

{chapter from the Doctoral Thesis: Non-Identity as a Compositional Principle: Exploration of Multiplicities, Nonlinearity and Desiring-Machines by Einar Torfi Einarsson}

3. Phase 3 – Non-Identity Composition (desiring-machines)

[Phase 3 composition: *Desiring-Machines*]

3.1 Desiring-Machines

*Desiring-Machines*¹ is concerned with the following strata: the conductor/performer relationship, difference-repetition (obscured-repetition), non-identity structure, structurally-based composition, physicality, rhizomes, continuous multiplicity, temporality, the Score, abstract machines, destabilized form, fractalization, circuit interrupter and the destabilizer/separator (conductor as the abstract-machine), anti-hierarchy or heterarchy, the in-between as the 'surroundable' channel/field of the relation/interval, deterritorialization, part-whole similarity, contingency, in-built potentiality, ...

This piece incorporates issues, concepts and materials from phase 2 compositions in order to expand them in a greater (philosophical) context as well as refine and fuse them. Looking at the most local material it is evident that most of it arrives from *Non-vanishing vacuum state*, especially the mouth techniques (and in general the physicality aspects), which have now been applied to all wind and brass instruments. The string material derives also from that piece but has been simplified in order to

¹ *Desiring-Machines* (2012), for conductor and 24 musicians

limit the amount of information or how that information is communicated. The finger material (winds+brass), although very related, has however been developed further, i.e. more details are present and partially new notation is in use. Moreover, the finger material has been influenced by the piece *Negative Dynamics I(a/b)* in the sense that miniscule movements are extended for considerable durations. These influences, however, are mostly apparent within the cue-events² for winds, brass and strings. Miniscule movements appear also within the strings' main material: some strings (vln.2, vla.2 and vc.2) engage an extremely slow bowing technique (esb.), which is also partly under the aesthetic influence of *Negative Dynamics I(a/b)*. Considering the global structure then, evidently it has been greatly informed by the piece *Repetition of Repetition*. Multitudes of repetitions of different lengths are similarly at play here, but now they are not of fixed lengths, meaning each individual repetition is constantly changing its length. Also, how the conductor was treated in that piece (his/her repetitions did not correspond to any of those (fixed) lengths) has now been developed further, namely that the conductor gains his/her own part consisting of repetitive material in a constant flux. In short all the aspects from phase 2 have been expanded, intensified and worked out more elaborately. Thus, previous discourse resonates relevantly into *Desiring-Machines*.

Furthermore, preceding investigations (phase 2) have attempted to eliminate the structure of identity/fixity within music (as well as the identification and appearance of fixities and the 'identical') by favouring non-fixity, nonlinearity, vertical time, 'ungrounding', avoiding discreteness, sections, borders, etc., all in accordance with the non-identity outline in chapter 2.2 or 'the movement/difference becomes the piece'. *Desiring-Machines* continues this exploration in order to radicalize non-identity as a compositional principle and to extend the research according to Deleuze's critique of identity. In that regard Deleuze's (pure) Difference and (pure) Repetition become fundamental. "Returning is thus the only identity, but identity as a secondary power; the identity of difference, the identical which belongs to the different, or turns around the different. Such an identity, produced by difference, is determined as 'repetition'".³ "When the identity of things dissolves, being escapes to attain univocity, and begins to revolve around the different. That which is or returns has no prior constituted identity: things are reduced to the difference which fragments them, and to all the differences which are implicated in it and through which they pass".⁴

I will employ non-identity as a function to as many strata as possible, meaning active or dynamic multidimensional nonlinearity, continuity, non-fixity, etc., and importantly incorporate the concept of desiring-machines. To see how this is attempted in various ways within different stratum I will, throughout, shift between generalities and particulars, whole and part, music and philosophy.

