate with me; my primary focus of the piece was the sound of it, not the theoretical manner of construction.

The architectural influence on *161 Glass* is ambiguous. Iannis Xenakis’ writings provided a better understanding of the quantifiable analysis involved in creating spatial ratio computations to optimize the sound in the space. I did not create and employ that

¹¹⁷ Richard E. Nesbitt, *The Geography of Thought* (New York: Free Press, A division of Simon and Schuster Inc, 2003), 1-28.

¹¹⁸ Louis Goldstein, “Morton Feldman and the Shape of Time” *Perspectives on American Music Since 1950*, ed. James R. Heintze (New York: Garland Publishing, Inc., 1999), 67.

¹¹⁹ Goldstein, 67.

¹²⁰ Goldstein, 74.

¹²¹ Licht, 210. (Steven Johnson also; various pages).

level of analysis, but I did apply the size, shape and materials of the space into my determination of sound materials, density and texture. I listened to several pieces referencing space and place. Tetsu Inoue's electronic piece, "Waterloo Terminal,"¹²² featured on the compact disc series, *Architettura*, is dedicated to sonic representation of architectural structures. Inoue scanned over a thousand photographs into software which translated the curvature and surfaces into sound. This piece influenced *161 Glass* in that melodic fragments emerge from the patterns of the building, and Inoue balances those fragments with stasis and pulse. David Byrne's piece *Playing the Building*,¹²³ described earlier, had the greatest¹²³ impact in that it replicates the intent of this piece, to maximize the space as a physical instrument of the work.

As stated previously, the compositional process for this work amalgamated the intuitive and more traditional compositional processes. Infusing the visual elements of the performers and the "set" I created a place in which the performance transpires. I focused on the sound of the environment, but applied formal elements to move the piece forward. For the first movement, "The Floor," Iannis Xenakis' *Pleiades*¹²⁴ and George Crumb's *Music for a Summer Evening*¹²⁵ were the most informative in regard to pacing, texture, density, and performer complexity. I considered both pieces' flow and gestural incidence. Movements I and V of *Music for a Summer Evening* blended many of the percussion timbres I was considering, so I found it more helpful in that regard. In the realization of this movement, performer complexity had to be scaled back a bit to ensure consistency.

¹²² Tetsu Inoue, *Waterloo Terminal*, *Architettura* volume 2, Nicholas Grimshaw (New York: Caipirinha Music, 1998).

¹²³ Byrne.

¹²⁴ Xenakis, Iannis, *Pleiades* (Paris: Éditions Salabert, 1979).

¹²⁵ Crumb, George, *Music for a Summer Evening* (New York: C.F. Peters, 1974).

The challenge of the second movement, “Light Matters,” was to produce a reflective, contemplative piece without the pitfalls of a New Age cliché. I chose Charles Ives’ *The Unanswered Question*¹²⁶ as the model for the movement for two reasons: first, the piece itself is a contemplative piece; second it loosely provided an appropriate structural model for “Light Matters.” The timbres differ drastically, but I focused on the structure and development of static, dynamic and gestural elements. Written in 1906, its reception sits firmly in the mid-1940s, placing it in the right timeframe, for the site aspect of the piece.

The third movement, *Confluence*, represents a temporal journey from the 1950s through the early twenty-first century. In the late 1940s, many of the New York composers looked to Edgard Varese as a “precursor and model in their creation of a new sound world.”¹²⁷ Like me, he immersed himself in the world of visual arts.¹²⁸ So, it made sense to look to his music as well. Varese’s instrumental assortment in *Integrales*¹²⁹ lined up closely with my smaller ensemble of percussion, clarinet and trombone. The piece inspired one of my motives and provided invaluable insight in balancing the percussion with the woodwinds and horns. In investigating graphic notation for the second section of “Confluence,” I found several sources illuminating. John Cage’s *Notations*,¹³⁰ and Theresa Sauer’s update, *Notations 21*¹³¹ provided the most diverse examples; however, I primarily used a mélange of my own creations and motivic cues. The third section of the piece alludes to minimalism. Indirectly, Steve

¹²⁶ Charles Ives, *The Unanswered Question* (New York, Southern Music Publishing Co., 1953).

¹²⁷ Johnson, 57.

¹²⁸ Johnson, 58.

¹²⁹ Edgard Varese, *Integrales* (New York : Colfranc Music, 1967).

¹³⁰ John Cage, *Notations* (New York: Something Else Press, Inc., 1969).

¹³¹ Sauer, *Notations 21* (New York: Mark Batty Publisher, 2009).

Reich's *New York Counterpoint*,¹³² which I thoroughly studied several years ago, provided the inspiration for the patterned portion of the piece. Toward the end of the movement, I sought to emulate collage and postmodernism. Two pieces, Jennifer Higdon's 2005 Percussion Concerto¹³³ and the third movement of Tomas Svoboda's 1993 Concerto for Marimba and Orchestra¹³⁴ demonstrate the use of layering and eclecticism that I wanted to achieve.

Prior to putting pencil to staff, I spent several months surrounding myself with percussion music with and without other instruments. Timbrally, it remains difficult at this juncture to separate all of the external influences from the conceptual determinates for the piece. However, three composers stand out. Video game composer, Amon Tobin, experiments with found objects and builds instruments to create the aural environment for his games. Both the bungee cord and beans on the bass drum, and the bowed pipes and metal sheet were direct variations of his sound world. George Crumb remains among the premier experimenters of alternative sounds, both from percussion instruments and non percussive instruments. Working in Philadelphia during the summer of 2009, I was submerged in the sounds of his music, since Orchestra 2001 is the primary interpreter of his work. Finally, Jennifer Higdon's use of expression in her Percussion Concerto, opened up many possibilities for this piece. In summary, a diverse set of composers, works, artists, architects and factory workers all provided input to the aural experience of *161 Glass*.

¹³² Steve Reich, *New York Counterpoint : for clarinet and tape or clarinet ensemble*, (New York : Hendon Music; Boosey & Hawkes, 1989).

¹³³ Jennifer Higdon, Percussion Concerto, London Philharmonic Orchestra, BBC Radio: LPD – 0035, 2008.

¹³⁴ Tomas Svoboda, Concerto for Marimba and Orchestra (New York: Albany Records, 2003).

Significant to this project are the visual, theatrical and representational aspects of its execution. The development and procurement of created or found (more like sought after) instruments required far more time and communication than originally allotted. “The Floor” pays homage to the functionality of an industrial environment, “Light Matters” to the concept of glass and the experimental nature of Dallas Contemporary and “Confluence” to the geographical and cultural context of the site over time. One of the pipes was extracted from the structure, though most of the material for the built instruments and/or acquired “found objects” were procured from hardware and retail outlets. The 1970s era punch clock was obtained from a local artist.

The vendors supplying the articles for this piece showed surprising interest and provided substantial input to ensure that the products would “perform” adequately. The original plan called for resonant glass tubes¹³⁵; the execution of which was problematic.¹³⁶ Two musicians turned glass artists assisted me greatly in my quest for glass tubes. Clarinetist Dave Winship of Winship Designs and saxophonist Rex Trimm, a glass artist and glass instrument manufacturer, worked to help me find resources for viable glass tubes. Timing became an issue, however, so glass goblets may need to be substituted. MaryKay Rosetti of Enviroglass¹³⁷ donated the glass shard for “Light Matters.”

The team of performers assembled for this piece provided input critical to its success. Open minded and creative, they offered alternatives when a few of my original

¹³⁵ Glass Music: Verrophone. <http://www.glasharfe.de/flasharfe/texte/errophn.htm>, (accessed 8 December 2009).

¹³⁶ Glass Music International, <http://www.glassmusicintl.org/links/html> (accessed 8 December 2009).

¹³⁷ MaryKay Rossetti, EnviroGLAS. 7704 San Jacinto Plano, Plano, TX. Interview, 5 January 2010, www.enviroglasproducts.com.

ideas deemed unattainable. As composers, notable works are reviewed with incredulous awe, as we forget that they also had input from talented performers. The percussionists advanced my understanding of the differences of notational practices for percussion instruments with lengthy delays. As a result, the notation and performance notes have greater clarity for the next performance.

The physical space of 161 Glass Street profoundly impacted the consideration and implementation of musical ideas. I considered six physical elements regarding space in creating the piece:

- The architecture of the building itself
- The spatial characteristics of its size, including the resonance and reverberation
- The interior as a place for art
- The musical materials which would maximize the use of the space
- The production and practical aspects of instruments spatialization
- The relationship of musical ideas to space

The architecture exhibits clean lines and functional simplicity. The main buildings were constructed with four primary elements: concrete, brick, metal and glass. Rectangular, large and high, sound in the space bounces off of the hard reflective surfaces, creating its own resonances and reverberations.¹³⁸ The construction of the offices add a softer surface along one of the long sides, creating an “L” which reduces the echo effect. Its function as an art space is a primary consideration. Originally, the piece was to be performed in the large gallery area (the long wide portion of the “L”). The premiere was moved to the smaller portion of the space to allow for maximum viewing of the art. This

¹³⁸ See Appendix E for a drawing of the physical space.

has kept the music separate from the art. Conceptually, I integrated the building's function and art into the piece, but in no way does the exhibition at the premiere coincide with the music.

