Red Wind for Soprano, Narrator, and Chamber Ensemble; Bass Cathedral for Clarinet and Wind Ensemble; Red Wind (Desert Remix) for Generative Software; Form and Exhaustion in Pascal Dusapin’s Quad - In Memoriam Gilles Deleuze

by

Owen Sidney Richardson

Department of Music
Duke University

Date: _______________________

Approved: _______________________

Stephen Jaffe, Co-supervisor

John Supko, Co-supervisor

Scott Lindroth

William Seaman

Dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the Department of Music in the Graduate School of Duke University

2018
ABSTRACT

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2018
Abstract

My dissertation comprises three original musical compositions informed by the literary works of Nathaniel Mackey and an analytical article on the music of French composer Pascal Dusapin. As a whole, the collection seeks to address the confluence of music and literature and to investigate how the interaction of these diverse art forms can affect the perception of meaning for the listener or reader.

Chapter 1, *Red Wind*, for soprano, narrator, bass clarinet, trumpet, trombone, contrabass, and percussion, sets to music excerpts of Nathaniel Mackey's sixth collection of poems *Blue Fasa*. Mackey’s serial poems *Song of the Andoumboulou* and “*Mu*,” which draw heavily upon non-Western traditions for inspiration, take “an Eastern turn” in *Blue Fasa*. *Red Wind* interprets selected verses from *Blue Fasa* in five movements that exhibit a wide variety of musical influences ranging from classical to blues, bossa nova, jazz, and ragtime. This interplay is intended to mirror the poet’s own penchant for signification. Addressing themes of migration, societal conflict, transit, and multiple identities found in Mackey’s poetry, the piece presents a window through which listeners may bring new meaning to this poetry. Mackey himself performed on a recording of *Red Wind*, available at https://soundcloud.com/sid-richardson/red-wind.

Chapter 2, *Bass Cathedral*, for clarinet solo and wind ensemble was inspired by the novel of the same name by Nathaniel Mackey, the fourth
installment in his ongoing fictional series *From a Broken Bottle, Traces of Perfume Still Emanate*. The work investigates various methods of encoding text from the source material into the compositional parameters of the work, including phrase lengths, harmony, and gestural content. *Bass Cathedral*, first performed by Boston Conservatory at Berklee’s Wind Ensemble at Old South Church in Boston, also explores spatial relationships in the ensemble, which is divided in five separate groupings on stage.

Chapter 3, *Red Wind (Desert Remix)*, is a reimagining of *Red Wind* in a generative media environment realized in the software program MAX/MSP. Selected excerpts of *Red Wind* are fragmented and reorganized by the algorithm in real time, out of which emerges upon each listening a new variation of the piece. The score is, in effect, a software application. *Red Wind (Desert Remix)* addresses computer music’s ability to reorganize and re-contextualize compositional materials in a way that elicits a plurality of possible meanings for the listener.

Chapter 4, “Form and Exhaustion in Pascal Dusapin’s *Quad - In Memoriam Gilles Deleuze*,” presents an analysis of Pascal Dusapin’s violin concerto *Quad - In Memoriam Gilles Deleuze* (1996). It focuses on the formal layout of the work and the interdisciplinary nature of the composer’s method. An examination of Dusapin’s formal treatment in *Quad* reveals its connections to Samuel Beckett’s television play of the same name and to Gilles Deleuze’s
subsequent critique of that work. Drawing heavily upon the composer's writings about his work and an in-person interview, this study sheds light on Dusapin’s compositional process that emphasizes form and the distribution of energy within a given work. Analytical concepts drawn from Beckett, Deleuze, and Dusapin are applied to the violin concertino to illustrate how the flow of the work is exhausted by the fusing of its rigorous formal processes with powerful emotional content.
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I would like to thank Pascal Dusapin for agreeing to the interview that informed my dissertation article and for his generous endorsement of my research. I also am grateful to his publisher Editions Salabert for granting me permission to reprint excerpts of *Quad - In Memoriam Gilles Deleuze* in my dissertation.

Words are powerless to express my gratitude to my family for supporting me throughout my life in music. Thank you to my mother, my father, and my brother.
Introduction

My dissertation comprises three original musical compositions informed by the literary works of Nathaniel Mackey and an analytical article on the music of French composer Pascal Dusapin. As a whole, the collection explores the intersections of music and literature and investigates how the interaction of these art forms can affect the perception of meaning for the listener or reader.

Chapter 1, Red Wind, for soprano, narrator, bass clarinet, trumpet, trombone, contrabass, and percussion, sets to music excerpts of Nathaniel Mackey’s sixth collection of poems Blue Fasa, which continues his serial poems Song of the Andoumboulou and “Mu.” Red Wind interprets selected verses from Blue Fasa in five movements that exhibit a wide variety of musical influences ranging from classical to blues, bossa nova, jazz, and ragtime.

Chapter 2, Bass Cathedral, for clarinet solo and wind ensemble was inspired by the novel of the same name by Nathaniel Mackey, the fourth installment in his ongoing fictional series From a Broken Bottle, Traces of Perfume Still Emanate. The work investigates various methods of encoding text from the source material into the compositional parameters of the work, including phrase lengths, harmony, and gestural content. The piece seizes on the recurring image of balloons that is central to Mackey’s Bass Cathedral and depicts balloons in a number of ways, most perceptibly in the ascending gestures played by the clarinet soloist throughout the work.

Chapter 3, Red Wind (Desert Remix), is a reimagining of Red Wind in a generative media environment realized in the software program MAX/MSP.
Selected excerpts of *Red Wind* are fragmented and reorganized by the algorithm in real time, out of which a new variation of the piece emerges upon each listening.

Chapter 4, “Form and Exhaustion in Pascal Dusapin’s *Quad - In Memoriam Gilles Deleuze,*” presents an analysis of Pascal Dusapin’s violin concertino *Quad - In Memoriam Gilles Deleuze* (1996). It focuses on the formal layout of the work and the interdisciplinary nature of the composer’s method. Drawing heavily upon the composer’s writings about his work and an in-person interview, this study sheds light on Dusapin’s compositional process that emphasizes form and the distribution of energy within a given work.
1. *Red Wind*

**Red Wind**

for Soprano, Narrator, and Chamber Ensemble

الريح الأحمر

featuring the poetry of Nathaniel Mackey

Sid Richardson (2017)
1.1 Program Note

*Red Wind* sets selected verses from Nathaniel Mackey’s *Blue Fasa* (2015), which continues his two serial poems *Song of the Andoumboulou* and “Mu.” His poetry braids these poems into several volumes, which exhibit themes of movement, migration, and transit. As Mackey points out in his introduction, *Blue Fasa* “announces an Eastern turn” to the poems. It constantly alludes to non-Western traditions and is highlighted by imagery from India to the Caribbean, California, the Sudan, and beyond.

Among his influences is fieldwork from a wide range of ethnographers, and specifically for *Blue Fasa*, Janice Boddy’s *Wombs and Alien Spirits: Women, Men, and the Zār Cult in Northern Sudan* (1989). Boddy’s work details the zār-possession rituals of the Hofriyati, a pseudonym she uses for the people of the village where she did her fieldwork. In this Islamic culture possession (by a zār, called a jinni in the Quran), is considered an affliction, one that occurs most frequently among Hofriyati women. The afflicted must be cleansed through a ritual that may involve dance, trance, animal sacrifice, and feasting. The trance-inducing chants invoked by the musicians in their efforts to coax individual spirits are called “threads,” which are “pulled” when they are sung. Mackey’s usage of this imagery from Boddy’s fieldwork is strikingly evident in the excerpted passage from the poem “Hofriyati Head Opening.” *Red Wind* takes its title from the Arabic name for a particular zār spirit that bothers the possessed, *riḥ al-ahmar* or “red wind.”
The narrative of *Red Wind* begins at the gaming table of the Hindu goddess Lakshmi. The “caught strings” evoke this romantic setting of “A Night in Jaipur,” *Blue Fasa’s* opening poem. The themes of trance, dislocation, and multiple identities are highlighted in lines like “Insofar as there / was an I it wasn’t hers.” This thematic material is echoed in the second excerpt from “Hofriyati Head Opening:” “I was possessed. I wasn’t there.” Boddy finds a paradoxical aspect of the Hofriyati spirit tradition intriguing. The possessed are simultaneously themselves and alien beings. I have chosen to set passages that deal with this multiplicity of identity.

The middle and last movements of my work, *Anabatic Jukebox* and *Rag*, spring from Mackey’s titles for the two sections of *Blue Fasa*. “Rāg” and “Rag,” Mackey points out that these two related words are:

> Both noun and verb—frayed social fabric, bareness of thread, torn cover, on the one hand, to disturb or to interrupt the rhythm or time in a piece of music, to syncopate, on the other. The book’s band of travelers, a traveling band it seems at times, avail themselves, if not as performers at least as listeners to the ever-present “box,” of ragging’s brief against time, the bone it picks with history and the poverty of politics, ragging rag as if to redress it, ragging rag as if to inoculate themselves.

In their inclusion of elements of blues, *bossa nova*, jazz, and ragtime, these two movements allude to Mackey’s constant process of signification, of reference to other cultural, musical, and poetic traditions. The penultimate movement, *Anacoluthic Light*, highlights the theme of multiple identities by juxtaposing the soprano, who represents the world of the spirits, and the narrator, representative of our own world.
Mackey employs Rasta-influenced terminology in *Blue Fasa*, which “runs claim and qualm as one, nomination and agnosis as one, proposing a subjunctive, qualified I, an alternate, unmortared I. Such a self, speaking or singing with a torn voice [...] laments cosmic dislocation, social disability, sexual distress, and other afflictions.” These societal afflictions are referred to by the Hofriyati as the “illness older than books.” This imagery is present in the last excerpt of my final movement, *Rag*, where the narrator is prevented from seeing the “light” by his own conflicting identity—the manifestation of which takes the form of books old and new. I interpret the ending of the excerpt as a commentary upon the problematic nature of societal conflict and the difficulties of confronting issues of identity and social status. *Red Wind* reflects the contingency of our own reality upon one that is inherently other, and aims to demonstrate the possibility of coexistence between the two realms.

*Red Wind* was written in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the Department of Music in the Graduate School of Duke University.

### 1.2 Texts

Texts are excerpted from *Blue Fasa* by Nathaniel Mackey (New Directions, 2015). All texts are used with permission of the author.

#### I. A Night in Jaipur

Sat gameless at the gaming table.
Sitar glint knuckling the night’s one luster spoke sputter, made sputter speak. . . A diffuse kiss low to the ground, blue reconnoiter. Voice
also known as Wrack Tavern.
“Bar, be my altar,” it sang...
Semi-
sang, semiwept, Lakshmi’s bond
an abatement. Held but not had,
had
held, churchical girth. Caught strings
cut our thumbs... Insofar as there
was an I it wasn’t hers we heard
her insinuate, of late begun to be
elsewhere, the late one she’d one day be...
Semi-
sang, semiwept as we sat lost at the
gaming table, thumbs all thumbs
no
thumbs to hold on with... Held-not-
had was her new way, what had its
way
with us, held-not-had her
numb regret

- p. 4, “A Night in Jaipur” – “mu” 65

II. Head Opening

“Spoonful,” I sang out, “Spoonful.”
I was possessed. I wasn’t there. I was
a woman, a man, one or the other,
sometimes both. Spoonful my
pledge
and protest, I sang it soprano, I
sang it baritone... They pulled a
twig from under my skin, boiled it
with onions, called it soup, spoonful,
heart’s
content... I stood on stilts, it seemed I
saw England. I saw frenzy all around,
I wasn’t there... I wore thread. Thread
led
me on, I stood on stilts. It seemed I saw
Babylon... Thread’s far side, cloth
covered me, there though I wasn’t
there
Spoonful filled me with distance,
eminence, ghost what I was, guest
I’d have been, Zar’s new inhabitant, me...
Thread led me on, fed me, twig taken
out of
my chest a new suit, spoonful’s gruel
my regret. “Spoonful,” I groaned,
again “Spoonful,” spoon so abrupt it broke thru... Spoon my disguise, my redoubt, I was obsessed. Thread my dismay, I was set... Spoon hit the side of my head, set me off, dystrophy’s dance I knew... Allegoric spill, allegoric sprawl. Allegory meant someone was watching...

“Spoon,” I said and said again, sighed more than said. Spoon’s alibi thread cut my lip, I lay entranced. Spoon dug inside my skull, scooped out what was there...

Spoon lifted me up, let me down, I looked over my shoulder... Filled me. Foreboding...

Fret

- p. 74-75 “Hofriyati Head Opening” - “mu” 77

III. Anabatic Jukebox

Stood happy-sad at the sonic window, Om mani padme hum the glass we looked in thru, bell as in bellow again...

- p. 52 “Anabatic Jukebox” - “mu” 73

IV. Anacoluthic Light

What were we talking about the what-sayer came to life again to ask us. Tempted to answer damned if we knew, we stood and took it, steeped our intended book... “Light let us down,” we said at last, ad hoc epiphany. The what of it silhouetted, we were elated all the same, sat sensing we were protected, tarp tatter, interstice, canopic stir... Light undulant, light corpuscular, light’s coincidence occult...

So it was we wore not knowing

8
light, made light of it. “Light let us down,” we said again...

- p. 89, “Anacoluthic Light” - “mu” 79

V. Rag

A loud Memnonian crack sang transience. High lapsarian wind. Night pressed my ear to the reed’s complaint... I saw no light but light assaulted me it seemed. I dreamed a dream of going home, home gone, erstwhile we, loath to see it so, saw it so

- p. 120, Song of the Andoumboulou: 104 ½

Cloth fell away from our shoulders. Now no more than thread was left. Light’s modest body it was we now said yes to, skin broke thru like bone...
Cloth fell away from our backs as we stood up, rags draped our feet if we walked. Pharaoh’s trunk it was we wore, sonic swaddling, light’s modest body, sound...

- p. 91-92, “Anacoluthic Light” - “mu” 79

Touched but unable to seize it, I saw light. The old books were back again... Or they were the new books but I was old and saw nothing new, so resigned I saw looking, not light

- p. 94, “Anacoluthic Light” - “mu” 79
1.3 Instrumentation

Narrator (amplified)

Soprano (unamplified) - with egg shaker

Bass Clarinet in Bb (with C extension) - with egg shaker

Trumpet in C (doubles on Flugelhorn in Bb) - with plunger, Harmon, cup, and wooden straight mutes; with egg shaker

Trombone - with plunger, Harmon, and straight mutes

Percussion

Contrabass

Score is in C. Octave transposing instruments are transposed.

Duration is circa 28 minutes.

1.3.1 Percussion List

Bass Drum - mounted horizontally

Bell Tree

Bongos

Goat Hoof Rattle

Hi-hat

Kick Drum - with pedal

Mbira - may be substituted for any type of thumb piano

Metal Pipes (3)

Radio Set - played by Soprano

Rain Stick

Rawhide Maracas

Ride Cymbal
Riq

Seedpod Rattle - Juju seed pods are indicated, but may be substituted for any seedpod rattle

Snare Drum

Splash Cymbal

Suspended Cymbal - with bass bow

Tam-tam (Large) - with bass bow, Tam-tam beater, triangle beater, and superball friction mallet

Tom-toms (2)

Wood Block

1.4 Performance Notes

1.4.1 General Notes

\[\text{\#} = \text{note raised 1/4 of a tone}\]
\[\text{\text{	ext
diamond}} = \text{note raised 3/4 of a tone}\]

\[\text{\scalebox{0.7}{\text{	ext
diamond}}} = \text{note lowered 1/4 of a tone}\]
\[\text{\scalebox{0.7}{\text{	ext
diamond}}} = \text{note lowered 3/4 of a tone}\]

\[\text{\text{=}} = \text{A long pause of indefinite length, unless a duration is indicated above in seconds}\]

The radio set is played by the soprano in the third movement, *Anabatic Jukebox*. It should be an analog radio that includes a frequency tuner in the form of a dial. A set that provides a substantial amount of radio static or white noise while tuning is preferable.
The narrator should be amplified to the extent to which a comfortable speaking voice may be heard above the ensemble at any point during the performance.

1.4.2 Soprano

"Hand tremolo" indicates to rapidly move the hand towards and away from the mouth while singing.