² How cue-events operate is explained later on in 3.5. (Also see Appendix 3b for cue-events)

³ Deleuze (2004), D&R, 51

⁴ Deleuze (2004), D&R, 80

The piece *Desiring-Machines* relates strongly to the concept bearing the same title, best delineated by Deleuze & Guattari:

“Desiring-machines are the following: formative machines, whose very misfiring are functional, and whose functioning is indiscernible from their formation; chronogeneous machines engaged in their own assembly, operating by nonlocalizable intercommunications and dispersed localizations, bringing into play processes of temporalization, fragmented formations, and detached parts, with a surplus value of code, and where the whole is itself produced alongside the parts, as a part apart or, as [Samuel] Butler would say, “in another department” that fits the whole over the other parts; machines in the strict sense because they proceed by breaks and flows, associated waves and particles, associative flows and partial objects, inducing – always at a distance – transverse connections, thereby producing selections, detachments, and remainders, with a transference of individuality, in a generalized schizogenesis whose elements are the schizzes-flow”.⁵

Here I find most of my structural material as well as a guide to my approach. I will continuously come back to this quote (actually or in resonance), as fragments within it become very applicable in different contexts.

3.2 Relation-of-nonrelation, indefinite prolongation of sensation, the indefinite (auto-poesis)

"It is not the elements or the sets which define the multiplicity. What defines it is the AND, as something which has its place between the elements or between the sets".⁶

I start by creating a set of limitations/restrictions, a set of possibilities and impossibilities, spaces of potentials such as: gradualness without linearity, repetition without resemblance, difference *within* repetition (and repetition *with* difference), multiplicity functions (conductor), destabilization functions (conductor, form), deterritoriality as a single-page score and a “process of production without beginning or end (beyond teleology, without goals or direction) of itself through the infinity of its attributes”.⁷ I insist on eliminating linearity and identity, but embrace change and difference, but not the ‘change of representation’ nor the ‘difference of between’, but make change *itself* the (un)ground on which I lay my materials, thereby creating many of the desirable conditions – but for this to succeed radically I needed to break with many conventions. One of those breaks – and perhaps the most important aspect of this piece – is the treatment of the conductor/performer relationship.

⁵ Deleuze&Guattari (2004), *Anti-Oedipus*, 315

⁶ Deleuze (2006), *Dialogues II*, 26

⁷ Montag (1997), *The New Spinoza*, xvii

Before analysing or philosophizing this relationship it is necessary to observe and understand what is happening and how it is happening. The most important fact is that the conductor does not conduct the performers according to their material, but instead conducts his/her own material, meaning that there is no common tempo, common bar or time signature present. The conductor only indicates pulses or tempi that each performer has to adjust to independently.

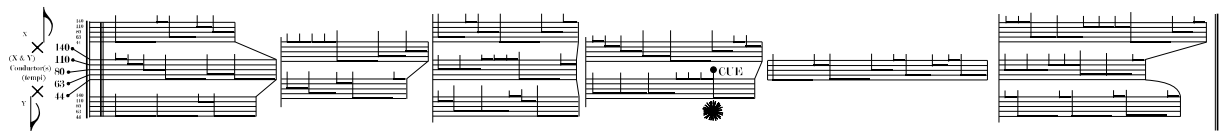


Figure 3.1: The conductor's part

Figure 3.1 shows the conductor's part, which is repeated continuously but never in the same way and regardless of the performers' parts.⁸ This means that each performer has to adjust his/her material according to the conductor's pulse indication at each moment. Furthermore, to ascertain that a specific conductor's moment/tempo or a specific succession of tempi cannot be anticipated by any performer with regard to his/her part – i.e. never knowing where a certain tempo will coincide with one's part – and that this 'adjusting demand' (non-fixity) remains continuously fresh, I construct, for all performers and conductor, a special repetition which incorporates difference within itself: the difference-repetition. This is the repetition in which every repetition is unique in length and content enabling a continuous multiplicity to form. Consider Figure 3.2, which is a fragment that demonstrates how this 'difference-repetition' operates. This example shows a fragment of the conductor's part along with two instrumental parts (also fragments). All are repeating and all are of different lengths. Accordingly, they will 'scan each other's moments' (similar to a polychord where the '1' will coincide at different places) whilst repeating, but they will do so continuously differently, since the three conductor staves – the so-called possibility-paths – are options, meaning that at each new repetition (or junction when considering Fig.3.1) a choice has to be made which option, which staff, is taken, consequently changing the length and content. The same applies for the performers; that is, they too have these sorts of options. Take for instance the contrabassoon fragment in Figure 3.2: at every repetition a decision has to be made between the top part (9 beats) or bottom part (8 beats), while the middle part remains. Thus, individually every repetition is different but taken together – that is, each performer's part as it is continuously affected by the modulating conductor (tempo ceaselessly different) – that difference is further differentiated (second order difference or

