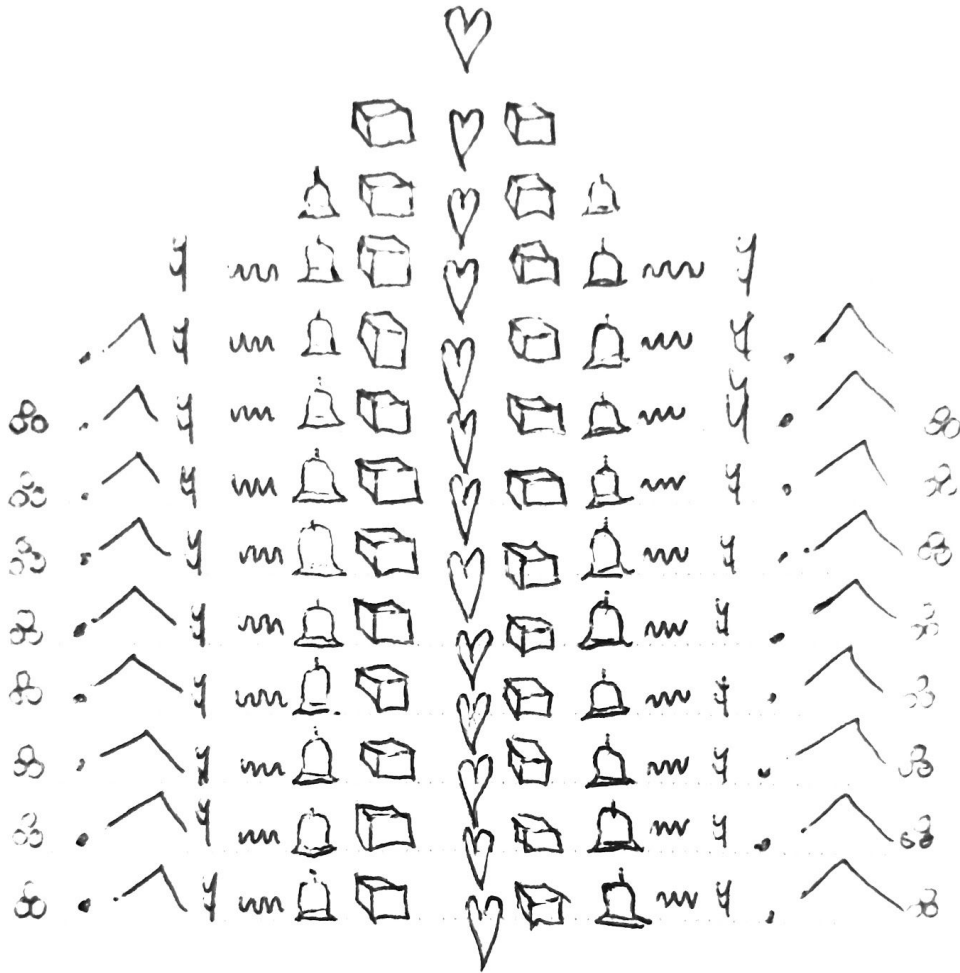


w. s. wakefield



too scary

collected writings from 2016-17

Reflections

Friday, Feb. 03, 2017, [Philadelphia]

little bridges gradient from void to point
a line between void and negative void. Little
rubber squeaks synchronized with this gesture
around five repetitions, enough to live as
comedy. Exit soon after. Canon in music and
gesture simultaneously. Full bodies clearly lit
Void of light (darkness) as silence: scene change.

Scene 1: ~~Two Lovers facing each other, lips parted
together, a deep inhalation.~~

Scene 2: ~~Patriarch silently pontificating with hand
gestures, sitting in chair.~~

~~Journal Entry, February 07, 2017, [Philadelphia]~~

~~I feel absolutely terrible right now. It seems something triggered
a really intense emotional reaction in me. Storyline
On the surface, there is a disconnection with how I would like to
interact with interpersonal intimacy (selflessness, without
expectation, pure empathy), and my need for emotional
intimacy, emotional support, validation. Is it rejection
that I am pained by? But it is so irrational to become consumed
by rejection (even [in the] form of a partner needing space
and feeling the need to respect that space). Is my pain
simply a product of not being able to respect the need for
space by others? Then why trigger so intensely??????
Is there something I forgot? Maybe I forgot
to speak my needs for emotional support to
others? Then the problem is having explain my fear of rejection
without fearing while facing the possibility of being
rejected for having a need for~~

•

~~(To me,~~
~~Be other Be abyss Be material Be real~~
~~Be sound, smell, touch, heat,~~
~~I am other, Abyss, material, real~~
~~I am sound, smell, touch, heat,)~~
We are bodies our bodies are us
Are the world shaping space ||¹
around us ~~In the whole hole~~
~~world space~~ Everything without ||²
is our flesh every void of this
world space shapes or keeps
space for our bodies as the
silence of Earthly noise
The in-between breaths the
Waking Dream The exact moment before
the piano string decays.