Environmental and contextual considerations drove the selection of instruments and materials, and the space and its resonance played key roles in the decision of *how* to utilize the instruments. Portions of the score appear sparse, especially in the first movement, "The Floor." I specifically allowed space for each sound to unfold. Too much texture could create a muddy *mélange*. This movement originally called for the instruments to be positioned in diverse locations in the space with the audience in the middle. But this configuration would require several more performers. The second movement, "Light Matters," capitalizes on the building's resonance with the use of reflective materials. During the third movement, "Confluence," the additional clarinet and trombone move through the space although the percussion ensemble remains situated in a fixed position. Thus, I have created a relationship between the physical space of 161 Glass Street and the musical ideas.

Chapter 6

Collaboration

The 2007 decision to move Dallas Contemporary into the outer fringe of the Dallas Arts District was not embraced by everyone in the local arts community. Nestled between the aptly named, and somewhat seedy, Industrial Boulevard and the eastern levee of the Trinity River, critics disparaged the site because of its dilapidation and the improbability of its location several blocks from the current gallery center.¹³⁹



Figure 14. Google Earth Satellite Image, July 2007¹⁴⁰ (north is up)

Construction began in the fall of 2009. On 6 February 2010, with the retrofit only partially completed, the Dallas Contemporary's inaugural exhibit opened with a crowd of over a thousand patrons.¹⁴¹ The vision of transforming this decaying mid-century

¹³⁹ J.R. Compton, "The Next Contemp-Who, What & Where," *Dallas Art Review*, 2007, http://www.dallasartsreview.com/ArtSpaces/D-Art/07-new-bldg/Next_Contemp, (accessed 22 September 2009).

¹⁴⁰ Ibid.

¹⁴¹ Erin Cluley, Dallas Contemporary Events Coordinator, meeting with author, 17 February 2010.

modernist building into a center of emerging art is slowly becoming reality. An aspect of the expanding vision is to extend ART from visual and spatial to include aural and kinetic performance art. Outside of area university campuses, no venue for sound art exists in Dallas. Joan Davidow's idea is for Dallas Contemporary to introduce and develop a series of curated sound art performances. It was upon this idea that this piece and the inaugural concert were conceived.

This project and initial concert could not have been realized without the support and collaboration of Dallas Contemporary staff. I first entered the building at 161 Glass Street with Joan Davidow in March 2009. Cluttered with debris from its former occupants, I explored the building as Joan painted the future in the air with her hands. Weeks later, I returned to the empty warehouse, listening, picking up pipes and other items with possible timbral implications. In June, I met again with the director conceptualizing the timing and format for the concert series. I also interviewed the architect, Edward Baum. In addition to providing insight into his design for the new space, he bestowed his view of modernist architecture and gave me some new ideas for my research.

I began the tactical collaboration with Dallas Contemporary in October 2009 for the first concert scheduled in December. The organization owns no sound equipment at this time, so they must rent all of the audio equipment and related accessories. Communicating technical details is one of the most important critical and challenging in this process. Originally, the programmed music was planned as part of a larger inaugural event, but due to the inevitable delays inherent in a building project, the date was moved out six weeks and then two additional months.

The premiere became an event in itself, titled New Music for a New Space. Works by composers, David Bithell and Sarah Summar were incorporated into this sound art event. I sent program notes, composer biographies, staging configuration, technical requirements and performer information to the Dallas Contemporary events coordinator. In December, as construction developed and information regarding a concurrent exhibit became clear, Erin Cluley, the events coordinator, and I delved into greater detail. We discussed power sources, speaker configuration, projector needs and screens. In February, we met to finalize technical needs, staging, video set up and audience seating arrangement. Dallas Contemporary takes care of all of the press communication, so I provided a list of music organizations to notify. I worked with the events coordinator to finalize the press release information, program order, and confirm the completion of all documentation for the performance. In addition to the press releases on their website, the following media carried information about the concert:

- *Dallas Morning News*, March 7, 2010
- *D Magazine Blog*, March 11, 2010
- *Arts & Culture DFW*, March 18, 2010

Dallas Contemporary set up two technical reviews and I coordinated with the other composers prior to the event to ensure a smooth execution. I also worked with the education director, Diane Sikes, to coordinate a volunteer process for UNT music students wishing to participate.

I presented the first movement of *161 Glass*, “The Floor” at the New Sounds for a New Space concert on 24 March 2010. With nearly 90 attendees, including the musicians, the Dallas Contemporary considered the concert a big success. The

organization showed that it is able to utilize the space in new ways that are congruent with their mission as an incubator for emerging artists. By expanding their artistic exhibitions to include sound art, Dallas Contemporary is able to expand their visual art patrons' artistic experience with the space, as well as to bring connoisseurs of experimental music and intermedia into a new environment which also allows the contemporary music lover to experience the newest of contemporary art. The future holds many opportunities for sound art, musical experimentation, installations, and performance art in Dallas. Conception is morphing into reality as three more concerts are planned for 2010. "Light Matters" and "Confluence" will be performed at one of the concerts. The proposal for the future is to curate the musical art in a similar manner to curating visual art.

Chapter 7

Conclusion

Throughout this paper, I have explored the process of composing a musical work in relationship to the significance of its site specificity. Providing examples and historical information of discourse on the intersection of art music and architecture, this essay reveals that the fusion of interdisciplinary art is increasing as we enter the second decade of the twenty-first century. Much of the discourse and documentation of this fusion is recent, and artists and musicians are now examining issues of space and place in ways that have traditionally been the domain of architects and cultural geographers. In examining the evolution of the city of Dallas, this paper shows that the city's priorities on growth coalesce with recognition that the role of the arts is an imperative to those priorities. In the middle of this dialog, the building at 161 Glass Street rises as a physical manifestation of the city's priority of industrial growth in the 1950's and, as it morphs - renovated and repurposed - it rises again as part of the city's vision as an artistic hub. Tom Lind, Dallas Contemporary's board president stated, "With the new Dallas Contemporary as its centerpiece, this section of the Trinity Riverfront could grow into Dallas' version of Manhattan's Soho and Chelsea gallery district."¹⁴²

I looked across the artistic spectrum in music, visual arts and architecture to gain a better understanding of how others have implemented, or performed, site specific works. In so doing, I realized that this particular art form is increasing frequency, and in its interdisciplinary fusion. The artists mentioned in this article, Bernhard Leitner, Bill

¹⁴² Lind, 1.

Fontana, Christopher Janney, Marcos Novak, Jean Tinguely and David Byrne are but a sampling of artists addressing site specificity in their work. Composers across the last century, from Charles Ives and Edgard Varese to George Crumb and Jennifer Higdon and more, have provided inspiration for the execution of this work.

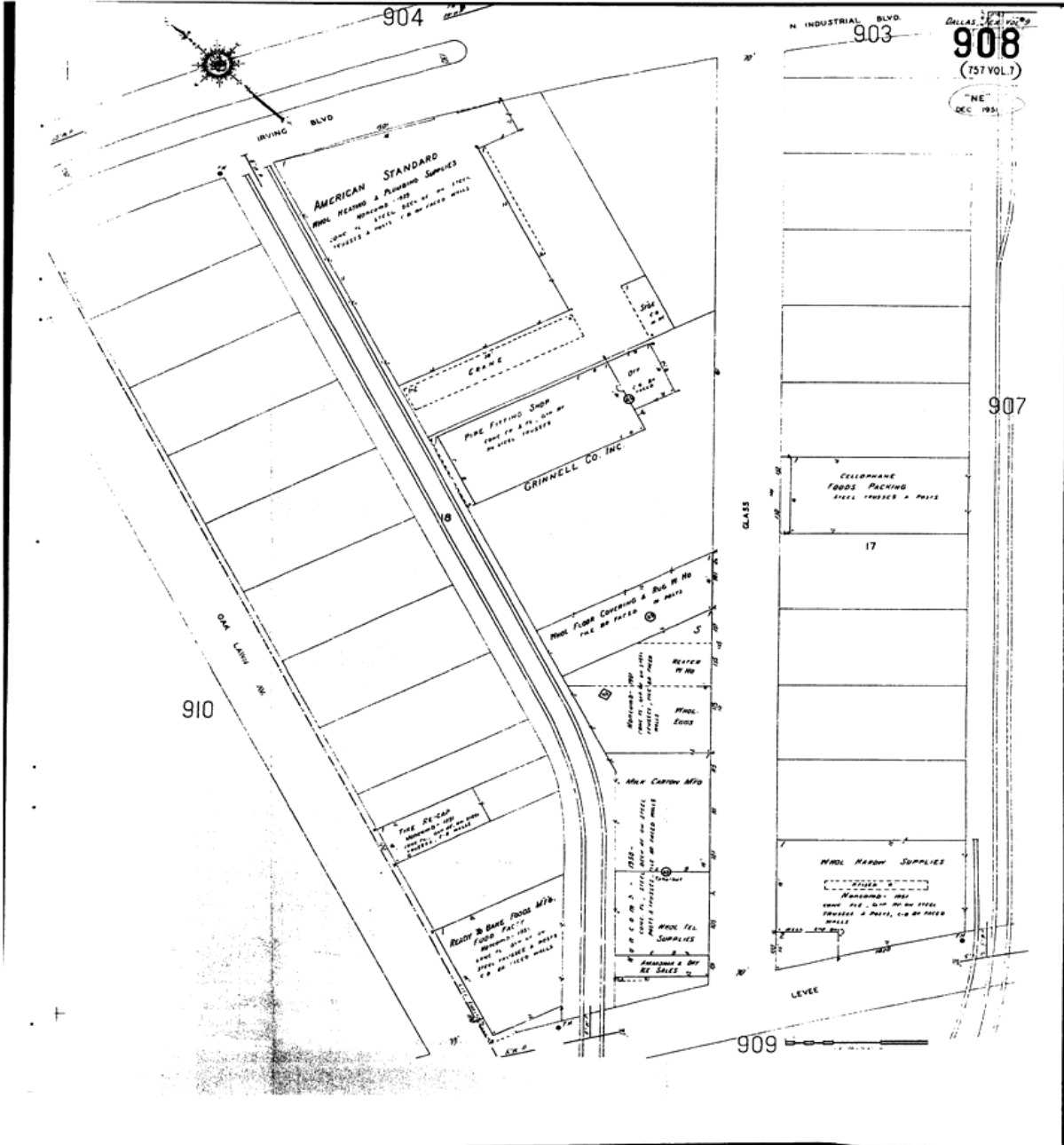
In describing *161 Glass*, I demonstrate how I make use of space, site, materials and frames in composing this work. Truly these elements overlap. I described the physical spatial properties and how I use the resonance of the space as a partner to the instruments. The first and second movements specifically address the site, its functionality, and the implication of its site name. Appropriately, I used materials in the first movements from the site itself and fashioned replicas as needed. In the second movement, I used glass in various ways to metaphorically relate to the site, while the third movement conveys the passage of time at the site. The context of the building and its various meanings over time provided the frame in which this piece was composed.