Resonance passages contain made-up language derivative of Mr. Mackey's poetry and its many influences. Pronunciations may vary, but clear declamation is paramount in these sections.

At all times when the soprano is singing with the ensemble the dynamics of the ensemble should be equal relative to the voice. For example, the trumpet's "forte" should be the same as the singer's.

1.4.3 Bass Clarinet

Slap tongue is indicated with an X through the staff of the note to which it applies.

Quarter tone fingerings are left to the discretion of the player.

In the section *Bell as in Bellow* from the third movement, *Anabatic Jukebox*, multiphonics are notated in the manner outlined by Bass Clarinetist Harry Sparnaay. The most important note to be brought out is the highest of the given dyad. The lower note of the dyad and any resultant tones in between the highest and lowest notes are subsidiary. Because these inner notes may vary given different fingerings, multiphonics are notated with a box through the stem.
"Timbral trill" indicates a bisbigliando or "color trill," a trill to the same note.

"Air tone" indicates to use the fingering that produces the written note, but instead of a normal tone just blow air through the instrument. Shape the oral cavity with the given vowels.

**1.4.4 Trumpet**

![Oscillate with plunger; used in conjunction with growl effect.](image)

The section that calls for Flugelhorn, *Blue Fasa Nova* from the third movement, *Anabatic Jukebox*, appears notated in Bb in the player's part but is notated in C in the score. All other sections written for trumpet appear in C in both the score and the part.

Quarter tone fingerings are left to the discretion of the player.

"Air tone" indicates to use the fingering that produces the written note, but instead of a normal tone just blow air through the instrument. Shape the oral cavity with the given vowels. Air tones sections also may call for reversal of the mouthpiece.

**1.4.5 Trombone**

![Oscillate with plunger; used in conjunction with growl effect.](image)

In the second movement, *Head Opening*, the player is called upon to improvise upper partials of a given fundamental pitch by varying the extent to which the hand is covering the Harmon mute. Target ranges for the partials are given, but the player may choose whatever partials of the harmonic series are
most comfortably produced in this manner. In this section, the intended effect is accompanimental rather than soloistic.

In the fourth movement, *Anacoluthic Light*, the player is called upon to sing and play through the instrument simultaneously. In these instances, the sung pitch is always notated below the held pitch as the descending voice. Vowels are indicated in some instances; in which case shape the oral cavity with the given vowels, moving freely between them.

### 1.4.6 Percussion

The percussion setup for *Red Wind* is intended to be one extensive station. The ultimate layout, however, is left to the player's discretion.

Passages written for riq include a two-pitch melodic contour intended to contrast higher notes played on the rim of the instrument with lower notes played in the center. Notes played on the jingles are notated with X note heads.

A bass bow is required to bow the suspended cymbal and tam-tam.

In the first movement, *A Night in Jaipur*, the bass drum should be mounted horizontally so that the riq may be placed on the drumhead and played with the same beater in the passage mm. 118-152.

The metal pipes may be any size provided that they are all of different lengths from one another.

The fourth movement, *Anacoluthic Light*, calls for a goat hoof rattle and a juju seedpod rattle. If these instruments are not available, other shakers that fit the descriptions found in the score may be substituted.
The final movement, *Rag*, calls for an mbira for the ending section. An mbira is preferable, but any thumb piano may be substituted.

**1.4.7 Contrabass**

Bass harmonics sound an octave lower than written.

"Jazz pizz." indicates to employ a pizzicato in which the fleshy side of the finger closer to the thumb is used to push directly through the string rather than to pluck the string upwards.

"Overpressure" indicates to apply an inordinate amount of bow pressure to the string.
I. A Night in Jaipur

NATHANIEL MACKEY  (b. 1947)

Red Wind

I. A Night in Jaipur

dedicated to Nathaniel Mackey

SID RICHARDSON  (b. 1987)

Score in C

\( \text{\( J = 66 \text{ Meditative} \)} \)

Narrator

Soprano

Bass Clarinet

Trumpet

Trombone

Percussion

Contrabass

Bell Tree with triangle beater

Riq (Play Riq to have a two-pitch melodic contour)

\( \text{\( \text{sfz} \)} \)

\( \text{\( \text{mf} \)} \)

\( \text{\( \text{f} \)} \)

\( \text{\( \text{p} \)} \)

\( \text{\( \text{sfz} \)} \)

\( \text{\( \text{fp} \)} \)

\( \text{\( \text{pp} \)} \) dynamic swelling to \( \text{\( \text{mp} \)} \) ad lib.

conductor cues

Sat gameless at the gaming table. Sitar glint knuckling the night’s one luster spoke sputter, made sputter speak...
A diffuse kiss low to the ground blue reconnoiter.  Voice also known as Wrack Tavern.
"Bar, be my altar," it sang...

Semi-sang, semi-weep, Lakshmi's bond an abatement.
Held but not had, had held, churchical girth.

Caught strings cut our thumbs...

Insofar as there was an I it wasn't hers we heard her insinuate, of late begun to be else-where, the late one

she'd one day be...

Insofar as there was an I it wasn't hers we heard her insinuate, of late begun to be else-where, the late one

Insofar as there was an I it wasn't hers we heard her insinuate, of late begun to be else-where, the late one
S. & Tpt. & Cb.

**S.**

```
<table>
<thead>
<tr>
<th>p</th>
<th>&lt;nf</th>
<th>p</th>
<th>&lt;f</th>
</tr>
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```

```
| ah | ah | ah | ah | ah | ah |
```

**Tpt.**

```
<table>
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<tr>
<th>mp</th>
<th>p</th>
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```
| rapid wa-wa | ord. (open) | slow wa-wa | ord. |
```

**Riq.**

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<table>
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<tr>
<th>mf</th>
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<table>
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<tr>
<th>sf &gt; p</th>
<th>mf</th>
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**Ch.**

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<th>ppp</th>
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<th>f - p</th>
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**S.**

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<tr>
<th>p</th>
<th>pp</th>
<th>f molto espress.</th>
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```
| ah | ah | ah | ah | ah | ah |
```

**Tpt.**

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<table>
<thead>
<tr>
<th>slow wa-wa</th>
<th>growl + flz</th>
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<th>p</th>
<th>pp</th>
<th>mf</th>
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**Riq.**

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<th>p sub. f</th>
<th>mf</th>
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**Ch.**

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21
\[ j = 88 \text{ Energico} \]

\[ \text{mf} \quad \text{p} \quad \text{sub. f} \quad \text{p} \]

\[ \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{ah} \]

\[ \text{B. Cl.} \quad \text{nf} \quad \text{p} \quad \text{sub. f} \quad \text{p} \]

\[ \text{slow wa-wa} \quad \text{fast wa-wa} \quad \text{ord.} \]

\[ \text{jingles} \quad \text{on head} \quad \text{sim.} \]

\[ \text{Riq} \quad \text{p} \quad \text{mf} \quad \text{p} \quad \text{sffz} \]

\[ \text{Ch.} \quad \text{mp} \quad \text{dynamic swells ad lib.} \]

\[ \text{S.} \quad \text{mf} \quad \text{p} \quad \text{sub. f} \quad \text{p} \]

\[ \text{be} \quad \text{be my alt-ar} \quad \text{be my alt-ar} \]

\[ \text{B. Cl.} \quad \text{mf} \quad \text{p} \quad \text{sub. f} \quad \text{p} \]

\[ \text{Tpt.} \quad \text{nf} \quad \text{p} \quad \text{sffz} \]

\[ \text{Riq} \quad \text{p} \quad \text{sffz} \quad \text{sub. p} \]

\[ \text{Ch.} \quad \text{mf} \quad \text{p} \]
as we sat lost at the gaming table thumbs all thumbs, no thumbs to hold on with...

Held-not-
-had was her new way, what had its way with us, held-not-had her numb regret

\[ \text{with medium hard sticks} \]

\[
\text{Jazz pizz.}
\]
in 2 ($| = 60$)

Held but not had, had held, churchical girth.

Maestoso feroce Resonance I - Wrack Tavern's acrid bouquet

$| = (| = 60)$ f in a bizarre, fantastic style

Ka-li Ka-lu Ka Zar gi-sa-lo té-o té o

open bell sempre

Bell Tree with triangle Tam-tam with triangle beater Bell Tree sim.

continuous glissando l.v.

l.v. beater l.v.
accel. . . . . . . . . . . .

S.
\[ \text{luta luli nunni} \]
\[ \text{Jai-pur} \]

B. Cl.
\[ \text{with plunger mute} \]
\[ \text{open bell sempre} \]

Tpt.
\[ \text{sub.} p \]
\[ \text{mf} \]
\[ \text{sf} \]
\[ \text{p} \]
\[ \text{ff} \]
\[ \text{mf} \]

Tbn.
\[ \text{sub.} p \]
\[ \text{mf} \]
\[ \text{sf} \]
\[ \text{p} \]
\[ \text{ff} \]

Perc.
\[ \text{Bongos with sticks} \]
\[ \text{Tam-Tam} \]
\[ \text{l.v.} \]
\[ \text{Bongos} \]

Cb.
\[ \text{sub.} p \]
\[ \text{mf} \]

N.
\[ \text{nasal, otherworldly} \]
\[ \text{dove-coo} \]
\[ \text{Za-rang} \]
\[ \text{te o Vish nu} \]

B. Cl.
\[ \text{(open)} \]
\[ \text{p} \]
\[ \text{ff} \]
\[ \text{mf} \]
\[ \text{p} \]
\[ \text{mfz} \]

Tpt.
\[ \text{(open)} \]
\[ \text{p} \]
\[ \text{mf} \]
\[ \text{p} \]
\[ \text{mf} \]
\[ \text{p} \]

Tbn.
\[ \text{(open)} \]
\[ \text{p} \]
\[ \text{mf} \]
\[ \text{p} \]
\[ \text{mf} \]
\[ \text{p} \]

Perc.
\[ \text{Tam-tam} \]
\[ \text{Bongos with sticks} \]

Cb.
\[ \text{mf} \]

\[ i = 72 \]
poco sostenuto, following singer \( \frac{1}{2} = 72 \) a tempo

\[ N. \quad \frac{7}{16} \]

\[ S. \quad \frac{9}{16} \]

\[ B. \text{ Cl.} \]

\[ Tpt. \]

\[ Tbn. \]

\[ Bongos \]

\[ Ch. \]

\[ \text{Krish na's remnant kiss} \]
\[ j = 76 \] Slow swing, dragging

\[ \text{lamentando, in ballad style} \]

\[ S. \]
caught strings cut our thumbs

\[ B. Cl. \]

\[ Tpt. \]

\[ Tbn. \]

\[ Perc. \]
Riq placed on Bass Drum head, Ride Cymbal; with brushes
dragging swing

\[ Cb. \]
dynamic swells ad lib.
\[ \text{Dancing (slower than the first time)} \]

\[ \text{\( \frac{1}{2} \) = 160; \( \frac{1}{2} \) = 63} \]

- N.
- S.
- B. Cl.
- Tpt.
- Tbn.
- Bongos
- Ch.

**Bongos with hands**

- Jazz pizz.
\[ \text{N.} \]
\[ \text{S.} \]
\[ \text{B. Cl.} \]
\[ \text{Tpt.} \]
\[ \text{Tbn.} \]
\[ \text{Bell Tree} \]
\[ \text{Ch.} \]

\[ \text{Sat gameless at the gaming table.} \]
\[ \text{Sitar glint} \]

\[ \text{Bell Tree with mallets} \]
\[ \text{continuous glissando} \]

\[ \text{arco} \]
\[ \text{p} \]

\[ \text{III (Bass harmonics sound an octave lower than written)} \]

\[ \text{knuckling the night’s one luster spoke sputter, made sputter speak... A diffuse kiss low to the ground blue reconnoiter.} \]
Voice also known as Wrack Tavern. "Bar, be my altar," it sang...

Semi-sang, semi-wept, Lakshmi's bond an abatement. Held but not had, had held churchical.
girth. Caught strings cut our thumbs...

Insofar as there was an I it wasn’t hers we heard her insinuate, of late begun to be else-where, the late one she’d
one day be...

Semi-sang, semi-wept as we sat lost at the gaming table, thumbs all thumbs

no thumbs to hold on with...

Held-not-had was her new way, what had its way with us,
N.

S.

B. Cl.

Tpt.

Tbn.

Riq

Ch.

fühl-not-had her numb regret

circa 8'
II. Head Opening

I was possessed.

I wasn’t there. I was a woman, a man, one or the other.

"Spoonful," I sang out, "Spoonful." I was possessed.
sometimes both.  
Spoonful my pledge and protest,  
I sang it

Energized but under the voice

soprano  I sang it baritone...  
They pulled a twig from under my skin,
boiled it with onions, called it soup, spoonful, heart's... I stood on stilts, it seemed I saw England. I saw...
frenzy all around, I wasn't there... I wore thread.

Thread led me on, I stood on stilts. It seemed I saw Babylon...
Thread's far side, cloth covered me, there though I wasn't there.

poco rit.

Thread's far side, cloth covered me, there though I wasn't there.
64 $\dot{q} = \dot{q} (\dot{q} = 100)$ Ritualistic

Spoonful filled me with distance, eminence, ghost what I was, guest I'd have been, Zar's new inhabitant

* When indicated, players should follow the three-lined staves as a guide for level of shaker rhythmic activity, the black noteheads as target/sustain points and traditional markings for dynamics

"Spoonful," I groaned, again "Spoonful,"

simile, improvise on partials 6-13 (C5 to D6) using hand over stem

mute strings with left hand, grainy

gruel my regret.
Spoon so abrupt it broke thru... Spoon my disguise, my redoubt, I was obsessed.

spoon ful spoon

slowly cover stem of Harmon mute to produce a descending overtone series
In steady tempo

Thread my dismay, I was upset...

Spoon hit the side of my head, set me off, dystrophy's dance I knew...

N.

S. Med. Slow

Voice

Fast

Sub.

Voice

B. Cl. Med. Slow

Egg Shaker

Voice

meditative

Tpt.

spoken

Tbn.

spoken

Voice

Ride Cymbal

Perc.

spoken

Voice

Ch.
Allegoric spill,  

Allegoric sprawl.  

Allegory meant someone was watching...
"Spoon," I said and said again, sighed more than said.
Spoon's alibi thread cut my lip, I lay entranced.
Spoon dug inside my skull,
scooped out what was there...

Spoon lifted me up, let me down, I looked over my shoulder...

Filled me.

Foreboding...

Fret
III. Anabatic Jukebox

\( \downarrow = 60 \text{ Adagio misterioso} - \text{Ribcage Theater} \)

B. Cl.

Voice

Tpt.

Voice

Tbn.

Voice

Cb.

\[ \text{loud whisper, unpitched skin} \]

\[ \text{loud whisper, unpitched bone} \]

\[ \text{growl hungrily} \]

\[ \text{Suspended cymbal} \]

\[ \text{arco} \]

\[ \text{meat} \]

\[ \text{snap pizz.} \]

\[ \text{arco sul pont, vary bow pressure to produce a volatile sonority splitting between overtones and multiphonics} \]

\[ \text{pizzicato, ord.} \]

\[ \text{pizzicato, ord.} \]

\[ \text{spoken} \]

\[ \text{blurred} \]

\[ \text{arco, ord.} \]

\[ \text{wood lips} \]

\[ \text{arco sul pont, vary bow pressure to produce a volatile sonority splitting between overtones and multiphonics} \]

\[ \text{spoken} \]

\[ \text{blurred} \]
Radio tune dial between channels

S. Flute
B. Cl. Bb clarinet
Tpt. Trumpet
Tbn. Trombone
Perc. Percussion
Cb. Cymbals

24 \( \text{quarter note} = 88 \) Faster, Andante feroce - Bell as in Bellow

S. Flute
B. Cl. Bb clarinet
Tpt. Trumpet
Tbn. Trombone
Perc. Percussion
Cb. Cymbals

multiphonic, raucous

Tam-tam

Suspended Cymbal on the edge

\( \text{sim.} \)

\( \text{arco, molto sul pont. with overpressure} \)

\( \text{molto} \)
Freely, uncoordinated rhythms  $\downarrow = 92$ poco più mosso

B. Cl.

Tpt.