•

~~(I feel the most secure not having a need to talk to you daily)~~
In my dream what your dream too scary ~~fantasy~~ fantasy
Nightmare too strong back to reality You are real Let's know
the material, touch, smell, taste, only these truths
Yes the dream is valid Yes it is equal the current, image, illusion,
But it is all too alien to "Me" Please be real (In your eyes I
see the Abyss. No scarcity of us).

•

I lived in the far upstairs. Before
Heather came to visit, I put away the
clutter, into drawers, into chests,
almost all of my belongings were put away.

1., world shaping space around us around space shaping world.

2., [All] without is flesh void world space shapes, space world void flesh is without [All]

Dream, March 4th, [2017]

Some vague ~~brow~~ clay-brown institution, I enter with masses of students. I'm in a large greenhouse filling my plate with great food. This was the first stage in the program -- the food's not for me so I don't take the best items. An Authority woman leads a young student and tells him what the food is for. There is someone next to me holding a large blind to protect me from exposure to too much light. I dismiss my assistant because the walls of the greenhouse (glass) make the powerful light bearable. | ~~Earlier part of I~~ Recalled Pokemon. | Earlier dream part: With Franklin returning from Canada; Border Patrol Agent's son finds our pot and pipe so we kidnap the Agent's son and drive off into darkness

May 12th, 2017 [Leipzig]

Warmth, ~~the~~ piano out of view
possibilities: eyes closed, familiarity,
 longing/reconstituted reality, time without (tolerance),
 harmony/function;

[F]antasy: restorative affect, reward by
 performing this service,,,,,,,,,[,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
 only a single ~~key~~ pitch, clarity -----
 principle a group, power. Unification by common action.
~~principle~~(possibility): ~~reduction~~ letting go, begin by observing the body,
 then listening to it. But first of all accept that
 the mind is not the ruler of the body -----
 having faith in this body to know the Way.

zum Beispiel: study the breath, the shoulders (who speak of fear).

Sam's piece: "as quiet as possible" or "as silent as possible"
 press the key, listen to the feeling of the mechanism,
 through the length of the body, observe the action,
 possibility: coordinate with exhalation.

•

Where does it come from?, this voice
~~which~~ my body channels with diligence.
~~This voice~~ I am unable to ~~tell~~ say whether it is
 born from the material of my body, (the sound
 of it), ~~or~~ has a cosmological origin, or
 someplace in between. ~~It might~~ Does it come
 from the Great Emptiness [the God of Utmost Emptiness], ~~the void~~
 in between material and metaphor,
 between waking and dreaming, inhalation
 and exhalation,

•

DO NOT FORGET: the tone of her
 voice when she spoke “I love you” from the
 depths of her heart. ~~The way I spoke~~ The tone of my voice
 when I spoke those words to her.
 The way she looked away out of [embarrassment]
 when our eyes locked, that smile.

•

~~Now~~ death is my ~~role~~ (the ~~one~~ you ~~have~~ given ~~me~~)
 Please ~~let~~ me ~~know~~ I’m ~~not~~ dead
 I need ~~to~~ be ~~alive~~ at ~~this~~ moment
~~This~~ is ~~not~~ my ~~part~~, not ~~yet~~

*(don’t tell me what to feel I’m a ghost,
 don’t throw that fucking oyster shell at me).*

~~Your music is vacuous~~

I make no music. my ideas move like golden-green
 watersnakes swimming without our ship’s shadow ~~and~~ there
 within eager to break death’s curse.

Play 1: synopsis

A couple [two people], X and Y. Very close friends.
X is cursed by the death of a lover long ago, her ancestor's
curse. As an ill-conceived plan to remove the
curse, ~~X pressures Y into a reenactment of the death.~~
Y agrees out of a misconceived act of affection.
The reenactment is so sincere that Y begins to
doubt whether he is ~~alive~~ still alive.



The wish to experience a deep love [stands] in conflict with the
defenses against this feeling, against the pain
that [it] might necessitate.

Angry Letter [to myself]

~~You've really hurt me. This week has been one of
the most painful of my ENTIRE LIFE. You are one
of my closest friends in the whole earth and you
are treating me as if I was dead. I'm doubting
whether I'm even alive right now and have to ask
all my other friends to remind me. Are you going
to continue to do this to people? To hurt deeply
those who are closest to you? How many more
people are you going to hurt until you stop this
cycle? I have so much hope that you heal in this
lifetime -- understand that you are not guilty for
what happened to you -- You aren't to blame --
I care so deeply about your pain. I hope you get better.~~

On Music

I want a system in which each LOCAL disruptor is permitted its own variable duration, autonomous along a curve. ~~Would I have to trade~~

Moving at different speeds along a modulated curve...