Based on my research, I believe this may be the first paper on a site specific art work examining not only composition and compositional processes, but how it integrates with other artistic disciplines as well as the field of cultural geography. As a growing segment of artistic expression, further opportunities for research will present themselves for musicologists and art historians as music, architecture and art expand in the twenty-first century.

Appendix A

161 Glass Street
Sanborn Fire Insurance Map 1951

Sanborn Fire Insurance Map
Volume 9, sheet 908
1921-1952



Appendix B

Photos of United Metal Fabricators
161 Glass Street¹⁴³



Glass St. EMB JanFeb 07-76.JPG



Glass St. EMB JanFeb 07-77.JPG



Glass St. EMB JanFeb 07-78.JPG



Glass St. EMB JanFeb 07-79.JPG



Glass St. EMD JanFeb 07-80.JPG



Glass St. EMD JanFeb 07-81.JPG



Glass St. CMD JanFeb 07-82.JPG



Glass St. EMD JanFeb 07-83.JPG



Glass St. EMD JanFeb 07-84.JPG



Glass St. EMD JanFeb 07-85.JPG



Glass St. EMD JanFeb 07-86.JPG



Glass St. EMD JanFeb 07-87.JPG



Glass St. EMB JanFeb 07-88.JPG



Glass St. EMB JanFeb 07-89.JPG



Glass St. EMB JanFeb 07-90.JPG

¹⁴³ Photographs used with permission from the Dallas Contemporary and Ed Baum

Appendix C

Google Earth Map of 161 Glass Street
July 2007¹⁴⁴



www.DallasArtsRevue.com map by J.R. Compton. Used with Permission

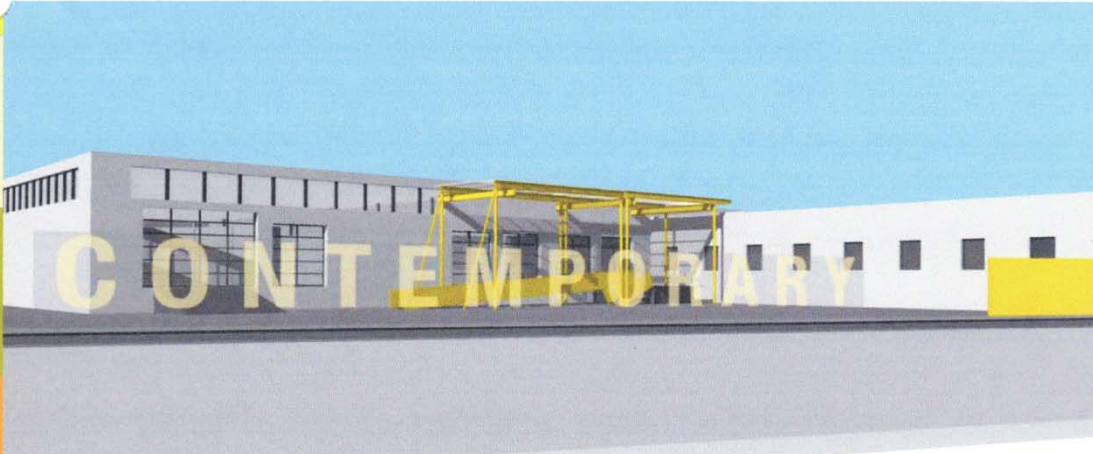
¹⁴⁴ J.R. Compton, "The Next Contemp-Who, What & Where," *Dallas Art Review*, 2007, http://www.dallasartsreview.com/ArtSpaces/D-Art/07-new-bldg/Next_Contemp, (accessed 22 September 2009).

Appendix D

161 Glass Street Architect Rendering 2007

161 GLASS STREET

SHARE SPACE WITH **DALLAS CONTEMPORARY**



You will have a unique opportunity to locate your studio, showroom or gallery in the future home of Dallas Contemporary, the city's only dedicated contemporary artspace. The handsome modernist structure, with its view of the planned Calatrava Bridges, is poised to become a hub for the art-aware when Dallas Contemporary moves to its new home. Space in the Design District building, currently undergoing renovation by national award-winning architect Edward Baum, will be available for lease in July 2008. A limited number of tenants is invited to share the dramatic clerestory windows and abundant natural light of this cultural and architectural landmark.

PROPERTY FEATURES

- 24,000 SF; divisible to 3,500 - 24,000 SF
- Showroom lighting
- Large window with natural light
- Shared modern bathroom and building entry
- ADA compliant
- "White box" ready
- Sealed concrete and exposed ceilings
- Industrial Boulevard signage
- Close proximity to mixed-use projects: Lionstone, Wood Partners, TCR
- 14' ceiling height
- 100% HVAC
- 4:1000 parking ratio
- \$13.00 NNN, \$10.00 TI