Tbn.

Perc.

Cb.
Stood happy-sad at the sonic window,  Om mani padme hum the glass we look in thru,

Om ma-ni pad-me hum  Om ma-ni pad-me hum

Om ma-ni pad-me hum  Om ma-ni pad-me hum

Om ma-ni pad-me hum  Om ma-ni pad-me hum

Om ma-ni pad-me hum  Om ma-ni pad-me hum

* Vary bow pressure to produce an ascending and descending overtone series as the bow approaches and leaves the bridge
bell as in bellow again... solo, swing espress.

B. Cl. sim. B. Cl. mp

Voice

Om ma-ni pad-me hum Om ma-ni

Tpt.

Voice

Om ma-ni pad-me hum Om ma-ni pad-me hum Om ma-ni

Tbn.

Voice

Om ma-ni pad-me hum Om ma-ni pad-me hum Om ma-ni pad-me hum

Cb.

Voice

chant p

38

Om ma-ni

Om ma-ni pad-me hum

B. Cl.

< f n°f

Tpt.

Voice

Om ma-ni pad-me hum

Tbn.

Voice

Ride

Om ma-ni pad-me hum

Perc.

bell ord.

Voice

Om ma-ni pad-me hum

Cb.

Voice

Om ma-ni pad-me hum

Om ma-ni pad-me hum

Om ma-ni pad-me hum

65
Ride Cymbal

ad lib. Hi-hat on beats 2 and 4
Radio tune dial between channels

S.

B. Cl.

Flug.

Tbn.

Perc.

Ch.

S.

B. Cl.

Flug.

Tbn.

Perc.

Ch.

65

66

67

68

69

70

71

72

poco più mosso

dove-tail cut-off with voice, breathy, bossa vocalise

radio off by m. 72
Ritardando

Radio tune dial between channels, cut off after ensemble

S.
B. Cl.
Flug.
Tbn.
Perc.
Ch.

circa 5'
IV. Anacoluthic Light

\[ j = 76 \] Awakening from a dream

S. = bel canto, ecstatic

What were we talking about the what-sayer

S. came to life again to ask us tempted to answer

S. damned if we knew we stood and took it steeped our

S. intended book Light let

S. us down Light let us

Perc.}

LH soft, dull shaker 10''
Goat Hoof Rattle

PPP  \( \approx \)  \( \approx \)  \( \approx \)  \( \approx \)

RH warm, resonant shaker; swirl
Juju Seedpod Rattle

\( \approx \)  \( \approx \)  \( \approx \)  \( \approx \)

\( \approx \)  \( \approx \)  \( \approx \)  \( \approx \)
What were we talking about the what-sayer came to life again to ask us. Tempted to answer

What were we talking about the what-sayer came to life again to ask us. Tempted to answer

damned if we knew, we stood and took it, steeped our intended book...

What were we talking about the what-sayer came to life again to ask us. Tempted to answer

damned if we knew, we stood and took it, steeped our intended book...

What were we talking about the what-sayer came to life again to ask us. Tempted to answer
"Light let us down," we said at last, ad hoc epiphany. The what of it silhouetted, we were elated all the same, sat sensing we were protected, tarp tatter, interstice, canopic stir...
let us down

Light

let us down

Light undulant, light corpuscular
light's coincidence occult... So it was we wore not knowing lightly, made light of it.

"Light let us down," we said again...

raise pitch with cresc.

shh sh

slap

shh sh
Resonance II Dreamless Atlantean Sleep

\[ \text{Resonance II Dreamless Atlantean Sleep} \]

- S.
- B. Cl.
- Tpt.
- Tbn.
- Ch.

\[ \text{S. B. Cl. Tpt. Tbn. Cb.} \]

\[ \text{Resonance II Dreamless Atlantean Sleep} \]

\[ = 66 \text{ Maestoso feroce} \]

\[ \text{nasal, lontano} \]

\[ \text{sf} \quad \text{f} \quad \text{mf} \]

\[ \text{mf} \quad \text{ff} \quad \text{sub. pp} \quad \text{mp} \]

\[ \text{Rain Stick l.v.} \]

\[ \text{vertical shake} \]

\[ \text{straight tone} \quad \text{hand tremolo} \quad \text{ord.} \]

\[ \text{S. B. Cl. Tpt. Tbn. Cb.} \]

\[ = 66 \text{ Maestoso feroce} \]

\[ \text{S. B. Cl. Tpt. Tbn. Cb.} \]

\[ \text{S. B. Cl. Tpt. Tbn. Cb.} \]

\[ \text{S. B. Cl. Tpt. Tbn. Cb.} \]

\[ \text{S. B. Cl. Tpt. Tbn. Cb.} \]

\[ \text{S. B. Cl. Tpt. Tbn. Cb.} \]
Improvise pitches, repeat and vary character.

S.: cha - coo ka - lu ca - la - bash

B. Cl.: air tone

Tpt.: air tone, oscillate between vowels "oh" and "ee", mouthpiece reversed

Tbn.: Sing and play E simultaneously, then slowly glissando down with the voice while maintaining E on trombone

Susp. Cym.: suspended cymbal with yarn mallet

Ch.: bow the bridge to produce wind-like sound

\( \frac{\text{S.} = 69 \text{ poco più mosso}}{\text{straight tone}} \)

S.: Zar Fon Leg - ba Wa - ga - du

B. Cl.: ord.

Tpt.: ord.

Tbn.: ord.

Rain Stick: turn slowly

Ch.: ord.

\( \text{Rain Stick} \)
Improvises pitches, repeat and vary character

Spoken: "Chalice be our witness. Chalice be with us."

air tone, oscillate between vowels "ah" and "ou"

air tone, oscillate between vowels "oh" and "ee"

Sing and play F# simultaneously, then slowly glissando down with the voice while maintaining F# on trombone

"Light let us down," we said at last, ad hoc epiphany. The what of it silhouetted,
we were elated all the same, sat sensing we were protected, tarp tatter, interstice, canopic stir...

\[ \text{\textit{be}l canto, ecstatic} \]

\[ \text{\textit{Light un-du-lant}} \]

\[ \text{\textit{Light corpuscular; light's in-\-ci\-dance oc-cult}} \]

\[ \text{\textit{So it was we wore not know-ing light-ly}} \]

\[ \text{\textit{Light let us down we said a-\-gain}} \]

\[ \text{\textit{Rawhide Maracas articulate}} \]

\[ \text{\textit{jazz pizz., swing}} \]
72 $j = 56$ Largo e molto pesante

 senza sord., solo

Tpt.

Perc.

Cb.

72

73

74

74

sub. mf

Tpt.

Perc.

Cb.

78

79

80

80

81

82

83

pp sub. mf

mp

f

pp

poco f

pp

mp

f

mp

poco f

pp

mp

f

mp

poco f

pp

mp

f

mp
poco rit.

Tpt.

Perc.

Cb.

\[ \text{circa 5'30''} \]
1.9 V. Rag

V. Rag

\( \text{\textit{=} 80 Andante, Freely} \)  

solo, slap tongue  

sim.  

ord., lontano  

\( \text{timbral trill} \)

\( \text{\textit{f}} \)

\( \text{sffz} \)

\( \text{p} \)

\( \text{mp} \)

\( \text{pp} \)

Night pressed my ear to the reed’s complaint...

A loud Memnonian crack sang transience.  

High lapsarian wind.

\( \text{N.} \)

\( \text{S.} \)

\( \text{B. Cl.} \)

\( \text{Perc.} \)

\( \text{Ch.} \)
I saw no light but light assaulted me it seemed. I dreamed a dream of going home, home gone, erstwhile we

Ride with brushes Tam-tam brush scrape

Bass Drum with brushes, circular scraping, vary speed

bel canto, lamenting

I saw no light
loath to see it so, saw it so

I dreamed a

Tam-tam brush scrape

Tam-tam ord.

Perc.
poco accel. . . . . . . . \( \frac{4}{4} = 80 \) poco più mosso

\[
\begin{array}{c}
\text{B. Cl.} \\
\text{Tpt.} \\
\text{Tbn.} \\
\text{Perc.} \\
\text{Ch.}
\end{array}
\]
I saw no light but light assaulted me it seemed. I dreamed a dream of going home, home gone, erstwhile we, loath to see it so,

breathe imperceptibly
saw it so

\( \text{\textcopyright} \) 69 - 72 poco più mosso

\( \text{\textcopyright} \)
Cloth fell away from our shoulders. Now no more than thread was left. Light’s modest body it was we now said yes to, skin broke thru like bone...

Tam-tam with superball friction mallet, circular motion with constant pressure
Cloth fell away from our backs as we stood up, rags draped our feet if we walked. Pharaoh’s trunk it was we wore, sonic swaddling, light’s modest body, sound...

increase mallet pressure with downstroke dampen with a circular motion of the hand on the gong

straight downstroke through the center spoken

poco accel.

spoken

B. Cl.

Tpt.

Perc.

Cb.

 mf bel canto, ecstatic

f

sotto voce

p — mp

The old books were back again. Or they were the new books.

B. Cl.

Tpt.

Perc.

Cb.

ord., wistful

the old books were back again. Or they were the new books.

Rain Stick turn slowly, L.V. (9")
but I was old and saw nothing new so resigned I saw

Rawhide Maraca swirl

looking not light not light

rit.

dejected resolute

f echo pp

103

97
Touched but unable to seize it, I saw light. The old books were back again...

Poco sal pont., vary bow pressure to produce upper partials, oscillate freely between the fundamental and partials, always under mbira
Or they were the new books but I was old and saw nothing new, so resigned I saw looking, not light
2. *Bass Cathedral*

**Bass Cathedral**

for Clarinet and Wind Ensemble

Sid Richardson

2018
2.1 Program Note

*Bass Cathedral* takes its title from an epistolary novel of the same name by Nathaniel Mackey, the fourth installment in his ongoing series *From a Broken Bottle, Traces of Perfume Still Emanate*. This open-ended work follows the progress of the protagonist N., a multi-instrumentalist and composer, and his fellow bandmates in the ensemble Molimo m’Atet. Taking the form of letters written from N. to one Angel of Dust, the novel catalogs the band’s experience publishing and touring a new record entitled *Orphic Bend*. Mackey’s open and fluid prose evokes the creative process inherent in art, music, and literature rather than following a strict narrative. His writing blurs the distinction between music and language, often giving the impression that the sounds of the words themselves betray an inner meaning no less important than their syntax.

*Bass Cathedral* for Clarinet and Wind Ensemble springs out of one poignant, recurring aspect of the novel: the imagery of balloons. Early on in the story, while listening to a test pressing of their album *Orphic Bend*, the band remarks that upon the very first note plucked by bass player Aunt Nancy a balloon “emerges from the point where the needle and the vinyl meet.” To the surprise of the band, balloon after balloon containing fragments of text rise from the record. Continuing to appear over the course of the novel at live performances and among listeners to *Orphic Bend*, these balloons evolve into an anthropomorphic figure named B’Loon. The imagery of rising balloons permeates the music of *Bass Cathedral* in the form of ascending gestures that recur in various forms throughout the piece. Texts excerpted from inside the
novel’s balloons are encoded into musical passages in a variety of ways, dictating phrase lengths, harmonies, and structural proportions. The mere idea of balloons rising from the music takes on significance elsewhere. For example, after the cadenza the ensemble’s different component groups “launch balloons” in the form of constantly ascending lines that build to a cacophonous climax.

The setup of the ensemble in *Bass Cathedral* is rooted in the make-up of Molimo m’Atet, a band which features well-developed characters that bring their own distinct musical functionality to the group as a whole. Although the characters in the novel are not related to the different musical groupings in one-to-one correspondence, the energy produced by their interactions is rooted in Mackey’s evocative depictions of the band’s live performances. For example, the concertante comprising the solo clarinet, contrabass, piano, and percussion battery often lays the groundwork for a given passage in much the same way that Aunt Nancy’s bass becomes an “antiphonal church” in which the other band members join their unique voices.

Commissioned by the Boston Conservatory at Berklee’s Wind Ensemble, *Bass Cathedral* is dedicated to clarinetist David Angelo. *Bass Cathedral* was written in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the Department of Music in the Graduate School of Duke University.

### 2.2 Instrumentation

- Piccolo
- 2 Flutes
Alto flute
Oboe
English horn
2 Clarinets in B flat
2 Bass clarinets in B flat
Bassoon
Contrabassoon
2 Horns in F
3 Trumpets in C
2 Trombones
Bass trombone
Euphonium
Tuba
Solo Clarinet in B flat
Percussion (3 players)
Pianoforte
Contrabass

Score is transposed.
Duration is circa 13 minutes.

2.2.1 Percussion List

Percussion I
Timpani
Xylophone
Snare drum
3 Tom-toms (sm,m,l)
3 Triangles (sm,m,l)
Chimes
Medium Tam-tam

**Percussion II**
Marimba
Large Frame drum
Snare drum
String drum,
3 Wood blocks (sm,m,l)
Spring coil
Small Tam-tam,
4 Javanese gongs:

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\[ \text{\includegraphics[width=0.5\textwidth]{gong.png}} \]
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**Percussion III**
Concert Bass drum
Snare drum
5 Temple blocks
Log drum
Bamboo wind chimes
2 Cowbells
3 Suspended cymbals (sm,m,l)
Vibraphone
Glockenspiel
Large Tam-tam

2.3 Stage Plot

2.4 Performance Notes

Prior to m. 138, Trombone I moves to stage position A and Trombone II moves to stage position B at the front of the stage. After m. 165, the players return to their original seating positions. Additional parts containing the passages from m.138-65 to be placed at stage positions A and B are included in the Trombone I and II parts.
Bass Cathedral

for David Angelo

Sid Richardson
(b. 1987)
\[ \text{s.} = 84 \text{ Poco meno mosso} \]
dampen all notes except high C

\( \text{B. Tbn.} \)

\( \text{Tpt. I} \)
(caesura equals ca. \(\frac{3}{4}\))
Pes. I

Fl. I

Fl. II

A. Fl.

Ob.

Seg. Fl. I

Cl. I

Cl. II

B. Cl. II

B. Tbn. II

Picc.

Cl. I

Fl. I

Ob.