⁸ Each 5-lined staff represents five tempi, proportionally indicated by horizontal durational lines. Vertical lines indicate new beat.

difference within difference). This is the complexity of the difference-repetition. The possible interactions of this difference-repetition grow exponentially when considering all performers in full length and scale as this example is just a fragment. It must be taken into account that performers and conductor go through many such choice moments (options) within a single repetition (as in Fig.3.1). But this demonstrates the ‘ever-fresh’ *adjusting demand* put on the performers.

5

Cl. 1

6

9

Cbsn.

8

Figure 3.2: conductor/performer relationship

The conductor/performer relationship can thus be said to have been ‘opened up’, intensified and destabilized, or rather that the conductor and the performer have been placed *within* their own relation (‘horizontalized’). This is because the ‘adjusting demand’ situates them as ‘a betwixt’, in the ‘middle of things’, without any fixity to hold on to, with no common grounds. In order to better understand what I mean by that, consider the conductor as being conducted by an imaginary-conductor, and similarly the performer being performed by an imaginary-performer, which consequently renders the conductor and the performer as secondary effects, unconnected meta-fields. But then I connect them *unilaterally*, which stipulates my performer to follow my conductor, who can be considered to be elsewhere or rather nowhere as I remove the imaginary (meta-)fields altogether, but the conductor nevertheless must now communicate to these performers. Another analogy might suggest that the conductor conducts an imaginary-performer, but in the middle of this

relation I place the performer 'horizontally' (Figure 3.3). I use 'horizontally' to emphasise that the performer is within the relation (within the flow, like a wire conducting electricity), but not at the 'end' of it, and therefore cannot anticipate the conducting tempo (constituting the 'adjusting demand'). This is like throwing a ball from A to B and the performer is put on the ball, or better *in it*, as it moves through the air (not knowing where it is heading) – the ball then represents relation (of A and B), or more precisely, the ball's movement does so. This relates to Bergson's second way of knowing (pure movement)⁹, as the performer ceases to have 'outsiders' perspectives (i.e. viewpoints from outside), but instead is 'trapped' within pure movement/relation (see 2.2). In any case, it is endeavoured to isolate relation, to exemplify that they (conductor and performer) are indeed here situated within relation or within the conductor/performer relation as such. In this sense, relation is considered as a domain with multidimensional properties.

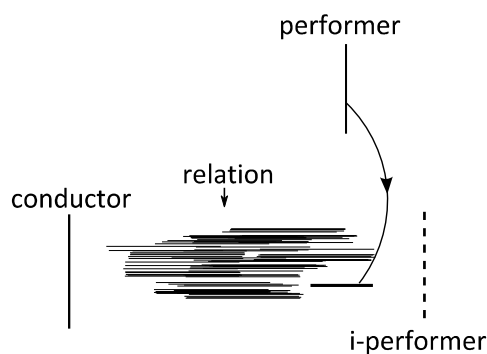


Figure 3.3: Placing the performer within relation or *relation as such* - through the conductor and the imaginary performer (i).