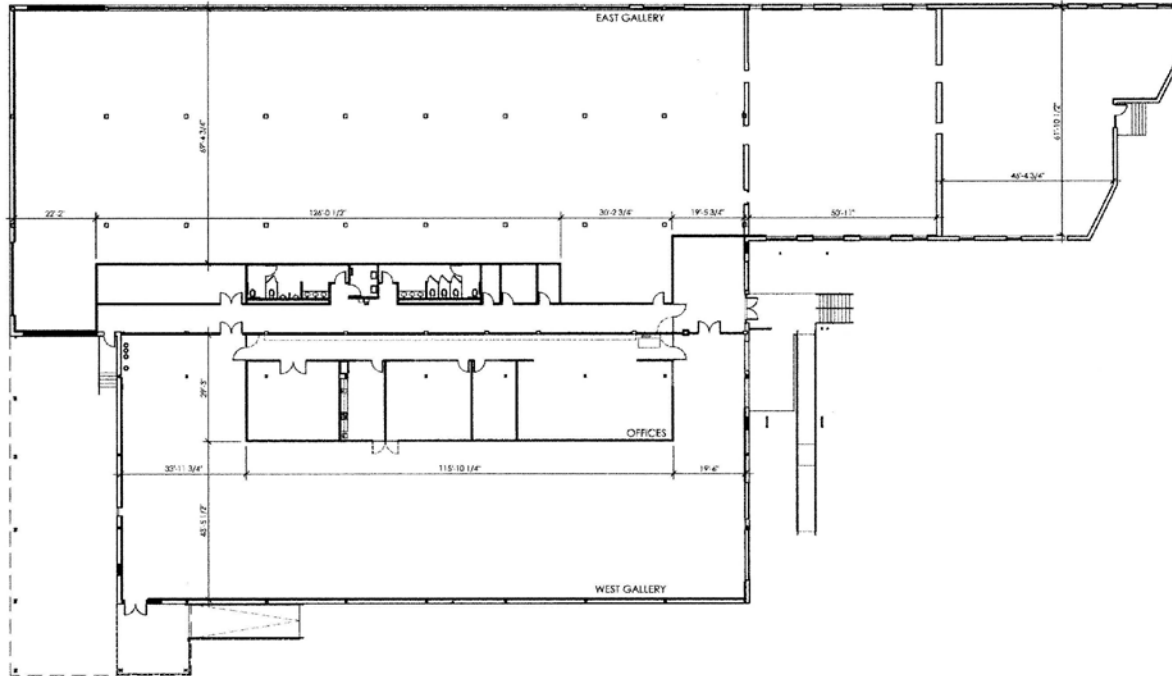
**STREAM
REALTY**

DAVID DUWE
214.267.0475
dduwe@streamrealty.com

JASON MOSER
214.267.0451
jmoser@streamrealty.com

Appendix E

Dallas Contemporary Floor Plan 2010



HPA
HAMMERS + PARTNERS ARCHITECTURE, INC

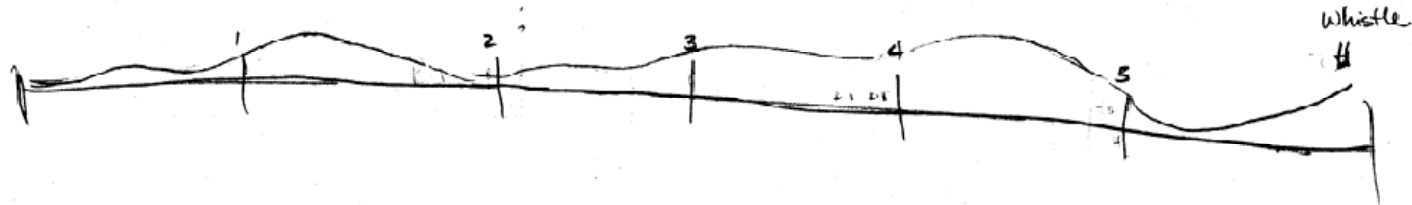
DALLAS CONTEMPORARY
161 GLASS ST. AT RIVERFRONT
DALLAS, TX 75207
214.821.2522

Appendix F

Initial Sketch for "The Floor"

FANS - turn on 10-15 seconds

MUSICIANS dressed in
factory wear punch in on time clock
then walk to instruments 10-15



Function

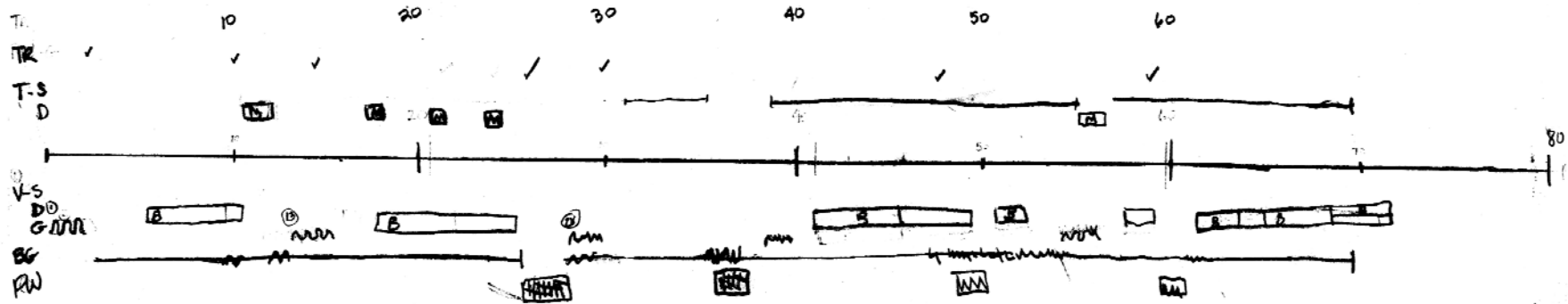
- | | | |
|-------------------------------------|---|--|
| ⑫ Fans | - | stasis |
| ① Short pipes | - | motivic shaping of materials |
| ② Long pipe - sticks, mallet, metal | - | motivic shaping of materials |
| ③ Brake Drum | - | jarring, repetitive, semipitched, unpitched sounds |
| ④ Wrenches | - | dropping of tools |
| ⑤ Metal sheets | - | powerful |
| ⑥ Bass Drum - mallet, rubber ball | - | reference hum |
| ⑦ Snare | - | thump cutting |
| ⑧ Snare | - | indeterminant sound |
| ⑨ Buzz | - | stasis |
| ⑩ Sandpaper blocks | - | blow force |
| ⑪ Marimba | - | motivic sound of workers |
| ⑫ Xylo | - | reference sound of workers |
| Bass Drum w/ Beans | - | ? |

[Low, medium high intensity
put multiple background levels
avg 6- levels

Appendix G

Initial Sketch for "Light Matters"

Light Matters

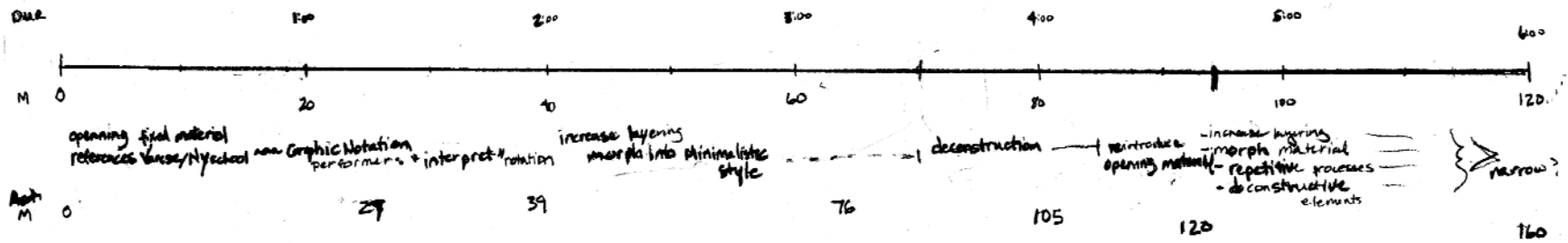


- Broken Glass - static
- Ripple Waterfall - gestural (2)
- Tubes - static - harmony
- dynamic - melody
- Vibes - gesture (1)
- dynamic - melody
- static - harmony
- [TRIANGLE]

Appendix H

Initial Sketch for "CONFLUENCE"

101 Glass-Mult. r. 3



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PART II
COMPOSITION

161 Glass



for

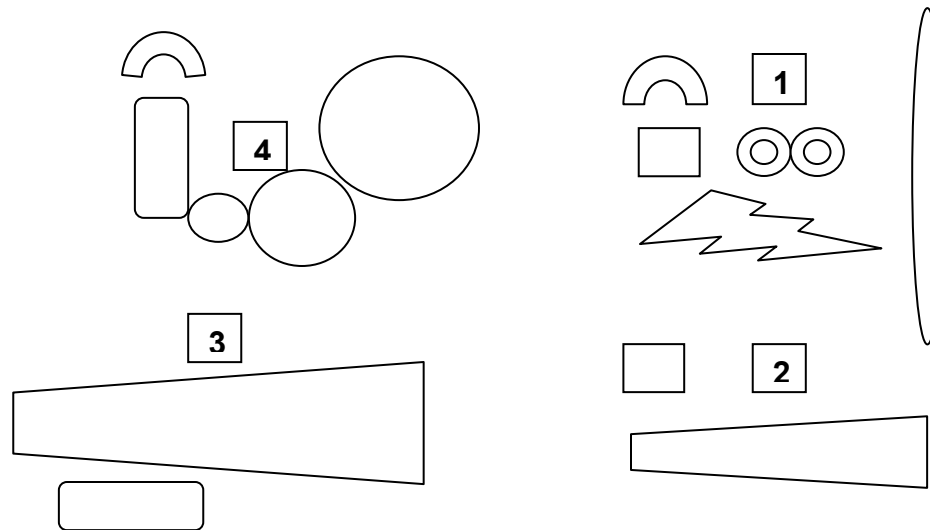
Percussion,
Clarinet and Trombone

Composed by

Christina S. Rusnak

2010

Staging for *161 Glass*, Movement I, The Floor



PERCUSSION 1

Bell Plate/
 Brake Drums
 Metal Sheet
 Wrenches
 Long Pipe
 (Xylophone)
 (Sand Blocks)
 (Concert Bass, with Beans)

PERCUSSION 2

Xylophone
 Sand Blocks
 (Long Pipe)

PERCUSSION 3

Marimba
 Short Pipes

PERCUSSION 4

Bass Drum
 Snare Drum
 Concert Bass, with Beans
 (Short Pipes)
 Wrenches

Performance Notes: *161 Glass*, Movement I, The Floor

The composition *161 Glass* is a site specific musical work in which the intersection of mid-century architecture, and the art and culture of a dynamic city are inextricably linked. It derives its impetus from the building itself, its architectural and functional history, Dallas Contemporary's new site on Glass Street, and the transition of place in a cultural geographic context, the triangulation of cultural context and functionality.

This first movement, "The Floor" reflects upon the former functionality of the building. Initially in 1951, it opened as a water pipe distribution center, Grinnell Inc., and from the 1970s until 2007, United Metal Fabricators operated their main plant here. The sounds of the materials and work activity of a factory floor influenced the sounds sources and utilization in the piece. The eleven instruments are distributed between four percussionists. The differentiation of instrument by notehead is listed below.

Instruments:

Bell Plate – (1) represents both the sound of metal working and the metal sounds of the building.