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Vibraphone

(Voices off with hard felt mallets)

St. Timbale

Small Timbales

Chimes

Brass Sobriety

Cl. Solo

Vibraphone

Conducting Staff
- 80 Tempo Primo

* A triangular notehead indicates to play the highest note on the instrument (that speaks effectively).
Erupting: peak of activity! Whole measure equals 15-20°

1. Do not synchronize attacks. Repeat ad lib. until conductor cues it off.
Javanese Gongs

allow gong to fully decay

match the decay to niente

sustain until gongs fully decay

with the decay of the gongs, then play Bb as a pickup to m. 285
match decay to niente with the decay of the piano

Medium Tam-tam roll

at the edge

Javanese Gongs

sustain roll until piano and gongs fully decay

sustain until resonance fully decays

match decay to niente with the decay of the piano

sustain until piano and gongs fully decay

match decay to niente with the decay of the piano

sustain until resonance fully decays

sustain until piano and gongs fully decay

match decay to niente with the decay of the piano

sustain until resonance fully decays
3. **Red Wind (Desert Remix)**

3.1 Program Note

*Red Wind (Desert Remix)* is a reimagining of *Red Wind* in a generative media environment realized in the software program MAX/MSP. Generative media refers to the implementation of computer software and digital technologies to create an organic emergence of interrelated elements free from the subjectivity inherent in human creative processes. In the case of *Red Wind (Desert Remix)*, the algorithm I’ve constructed allows me to explore another reading of *Red Wind* in which the presentation of material is not linear, but fluid and fresh upon each listening. While it draws upon the same array of sound files I have chosen for each playing, the algorithm continuously varies the presence of each instrument within the mix and the order in which the files are played. New material is generated through manipulation of the bass clarinet, brass, and soprano samples by processes that speed up and slow down the samples, sometimes playing them backwards to create retrograde variations of the originals. The piece takes the form of a software application that can be played for an indefinite period of time, but which always features the same ordered two-minute exposition of its component parts. It was heavily influenced by my work with Professors John Supko and Bill Seaman in the Emergence Lab over the past five years, and includes programming objects developed in collaboration with Professor Supko. *Red Wind (Desert Remix)* was written in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the Department of Music in the Graduate School of Duke University.
3.2 Note on the Submission Format

*Red Wind (Desert Remix)* is a standalone software application built in Max 6. It does not require additional software to run. It is, however, platform specific and will only run on a Macintosh computer.
4. Form and Exhaustion in Pascal Dusapin’s Quad - In Memoriam Gilles Deleuze

4.1 Facets of Interdisciplinary Relationships in Dusapin’s Compositional Process

“I know that when I think of music, for me it’s the forms. Truly forms.”¹

– Pascal Dusapin

4.1.1 A Preoccupation with Shapes and Form

For Pascal Dusapin, consideration of form is an engrossing and all-encompassing aspect of creation. Throughout his writings and recorded interviews, Dusapin allows the subject of form to dominate considerations of surface material. For Dusapin composing is more about the means used to tame and shape the flow of energy over the course of a given work. The processes by which the borders of the sound, the form, become defined are primary to the conceptual thrust of the piece. In a series of lectures given at the Collège de France, Dusapin focuses on the weight he gives to this integral aspect of his music: “Creating music, to compose, is to compose a form. To form is to invent edges... First of all, the form is a concept. It’s the temporal structure of the work.”² He explains that beyond temporality, his fascination with photography, architecture, and other visual arts has extended his understanding of the meaning of form as shape. “It’s not only a question of temporal structure but of spatial structures. As if to say, that in imagining the music, I see forms... I hear

¹ O. Sidney Richardson, “Reflections on Form: An Interview with Pascal Dusapin,” Tempo 72, No. 283 (2017): 42. The present study is substantially informed by an interview made with Pascal Dusapin in his studio in Paris on July 9, 2016. The interview was conducted in French and translated by the author.
forms.” This synesthetic relationship to the organization of sound is extremely important to the composer’s precompositional process, in which blocks of material are ordered and repositioned in acoustic space by way of conceptual tools he describes as curving, connecting, deflecting, diverting, and grafting. As we shall see in the examination of Dusapin’s Quad - In memoriam Gilles Deleuze, the ways in which musical materials are manipulated in space are significant to the overall shape of the work and, subsequently, to its meaning.

As psychoanalyst Valentine Dechambre notes in the introduction to her extensive interview with Dusapin on the relationship between music and psychoanalysis: “He hears a sound mass and at once he hears forms... it’s very visual and incidentally all the gestures are sumptuous, all is a movement of shapes.” Form is therefore the conduit into which inspiration flows for the composer from a variety of poetic, philosophical, and musical influences. Foremost among these are playwright and author Samuel Beckett, philosopher Gilles Deleuze, visual artists Sol LeWitt and Barnett Newman, mathematician René Thom, and composers Edgard Varèse and Iannis Xenakis, among many others. Aspects of the works of these artists have percolated into Dusapin’s music in a number of ways, giving shape to an idiosyncratic musical voice focused on the manipulation of form. This study aims to flesh out the composer’s approach to form in his oeuvre by considering in detail one of his works dating from the mid-1990s, Quad - In Memoriam Gilles Deleuze (1996), which synthesizes the

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3 Ibid., 40.
4 Pascal Dusapin, Une musique en train de se faire (Paris: Seuil, 2009), 97.
composer’s reaction to musical forms inspired by Beckett’s play for television, *Quad* (1982), with his own emotional experience.

Like countless other artists, Dusapin draws poetic inspiration from his past experiences, from the world around him, and from other art forms of varying media. His compositional process proceeds from auditory and visual representations in his mind, which he translates into pet processes that are used as a springboard to sculpt his works in acoustic space:

> Often a single shape seen or heard is sufficient for me to precipitate everything into sounds. The tiniest elements of my life make up a little mythology of intimate usage that transforms in music. Afterwards I construct a number of virtual images of mental and auditory representations. I’ve never liked theories, but I like to conceive systems and methods whose fundamentals I often forget in order to invent new ones.  

The music arises from visually represented forms, which are then subjected to generative processes and more contextual, musical decisions over the course of time it takes to write down the music by hand. These generative processes, termed “little machines,” are automatic systems for spinning out musical materials from rudimentary elements on the micro or surface level of the music, some of which I analyze below. Dusapin insists that writing out his music on paper helps him to better divert the flow of a work: this drawn-out practice of shaping the musical continuity allows time for the overall shape of the work to crystallize in his mind’s ear. Dechambre eloquently sums up this activity: “The artifice, the tool, which makes possible a supportable arrangement in the music consequently for him is writing, that which permits him to fixate not on the raw

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material, but the acoustic images that he’s already heard.”7 This fixation on the artistry of constructing a score by hand is evident in the composer’s beautiful calligraphy, his manuscripts themselves could be hailed as exceptional works of visual art.

Figure 1: Pascal Dusapin, *Quad - In Memoriam Gilles Deleuze*, mm. 221-24, facsimile

A preoccupation with shapes and forms, however, does not necessarily mean that Dusapin has a single shape in mind that governs all aspects of a given work. Mixing in translation from Dusapin’s monograph *Une musique en train de se faire*, Deleuze and Dusapin scholar Edward Campbell points out:

7 Dusapin, *Flux*, 18.
His aim is to discover endlessly ‘new ways of increasing flux,’ and he rejects the idea of basing a work on a ‘central idea,’ opting instead to create junctions which are continuously ramified in nature. He is uncompromising in stating that these ‘branching models are not trees’ since trees contain within themselves an element of replication, of copying, in other words, that aspect of the organic model which Webern admired in Goethe. Dusapin believes that he is left with something which ‘seems unanalyzable’ but in which, at a particular level, everything is still interconnected and derived.8

Dusapin’s fascination with form, flow, visual images, as well as with the time-consuming process of composing a piece of music, and the long periods of waiting involved in conceiving it, are evidence of the synthesis in his music of thoughts and ideas drawn from his philosophic and artistic heroes.

The conceptual importance of visual art and literature upon Dusapin’s works dating from the 90s is evident in the prefaces appended to his published scores from this period, which take the form of quotations from plays and books, as well as schematic diagrams and sketches of natural phenomena.

Figure 2: Dusapin, *Quad*, Didi-Huberman drawings

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The preface to the score of Quad has drawings of various types of lightning bolts excerpted from a book by French philosopher Georges Didi-Huberman (See Figure 2). Poetically, the sketches of these lightning bolts, labeled linear, sinuous, looping, radiating, and meandering, represent for Dusapin a generative structure to pattern his compositional processes after—a rhizome. It’s easy to see how a visual-oriented composer might utilize sketches like these to model instrumental lines after or to give overall shape to a given passage. In conversation, however, the composer revealed that this preface was merely conceptual: “But there are no illustrations [in the music]. It’s true there are the lightning bolts. The shapes of the bolts... but these are false trails. It was a period in which I put in many highly conceptual illustrations of the music.” These images then serve the same purpose as the addition of a literary quotation as an introduction to the score: they are figures that resonate poetically with the forms imbued in the music, but they are conceptual, they don’t necessarily directly relate to the micro-processes unfolding on the surface of the music. “There you go, there are images, but always of processes, they are always images of forms. I am fascinated by an image or an atmosphere, all of that. Consequently I really loved all of these sorts of very different drawings. And they are environments.” While a given image or quotation may be a “false trail” in the spirit of Jorge Luis Borges, it always relates back to the sonic environment of the

9 Richardson, “Reflections on Form,” 36.
10 Ibid., 39.
work with which it is paired in some way.\textsuperscript{11} Despite his protestations to the contrary, the continued presence and sheer number of images attached to his scores seem to indicate that on some level there is indeed a connection between these visual representations and the music itself. In other scores from around the same time as Quad, similar images of “processes” precede Loop (1995), Cascando (1997), and Quatuor à cordes IV (1997).\textsuperscript{12} Some of these scores include quotations from literature, a large number of which are borrowed from works by Samuel Beckett. This is also evident in Dusapin’s string quartets: the revised version of Quatuor à cordes I (1982, rev. 1992-1996) and Quatuor à cordes V (2005) bear excerpts from Mercier and Camier (1970), the aforementioned Quatuor à cordes IV a citation from Beckett’s Murphy (1938), and Quatuor à cordes III a quote from Deleuze’s analysis of Beckett’s Quad. Even earlier, Dusapin prepended a citation from Beckett’s Ill Seen Ill Said (1981) to the clarinet solo IF (1984), as well as an extract of Mercier and Camier to the cello solo ITEM (1985).\textsuperscript{13} Clearly for Dusapin, Beckett is an important figure that excites his imagination and inspires allusions to the forms and processes at work in his own music. To illuminate the nature of this relationship, it will be fruitful to focus on the resonance between Beckett’s television play Quad, Deleuze’s analysis thereof, and Dusapin’s subsequent violin concertino Quad.

\textsuperscript{11} Ivanka Stoianova, “Pascal Dusapin: Febrile Music,” \textit{Contemporary Music Review} 8, no. 1 (1993): 194. The protagonist of Borges’s “Death and the Compass,” detective Erik Lönnrot, is ensnared in a deadly plot by a villain, Red Scharlach, who deceives the detective with a series of fabricated clues left at various murder scenes. Lönnrot, believing he has solved the elaborate case and will prevent another murder, follows these false trails to their end and in so doing he unwittingly delivers himself up to his nemesis.

\textsuperscript{12} Pascal Dusapin, \textit{Quatuor IV pour quatuor à cordes} (Paris: Salabert, 2010), 1.

4.1.2 Exhaustion, Fissure, Process: Literary Metaphors for the Music of Quad

In 1992, Gilles Deleuze published his essay “The Exhausted” as an afterword to a collection of the four television plays of Samuel Beckett: Quad, Nacht und Träume, ...que nuages..., and Ghost Trio, which had been translated for the first time into French by Edith Fournier. In “The Exhausted,” Deleuze uses the past participle of the verb épuiser, to exhaust, as a noun. His objective in doing so is to describe a state found in Beckett’s work that goes beyond a mere lack of energy: “The tired has only exhausted realization, while the exhausted exhausts all of the possible.” What interests Deleuze is a state in which no possibilities remain: “You combine the set of variables of a situation, provided you renounce all order of preference and organization, all signification.” Beckett scholar Mary Bryden sums up this process: “In other words, all available combinations are attempted, but in a context which is uncoupled from any numerical, motivational or symbolic meaning.” Dusapin scholar Maxime McKinley puts it simply: “In short, it is less a matter of fatigue than of what is possible within certain coordinates.” Over the course of the essay, Deleuze traces Beckett’s writing through novels, plays, radio plays, and finally the television plays in order to offer an interpretation based on the definition of three interconnected “meta-languages” in Beckett’s oeuvre, whose combination he sees

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15 Ibid., 4.
as an attempt at “exhausting the field of the possible.”\textsuperscript{18} The first meta-language is identified as a “language of names,” developed in novels like \textit{Watt} and \textit{Molloy}, in which combinatorial relationships of words to each other replace syntactic relationships. A pointed example of this is the sucking stones scene from \textit{Molloy} in which every combination of the arrangement of the sixteen stones is given.\textsuperscript{19} Deleuze points to Beckett’s plays for stage and radio as the impetus for his second meta-language, which he defines as a language of “images, sounding, coloring.” He elaborates:

But if you hope thus to exhaust the possible with words, you must equally hope to exhaust words themselves; hence the necessity for another meta-language, for a \textit{language II}, no longer that of names but of voices, a language that no longer operates with combinable atoms but with blendable flows. The voices are waves or flows that direct and distribute linguistic corpuscles. When you exhaust the possible with words, you trim and chop atoms, and when you exhaust the words themselves, you dry up the flow.\textsuperscript{20}

Deleuze identifies Beckett’s fascination with what comes after the exhaustion of words as his focus from \textit{The Unnamable} (1953) onward. Deleuze’s third meta-language is realized specifically in Beckett’s television plays, namely: “the language of images and spaces. It remains in relationship with language, but rises up or becomes taut in its holes, its gaps, or its silences.”\textsuperscript{21} As we will see, it is this aspect of Deleuze’s critique of Beckett’s \textit{Quad} that has the greatest ramifications for Dusapin, largely because the third meta-language relates to the idea of form and seething inner tension, concepts that drive Dusapin’s dynamic

\textsuperscript{20} Deleuze, “The Exhausted,” 7.
\textsuperscript{21} Ibid., 12.
textures and processes. Deleuze’s description of how this unfolds in Beckett’s radio plays is strikingly similar to Dusapin’s own explication of his compositional process:

The point is, the image doesn’t define itself through the sublimeness of its content, but through its form—its “internal tension”—or through the force it gathers to make the void or to bore holes, to loosen the grip of words, to dry up the oozing voices, so as to disengage itself from memory and reason.... The image is not an object but a “process.” 22

Deleuze insists that Beckett’s third meta-language goes beyond the mere creation of the image to include a spatial element. The space to be exhausted, he concludes, must be any-space-whatever—a space that is at once both unassigned and yet “entirely geometrically determined.”23 As Beckett scholar Derval Tubridy describes it: “These images occupy a non-significatory space which prioritizes the material aspect of the word posed between voice and silence.”24 The third meta-language, then, emphasizes space as a criterion in which the possible must be exhausted, which lends itself especially well to an analysis of Beckett’s Quad, his first drama without spoken text, with only images and space. “Quad will be Space with silence and eventually music.”25 A brief summary of Beckett’s television play Quad, and Deleuze’s commentary thereupon, will help to illuminate how these texts influenced Dusapin and his musical response to them.

23 Ibid., 10.
Written in 1981, Beckett’s Quad was first transmitted in Germany on October 8, 1982, under the title Quadrat 1 + 2 by Süddeutscher Rundfunk, Stuttgart. It was also later transmitted in England by BBC2 on December 16, 1982. The script essentially consists of a set of diagrams and what look to be geometric formulae. These formulae map out the precise route and coordination of the actor’s movements over the course of the play. The work unfolds from a fixed camera angled looking down from a crane at a square on the floor. One by one, four players draped in colored robes and cowls enter and follow a fixed route described by the sequence of the corners of the square through which he/she must pass, labeled A, B, C, and D. These routes sometimes require crossing diagonally through the central point (E) of the square, however, when a figure approaches this central point he/she always hesitates and then veers around it in a clockwise direction, as if it contained some deadly peril. The script stipulates: “each player has his particular percussion, to sound when he enters, continue while he paces, cease when he exits.” The percussionists, barely visible on a podium at the back of the set, are instructed to play pianissimo throughout so that the players’ footsteps may still be heard. In the script, Beckett suggests using a drum, a gong, a triangle, and a woodblock, but in the SDR production the

accompanying percussion instruments are a talking drum, a Javanese gong, a woodblock, and a wastebasket.29

In discussing the musicality of Beckett’s Quad, Deleuze compares it to a fugue or canon because of its rigorous structure. “The series has an order, according to which it waxes and wanes, waxes again and wanes again, following the appearance and disappearance of the protagonists at the four corners of the square: it is a canon.”30 Is Deleuze is going out on a limb here by incorporating music terminology that is perhaps beyond his competence? His analogy to a canon is understandable in a general sense. Accompanied by their own music, the players’ entrances, and thus, the entrances of the music, are highly structured and regular as in a canon. Player 1 is the first to enter the square, after he completes his course he is joined by player 3, and after they complete their courses, they are joined by player 4. This process continues until all four players are present, at which point they begin to exit the square one by one. In the script, Beckett lists four series in which all possible combinations of the presentation of the four players are given: four solos, six duos, and four trios. Beckett scholar Mary Bryden posits that: “in view of its pattern (one of action/completion/resumption on a prescribed number of occasions) it might be […] described as a perpetual or infinite canon.” Beckett himself spoke of the form of Quad as being “une fugue statique,” which is a puzzling oxymoron.31 It also recalls Beckett’s

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29 Esslin, “Towards the Zero of Language,” 44.
precursor James Joyce, who described chapter eleven of *Ulysses* (1922), “Sirens,” as a “fuga per canonem,” which is more commonly known as a round.32

Beckett added *Quadrat II* during the production of the play in the television studio in Stuttgart. Although the recording of *Quadrat I*, his first television play produced in color, had already been completed, it had yet to be reviewed on a black-and-white monitor in the studio to ensure the quality of the picture for those watching on monochrome television sets.33 Upon viewing the black-and-white recording, Beckett declared, “Good—this is a hundred thousand years later!”34 He decided to return to the studio to make a recording of only one complete circuit or canon (*Quadrat I* consists of two), this time to be executed at a slower rate and without the percussion accompaniment. The effect of *Quadrat II* is startling: the players, accompanied only by the sound of feet scraping against the floor, have become seemingly weary and indistinguishable from one another. Critics have emphasized *Quad’s* geometric abstraction, its exhaustive choreography, and the ambiguity of its meaning or relation to the rest of Beckett’s dramatic oeuvre.35 It has often been likened to a depiction of Dante’s *Inferno*, with the assumption that players are doomed to continue their courses for all eternity.36 For Deleuze, as we shall see, the space of *Quad*, wherein all “possible”

34 Esslin, “Towards the Zero of Language,” 44.
36 Bignell, *Beckett on Screen*, 98.
choreographic configurations have been exploited, is the ultimate example of exhaustion of all possible elements of image and space.