How to decide: which local disruptor moves at which speed? CHANCE OPERATIONS.



Self criticism of this particular structure: that it feels like play? as i'm inventing "too many rules", or arbitrary ones at the least, that could be far too removed from the essence of the work; or, that I haven't made clear enough to myself how each unit relates to the whole, "what's going on", or how ~~/why~~ I arrived at these models (sources?), and ~~defend~~ why they're necessary, or even of use -- to defend [or] justify their use.



It is not primarily the music or the ideas Klaus has but the reflexive relationship between -- how the composer's 'function' provides a means to sounds and the sounds... don't allow, they act and interact. They may be 'tested' against ~~their function~~, the function of the composer; that is, whether they affect the listener in the manner chosen. ~~Described negatively~~, whether they correlate with the functional impetus that is means for their properties. ~~Negatively, if one's function~~ What The manner and work are two-directional, that they inform one another and produce one another.

(Contrast a "one-directional" relationship).



Klaus asked, "why compose?". Not the tools, nor the methods, nor the negative reasons (to not do otherwise). Neither am I certain whether he was asking purpose; only, simple reason, since 'composers no longer have a socially [prescribed] function as they had

in the Baroque Era---

That we need now

at this time to give

ourselves function. Klaus described his

reason (or function) ~~as a~~ to communicate the

sensuality of music ~~to others~~. To filter the

'white noise' of excess information. Bring

life (Body) to disembodied rationality---

to me it is union with heaven and earth -- spirit

and material / body. Klaus remarked that

I was moving from one extreme to the

other, subjectivity of

graphic score to objectivity

of total serialism.

When asked why compose with graphs and obsessive

ordering, after a long pause, I answered,

'to make sense!' ~~But what is~~

Still, what is my function as a composer?

•

Consonance ~~must~~ is 'Free',

it can be jumped to---

dissonance needs

to be properly

stepped in ~~and~~

and out of---

this limit defines

dissonance.

•

So when a composer has [the] function to ~~write provide~~ create a

medium ~~in~~ from which knowledge about ~~conscious and~~ un/consciousness

can be gained -- this doesn't ~~really say~~ make clear the ~~steps~~

movement from composer to creation; the function

only ~~describes the~~ proposes an interaction of the

music with audience after ~~the~~ it is created. The

question is still open as to what the composer ~~is to~~

will create and how it contrasts to other ~~may~~ would offer access to knowledge. ~~Put in other~~ Said differently, why the exact work rather than another work? Would all work pass for this function ~~and~~ or must it be particular?

CONCORDIA

Is a study in ~~two~~ three areas. ~~The first is of~~
The first ~~shows the deals~~ has to do with rhythmic expression, and in this case, I ~~mean to~~ show the interaction of rhythms that expand at different rates as well as with ~~static rhythms~~: those that ~~are~~ are static.¹

The second area has to do with unity, ~~continuity through through the various sections of the form, I create unity~~ unity, how the parts relate to the whole. Instead of using pitch or rhythmic motifs, I create unity here keeping consistent sound categories. The ~~individual~~ individual sounding parts ~~transitioning~~ at change at each ~~new~~ section, yet according to their respective categories. For example, [a] percussive glissando ~~from~~ on the black keys shares with a glissando on the bass buttons the gradient quality.

1., ~~I would call this~~ since the rhythmic structure ~~since determines~~ has more influence on the content than does harmony, I would call this a kind of structuralism

The third area is of creating contrast that is independent of pitch activity. ~~For this, I used variation in~~ I create contrast here by having change in dynamics, density, and regularity. The ~~whole~~ work begins quiet, with high density and ~~regular~~ high regularity, and the contrasting section inverts these values.

No Diagnosable Fear & If The Arms

These ~~two pieces~~ works both use a self-limiting form ~~that expands on “both sides” ++ ++ borrowed from taken~~ learned from some of the “Recitations” by Georges Aperghis. ~~Written for solo performer, a full phrase is reached a single short motif gets added onto it~~ After the first entrance, short parts are added before and after the

The work begins with a ~~single~~ short motif. ~~After~~ On its the consecutive entrance, short parts are added before and after the initial motif. ~~This expanded phrase enters short parts are again added to the expanded phrase~~

This expanded motif enters again and the process of adding short parts before and after the preceding motif is repeated until the final, complete, phrase is heard in totality. Though ~~condensed for~~ graphically condensed for publishing, I composed it using a pyramidal layout.

(2021)

TOO SCARY