Ideal "pitch" difference between adjacent drums is m6; Hard or Metal Mallets

Metal Sheet - (1) represents the sound of metal being cut; this sound works in conjunction with the sand blocks replicating a blow torch and the forming of the metal. Thunder sheet struck with Sticks – high pitched tap-tap sound, and bowed with string Bass bow

Wrenches – (1)(4) In addition to materials and workers, a plant has tools. The seven wrenches are used twice in the piece. The first time, they are dropped; the rhythm is to be relative, not exact. I suggest hanging them on a stick, dropping them in order to achieve the sound. The second time they are to be thrown down as workers become frustrated with the tools of their work. Again, rhythm is to be as close as possible.

Stick Large Pipe – (1)(2) Pipes exist throughout the building as part of an internal sprinkler system.

Rubber Sprinkler pipes were the main product of Grinnell's line. 5' pipe suspended.

Metal All on second space on Staff

Sand Blocks – (2)(1) replicates a blow torch and the human cutting of metal; this sound works in conjunction with the metal sheet. Coarse sandpaper; one block should be fixed so it can be performed with one hand

Xylophone – (2) Activity in the space; the sound of movement, work activity and dialog

Mallets: soft xylophone mallets

Marimba – (3) Activity in the space; the sound of movement, work activity and dialog

Mallets: hard and soft

Short Pipes – (3)(4) Pipes exist throughout the building as part of an internal sprinkler system.

Set of mounted pipes; five pipes (E, G, B, D, F or F#, A, C#, E, G if possible) notated on five lines; Mallets: soft xylophone mallets

Snare Drum – (4) The sounds of the building, its lights, and the particles within the space such as air moving, dust rising etc. Snares on. This shares a staff with the marching and concert bass drums.

The snare is always the top line. Brushes and sticks

Concert Bass Drum – (4)(1) Human activity in the space; the sound of movement and work activity. Stretch

a bungee cord across the head and pour dried beans on the top. Instead of a beater, snap the bungee cord so it hits the head for a beater effect, the beans will bounce in reverberation; also, the performer should push the beans so they bounce lightly on the head. This shares a staff with the snare and the marching bass drum. The concert drum is always the center line.

Marching Bass Drum – (4) The marching drum reflects the both the sound of the building, as a response to the day, and the reverberations of items being dropped. Soft drum beater; also drag rubber ball

across head for a groaning effect. This shares a staff with the snare and the concert bass drum.

The marching drum is always the bottom line.

Whistle – (1) Signaling the end of the work day.

Performer Attire: Factory Attire: Musicians for the Premiere wore jeans a monogrammed work shirt and work boots.

ALTERNATE STAGE CONFIGURATION: Set the musicians in the middle of the audience. This ensures all musicians and instruments are seen and heard adequately.

161 Glass: The Floor

C.S. Rusnak

10-15 seconds

Percussion 1
Bell Plate
Performers Punch In
mp *mf* *mp*
Let vibrate unless noted

Percussion
P. #2 Turns Fans On "Low"
Performers Punch In
Percussion 1
Marimba Hard Mallets
Xylo. Soft Xylo Mallets
mp *mf*

Percussion 3
Performers Punch In
mp *mf* *mp* *mf*

Percussion 4
Performers Punch In
Percussion 1
Snare Drum w Brushes
Circles
Let vibrate unless noted

Fans
P. #2 Turns On "Low"
mp *mf* *mp* *p*

161 Glass: The Floor

2

$\text{♩} = 72$
a tempo

7 *accel.* -----

$\text{♩} = 100$

Perc. 1 *mf* *f*

Perc. 2 *mp* *p* *mf* *mp*

Perc. 3 *f* *mf* *mp* *f* *mf*

Perc. 4 *pp* *mf*

Fans *pp* *mf*

Marching Bass

14 *accel.* -----

$\text{♩} = 84$

Perc. 1 Lg. Pipe Rubber Mallet Bell Plate Lg. Pipe Stick Rubber Mallet *mp* *mf* *f* *f* *mf* *f*

Perc. 2 *mf*

Perc. 3 Sm. Pipes Soft Xylo Mallets *Let vibrate unless noted* Marimba Sm. Pipes Soft Xylo Mallets *mp* *mf* *f* *f*

Perc. 4 Stick *mf* *mp* *mf* *p* *pp*

Fans *pp*

Circles w Brushes

161 Glass: The Floor

21 $\bullet = 96$

Perc. 1 *mf* *f* *mf* *f* *f* *Wrenches* *rit.* Drop ~ rhythmically

Perc. 2 *mf* *f* *f* *mp*

Perc. 3 *mp* *mf* *ff* *mf* *f*

Perc. 4 *f* *mf* *f* *mf* *f* *mf* *p* *mf*

Fans

28 *accel.* $\bullet = 84$

Perc. 1 *mp* *mf* *Bell Plate* *Lg. Pipe Rubber Mallet* *accel.*

Perc. 2 *mp* *f* *mp* *mf* *mf* *p*

Perc. 3 *f* *mp* *mf* *f* *pp* *pp* *f* *Marimba*

Perc. 4 *p* *mp* *Circles*

Fans

34 $\text{♩} = 96$

Perc. 1 *mf* Stick

Perc. 2 *mf* *mp*

Perc. 3 *pp* *f* *pp* *f* *mp* *mf* *f* Sm. Pipes

Perc. 4 *mf* *p* *p* *mf* *p* *p* *mf*

Fans

41 *rit. poco a poco* $\text{♩} = 100$

Perc. 1 *ff* Soft Xylo Mallets Metal Sheet bow *mp* *mf* *mp* *f* *mp* *mf* Uneven roll

Perc. 2 *mp* Sandpaper Blocks Swirl *f* *mp*

Perc. 3 *p*

Perc. 4 *mf* *p*

Fans *mp* Drag Rubber Ball Across Head

161 Glass: The Floor

48

Perc. 1 Lg. Pipe Stick Metal Sheet *p* *mp* *mf* *mp*

Perc. 2 Xylo. Sandpaper Blocks Swirl *mp* *mf* *f* *mp* *f* *mf* *f* *mp* *mf*

Perc. 3 *mp* *mf* *p* *mp* *mf* *mp* *p* *mp* *p*

Perc. 4 w Brushes Circles Drag Rubber Ball Across Head *p* *pp* *p* *mp*

Fans Beater *p*

55

Perc. 1 Lg. Pipe Rubber Mallet Metal Sheet Uneven roll *f* *p* *mf* *p* *mf* *f* *mf* *mp* *f* *f*

Perc. 2 Swirl *mf* *pp* *mp* *f* *mf*

Perc. 3 *mp* *p* *mf* *mp* *mp* *mf* *mp* *f* *mp* *f* *mf*

Perc. 4 Con. Bass w/ Bungee/Beads push beans Drag Rubber Ball Across Head *p* *p* *mp*

Fans *p* *mp*

79

62 *rit. poco a poco*

Perc. 1 *mf* *ff* *f* *ff* *f* *mp*

Bell Plate Lg. Pipe Metal Sheet bow

Perc. 2 *p* *f* *mf* *mp*

Perc. 3 *f* *pp* *f* *ff*

Perc. 4 *p* *mf* *mp* *mf*

Fans

69 *accel.* $\bullet = 72$ $\bullet = 90$

Perc. 1 *mp* *mf*

Bell Plate

Perc. 2 Xylo. *mp* *mf*

Perc. 3 Marimba Soft Mallets *mp*

Perc. 4 Con. Bass w/ Bungee/Beads *ff* *ff* *ff*

Fans

161 Glass: The Floor

77 *accel.* Lg. Pipe $\bullet = 100$

Perc. 1 *mp* *f* *mf* *mp* *mf*

Perc. 2 *f* *mf* *f*

Perc. 3 *p*

Perc. 4 push beans *p*

Fans

Sm. Pipes Soft Xylo Mallets

83 Metal Sheet bow *accel.* uneven rolls

Perc. 1 *p* *p* *mf* *mf* *p* *mf* *p*

Perc. 2 *mp* *mp* *mp* Sandpaper Blocks Swirl

Perc. 3 *mf* *mf* *mp* Marimba Hard Mallets *mf* *f*

Perc. 4 Sm. Pipes *p* *mp*

Fans

89 *♩ = 108* *Rubato*

Perc. 1 Lg. Pipe Rubber Mallet *mp* *mf* *mp* *mp* *mf* *p* *mf*

Perc. 2 Xylo. *f* *pp* *f*

Perc. 3 Sm. Pipes Soft Xylo Mallets *ff* *mp*

Perc. Wrenches *p* *ff* Deliberate-Throw Down

Fans

96 *rit.* *♩ = 108* *a tempo*

Perc. 1 Bell Plate *f* *mf* *f*

Perc. 2 *ff* *mf* *pp*

Perc. 3 *f* *ff* *f* *ff*

Perc. 4 Con. Bass w/ Bungee/Beads l.v. *ff* Bell Plate *mf* Snare Drum Circles *pp*

Fans

161 Glass: The Floor

103 Lg. Pipe *accel.* $\text{♩} = 120$

Perc. 1 *mf* *f* *mp* *mf* *mp* *f* *mp*

Perc. 2 *mp* *mf* *f* *mf* *f* *mp*

Perc. 3 *p* *mp* *f*

Perc. 4 w Brushes *mp* *f*

Fans

109 Sandpaper Blocks Swirl Metal Sheet

Perc. 1 *mf* *f* *mf* *mf* *p*

Perc. 2 *mf* *f* *mf* *f* *f* *mf* *f*

Perc. 3 *ff* *p* *f*

Perc. 4 push beans *mp* *f* push beans *mp* Marching Bass *mp* Snare Drum w Brushes *p* *mp*