Deleuze is intrigued that Beckett’s *Quad* is entirely composed of the spatial relation of its component parts. He begins his analysis of *Quad*:

> While it is perfectly determined, possessing certain dimensions, it has no other determinations than its formal singularities, equidistant vertices and center, no other contents or occupants than the four similar protagonists who traverse it ceaselessly. It is a closed, globally defined, any-space-whatever.\(^\text{37}\)

That Pascal Dusapin was inspired by these ideas of an any-space-whatever, of exhausting space, and of the manipulation of elements whose identity can only be defined in relation to its other parts is beyond doubt. He included the above quotation from Deleuze as a preface for his Third String Quartet.\(^\text{38}\) For Deleuze, in Beckett’s *Quad* the potential for exhaustion is spatial: there is always the possibility that the players might collide in the center of the square. This never occurs, as the players always veer away from each other as they approach the possibility of the potential event.\(^\text{39}\) This idea of the frustration or exhaustion of possibilities clearly relates to Dusapin’s compositional practice of “non-variation,” a topic to be explored in-depth in our musical analysis of his *Quad*. In this practice, the composer takes pains to build up to a maximum of tension in the orchestration of a passage, only to freeze the stimulated texture and quickly diffuse its pent up energy, which marks the beginning a new section. Dusapin incorporates Deleuze’s terminology detailing Beckett’s third meta-language, one


\(^{38}\) Pascal Dusapin, *Quatuor à cordes n°3* (Paris: Salabert, 1992), iii.

\(^{39}\) Deleuze, “The Exhausted,” 13. As Deleuze notes, “To exhaust space is to extenuate its potentiality through rendering any meeting impossible.”
that “rises up or becomes taut in its holes, its gaps, or its silences.” In the composer’s own words: “Composing, it’s as if it were a question of inventing fissures, the interstices and gaps where other music will escape.”

There is further evidence for Beckett and Deleuze’s influence on the composer. At the age of fifteen, Dusapin engaged with Beckett and continued to be inspired by him, as can be seen in the many titles and prefaces from his catalog that allude to the Irish author. In the composer’s atelier in Paris, a portrait of Beckett hangs above the desk on which Dusapin regularly sketches. As Dusapin notes: “Today Beckett… is a pure figure for me, an essential figure, a little severe. For me, the legacy of Beckett is vigilance, of consciousness.” For Dusapin, Beckett is primarily a philosopher. Comparing his influence to Friedrich Nietzsche’s, Dusapin contends he is absolutely essential to modern thought. Dusapin describes how he extrapolated forms from Beckett’s works and related them to his own practices:

Then, later, I was interested in the form of his books. There were many things that were like derivations, branches, manners of construction, ways of advancing the story that were similar to architecture in many ways. And myself, occasionally I would look at that and try to figure out how he constructed it.

What intrigued Dusapin then was the formal, architectural aspect of Beckett, and for this reason he gravitated to the author’s later works, which he perceived as approaching a type of formalism. This, in turn, is what led him to Quad:

That greatly aided me in understanding what was behind the act of creation, because everything was minimalized. Towards the end of Beckett’s last plays

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41 Richardson, “Reflections on Form,” 35.
42 Ibid.
there is almost no longer any text. These are compositions: they are almost three-dimensional performances in fact. *Quad* was something I read very quickly and which fascinated me because I didn’t understand it at all.43

He noted that the script for the play resembled a musical score. Beckett had meticulously laid out every aspect of the production: the precise movements, postures, and wardrobe of the players, including minutia such as each player having a distinct sonic character attached to his or her footsteps. In addition to these, the percussion accompaniment, duration, camera angle, and lighting were all completely accounted for in a script of a mere three pages.44 Dusapin, coming to *Quad* before Internet sites like YouTube made it easy to access the Stuttgart broadcast, had to be content with Beckett’s minimal script and his own imagination. “There were only movements, like a fly, bees in a cage. I didn’t understand it very well, but I liked it a lot.”45 The geometric patterns that Beckett’s players trace across the quadrilateral resonated strongly with Dusapin, to whom visual representations of forms are creative catalysts for his own music.

To summarize the process:

One part of my work hinges itself on this allegorical representation [between seeing and hearing forms in his inner ear]. As if the invention of my music passes by a mental filter of a production of geometric forms that are very supple, to an image of a dance of abstract figures interlacing lines, masses, angles, vortexes, blocks, volumes.46

Taking the composer’s reading of Beckett’s *Quad* as our case study, let us consider the ramifications on Dusapin’s compositional process of Deleuze’s

43 Ibid., 34.
45 Richardson, “Reflections on Form,” 35.
46 Dusapin, *Composer*, 40.
model of exhaustion and of Beckett’s concept of waiting. Pressed on the issue of a
direct correlation between Beckett’s Quad and the surface material of his own
Quad, Dusapin insists that there is no one-to-one relation between the two;
rather, the former acts as a vessel of poetic resonance from which the composer
constructs his own meaning.

It was a reflection on the form [of Beckett’s Quad]. It’s true that there is a form
in four parts, and that the number four is important. There is a fatigue created by
that, an exhaustion. It has an effect of exhaustion like that at the end, an effect of
imprisonment, of closing, whereby all possibilities are covered. It’s like a caged
animal. Consequently, at the time I linked that to the form.47

The composer acknowledges that the exhaustive elements identified by Deleuze
in Beckett’s oeuvre have a corollary in his music, especially as concerns formal
structure. In his works from the 1990s, as exemplified by Quad, Dusapin exhibits
a stripped-down, quasi-minimalist approach. Collections of personalized
processes of auto-generation are deployed in a given work with the intent of
constructing a form that attempts the possibilities of the limited materials
employed, thereby creating a “pure image” in the Deleuzian sense. While we will
attempt to capture these processes at work in Quad, Dusapin stresses that the
types of systems and theories he employs on the surface of his music are stylistic
by-products, which change over the course of one’s life:

The theoretical corpus, the little theoretical body, changes with life. It changes
with time, which is again something Beckettian. It’s waiting, of course, the
famous Waiting for Godot, but there are many others. There’s Watt and many
other such personages, and again, an exhaustion with time, but one that creates
an architecture. That’s a paradox.48

47 Richardson, “Reflections on Form,” 35.
48 Ibid., 41.
The idea of waiting, of exhausting time in order to create a paradoxical scaffolding on which to map meaning, is a powerful one, one that Dusapin sees as reflecting the nature of humanity. “I make music while awaiting death. Like you, like everyone here in the world, we’re all waiting to die.” Despite this, the composer stresses the resilient humanity found in the otherwise bleak postwar Beckettian landscape. “For me, Beckett is always associated with people, to a very human question. It’s true; Godot is a metaphysical fable.” These revelations shed light on the music of Quad, in which Dusapin synthesizes his meditations upon Beckett’s forms with his own experience, thereby creating a powerful musical utterance. The manner in which this synthesis occurs in the music itself is the result of a wedding of the composer’s enigmatic method of non-variation to his generative processes, or “little machines,” that draw musical inspiration from a host of influences.

4.1.3 Little Machines and Beckettian Waiting

In speaking of how he captures the methodologies of figures as different as Samuel Beckett and René Thom and turns them into musical ideas, Dusapin continually returns to Deleuze’s conception of the “little war machine.” In Une musique en train de se faire, he describes how Thom’s methodology represents for him “a little war machine in the sense that Deleuze speaks of, like a linear

49 Ibid., 37.
50 Ibid., 34.
51 Dusapin, Musique, 43. In the Au bord chapter of Une musique en train de se faire, Dusapin elaborates on the influence French mathematician René Thom’s Catastrophe Theory had on his conception of abstract, precompositional forms.
agency constructed along lines of flight, for dreaming of other musical forms.”

Here, Dusapin is referring to a concept developed in *Capitalism and Schizophrenia*, the two-volume collaboration between Deleuze and psychotherapist and philosopher Félix Guattari. Deleuze scholar Martin Joughin captures the essence of this idea and traces its development from *Anti-Oedipus* (Volume I) to *A Thousand Plateaus* (Volume II):

One might, though, make the elementary grammatical point that “desiring machines,” [as they begin as in *Anti-Oedipus*] *machines désirantes*, are not *machines à désirer*, machines for desiring (as washing machines, *machines à laver*, are machines for washing). They are rather the free functioning of any configuration of linked components, considered as an oriented process or a processing of other configurations with which it intersects or shares components—as “desiring production.” [...] In the transition from *Anti-Oedipus* to *A Thousand Plateaus*, the residual subjectivism of “desiring” machines was eliminated in favor of more impersonal *agacements*, “arrangements.” But just as the desiring machines of *Anti-Oedipus* are not machines for anything, the “war machines” of *A Thousand Plateaus* are not “machines for war,” but free arrangements oriented along a “line of flight” out of the repressive social machinery that configures or codifies all processes and production within the extrinsic ends of a transcendent state oriented along the single “static” line of a unitary history. In *Capitalism and Schizophrenia* the free interplay of all machines, arrangements, flows, processes, becomings, events into which a given thing (component, variable) enters is intrinsically desiring, productive, and disruptive: creative, artistic, and revolutionary.

Evidently for Dusapin, this concept is useful for explaining how ideas may be lifted from science, literature, visual arts, or virtually any stimuli for that matter, and reinterpreted and repurposed in one’s psyche in order to attain new creative plateaus. The first example given in *Rhizome*, the opening chapter or “plateau” of *A Thousand Plateaus*, is that of a book as an assemblage, a little machine functioning along “lines and measurable speeds.” The precise manner in which

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52 Ibid., 92.
they describe the working of a book as an assemblage is telling of how the little machine functions with other machines to create meaning.

There is no difference between what a book talks about and how it is made. Therefore a book also has no object. As an assemblage, a book has only itself, in connection with other assemblages. We will never ask what a book means, as signified or signifier; we will not look for anything to understand in it. We will ask what it functions with, in connection with what other things it does or does not transmit intensities, in which other multiplicities are inserted and metamorphosed. A book itself is a little machine.\(^5^4\)

The assemblage creates meaning when it is plugged into another assemblage, which allows for the creation of a line or flow between one and the other, or multiple others. The concept of the assemblage highlights the interconnectivity inherent in the rhizome, a theoretic model Deleuze and Guattari propose as a pluralist alternative to the tree model of Western thought.\(^5^5\) When we examine Dusapin’s process of “non-development,” we will further examine their rhizome.

In speaking about extrapolating forms from Beckett’s \textit{Quad}, Dusapin likens his accumulation of little machines to horology:

There are other things like that [the minimalism of \textit{Quad}] in Beckett. There are a lot of texts like that. And it’s true there was Deleuze, there was Xenakis, there was Varèse, tons of stuff like that. Lots of things like that, and with the years they clicked together. It’s a little bit like a watch in that way.\(^5^6\)

In composing, Dusapin passes his collection of little machines through his “mental filter” of shapes and forms, a process he maintains requires an immense amount of waiting in the Beckettian sense of the word. This is why writing out the music by hand is so essential to Dusapin’s creative process; it allows for


\(^{5^5}\) Ibid., 5.

\(^{5^6}\) Richardson, “Reflections on Form,” 35.
constant vigilance or consciousness about the balance between form and material.

But composing, it’s long and slow... it never progresses. That’s because we don’t know what it’s going to become. The paradoxical question being not how to achieve an ending, but how to not end. Composing is to never finish, [...] because for composing, it’s preferable to wait a longtime. [...] Waiting is discovering, because to discover, one must lose track of time. This loss is waiting. I’m always surprised to observe how the object of my quest comes to me in waiting. But this wait in question is not inactive, much to the contrary.  

During these long periods of waiting Dusapin is not merely sitting there: he is actively working on the surface material; managing the generative systems, or little machines, he has put in place; and counterbalancing those processes with subjective decisions based in the craft of composition. Dusapin scholar Ivanka Stoianova sums up this process eloquently:

For Dusapin the act of composition means invention, the creation in sound of new theoretical models, contemporaneous with the musical forms he is in the process of inventing: unique musical forms based on auto organization in determined compositional systems in which, however, aleatory disturbances play a decisive role.

Dusapin sets up his materials, oversees them as they go about their duties, and makes sure that these processes produce the intended result. Attempting to explain in layman’s terms this process at work in his cycle of Solos for Orchestra (1992-2008), Dusapin compares himself to a chef who constrains himself to only the most fundamental of ingredients in his kitchen:

I was like a chef, like a cook. There were tons of things like tables, ingredients, etcetera. Very quickly I threw out everything. I kept the salt, the pepper, water, olive oil, maybe some tomatoes. I created like that, and consequently I found myself with a sort of auto-invention that was a bit theoretical: a little machine,

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57 Dusapin, Composer, 28.
Beckettian machine. It’s like in Beckett, for example, with the sucking stones in *Molloy*. I wanted something like that because I also have a tendency towards hypertrophy as well.\textsuperscript{59}

The little machines, like Beckett’s combinatorial processes at work in *Molloy*, are therefore Dusapin’s method of creating surface material that relates to the mental shapes and forms he strives to keep in his mind while working. Dusapin’s tendency towards “hypertrophy” necessitates that he revise and reduce passages created by his runaway machines, but by doing so he emphasizes the composer’s choice in the process of making cohesive forms. The coherence of his collection of little machines or systems is for him often hazy and vague: “I graft some little machines to graft to other transplants.”\textsuperscript{60} A passage created in this way can be plugged into a larger form that is in dialogue with each of its constituent parts. “Thus, if you will, the form itself, the constitution of the form, is created by modules.”\textsuperscript{61} Once a passage created with little machines has been shaped accordingly, how does it fit into the whole in a meaningful way? Dusapin describes the challenge of exploding out from an original musical idea:

“Afterwards, I was interested in how to replant. Well that’s Deleuze, it’s the rhizome.”\textsuperscript{62} Before diving into examples of how these little machines function in *Quad*, it is necessary to return to the composer’s personal theory of non-development or non-variation, and to elaborate on its connection to Deleuze and Guattari’s idea of the rhizome.

\textsuperscript{59} Richardson, “Reflections on Form,” 40.
\textsuperscript{60} Dusapin, *Musique*, 98.
\textsuperscript{61} Richardson, “Reflections on Form,” 44. I discuss modules below. See Section 2.2b.
\textsuperscript{62} Ibid., 40.
4.1.4 Rhizome and Non-Development

Dusapin describes as a fundamental event in his compositional development his first exposure in 1976 to Deleuze’s essay *Rhizome*, which was published as a standalone essay four years before *A Thousand Plateaus*. “Deleuze elaborates here on a critique that I heard then as the possible reformulation of a musical development that is always founded on division, itself divided, then divided again.” Deleuze’s conception of the rhizome resonated deeply with the young composer’s yearning for a compositional method focused on multiplicity and difference as opposed to unity and identity-based structures. In an interview with Danielle Cohen-Levinas, Dusapin described this transformative experience:

This little book presented a radical critique of the notion of unity, by reflection anti-genealogical, decentered, without dogmatic fundamentalism or hierarchy, but powerfully destabilizing for anyone that had been feeding themselves on the arborescent schemas used in Western thought. At the time, I literally mutated intellectually.... In my work, all the notions of variation, repetition, developments that enervate the history of music found themselves thus pulverized by a new poetry, implacable and gay. The material fusing and seething in networks of paradoxical and aporetic forces, where the uncertainty assumed the role of a dialectic of contrary movements, propelled—by its own refusal at any expansion—by the energy of a multiple future, transient and resolutely domineering.