This means that their (conventional) *channel* of relation, as an (imaginary) dynamic field, is here utilized for enveloping themselves, in other words: surrounding them, 'nature-ing' them, or con/in-fusing them, with the nature/potential of their relation. Consequently, different engagements become effective. Accordingly, I propose that they (conductor/performer) have become, or are becoming, their relation, or more precisely *relation as such*, but by that, transforming into a "relation-of-nonrelation".¹⁰ A 'unilateral duality' forms, which is a dynamic 'in-between-ness'; temporal flows and forces, or pure becoming: "a becoming is always in the middle ... a becoming is neither one or two, nor the relation of the two; it is the in-between".¹¹ "In a multiplicity, the terms or elements are less important than what is "between", the *between*, a group of relationships

⁹ Bergson (1992), *Introduction to Metaphysics*

¹⁰ Massumi (2011), 23

¹¹ Deleuze&Guattari (2004), TP, 323

inseparable from one another. Every multiplicity grows from the middle, like grass or a rhizome".¹² This builds on previous pieces/investigations where a certain focus on the "realm of pure relationality"¹³ emerged (2.4.2). Following that trajectory this piece can be said to exist or to place itself within or indeed inhabit the space-of-relation, the realm of the in-between, and this is evident in the conductor/performer relationship stratum. Here, perception-of-perception and the 'reality of abstraction' is investigated structurally.

"It is the direct perception of what happens between the senses, in no one mode. All and only in their relation. Purely nonsensuous. Abstract".¹⁴

"But nothing completely coincides, and everything intermingles, or crosses over. This is because the differences are not objective ... differentials of speed, delays and accelerations, changes in orientation, continuous variations".¹⁵

Considering another perspective (superimposed) it can be said that I have semi-separated the conductor from the ensemble/score/performer, with the result that the conductor, by acquiring his/her own part, thereby becomes quasi-indifferent to others' parts. Furthermore, the conductor can be said to be a semi-independent 'performer' and yet he/she is *the* indicator of tempo, albeit his/her own, the only tempo-source for performers. All these 'quasi modes' put a considerable strain on the conductor (as well as performers) who must somehow indicate or communicate – despite the unpredictability of his beating/conducting from a performer's perspective – the 'speed' of the following beat. A conducting technique is thus suggested that breaks away from any conventional beating patterns. It makes no sense to beat in 2,3,4,5, etc., since none would share this at the same time – in fact it would create utter confusion. Therefore it is only possible to only indicate tempo and beat in 'ones'.¹⁶ However, some effort should be made to indicate the speed/tempo of the following beat, to signal in some way the anticipated change in tempo. And this is the conductor's unilateral connection with the performers, meaning he/she is not communicating what is expected but what is unexpected to all. There are 5 tempi, and by assigning to each tempo/pulse a fixed plane in the conducted space and each plane/tempo a different height – i.e. slowest pulse (44) on the lowest plane and fastest pulse (140) on the highest plane – the speed and the *direction* of the arc would

¹² Deleuze (2007), *Two Regimes of Madness*, 310 (italics in original)

¹³ Massumi (2002), 60

¹⁴ Massumi (2011), 110

¹⁵ Deleuze&Guattari (2004), TP, 324

¹⁶ 'Ones' is here the plural of one, meaning one after one after one, etc. Eliminating patterns in 2,3,4,5 etc.

then give some indication of what to expect (Figure 3.4).¹⁷ But importantly, the conducting remains ceaselessly adapting.

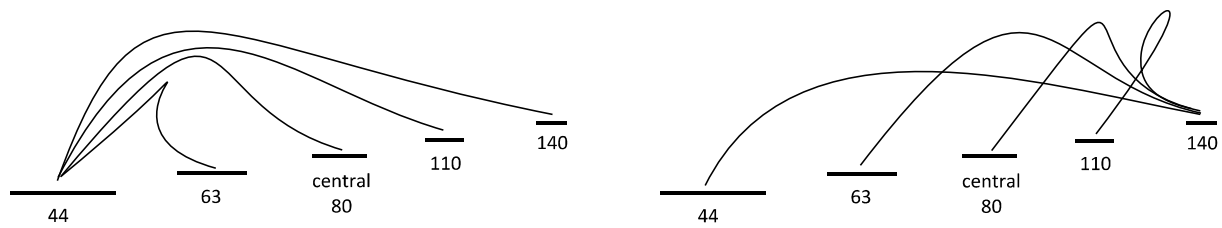


Figure 3.4: Conducting techniques suggested for *Desiring-Machines*.