Fans

115 Sandpaper Blocks Swirl Metal Sheet uneven roll Bell Plate Lg. Pipe

Perc. 1 mf p mf f

Perc. 2 mf f ff mf

Perc. 3 f ff ff mf

Perc. 4 Sm. Pipes Snare Drum mp Circles p

Fans mp mp mf f mp

121 *rit. poco a poco* $\text{♩} = 100$

Perc. 1 mf f mf mf f mp pp mp

Perc. 2 Sandpaper Blocks ff p pp p

Perc. 3 f ff mp p

Perc. 4 Con. Bass w/ Bungee/Beads push beans Snare Drum Circles p f mp p

Fans p f mp p

161 Glass: The Floor

127 *rit.* $\bullet = 84$

Metal Sheet

Perc. 1 *mp* *p* *mp* *p* *L.v.*

Sandpaper Blocks

Perc. 2 *pp* *p* *pp*

Perc. 3 *p* *pp* *mf* *p*

push beans

Perc. 4 *pp* *p* *pp* *pp* *mp* *L.v.*

Fans

135 *accel. poco a poco*

Bell Plate

Perc. 1 *p* *mf* *f* *mp* *mf* *mp* *mp*

Lg. Pipe

Perc. 2 *mp* *mf* *p* *p* *mp*

Sm. Pipes

Perc. 3 *mp* *mf* *mp* *mf* *mf*

Circles

Perc. 4 *L.v.* *mf* *mp* *p* *pp* *mf* *mp* *mf* *mp*

Fans

142

Perc. 1 *mf mp p f p mp mf mp p*

Perc. 2 *mp mp p mp mf f*

Perc. 3 *f mp f mf f mp*

Perc. 4 *mf p mp mf mp p p*

Fans *mf p mp mf mp p p*

Con. Bass w/ Bungee/Beads push beans

Sandpaper Blocks

Metal Sheet

Sandpaper Blocks Swirl

Soft Xylo Mallets Sm. Pipes

Snare Drum w Brushes

Marching Bass

mf mp p f p mp mf f mp

mp mp p mp mf f

f mp f mf f mp

mf p mp mf mp p p

mf p mp mf mp p p

148

Perc. 1 *mf p mf mp pp p mp*

Perc. 2 *mf f p mf f*

Perc. 3 *mp mf p mp*

Perc. 4 *mp mp mf p*

Fans *mp mp mf p*

Bell Plate

w/ Stick on Rim

Circles w Brushes

154 $\bullet = 120$

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fans

mf mp mf mp f mp

pp mp

mf f mf ff

Snare Drum w Brushes

Marching Bass

Con. Bass w/ Bungee/Beads

160

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fans

f mf mp mf mp mf fff mf

Whistle rit.

mf f mf f mp mf mp pp

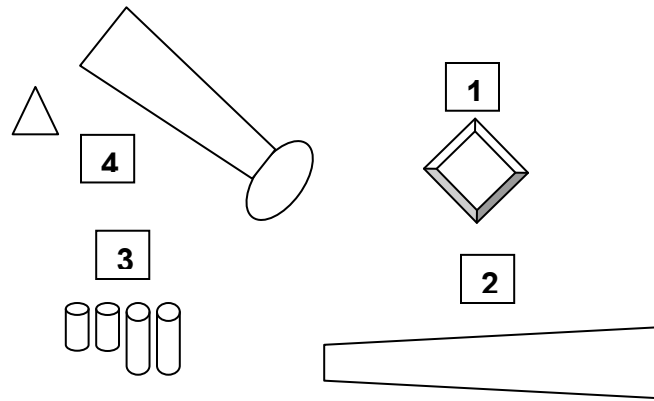
f ff ff

push beans

Sm. Pipes

mp f mp mf mp

Staging for 161 Glass, Movement II, Light Matters



PERCUSSION 1
Triangle
Glass Waterfall
Glasses (Tubes)

PERCUSSION 2
Broken Glass

PERCUSSION 3
Glasses (Tubes)

PERCUSSION 4
Vibraphone

Performance Notes: *161 Glass, Movement II, Light Matters*

The composition *161 Glass* is a site specific musical work in which the intersection of mid-century architecture, and the art and culture of a dynamic city are inextricably linked. It derives its impetus from the building itself, its architectural and functional history, Dallas Contemporary's new site on Glass Street, and the transition of place in a cultural geographic context, the triangulation of cultural context and functionality.

This second movement, "Light Matters," is metaphorically derived from the location name and the properties of glass as an architectural and transparent element. The movement also contemplates the functionality of the Dallas Contemporary as an incubator for artists, and the experimental nature of the organization. The composition explores the reflective quality of glass, both in a physical sense as well as in a personal or experimental sense. The movement's resulting sounds are explorations of the use of glass and additional "reflective" materials. The piece is fluid and should ignore traditional metric accents. In other words, perform the work metric-neutral. The instruments are distributed between four performers. The differentiation of instrument by notehead is listed below.

Instruments:

Triangle – (1) While not pitch specific, the triangle should be high pitched, using a regular triangle beater

Glass Waterfall – (1) This instrument represents reflection; it includes water, which, like glass, is a reflective material. Plexiglass and metal corrugated material should be angled into a large container filled with water and lined with foil wrapping. Drop glass pebbles (those used in floral arranging) onto the roofing material slowly for a series of tat, tat, tat, tat, plop sounds.

Broken Glass Sifter – (2) This performer epitomizes the experimental nature of glass as an artistic and architectural element and also that of Dallas Contemporary. Using a glass container, shards of broken glass, primarily clear and preferably with mirrored and a small amount of color shards are stirred with a glass

stirrer. This is the primary static material in the piece. In order to be appreciably heard, both by the other performers and the audience, this may have to be mic'd. Source: Enviroglas, Plano, Tx.

Glasses/Tubes – (3)(1) The resonant nature of rubbed and struck glasses addresses the physical space in Dallas Contemporary's new home. Glass characteristically envelops the listener in sound, with a questionable direction. The tubes represent experimentation. If they are used, then they must be secured; if glasses are used, tape the bases to a surface, so they do not fall over. These need to be pitched to F, G, B, C; please use a secondary source of water to wet fingers so pitch does not change mid-piece.

Vibraphone – (4) The vibraphone reflects a person's interaction with glass; it represents the multifaceted nature of clarity and reflection. To maximize the natural resonance of the art space, the piece calls for three methods of producing sound. First, hard mallets are used for the sound clusters. The notes for these clusters are specified, however, the accuracy of the top note is most important, while the accuracy of the lower notes are less critical than the expressive and rhythmic gesture. Second, the primary melodic content is to be bowed. Third, a softer mallet is to be used for supporting and embellishing the bowed content. Pedal normally; do not use the pedal while performing the clusters.

Performer Attire: Business casual pants, collared shirt and white lab coat with a name tag.

ALTERNATE STAGE CONFIGURATION: Set the musicians in the middle of the audience. This ensures all musicians and instruments are seen and heard adequately.

Score

Light Matters

C.S. Rusnak

♩ = 72

♩ = 60
rit. - - - - -

Percussion 1

Triangle

Percussion 2

Broken Glass
Use glass stirrer

p

Stir

p

Percussion 3

Glasses

Vibraphone

Hard Mallet

ff

f

ff

Pedal on unless noted

5

Perc. 1

p

Perc. 2

Slap
w/ Brush

*mp*³

Perc. 3

Vib.

Bow

mp

p

mp

mf

11 *accel.* - - - - - ♩ = 72 *rit.* - - - - - ♩ = 60

Perc. 1

Perc. 2

Perc. 3

Vib.

Stir

Slap w/ Brush

Strike

Soft Mallet

p *mp* *f* *mf* *p*

mp *f* *ff* *mp*

Perc. 1

Perc. 2

Perc. 3

Vib.

Strike

Bow

mp *mf* *f*

Light Matters

24

Waterfall Drop Pebbles from top

accel. - - - - -

Perc. 1 *p* *p*

Perc. 2 Slap w/ Brush *mp* 3

Perc. 3 Strike *p* *mp* *mf*

Vib. Strike Lower note with Mallet *mf* Soft Mallet *p* 3

28 ♩ = 72

Triangle rit. - - - - - ♩ = 60

Perc. 1 *mf*

Perc. 2 Slap w/ Brush *mp* 3 Stir *mp*

Perc. 3 *mp*

Vib. Hard Mallet *f* *ff* *mf* *f* *ff*

Light Matters

32

Perc. 1 Waterfall Drop Pebbles *accel.* - - - - -

Perc. 2 Slap w/ Brush *mf*

Perc. 3 Rub Rim with Fingers *mp*

Vib. Soft Mallet *mp* *mf* *f* *mp*

38 $\bullet = 80$ *sporadically*

Perc. 1 Glasses Rub Rim with Fingers *mf* *rit. poco a poco* - - - - - $\bullet = 60$

Perc. 2 Stir *ff* *mp*

Perc. 3 Hard Mallet

Vib. Hard Mallet *mf* *ff* *mp* *mp* *f*

Light Matters

43 *accel.* $\bullet = 80$ *rit.* Triangle

Perc. 1

Perc. 2

Perc. 3

Vib. *(8va)* Soft Mallet

mp *mf* *mp* *mf* *f*

49 $\bullet = 60$ Waterfall Drop Pebbles *accel.* $\bullet = 80$ *rit. poco a poco* - - -

Perc. 1 *mf* *mf* *mp*

Perc. 2 Lift and Pour Glass Slap w/ Brush 3 *f* *mf*³ *f* *mf*³ *mf* Pour

Perc. 3

Vib. *ff* \rightrightarrows *p* Bow *mp*

55 ♩ = 72 rit. ♩ = 60

Perc. 1

Perc. 2
 Stir *mp*
 Slap w/ Brush *mf*³
 Pour *mp*
 Stir *p*

Perc. 3
 Strike *mf*
mp
p

Vib.
 Hard Mallet *ff*
mf
p

60

Perc. 1
p
mp
p

Perc. 2
 Pour *mf*
 Stir *mp*
p

Perc. 3

Vib.
mp
f
p
 Bow *mp*

64

Perc. 1

Perc. 2

Perc. 3

Vib.