The “nomadic thought” processes of *Capitalism and Schizophrenia* inspired Dusapin to take his music in a completely different direction. He finds the bulk of his early works from the 70s and 80s rhizomatic in function. He singles out his string trio *Musique Fugitive* (1980) as “truly almost a theorization of the rhizome.” In describing how the rhizome deviates from the arborescent,

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65 Richardson, “Reflections on Form,” 44.
branching models of Western thought, Dusapin points to the characteristics of the rhizome as described by Deleuze and Guattari:

Unlike trees or their roots, the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs, and even non-sign states. The rhizome is reducible neither to the One nor the multiple. [. . . ] It is not composed of units but of dimensions, or rather directions in motion. It has neither beginning nor end, but always a middle (milieu) from which it grows and which it overspills.66

The root and the tree exemplify structures in which single elements can be defined, this branch or that root. In terms of Western thought, an example is the logic tree, or issue tree, with its branches and hierarchical structure. The rhizome consists only of the connections between its constituent elements. It is defined and redefined by lines in motion and not by characteristics of homomorphism or mathematical identity.

The Deleuze-Guattarian rhizome was for Dusapin a pretext for the development of his own practice of “non-development,” the term he uses for the “wandering and proliferation” that de-centralizes his compositional process.67 Instead of seeking continuous musical development through the manipulation of a small collection of musical materials, such as a thematic series of pitches or motives, Dusapin focuses on the inverse: creating a stream of extremely short forms out of the collision of myriad possible compositional parameters.68 As Stoïanova describes it:

Dusapin’s formal principle of musical rhizome—a generous and, paradoxically, highly destabilizing principle—is to give the maximum of variety in a relatively

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66 Deleuze and Guattari, A Thousand Plateaus, 21.
67 Campbell, Music after Deleuze, 50.
68 Dusapin, Musique, 92.
short time lapse; to do the minimum in time with a maximum of musical data; to proceed through non-repetition, non-development.69

Dusapin’s formal processes effectively obliterate conventional functionalism, but at the same time necessitate the precise succession of textures and miniature forms in a given work. Stoianova argues that Dusapin’s arrangement of musical ideas are rhizomatic in that they represent the “acquisition of new dimensions” [as they continually seek] “vanishing points which constantly maintain the open possibility of new musical ideas coming ‘from without’ while adding supplementary dimensions; lines of force which draw the attention of the listener and plunge him into the reality—fascinating and alarming at the same time—of a febrile insecurity.”70 This organization of material by what Stoianova terms the principle of “formal rupture” leads her to describe Dusapin’s work as music of instability: the unstable element being the composer’s practice of “active forgetfulness,” which creates an environment where the composer must carefully micromanage his methods of disorganization. Accordingly, Dusapin says: “I watch my music.”71 Edward Campbell aptly translates Dusapin’s approach:

Each time the material arrives at its point of maximal tension he ‘immobilizes it’ and begins again. This results in very short forms that are linked using procedures which he describes as deflecting, curving, connecting, diverting, and grafting. Music, for Dusapin, is therefore a ‘pure world’ of Deleuzian ‘becomings’ where everything is movement and returns to the movement that engendered it, and where ‘to compose, is to never begin, to recommence, or to finish. To compose is to continue.’72

70 Ibid.
71 Ibid., 187.
72 Campbell, Music After Deleuze, 51.
To investigate how these numerous processes unfold in a given work, we now examine in detail Dusapin’s *Quad*, considering both formal processes employed therein such as diverting, grafting, and non-development, as well as the “little machines” used to generate the surface material.

### 4.2 Deleuzian Exhaustion in *Quad* - In Memoriam Gilles Deleuze

*Quad* is a concertino for violin and small orchestra that lasts approximately twenty minutes. Commissioned by Ensemble InterContemporain for its twentieth anniversary, it was premiered on March 13, 1997, by the ensemble led by Markus Stenz, with soloist Hae San Kang. It is scored for two flutes (one doubling on piccolo), oboe, clarinet, bass clarinet, bassoon, horn, trumpet, two trombones, percussion (one player), violin solo, two violoncelli, and two contrabassi. We see the influence of Beckett’s *Quad* in his four principle groupings of instruments: winds, brass, percussion, and strings; similar to the four protagonists of *Quad* or the four corners of the quadrilateral. Dusapin sheds light on why he chose this make-up for the ensemble:

> I remember in the beginning of the 90s I wanted to write a concertino. I really wanted it. When I received a commission, I answered yes, but for a concertino, and a bizarre concertino with an orchestra that’s very low and divided. I wanted something very mineral, where the woodwinds glide out. The sound is a little bit savage, but it works.73

The composer describes the ensemble in terms that distance it from the organic, as well as from the conventional concerto dynamic of ensemble and soloist. “My idea was to create such a huge instrument, capable of such unity, in a way, and a

73 Richardson, “Reflections on Form,” 42.
collectivity, in another way, yet within the same body. I didn’t want to create something, such a discord between one and the others.”74 This unity of the violinist with the ensemble can be seen as hearkening back to Beckett’s Quad, in which the protagonists all function in relation to each other rather than as separate characters. As Deleuze notes:

[The players] have nothing to individualize them but the fact that each departs from a vertex as from a cardinal point, any-protagonists-whatever who traverse the square, each following a given course and direction. You can always cause them to affect a distinguishing light, color, sound, or sound of footsteps. But this is a means of recognizing them; in themselves they are only spatially determined, in themselves they are affected by nothing other than their order and position.75

In Quad, then, each instrument is determined by its relation in acoustic space to the others. The violin soloist, however, does play the most prominent role.

From a critical standpoint, Quad presents an intriguing study, not only because of its relationship to the works of Beckett and Deleuze, but also because of its position in Dusapin’s oeuvre. He completed it on February 9, 1996, in the same year as Celo, another concertino for violoncello and ensemble. Two chamber works dating from the same period, Loop for “2x4” violoncelli (1995) and Cascando for eight instruments (1997), feature prominently in Dusapin’s monograph Une musique en train de se faire.76 Using frequent examples from these two works, he details his processes of diverting, curving, connecting, and grafting, which are, not surprisingly, also found in Quad. The following analysis outlines examples of these formal procedures and explores how they function in a

74 Ibid.
75 Deleuze, “The Exhausted,” 12.
76 Dusapin, Musique, 203.
larger, *concertante* genre. At the same time, this study attempts to ascertain what makes Dusapin’s idiosyncratic compositional process work, musically speaking. How do the composer’s various influences and processes combine into a cohesive musical statement? As we will see, *Quad* proves to be an ideal work to explore these questions, one that navigates the dialectic between formal considerations and the unconscious experience central to Dusapin’s music.

Dusapin identifies an exhaustion of form in *Quad*: “It’s true that there is a form in four parts, and that the number four is important. There is a fatigue created by that.”77 The figure four impacts various parameters of the work including its form, harmony, and orchestration. *Quad* unfolds in four relatively equal parts, each of these sections being approximately eighty measures long. The first three sections: mm. 1-81, mm. 82-161, and mm. 162-238, comprise the bulk of the work. The violinist’s cadenza (mm. 238-290) and the coda (mm. 291-323) make up the final section, which perfectly illustrates the composer’s idea that the form is “an exhaustion of time, but one that creates an architecture.”78

77 Richardson, “Reflections on Form,” 35.
78 Richardson, “Reflections on Form,” 41.
Figure 3: Formal diagram of Dusapin’s *Quad - In Memoriam Gilles Deleuze*

The composer acknowledges that this framework informs much of his oeuvre:

“It’s the same in *Outscape* (2016): at the end it has an effect of exhaustion like that, an effect of imprisonment, of closing, whereby all possibilities are covered. It’s like a caged animal. In *Quad*, I had linked that to the form.”⁷⁹ As we will see, the ending of *Quad* has an emotional weight that informs the rigorous minimalism of the work as a whole. Before analyzing the ending in detail, however, it would be fruitful to consider how the flow of the entire work parses into subsections, and how the surface elements such as harmony, texture, and gesture, contribute to the listener’s experience.

4.2.1 Musical Structures: Minor-Third Relationships and Harmonic Polarity

Throughout its entirety, Dusapin’s *Quad* is propelled forward by a characteristic, obsessive melodic gesture comprised of repeated minor thirds. The musical events of the work unfold as oscillations between two harmonic poles comprised of stacked minor thirds, or diminished seventh chords. In the opening measures of Quad (mm. 1-5), the violin soloist immediately introduces

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⁷⁹ Ibid., 35.
the first collection of minor thirds in the context of the “savage” sound world the work inhabits throughout.

Figure 4: Dusapin, Quad, mm. 1-5, opening gesture

The opening gesture begins in m. 1 with the violin fading in from pianissimo on a low A# on the G string. The A# ties into the first note of a sixteenth-note quintuplet in m. 2, which is followed by a burst of energy. Three accented, down-bow glissandi rapidly move from grace-note B’s down to A#, with the gesture culminating in a sforzato-down-bow glissando up from a grace-note-open-G back to the originating A#, all within a single beat. At the same time the accented violin glissandi begin in m. 2, on the second sixteenth of a quintuplet on the first beat the horn enters on a stopped, unison A# accompanied by the two
contrabasses playing double-stops tremolo and *sul ponticello* in their lowest register. As the violin and basses *diminuendo* back down to *pianissimo* in beats two and three, the horn grows into repeated, staccato A#'s that are accompanied by six articulated notes from the maracas. On beat four, the violin soloist reenters with the same accented, grace-note *glissandi* approaching A# from B and G above and below, this time as three attacks coming in the span of an eighth-note triplet. The basses re-attacking their low, tremolo double-stops accentuate this entrance on beat four and are augmented by the entrance of the cellos, which add their own tremolo, *sul ponticello* double-stops, which fill out the low, grating chord as it swells into m. 3. The total effect of these opening measures is of a grating, harsh sound born of the raspy timbre of the violin’s low A#. As observed in the program note at the premiere: “*Quad* is also for Dusapin the evocation of the sound of the bow opening this work on a low, held note: its grit, a gesture of punctuation, as if the work opens on a possible ending.”80 In addition to the creation of this harsh sound world out of the expository gesture, the violin opening has structural significance to the work as a whole.

The third measure marks the beginning of the violin soloist’s groping exploration of minor-third relationships that make up the primary gesture of *Quad*. In m. 3 the violin moves up to C# from the A# that has dominated mm. 1-2, only to return immediately to an unaccompanied, *fortississimo* A# quarter note on the downbeat of m. 4. Bars 4-6 mark the exposition of the first principal

collection of minor thirds in Quad, extolled here as gritty, unaccompanied, quarter notes separated by rests: A#-C#-G-E, which together comprise a diminished seventh chord. Here the harsh timbre of the violin in its lowest register is accentuated by the soloist purposefully never lifting the bow from the string while digging deep into the sound with non diminuendo, martelé bow strokes. For the remainder of the first section of the Quad, mm. 1-22, the violin continues to explore this collection of minor thirds, which are continuously repeated, augmented, and varied by nervous, satellite glissandi in the same manner as was observed in m. 2.

Jacques Amblard, author of the most extensive study of Dusapin’s oeuvre to date, entitled Pascal Dusapin: L’intonation ou le secret, has remarked on the dominant nature of the minor third in Dusapin’s works from the 1990s. “The repetition of notes separated by a minor third is more than just a melodic reflex for Dusapin, it’s an element of style, elevated in a number of works from the second period [1991-2000].”81 Amblard’s study is an interdisciplinary exploration that combines analytical tools from linguistics and musicology to draw conclusions about Dusapin’s melodic treatment and its similarity to the modal criteria that govern speech intonation. The minor third, he points out, is statistically the most often heard interval in a given mode of speech, as revealed by studies of spectrographs of human speech. As such, he argues it can be viewed as a “type of cliché interval of intonation,” capable in its most basic form of

creating a bi-tonic mode that oscillates between two pitches. A simple example of this is the common hailing call “eh-oh,” which descends from a high note down a minor third to a lower one.\textsuperscript{82} While Amblard acknowledges that the minor third is also a hallmark of tonal music, especially of the minor mode, he insists that in Dusapin’s music it is used to mark the emergence of an atonal form of monody and to demarcate landmarks in the form of a given piece. This is nowhere more obvious, he contends, than at the beginning of \textit{Quad}, where the interval of the minor third appears immediately as the main driving idea of what he describes as a “relentless journey of the interval.”\textsuperscript{83}

In Dusapin’s violin concerto, the essential harmonic motion is an oscillation between two separate collections of minor thirds: collection A, G-A#-C#-E (heard at the opening), and collection B, G#-B-D-F. The juxtapositions of these two collections demarcate the major structural divisions of the work as four relatively equal sections of eighty measures (See Figure 3). The first three of these sections, mm. 1-238, also break down into respective subsections of groupings of approximately twenty measures each. The first appearance of the structural diminished chord built on G# is in m. 24, the beginning of sub-section Ib, where the violin and muted horn enter on a soft, low G# and the violin moves

\textsuperscript{82} Ibid., 71.
\textsuperscript{83} Ibid., 122. Structurally, the importance of the minor third can also be seen in the openings of \textit{Loop} and \textit{Cascando}, the two other works analyzed in detail in Dusapin’s \textit{Une Musique en train de se faire}. Despite their differing instrumentations and overall formal trajectories, both works begin in almost exactly the same way: in mm. 1-10 the eight instrumentalists extoll only a unison D, in mm. 11-13 octave doublings of the D are introduced, and in m. 14 of both works the D drops down a minor third to B. At the beginning of \textit{Cascando} and \textit{Loop}, the abrupt shift on a minor third acts as a means for Dusapin to curve the flow of the work, to create a division in its path termed a bifurcation.
up to D on the second half of the measure to outline a “supple and sinuous” tritone. From here on out the subsequent subsections often coincide with a juxtaposition of the two diminished seventh chords. The formal division between sections I and II, mm. 80-83, shows how Dusapin exploits the division between the two harmonic poles to create an effective break.

Figure 5: Dusapin, Quad, mm. 80-83, harmonic boundaries between subsections

In m. 80 an explosion of energy in the previous bars has dissipated as the violin soloist, the flutes, and a single cello ritard while oscillating between D5 and Ab5 (pitches of collection B). The passage quickly winds down to a full stop. With the pickup to m. 82, the violinist begins a rapid oscillation between Bb/A#4 and G4, pitches belonging to collection A, in a gesture that recalls the opening measures but presents it reimagined an octave higher. The structural significance Dusapin places on the interval of a minor third is similar to the primacy of the number four in Beckett’s Quad. Each of the minor third collections used here may be viewed as diminished seventh chords, which are
made up of four stacked minor thirds that equally divide the octave. The pervasive usage of minor-third relationships within Quad relates to the rhizome: each separate sub-section functions as a module that is connected to every other by its essential harmonic building blocks. As the work progresses, Dusapin exploits the musical possibilities of variations built on minor thirds, which he uses to exhaust the flow of the music within very specific registers, or ambitus.

4.2.2 Grafting of Gestures and Textures

In terms of development, in Quad and his work in general, Dusapin stresses the importance to him of “grafting” onto his work ideas and forms from science, art, and philosophy. He thinks of these grafts as the little machines described earlier: autonomous processes that fit together to provide a personalized system of variation out of which Dusapin explodes his musical ideas. Deleuze, as Dusapin points out, captures the essence of this interdisciplinary cross-fertilization of thought in Negotiations, in which he claims philosophy, art, and science “come into relations of mutual resonance and exchange, but always for internal reasons. The way they impinge on one another depends on their own evolution.”84 Deleuze stresses that the true benefit of this interdisciplinary give-and-take is the resultant movement of imagination between the different spheres. This movement, accomplished by mediators that can be people or things, is what in turn drives creativity. Dusapin seizes on this idea: he develops his pieces by stitching together mobile modules of material.