By separating the conductor I have in fact *actively* connected him/her with each performer uniquely, meaning that *each* performer has now a renewed relationship with the conductor, and a renewed responsibility. Thereby the conductor/performer relationship has been dispersed, shattered, schizo-analysed, ‘multidimensionalized’, and the conducting-moment becomes nonlocalizable (or at all locations), which means that it becomes impossible to anticipate any specific (prefixed) locality both in the sense of the score and the piece (as well as tempo, configurations, verticality, horizontality, etc.). Thus, the conducting-moment becomes the *conducting-movement* (movement overrides moment). Figure 3.5 shows on the left side a conventional relation, where each moment is localizable as it fully corresponds with the score (symbolized by the cross and ‘x=x’). This gives the structure of the common bar number or the bar that unites performers and conductor (i.e. all are knowingly playing the same bar number; they have the same locality within the piece). On the right side, however, is the relation-of-nonrelation, which is a nonlocalizable and non-corresponding relation. Moments (vertical instances) cannot be referred to in the score, only movements (symbolized by ‘x=?’ and the ‘mess’). Here, there is no bar number which all share. This second relation is not established ‘through the score’, or more precisely, the score does not set up a corresponding relation for the conductor and the performer.

¹⁷ It should be noted that this is only a suggestive conducting method – a conductor might as well design his/her own technique (and in fact that is encouraged).

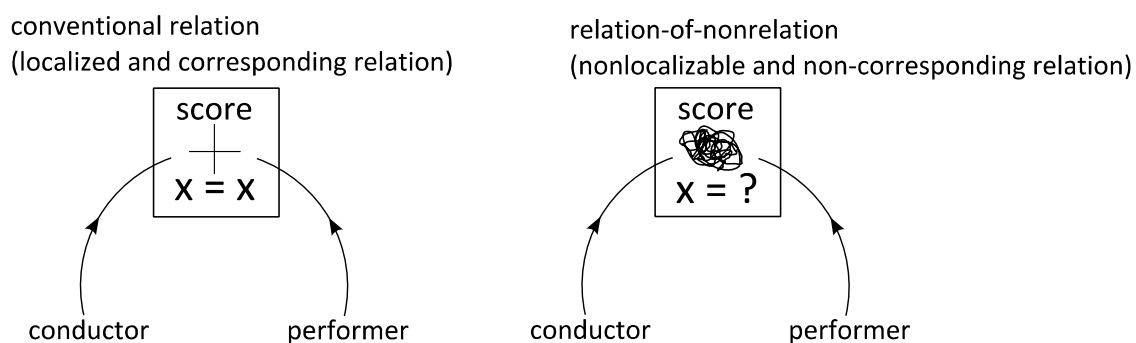


Figure 3.5: conductor/performer relationship in regard to the score, conventional relation (left) and the one here advocated for (right).

Hence, compared to the conventional relation between conductor, score and performers the piece *Desiring-Machines* performs a relation which is the relation-of-nonrelation: “the concept of relation-of-nonrelation is that of nonlocality of relation” ... “The notion of non-connective relation encapsulated in the phrase relation-of-nonrelation changes the meaning of ‘participation’. While at first sight participation may seem to have evaporated, it has actually redoubled”.¹⁸ In other words, the participation has now intensified, been put on the edge, but unleashed from a unified stable moment in time. The ‘non-connective’ aspect is a coming/holding together without direct connection. It removes the reference point, or rather the reference point is now unstable, deterritorialized, in motion, active. This is why I assert that the conductor now conducts movements instead of moments (‘horizontalities’ instead of ‘verticalities’). The ‘nonlocality’ relation is constituted by the fact that performers (including the conductor) are continuously in a new position towards each other, they *cannot know* the location/moment/position of the ‘other’ (nor the score), and indeed no one can.