Musical score for measures 64-68. Percussion 1 (Perc. 1) has a whole rest in every measure. Percussion 2 (Perc. 2) has a whole note in every measure, with a slur over the first four measures and a wavy line over the last two. Dynamics are *mp* and *p*. Percussion 3 (Perc. 3) has a whole note in every measure. Vibraphone (Vib.) has a melodic line with dynamics *mp*, *p*, *mf*, and *mp*. Performance instructions include 'Soft Mallet', 'Bow', and 'Pour'/'Stir'.

69

Perc. 1

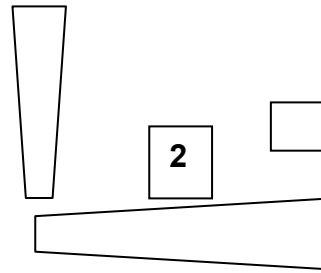
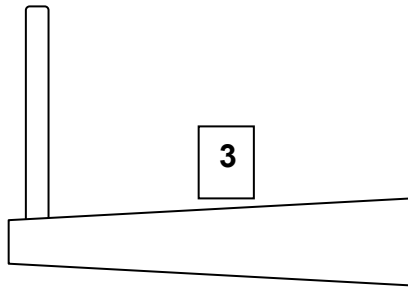
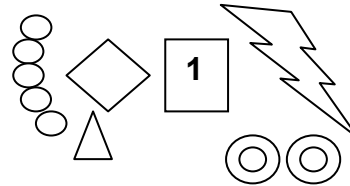
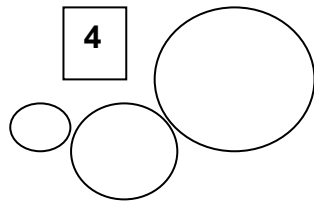
Perc. 2

Perc. 3

Vib.

Musical score for measures 69-73. Percussion 1 (Perc. 1) has whole rests. Percussion 2 (Perc. 2) has whole notes with a slur over measures 69-71. Percussion 3 (Perc. 3) has whole notes. Vibraphone (Vib.) has a melodic line with dynamics *p*, *mp*, *mf*, and *p*. Performance instructions include 'Bow', 'Soft Mallet', and 'Let vibrations completely decay'.

Staging for 161 Glass, Movement III, Confluence



5



Trombone

6



Clarinet

PERCUSSION 1

- Broken Glass
- Temple Blocks
- Metal Sheet
- (Xylophone)

PERCUSSION 2

- Vibes
- Xylophone
- Sand Blocks

PERCUSSION 3

- Marimba
- Long Pipe
- Bell Plates
- /Brake Drums

PERCUSSION 4

- Snare Drum
- Marching Bass
- Concert Bass
- Triangle

Performance Notes: *161 Glass*, Movement III, Confluence

The composition *161 Glass* is a site specific musical work in which the intersection of mid-century architecture, and the art and culture of a dynamic city are inextricably linked. It derives its impetus from the building itself, its architectural and functional history, Dallas Contemporary's new site on Glass Street, and the transition of place in a cultural geographic context, the triangulation of cultural context and functionality.

This third movement, "Confluence," represents a temporal journey from the 1950's through the early twenty-first century, and embodies a collage of time, art and space. I used no model for the structure and development of the movement, but in order to aurally transport the listener, I organized the piece into six sections. It begins with expressive objects as the initial motives, then enters a period of improvisation and aleatory instructions to the performer. The motives are restated into minimalist counterpoint which morph drawing on architectural deconstructivist theory. The fifth section recapitulates the first, then transcends into a postmodern, pluralistic model quoting elements from all of the movements. The instruments are distributed between six performers. The differentiation of instrument is listed below.

Instruments:

Clarinet – Bb; Initial motive and recapitulation tensely screeches; other motives should be more lyrical. Position should be at the front to middle of the audience on left of the stage.

Tenor Trombone – Use a smaller tenor trombone (jazz trombone). The piece calls for several sounds from the performer and the use of a straight mute. In duet with the clarinet, the tone should be lyrical, except for the great leaps which should be blattier. For fluttertonguing, the sound should be messy, but subordinate to other parts. Position should be at the front to middle of the audience to the right of the stage.

Triangle – (4) While not pitch specific, the triangle should be high pitched, using a regular triangle beater.

Broken Glass Sifter – (1) Using a glass container, shards of broken glass, primarily clear and preferably with mirrored and a small amount of color shards are stirred with a glass stirrer. In order to be appreciably heard, this may have to be mic'd. Source: Enviroglas, Plano, Tx.

Vibraphone – (2) The piece calls for three methods of producing sound. Medium mallets are to be used for the majority of the movement; in the second section, soft yarn mallets are to be used for gliding over the bars; lastly, pitches are to be bowed in the last section of the piece which quotes from the second movement.

Marimba – (3) Mallets: hard and soft

Large Pipe – (3) Pipes exist throughout the building as part of an internal sprinkler system.

Sprinkler pipes were the main product of Grinnell's line. 5' pipe suspended.

Use Metal Mallets.

Snare Drum – (4) Sound is executed with both brushes and sticks; snares on. X-notehead denotes striking stick on the rim of the drum. This shares a staff with the marching and concert bass drums. The snare is always the top line.

Concert Bass Drum – (4) Stretch a bungee cord across the head and pour dried beans on the top. Instead of a beater, snap the bungee cord so it hits the head for a beater effect, the beans will bounce in reverberation; also, the performer should push the beans to bounce lightly on the head. This shares a staff with the snare and the marching bass drum. The concert drum is always the center line.

Marching Bass Drum – (4) Several techniques are used to derive sound from this drum: primarily, a soft Drum Beater is to be used; there are points at which physical dexterity leave no time to switch mallets, so the brush from the snare can be used here; also drag rubber ball across head for groaning effect. This shares a staff with the snare and the concert bass drum. The marching drum is always the bottom line.

Bell Plate (or Brake Drum) – (3) The use of this instrument occurs in the second and last section and references the sound of metal working and the metal sounds of the building from the first movement. Ideal “pitch” difference between adjacent drums is m6.

Hard or Metal Mallets

Metal Sheet - (1) Thunder sheet struck with sticks – high pitched tap-tap sound, and bowed with string Bass bow.

This alludes to the sound of metal being cut and the forming of the metal, a reference to the first movement.

Sand Blocks – (2) Use coarse sandpaper; one block should be fixed so it can be performed with one hand.

Referencing a blow torch cutting metal, this sound works alludes to the first movement.

Temple Blocks – (1) Use soft mallets. These appear in this movement due to the increasing use of Asian instruments by avant garde composers in the 1950s through 1970s. They are to compliment the drums, adding a layer of interest.

Performer Attire: Business casual pants and collared shirt *or* an eclectic diversity of attire to reflect various time periods.

ALTERNATE STAGE CONFIGURATION: Set the musicians in the middle of the audience. This ensures all musicians and instruments are seen and heard adequately.

Score

Confluence

C.S.Rusnak

A ♩ = 90

Clarinet in B \flat

Trombone

Percussion 1

Percussion 2

Percussion 3
Marimba

Percussion 4
Snare
Concert Drum
w/ Bungee Beans
Marching Bass
mf

6

B \flat Cl.

Tbn.

Perc. 1
Broken Glass
Stir
mp

Perc. 2

Perc. 3
mf *p*

Perc. 4
Slap Brush
on Rim
mp *p* *mp*

11

B♭ Cl. *mf* *f*

Tbn. *mp* *mp* *mf* *mf* *f*

Perc. 1 Pour

Perc. 2 Vibraphone *mf* *p*

Perc. 3 *mf* *p*

Perc. 4 Slap Brush on Rim

16

B♭ Cl. *ff*

Tbn. *mf*

Perc. 1 Temple Blocks *mf* *f* *mp* *mf*

Perc. 2 Vibraphone *p*

Perc. 3 *mp* *p*

Perc. 4 Slap Brush *mp* *mf*

21

B♭ Cl. *mp* *mf* *f* *mf*

Tbn. *mf* *f* *f* *mf*

Perc. 1 *mp* *mf* *mp* *mf* *mp* *mf* *f*

Perc. 2 *p* *mp*

Perc. 3 *mp* *mf* *f*

Perc. 4 *mp* *mf*

26

B♭ Cl. *mf* *p* *p* *mf*

Tbn. *mf* *mute*

Perc. 1

Perc. 2 Xylophone *mf* *pp* Vibraphone Soft Mallets *pp*

Perc. 3 *p* *mf* *pp*

Perc. 4 *mp* *mf*

Trill (up) on either, A, C, F# or Eb in any register for any duration; rest no more than 2 beats between trills.