84 Deleuze, Negotiations, 125.
Where the initial form ends up and how it got there is most interesting to him, not necessarily the germinal form or idea itself. He describes his inspiration: “What fascinates me in this text [Negotiations] is what emerges in it: the sumptuous force of desire of an initial thought, traversed by movement, profoundly assured by the sovereignty of concepts and imagination. In sum, of creation.” The effect of Deleuze and Guattari is evident in Dusapin’s conception of creativity, in which the movement between concepts and ideas recalls clearly the processes of deterritorialization and reterritorialization connecting heterogeneous planes, as described in A Thousand Plateaus. How the movement between ideas is effected in Dusapin’s music, however, is more firmly grounded in the idea of grafting bits of material onto one another.

For example, the process of grafting is made clear in the passage beginning in mm. 85-88 of Quad (See Figure 6), when, following three measures of solo violin directly preceding this passage, mm. 82-84, we see the composer graft what he might call a little machine onto the music. As detailed above, after a

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85 Dusapin, Musique, 95.
86 Deleuze and Guattari, A Thousand Plateaus, 270.
Figure 6: Dusapin, *Quad*, mm. 85-88, grafting of quarter-tone-trill gesture onto low strings
formal break in m. 81 the violin soloist oscillates between the structural minor-third Bb4-G4 in mm. 82-83, eventually coming to rest on a held, *sforzato* A4 in m. 84. The machine is introduced at m. 85; the violinist and trombones take up a gesture of consecutive quarter-tone trills, saturating the octave between B3 and B4. As if by proximity, the low strings pick up the same trilling texture in m. 86, only to quickly pass it back to the violinist in m. 87. Finally, both trombones and strings take up the rapid quarter-tone trills as the violin returns to activating the minor thirds of collection A, G-Bb-Db. This trill gesture that moves by quarter-tones is an example of Dusapin grafting a small, “fragile” idea from earlier in the work onto the initial formal idea, the structural minor third, in order to resume the continuity of the work, which has been immobilized in the total break between sections I and II at m. 81. Earlier, the trill gesture made its first appearance at mm. 32-33 in the violin and flutes, where the acoustic space between B3-quarter-sharp and G4 is exhausted between the three instruments. Here the low flutes in their low register, which play tremolo in addition to quarter-tone trills, lend a dark tone color to the violin, but the texture evaporates quickly in the span of a bar and a half. The same textural gesture pops up again in mm. 62-63, shortly after the beginning of the final subsection (Id) of section I (See Figure 7). In m. 62, the violin soloist rapidly descends from a high Ab6 to F#5-three-quarter-sharp in a series of rapidly descending quarter-tone trills. In m. 63, the violin reverses direction and ascends from G5 to a loud, sustained trill from C#6-three-quarter-sharp to D6, which holds into m. 65. The trills are taken
Figure 7: Dusapin, *Quad*, mm. 62-63, return of the textural trill gesture
up by the trombones in mm. 62-63, but they remain fairly static and quickly change over to a tremolo-dominated texture by the end of m. 63. In these earlier instances, this gesture doesn’t take off; it fizzles out before it makes more than a fleeting impact upon the flow of the orchestra. In mm. 85-88, however, we see Dusapin develop this small trilling gesture in order to establish a new beginning in the music at a structurally important point.

In describing his process of grafting, Dusapin borrows an image from botany. In nature, plants are grafted on to one another in order to adapt a particularly volatile species of plant and propagate it in a new environment, for example, in a new type of soil where it could not normally grow. Dusapin likens the necessity that causes the gardener to splice these temperamental plants together to musical ideas that have been developed to the limits of their potential. When the musical flow has been entirely “jammed up,” he grafts a small musical idea, whether it be a primarily textural, harmonic, or rhythmic gesture, onto a previous stem to create a new blossom in the music. This process is exemplified in the passage described above, mm. 85-89 of Quad, in which the quarter-tone-trill gesture generates motion, which in turn imparts a new direction to the second major section of the work. Speaking about a similar process of manipulating musical material in Go (1992), the first of the Solos for Orchestra, Dusapin says: “I was interested in how to replant, well, that’s Deleuze, that’s the rhizome. How to take a little piece and explode it outwards. And we recognize
that, it’s the system of variation.”\textsuperscript{87} Grafting is one of the central processes that make up Dusapin’s conception of non-development, or non-variation. Dusapin recalls coming up with the idea at a young age: “I was interested in what was at the heart of the question of variation, but by its complete opposite, which was: how to make a form by “non-developing” its initial choices.”\textsuperscript{88} This general concept allows for the “vegetal” proliferation and propagation of cellular musical ideas in Dusapin’s music, which he considers to be outside of the dominant form of development in Western music, i.e. theme and variations, where a form develops out of a single musical idea or motive.

\textbf{4.2.3 Bifurcation}

As mentioned earlier in the discussion of the minor-third gesture in \textit{Quad}, one of the chief processes at work in Dusapin’s oeuvre from the 90s is bifurcation, which he also terms “bending” or “curving.” The composer points to the opening of \textit{Cascando} as an example of a bifurcation. This octet begins solely on the D above middle C for the first thirteen measures before pivoting down a minor third to B in m. 14. Speaking of this opening in terms of musical space, Dusapin remarks that \textit{Cascando} continually unfolds its musical materials, which quickly expend their energy and require an abrupt curving of the music in acoustic space. “The space has truly become too large. It’s like it doesn’t have edges anymore. So the music bifurcates, bends, curves, and folds suddenly on a

\textsuperscript{87} Richardson, “Reflections on Form,” 40.
\textsuperscript{88} Dusapin, \textit{Flux}, 67.
Bifurcation is one of the principle features of Dusapin’s process of what he terms non-variation. For him it is a means of pivoting, of dividing a musical pathway in two, which in turn causes him to make a subjective decision on where the music will lead.

Bifurcation is to go in another direction, but it is above all to decide which path to take at the last moment, just before continuing on that which we judge to be the best. Bifurcation is to take a self-propagating path... Bifurcation is to undertake a total transformation of the properties and skills of the preceding system.90

An exhaustion of acoustic space leads the composer to curve the music and begin again from the basic form, or machine.

Bifurcations are a type of structural pivot evident in numerous sections of Quad. A prominent example may be found in mm. 138-44, the transition into the fourth and final subsection of section II, labeled IIId. This passage illustrates how an emergence in the solo part causes a bending of the material from one harmonic pole to another. Here, the ensemble rejoins the violin following a violin solo in the previous three measures that dramatically developed the harmonic collection B in an ascent from the low- to high-register of the instrument. In mm. 138-39, after a full caesura, the violin enters rapidly extolling a pentatonic pitch-collection A5-B5-D6-E6-F6 in quintuplet thirty-second notes.

89 Dusapin, Musique, 48.
90 Ibid., 39.
It is joined at the pickup to m. 139 by flute 1 on a high, pianissimo F6. In m. 139, the trumpet with a cup mute enters on a high G#5, it swells into a flutter tongue gesture just as the violin settles into a sustained octave between F5 and F6. The ensemble re-enters in the second half of m. 140: trombones and basses producing blurry, quarter-tone trills in the low register as the winds erupt in a burst of energy reminiscent of the violin’s entrance moments before. In mm. 140-41, the violin moves from the F octaves to a re-emergence of diminished collection B, stabilizing in m. 141 on a double-stop D5-G#5 resolving down to a minor third, D5-F5. From beat four of m. 141 through m. 144, the violin plays ferocious
staccato thirty-second-note quintuplets in a narrow pitch range spanning from E₅ to B₅. The mode employed here is again pentatonic, consisting of the pitches E-F-G♯-A-B. This effusion of violin notes floats on top of a low, grating texture dominated by trills in the low winds, brass, percussion, and strings. In mm. 143-44, the violin stabilizes on a held E₅, and the ensemble quickly evaporates as offbeat eighth notes on the tam-tam ritard into m. 144. The emergence of the violin in mm. 141-43 has exhausted the energy of the passage, or as Dusapin would say, “has engendered an entropy.” The composer bends his musical idea in m. 144, where the violin pivots down a minor third from E₅ to C♯₅. The held E is used as a harmonic pivot away from harmonic collection B, which has dominated the violin’s harmonic make-up since m. 114, the beginning of subsection IIc (See Figure 3). Moreover, the pivot down from the stabilized E to C# is the moment of bifurcation in the passage. Subsequently, a transitional violin solo in mm. 145-47 establishes an A-dominant-seventh chord, and in mm. 148-51 the A drops out to leave the diminished triad C♯-E-G of harmonic collection A to dominate over textural grafts in the low strings. After a brief explosion of energy to start the final subsection IID of Quad, the composer curves the music into a new direction, but one that is still based upon the basic form of the diminished-seventh-chord collection.

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91 Dusapin, Musique, 48.
4.2.4 Connecting Edges

The idea of connecting passages is essential to Dusapin’s conception of form. His music is constantly building energy that is released and dissipated when it reaches a critical mass, from which the music begins again from its most basic materials. These breaks in the continuity of the work pose a problem for the composer: how does one go about recovering the flow afterwards? In addressing this problem in Une Musique en train de se faire, Dusapin compares the construction of a score to the erection of a wall:

When one erects a wall, one commences by putting down the first stone. The stone outlines the contours (or edges). Then another stone is placed that is another edge, etc. In the end, a wall stands in front of us. But it is as if one perpetually pushed back the edges. It is thus by the edges that the thing takes form.92

Examining the edges of passages from Quad and other works shows that the composer has a host of processes he views as building blocks, which help him to connect disparate sections and re-establish the flow of the work. These processes may be viewed as little machines: they abide by very simple, initial rules or functions, but they develop a characteristic identity. As a passage progresses, these little machines become agitated and contort themselves from within, creating minute variations that Dusapin sees as defining their edges. These edges may then be juxtaposed with other machines by means of superimposition or assimilation.

92 Dusapin, Musique, 36.
Dusapin gives two examples of the most minimal musical gestures with which he builds-out the edges of a given passage: the varied repetition of single note and the oscillation between two (or more) notes. “Repeating a note is the zero-degree of musical gesture.” A characteristic starting place for Dusapin is a passage where a single note is repeated and varied in terms of timbre, instrumentation, rhythm, and dynamics. In many ways, this manner of expanding the “edges” of the musical gesture outwards from within is reminiscent of the music of Edgard Varèse and Giacinto Scelsi. In his book, Dusapin points to the opening of Cascando to demonstrate the repeated-note technique. He takes care to point out that while both Loop and Cascando both begin on long stretches on the note D, the instrumentation of Loop, eight cellos, lends itself to being more stable than that of Cascando, which is inherently heterogeneous and unstable, as in Varèse’s Octandre (1923). Dusapin’s close association with the music of Varèse is well documented. Upon hearing Arcana (1927) for the first time in 1973, Dusapin committed himself to becoming a composer. As he points out, the varied nature of Cascando’s instrumentation offers many possibilities despite the constraint of remaining on a single note. “The sounds [of the different instruments] touching edge to edge possess different qualities of attraction.” In the span of the opening thirteen measures of Cascando, Dusapin enlarges the musical space through variations of timbre,

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93 Ibid., 37.
94 Dusapin, Flux, 30.
95 Dusapin, Musique, 38.
rhythm, and dynamics, while remaining solely on the opening D. In Quad, this effect is achieved on a much smaller scale in mm. 1-2, where the violin’s opening A#3 is picked up by the horn in bar two as soon as it begins to blur the note with accented glissandi (See Figure 4). The stopped horn fades in from pianissimo on A#, which provides a steady background from which the violin deviates. In the second half of m. 2, the horn presents its own variation on the repeated A# by stating five staccato thirty-second notes played mezzo forte, before stabilizing again on A# as the violin re-enters with sliding, accented glissandi. This repeated-note gesture is a way of starting a passage, of resuming the flow of the work and connecting it to other passages within the piece, or within other pieces. “The rhizome connects any point to any other.”\textsuperscript{96} Another minimal gesture that Dusapin employs with the same purpose is the “little game” played between two notes.

One of the first examples Dusapin gives in \textit{Une Musique en train de se faire} is that of two notes, the compositional constraint being simply that: the utilization of only two notes, in this case middle C and the D a whole step above. He goes on to demonstrate how he can vary a simple oscillation between the two notes in terms of timbre, dynamics, and rhythmic accents, which permit the composer to “to give a new form to my little music of two notes.”\textsuperscript{97} Later on, other subsidiary notes can be added into the collection to augment the process. In Quad, we see this method of connecting edges appear at the midpoint of the

\textsuperscript{96} Deleuze and Guattari, \textit{A Thousand Plateaus}, 21.  
\textsuperscript{97} Dusapin, \textit{Musique}, 13.
work, between section II and III (See Figure 3). A dramatic roll on the snare drum in mm. 161-65 separates Quad’s two halves. It swells to a sustained *fortississimo* in m. 163, from which it abates quickly into silence in m. 167. The violin re-enters in its highest register in mm. 166-69, outlining a B-diminished triad.

Figure 9: Dusapin, *Quad*, mm. 166-74, oscillation between C# and D
A measure after the violin enters, the clarinet interjects a soft exchange between C#4 and D4. This clarinet interjection is Dusapin’s classic process of the “little game of two notes” at work. The energy that was bursting forth at the end of Section II has been diverted by the snare drum’s transitional roll. To begin the new section and reestablish the flow, the composer uses the oscillation between C# and D as a means to connect the edges of the large-scale form and also that of this new passage. The half step also reinforces Quad’s two harmonic poles, C# being the third degree of harmonic collection A (a diminished seventh chord built on G) and D being the third degree of collection B (built on G#). Following a measure of silence in m. 170, the trombones enter with Harmon mutes in m. 171 on a grating quarter-tone between C three-quarter sharp and D natural, sliding with quarter-tone glissandi as they shift between covered and uncovered bells. In the second half of m. 171, the horn swells into and away from a stopped D natural. Structurally, this dichotomy between C# and D continues up to the division between subsections IIIb and IIIc in mm. 195-98 (See Figure 3). At this division, the violin ends subsection IIIb on a held D in m. 195 (See Figure 10). Following a silence in m. 196, the violin re-enters on C# with an sf\textit{orzato}-accented-\textit{ricochet} gesture. The C# is immediately spread throughout the clarinet, oboe, trombones, and cellos in mm. 198-99. The two-note oscillation has here been linked edge to edge to the repeated-note gesture, which now takes off from the C#. Such means of connecting little machines or processes that help to regain the flow of a given work are essential to the composer’s method of non-
Figure 10: Dusapin, Quad, mm. 194-98, boundary between subsections connected with repeated-note gesture
development, of continually creating variations of simple forms. As the composer admits in his book: “The game of two notes that I proposed to you is nothing other than a little mechanism destined to create variations.”

4.2.5 Drifts and Diversions

One of the principal metaphors that Dusapin uses to describe his process of non-development, in which little machines operate along a dynamic plan fueled by seemingly opposing energies, is that of diverting, or drifting. The composer has long exhibited a strong connection with water imagery, and this concept of diversion and drifting stems from that preoccupation. Stoïanova points to his earliest piece for orchestra, La Rivière (1979), as an example of water’s influence on his work. She also notes his engagement with Jean-Loup Trassard’s book Des Cours d’eau peu considerable, which for Dusapin, “confirmed the validity of the water model as a generative process.” The composer himself provides two images to sketch out his idea of drifting or diverting. The first is of a boat leaving a dock: every sailor knows the feeling of the boat drifting sideways before it comes under power. The second image is that of a riverbed, which can be diverted to change its flow. Both instances imply a sliding to the side, a change in direction. As Dusapin notes: “We could define the diversion like a notion relative to the means of inventing a new path by an opposite attraction.” The diversion then is another means of changing the

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98 Dusapin, Musique, 22.
100 Dusapin, Musique, 21.
direction of the flow of a work. This seems to fit in with Dusapin’s other ideas of edges and bifurcations as ways to think of a musical object from a variety of shifting, or drifting, perspectives that link up in curious ways. Dusapin’s idea of non-development leads to several abrupt shifts within a given piece, often with the music grinding to a complete halt in silence. As the composer has indicated, however, he does not hear his music as distinctly sectional. “Stop. I’ve never thought to say ‘stop.’ ‘Continuity/discontinuity,’ that effectively joins my question of edges, of forms.”

101 Deviating and drifting in practice is a way of transforming material and diverting its flow in another direction.

A prime example of a diversion may be observed in Quad at the end of subsection IIIc, mm. 197-224. Featuring perhaps the most electric expounding of energy in the entire work, this section recalls the imagery of the lightning bolts from the score’s preface (See Figure 2). In mm. 196-202, Dusapin begins to rebuild Quad’s flow from silence with the repeated-note machine. In mm. 199-201, the violin soloist gropes out from C#4 to A#3 and E4, three of the pitches of harmonic collection A. In m. 202-203, the texture abruptly shifts from ricochet gestures in the low strings to rapid thirty-second notes in the winds. The middle of the section mm. 204-12, features the violin growing in intensity as it climbs to the higher register. Short bursts of energy alternate between the winds and strings. In mm. 211-12, the trombones and bassoon enter with halting, accented exclamations that pick up the energy of the violin, which halts abruptly at m. 212.

101 Dusapin, Flux, 66.
This gesture sets off a chain reaction in *Quad’s* core: accented thirty-second notes spread to the clarinets, oboe, and *pizzicati* strings and soon, in mm. 216-18, a violent *tutti* explodes and glides out to encompass the entire register of the ensemble. The energy quickly begins to abate as soon as the bongos enter at m. 218, however, and in mm. 219-20 the violin picks up the bongos’ energy with high-register, double-stop octaves backed by celli and winds. In mm. 221-22 the note values of the ensemble grow longer as they push to the end of section, while the violin builds to a climax with double-stop trills, which alternate between pitches of harmonic collections A and B (see Figure 11). Finally in m. 223 the energy is dissipated as the thirty-second-note gestures of mm. 213-20 return in a brief concluding *tutti*. On the page, the music funnels down from left to right through the winds and the brass to a concluding *sforzando* on the second sixteenth note of m. 224. This is precisely the moment of the diversion or drift. Instead of coming to a full stop after this climactic passage, Dusapin pivots quickly into an energetic violin solo in mm. 224-31. The violin solo, which marks the beginning of subsection IIId, is only separated from the previous section by a brief, thirty-second-note rest. As a transition, the violin moves from pitches C#5 to D5, whose importance was noted earlier, before expanding out to a major seventh on A4 and G#5. Explosive and virtuosic, the solo exploits the possibilities of double-finger tremolo afforded by the open A string. Important for our consideration of form, the continuity or the flow, which had built to a considerable head at m. 223, has been diverted like a river.
Figure 11: Dusapin, Quad, diversion of the flow at a sectional boundary
In contrast to bifurcation, diversion seems, then, to be an ideal way of dissipating pent-up energy in non-development while maintaining some momentum, drifting sideways, rather than pivoting abruptly.

4.2.6 Exhaustion and Quad's Coda

The ending of Dusapin’s Quad sheds more light onto the work’s connection to Beckett’s Quad and to Deleuze’s critique of it, and adds an emotional weight to the work as a whole. The fourth section of Dusapin’s Quad is split into two halves: the violin cadenza, mm. 239-90, and the coda, mm. 291-323 (see Figure 3). For the sake of this analysis, we will focus on the coda and its function and forgo an in-depth study of the cadenza. From the outset in m. 291, the coda is marked by the oscillation between two dyads, C#-E and G#-D drawn from harmonic collections A and B, which are first heard in the violin’s lowest register, played tenuto and fortississimo (See Figure 12).
Figure 12: Dusapin, *Quad*, mm. 291-94, coda: oscillation between C#-E and G#-D

The violin’s initial major third between A and C# is taken up by the cellos in m. 291; and when the music pivots to a tritone between G# and D on the second eighth-note triplet of m. 292, the three strings are joined by clarinet and bass clarinet. As if to highlight the connection between these dyads and the earlier two-note game begun in the clarinet in m. 167, the horn enters in mm. 292-93 on a held, stopped D that swells into a loud, stopped C#, which marks the return to the A-C# dyad. The musical space has narrowed considerably: the ensemble is
confined within a minor sixth between G#3 and E4. Also, the excited, frenetic rhythms of the earlier music have all but disappeared, replaced with gestures of decidedly longer note values. There seems to be a clear allusion in Dusapin’s coda to Beckett’s *Quad II*, in which the players are seen in black-and-white and accompanied only by the soft scraping of their dragging footsteps.102 More than any other section, the ending of Dusapin’s *Quad* seems to encapsulate the type of Beckettian exhaustion of space and flow that Deleuze identified as belonging to his third meta-language. The music is confined to a narrow space that seethes with an inner tension. As the coda progresses, textural elements from earlier in the work begin to pop up and blur the colored oscillations between the two principal dyads. In mm. 303-05, the low strings enter with *sul ponticello* tremolo accompanied by low, flutter-tongued trombones with Harmon mutes and sizzle cymbal. In mm. 308-10, the violin begins a sixteenth-note-septuplet gesture that outlines an arpeggio on the pitches of collection A, C#-E-G-Bb before settling back down into the G#-D tritone. The rhythmic gesture is immediately picked up by the flutes later in m. 308 and then passed to the clarinet. The gesture, which is again initiated by the violin in m. 310, this time accompanied by the return of the maracas, recalls that of the climactic section earlier in the work at mm. 213-23. Finally, in mm. 311-15, a last coloring of the oscillation between the two dyads expends its energy and grinds to a halt in m. 315 on low, open G in the violin. A final exchange between the violin and maracas in mm. 316-23

brings the work to a close. In comparing the ending of *Quad* to that of his *Third String Quartet*, Dusapin remarks: “There’s so very little that turns. All is tight, so the music is made like that. There are no escape laws.” As we come to find out, there is an emotional reason that drives the exhaustion found in *Quad*’s coda beyond the poetic resonance with Beckett’s *Quad*.

As Dusapin reveals, *Quad* has significance as a memorial to more than just Deleuze, to whom it is dedicated.

At the end of *Quad* it’s a totally different story. You can’t imagine that because in a sense in *Quad*, I was awaiting the death of my mother.... My mother was sick and I was in her apartment.... And as I was finishing the score, I passed three months with her. And I was working on the table. And everyday I had been to the hospital. And one day they told me “It’s over, there.” I went back to the apartment and I worked, I wrote the last page. I finished the score; it was four in the morning. I took a bath. And there I reflected. I said, “but it’s like a heart, that is.” The unconscious. Thus every time I hear *Quad*, I hear that death. That’s the reality.

The extremely personal nature of *Quad*’s creation coinciding with the death of his mother adds an intriguing layer of meaning onto the work. The coda, which develops the minimal amount of harmonic material provided by means of timbre and dynamics, creates “an exhaustion with time, but one that creates an architecture.” I argue that the wedding of the work’s emotional significance for the composer with his meticulous craft of non-development makes *Quad* especially potent as a piece of music. That this union of form and emotion resonates with Dusapin is evident from his own recent description of his work:

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103 Richardson, “Reflections on Form,” 41.
104 Ibid., 37.
105 Ibid., 41.
To compose is to create a living thing. The music comes to life itself: it draws the force of its regeneration from its own dynamism. It invents its own future, the conditions of its form, and the emotions that it produces. Ultimately, something has been said.  

In *Quad*, what has been said is a reflection on mortality as revealed through Beckett’s work: we are all waiting for death, but that waiting in itself creates its own story and meaning.

To examine how this plays out, let us turn to the very final bars of *Quad*, mm. 316-23.

![Figure 13: Dusapin, Quad, mm. 316-23, closing gesture](image)

In this passage, the violin’s ambitus has shrunk to a mere fourth spanning G₃-C₄.

In mm. 316-17, the violin oscillates between A♯ to G augmented by a neighbor-

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106 Pascal Dusapin, Program notes, “Pascal Dusapin on Outscape” (Chicago Symphony Orchestra, May 26, 2016): 29.
tone B blurring the A#, which in effect is the same gesture that opened the work. With an assault of appoggiaturas, glissandi, and microtones, the violin maximizes the tension afforded within the narrow pitch range. In m. 320, the line descends from B3 to G3 by quarter-tone step, marking the high point from which the music recedes, slows down, and finally comes to rest on the low open G string. In the penultimate measure, it returns briefly to the tritone, spelled here Ab-D, before ending in m. 323 on a soft pizzicato G synchronized with a final note in the maracas. The metaphor of a heart monitor that Dusapin alluded to can be seen in mm. 316-17, in which the maracas are twice struck against the snare drum head in m. 316, before fading out in a written-out ritard in m. 317. The exhaustion of space inherent in Beckett’s Quad is here encapsulated in a final, dying-out gesture on the lowest string of the violin. In terms of registral space, the piece ends on a restrained ambitus of a fifth encompassed by the lowest string of the violin, G3-D4. In mm. 316-23, the violin soloist nervously paces up and down this narrow plot, the designated “any-space-whatever,” with sliding gestures that recall the dragging feet of the exhausted players in Beckett’s Quad.107 Harmonically, the coda as a whole exhibits a striking minimalism. The two alternating dyads from harmonic collections A and B, C#-E and G#-D, dominate through to the end. This caging of the pitch material in effect exhausts the passage’s musical potentiality. In Deleuzian terms, the “waves or flows” that distribute the harmonic “corpuscles,” the dyads, are themselves exhausted, which

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dries up the flow. Not only is the flow of the musical work drying up, the final note in m. 323 marks a symbolic death, the end to the resilient waiting, captured in Beckett’s work as the primarily occupation of existence.

The starkness of the ending to Dusapin’s Quad recalls in many ways minimal textures in earlier works from the 1990s, such as can be found in Go (1992), the chamber opera To Be Sung (1993), and the Third String Quartet (1993). In passages in which some element of the music has been greatly constrained, like the harmony at the end of Quad, Dusapin finds inspiration for heightened possibilities in the other parameters. He elaborates on how a reductive approach can yield inspiration: “There are really just a few things that combine in such an extreme way, which in turn creates a variety. It creates a blossoming.”

Quad’s ending, then, seems to ideally display how the composer unifies his formal conceptions with his expressive, musical intentions. “Those years, at the beginning of the 1990s, could be a story of formal time—the story being that I was between two worlds: an extremely expressive one and a very minimalist one. I’ve never really given that up.” It seems fitting to conceive of Quad as oscillating between states: movement and stasis, continuity and discontinuity, complexity and simplicity. The points of flight, the vanishing points as the composer would say, that mediate these planes are in essence what drive the music forward.

\[108\] Ibid., 7.
\[109\] Richardson, “Reflections on Form,” 41.
\[110\] Ibid.
4.3 Coda

In many ways *Quad* is a tribute to those who shaped the composer’s life, extending from his mother out to his artistic and philosophic heroes.

When I started it I knew that it was for Deleuze. It’s strange because my mother was dying at that time, but I said, “You have to stick with your first idea.” So I did that. It’s *in memoriam* Deleuze. And it’s a Messiaen homage as well; it’s a tribute.\(^{111}\)

Clearly the work is also a tribute to Beckett, the author who has inspired more works in the composer’s catalog than any other writer, philosopher, musician, or artist. Beckett’s influence on Dusapin can be seen as early as Hop’ (1984), for twelve instrumentalists, and continues most recently with *Beckett’s Bones* (2016), for soprano, clarinet in A, and piano, which reworks an earlier piece *Echo’s bones* (2007) with new texts by various authors. Deleuze of course remains an energizing creative guide for Dusapin. In many ways the composer’s works since the millennium have taken up the calling of Deleuze and Guattari in *Capitalism and Schizophrenia*: he has fit concepts of nomadic thought into his music where they fit, but he has also brought to bear on them new territories drawn from his interest in architecture, film, nature, painting, and photography. This can be seen in Dusapin’s newest works for soloists and orchestra. The series of concertino-style works to which *Quad* belongs have given way in the last decade to larger works that in ways resemble more closely a traditional concerto. These include *Aufgang* for violin and orchestra (2011), *Outscape* for cello and orchestra (2016), and *At Swim-Two-Birds* (2017), a double concerto for violin, cello, and

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\(^{111}\) Ibid., 43.
orchestra. These works deal more closely with the dynamic between the soloist(s) and the ensemble, despite the fact that Dusapin continues to downplay the idea of this interaction as a confrontation. As he acknowledges: “In fact, my first concerto really is Aufgang. And Outscape now too.” In a recent interview with Maxime McKinley, Dusapin describes how the soloist and orchestra interact in Outscape: “There are moments where the orchestra consumes the soloist, moments where the orchestra becomes the soloist, and others where the soloist becomes the orchestra... On top of that, there is a motivic game playing out between the cello soloist and the orchestra’s first cello section.” Dusapin’s style has continued to develop since Quad. While works like Outscape continue to feature many of the little machines examined in this analysis, they are tempered by a monadic lyricism that has developed steadily in the composer’s language.

Despite this shift, form continues to be the springboard for Dusapin’s new work. Speaking of Outscape, Dusapin excitedly proclaims that, “It’s the form itself of the piece that will invent its origin. I amuse myself by thinking of forms on two extremely different stages, at any rate, a rhizomatic state.” A constant flux in not only the music, but the composer’s conception of form keeps his new works fresh and stimulating. The clear focus on continuity vs. discontinuity exhibited in the works from the 1990s has become in the last decade its own constraint. Dusapin points to the second movement of Aufgang, which features a melancholic violin

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112 Richardson, “Reflections on Form,” 44.
solo on a grand scale, as an example of a form constructed outside of continuity. “This movement is entirely made between the front and the back, it’s composed in the two senses.” Clearly Dusapin in the years since Quad has continued to develop his collection of generative processes tailored towards creating intriguing forms. His prolific output, which includes eight operas, the cycle of seven Solos for Orchestra, seven string quartets, a host of chamber and solo works, as well as a new cycle of orchestra pieces including Morning in Long Island (2014) and now Outscape, provides numerous avenues for detailed studies of his oeuvre. The processes discussed here in relation to Quad may aid in future analyses of Dusapin’s works, and indeed further scholarship, particularly of his most recent works, is well deserved.

\[114\] Richardson, “Reflections on Form,” 44.
5. Conclusion

In preparing my dissertation portfolio I have perfected my compositional processes for encoding elements of literature into my music in ways that are both concrete and intuitive. In Red Wind, Bass Cathedral, and Red Wind (Desert Remix), I have structured in a variety of references from Nathaniel Mackey’s works to give them a new meaning, one that could never be attained by reading the source and which could be expressed only through music. In the process I have been inspired to generate new works of art that engage in an intertextual conversation with these source materials and bring new meaning to the listener.

My dissertation article “Form and Exhaustion in Pascal Dusapin’s Quad–In Memoriam Gilles Deleuze” represents a contribution to Dusapin scholarship in English, which should prove a useful tool for others considering aspects of musical form in the composer’s oeuvre. The idea of exhaustion, with its connections to the works of Gilles Deleuze and Samuel Beckett, continues to feature prominently in Dusapin’s music, for example in his String Quartet VI – Hinterland (2009) for string quartet and orchestra. His relationship to interdisciplinary sources, as outlined here in relation to Quad, has continued to develop and warrants further scholarship of his works.
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Biography

Owen Sidney Richardson was born on October 27, 1987, in Boston, Massachusetts. He received a Bachelor of Arts from Tufts University in 2010, and a Master of Music from Boston Conservatory in 2013. In 2015, he earned a Master of Arts from Duke University. In 2018, he will defend his dissertation and receive a Doctor of Philosophy from Duke University.

Richardson’s article “Reflections on Form: An Interview with Pascal Dusapin” was published in volume 72 of TEMPO: A Quarterly Review of New Music, issue 283, pages 34-44. He received the Outstanding Achievement Award from Tufts University’s Department of Music at the 2010 commencement ceremony, and the Roger Sessions Memorial Composition Award upon graduating from Boston Conservatory. He received Summer Research Fellowships from the Graduate School at Duke University in 2014, 2015, and 2017. In 2016, Richardson received a Dissertation Travel Award: International from the Graduate School at Duke University to travel to Paris to research and interview composer Pascal Dusapin. In 2017, he received a Bass Instructional Fellowship: Instructor of Record from the Graduate School at Duke University to teach a course of his own design entitled “Beyond Andy Warhol: Art and Music in New York City.” The American Academy of Arts and Letters awarded Richardson a Charles Ives Scholarship in 2017.