Drag mallets across back and forth across bars; Keep mostly in 8ve range, but may slowly move registers. Start w/ 1 on white bars; experiment with both on w & b bars

31

B \flat Cl.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Play notes indicated: G F#, Bb A, E D#, or Db C, as well as 7ths above or below ad libitum, in short bursts any register. Use only 8ths and 16th notes; you may play 3 notes if including the 7th. Repeat any note 3 times, rest no longer than 2 measures at a time. Vary dynamics ad libitum.

EXAMPLES

p *pp*

Brake Drum
Bell Plates Strike each once

Rub beans softly as much or as little as you want, hit triangle two times;

36

B \flat Cl.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

wail down $\text{♩} = 108$

mf *ff* *mf*

Stir glass softly as much or as little as you want

Brake Drum
Bell Plates Strike each once

pp Marimba

mp

41 wail down

B♭ Cl. *f* *p*

Tbn.

Perc. 1 Xylophone *mp*

Perc. 2 *ppp* *mp* *mp*

Perc. 3 *mf* *mp* *mf* *mp*

Perc. 4

46 *accel. poco a poco* *♩ = 112*

B♭ Cl.

Tbn.

Perc. 1

Perc. 2 *mp*

Perc. 3

Perc. 4

51

accel. poco a poco - - -

B♭ Cl.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

56

$\bullet = 116$

B♭ Cl.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

61 *accel. poco a poco* - - -

B♭ Cl. _____

Tbn. _____

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____

Perc. 4 _____

mp

Slap Brush

66 $\bullet = 120$

B♭ Cl. _____

Tbn. _____

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____

Perc. 4 _____

mf *f*

71 *accel.* $\text{♩} = 126$

B♭ Cl.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Push beans w/ fingers *mp*

76

B♭ Cl.

Tbn. fluttertongue *mf* fltg. *f* fltg. *mf*

Perc. 1 *f*

Perc. 2

Perc. 3

Perc. 4 *f* Drag Rubber Ball across head

81

B \flat Cl. *f* *mf* *f*

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Push beans w/ fingers *mf*

86

B \flat Cl. fluttertongue *f* *mf*

Tbn. *f* *mf* *f* *mf*

Perc. 1 *ff*

Perc. 2

Perc. 3 *ff*

Perc. 4 *f* Drag Rubber Ball across head *mf*

91

B♭ Cl. *ftg.* *mf* *f* *rit. poco a poco* *tr*

Tbn. *f* *mf* *ftg.*

Perc. 1 *mf* *mp* *mp* Temple Blocks

Perc. 2 *mf*

Perc. 3 *f*

Perc. 4 Pop Bungee cord *f* *mf* Push beans w/ fingers

----- *rit. poco a poco* -----

96 *♩ = 120*

B♭ Cl. *mf* *f* *f* *tr*

Tbn. *mf* *f* *f*

Perc. 1 *mp* *mp*

Perc. 2 *mp*

Perc. 3 *mf* *f*

Perc. 4 Pop Bungee cord *f* Slap Brush *mf*

E

101 $\text{♩} = 108$ rit. E

B♭ Cl. *mf* *mp*

Tbn. *mf* *p* *pp* *ftg.*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *mp* *p*

Perc. 4 Broken Glass *mp* Pop Bungee cord *mf*

106 $\text{♩} = 90$

B♭ Cl. *mp* *mf* *mp*

Tbn.

Perc. 1 Broken Glass Stir *p* Pour

Perc. 2 *pp*

Perc. 3 *pp* *mf*

Perc. 4 on Rim *mp* Slap Brush *mp*

112

B♭ Cl. *mp* *mf* *mp* *mf* *mp*

Tbn. *mf* *f* *mp* *mp* *st. mute*

Perc. 1 Temple Blocks *p* Broken Glass Stir *mp* Temple Blocks *mp*

Perc. 2 Vibraphone *mf*

Perc. 3 *p* *pp* *mf*

Perc. 4 on Rim *mf* Slap Brush *mp* *mf* *mp* *mfmp*

accel. poco a poco - - - - -

117

B♭ Cl. *mf* *f* *mf* *f*

Tbn. *mf* *f* *mf* *mp* *no mute* *ftg.* Brake Drum Bell Plates

Perc. 1 *mf* *mp* *mf* *f*

Perc. 2 Xylophone *mp* *mf* *mp*

Perc. 3 *mp* *mf* *mp* *f* *mp*

Perc. 4 *mf* *mp* *mf* *mp* *mf* *mp*

122 $\bullet = 108$ [F]

B \flat Cl. *mp*

Tbn. *p* *mf* *f* *mf* *mute*

Perc. 1 *mf* *f*

Perc. 2 Vibraphone *mf* *mp* *p* Soft Mallets

Perc. 3 *mf* *f*

Perc. 4 Slap Brush *p* *f* *p* *mf* Circles

126 *rit.* $\bullet = 90$ *vibrato*

B \flat Cl. *mp* *p* *mp* *mf*

Tbn. *mf* *p* *mp* *mf*

Perc. 1 Brake Drum Bell Plates *f* Temple Blocks *mf* *mp* *mf*

Perc. 2 *mf*

Perc. 3 *p*

Perc. 4 *mp* Push beans w/ fingers

131 *accel.* $\text{♩} = 100$

B \flat Cl. *f* *mf* *mp*

Tbn. *mp* Metal Sheet Stick *mp* *f* *mp* *ftg.*

Perc. 1 *mf* *f* *mf* *f* *mp* *ff* *mf*

Vibraphone Perc. 2 *mp* *mf* Sand Paper Blks

Perc. 3 Long Pipe Hard Mallets *f* *mp* *f* *mp*

Perc. 4 *mp* Drag Rubber Ball across head *mf* Slap Brush *mp* *mf* *mp* Circles

136 *rit.* $\text{♩} = 80$ *accel.*

B \flat Cl. *f* *p* *ppp*

Tbn. *mp* *mute*

Perc. 1 *f* *mf* Broken Glass Stir *Pour*

Perc. 2 *f* Vibraphone Bow

Perc. 3 *f* *p* Marimba Soft Mallets

Perc. 4

141 $\bullet = 90$

B♭ Cl. *pp* *mf < f*

Tbn. *mf < f*

Perc. 1 Pour Brake Drum Bell Plates *mf* *mp*

Perc. 2 Xylophone *mf* *p*

Perc. 3 *mf* *pp*

Perc. 4 *mp* *p* *mp* Concert Drum w/ Bungee Beans *mf* *mf*

145 *accel.* $\bullet = 100$

B♭ Cl. *mf* *f* *mf*

Tbn. *mf* *mp* *mf* *f*

Temple Blocks Perc. 1 *mf* *mp*

Perc. 2 *mf*

Perc. 3 *p* *pp*

Perc. 4 Circles Slap Brush on Rim *mp* *mf* *mp*

149

B♭ Cl. *ff* *mf* *mf* *mf*

Tbn. *mf* *mp*

Perc. 1 Broken Glass Stir Pour Slap Stir Pour Slap

Perc. 2 Vibraphone *mf* *mp* *mf* *mp*

Perc. 3 *mf* *f* *mp*

Perc. 4 *f* *mf* Slap Brush

153

B♭ Cl. *mf* *mf* *f*

Tbn. *mp* *mp* st. mute

Perc. 1 Metal Sheet Stick *p*

Perc. 2 *mf* Xylophone *mf*

Perc. 3 *f* *f* *f*

Perc. 4 *mp* *mp*

157 *rit. poco a poco*

The musical score consists of six staves. The top staff is for B♭ Clarinet (B♭ Cl.) in treble clef, starting with a measure marked '157' and a 'rit. poco a poco' instruction. It features a long, sustained note with a hairpin crescendo leading to a dynamic marking of *p*. The second staff is for Trombone (Tbn.) in bass clef, playing a rhythmic pattern of eighth notes with a dynamic marking of *pp*. The third staff is for Percussion 1 (Perc. 1) in a drum set notation, labeled 'Temple Blocks', playing a rhythmic pattern with a dynamic marking of *pp*. The fourth staff is for Percussion 2 (Perc. 2) in treble clef, playing a melodic line with a triplet of eighth notes and a dynamic marking of *mp*, followed by a dynamic marking of *p*. The fifth staff is for Percussion 3 (Perc. 3) in grand staff notation (treble and bass clefs), playing chords with a dynamic marking of *mp* and a final dynamic marking of *pp*. The sixth staff is for Percussion 4 (Perc. 4) in drum set notation, which is mostly silent with a final dynamic marking of *p*.

B♭ Cl.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

pp

pp

mp

p

mp

pp

p