"RHIZOME. One of the essential characteristics of the dream of multiplicity is that each element ceaselessly varies and alters its distance in relation to the others".¹⁹

"Becoming is a rhizome ... Becoming is certainly not imitating, or identifying with something, neither is it regressing-progressing; neither is it corresponding, establishing corresponding relations".²⁰

Self-morphing repetitions of different sizes/lengths are fed through the unstable non-correspondent conductor – forming thus the difference-repetition – who might as well be oblivious of the fact of their ‘coming together’ and yet must communicate movements of tempi. It is this non-connective,

¹⁸ Massumi (2011), 22-23

¹⁹ Deleuze&Guattari (2004), TP, 34

²⁰ Deleuze&Guattari (2004), TP, 263

non-corresponding communication that performers are faced with at all times which is a factor in the production of flows and proceeding “by breaks and flows”²¹, forming the sensation/physical/effort-participation stratum. The performers (including the conductor) are always ‘coming and going’ from all perspectives, in the state of phase-shifting. Their *movements* are emphasized.

As I force the moment (fixity) into movement (non-identity), without interruption or a space opening for projection (identity fixities, barriers, borders, closures of any kind, pasts/futures, triggers of memory, ‘perception in the light of’, etc.), I force the performer into a movement of constant/continuous ‘updating’ or verification of tempo. In this way I impel the performer out of any ‘taken-for-granted-ness’ (any assumptions), meaning I eliminate the fixity base that usually becomes projected by the performer, such as knowing the tempo ahead, bar numbers, events, etc., simultaneously denying them the use of memory and forcing them to rely entirely on ‘reading’ or rather ‘sensing’ the conductor. “*Becoming is an antimemory*”.²² This is an event of *indefinite prolongation of sensation* (indeterminately), an active continuous defamiliarization, production of sensation (*within* performance), flow production, desiring-machines. This is the physicality proper to ‘assiduity-sensation’, prepared yet unprepared – an action which is both, and at the same time, ad-lib and controlled/planned, synchronously anticipated and extemporaneous (“it is only the strange which is familiar”²³). With this I aim to escape the recognition (identifying) agency and hold on to making a capricious moving percept.

This ‘indefinite prolongation of sensation’ was previously experimented with within the audience (experience) \leftrightarrow sonic-result field (e.g. in the piece *Repetition of Repetition*), i.e. the ‘indefinite prolongation of sensation’ was ‘meant’ for the audience/aural. The ‘ear’, in combination with ‘antimemory’, was thereby forced into a ‘single event’ experience – understood as the inability to establish, perceptually, any fixity, any discreteness or sections, within the piece (and thus avoiding the formation of event no.1, no.2, etc.). But now, this ‘outside-aspect’ of a piece has been moved or transferred within the piece itself, more precisely, into the performance act, into the conductor/performer (non)relations, and there what used to function aurally is now operating by sight, i.e. hearing becomes seeing. This is a process of shifting and merging aspects of music (aspects within the composer/score/performer/audience chain) without any regard for its original function or location, a radical abstraction process entirely heterarchical. Separating or decoupling an outside-aspect (sonic) and folding and re-coupling it as an inside-aspect (performance regardless of sound) is what I call a multidimensional eversion technique. In this case it is aimed at intensifying the ‘reality of performance’ (I will come back to this concept in 3.6).

²¹ Deleuze&Guattari(2004), *Anti-Oedipus*, 315

²² Deleuze&Guattari (2004), TP, 324 (italics in the original)

²³ Deleuze (2004), D&R, 134

Another useful perspective on the conductor/performer relation is to view it in the sense that the tempo as such has been separated/extracted from the performer. He (the performer) now stands without tempo; the tempo has been extracted from him and his material and what is left are relative durations only. Thus the material is presented on an equally divided grid, which is open for *any* tempo and any amounts of tempi, since *each* performer has now open 'tempo-inputs'. Accordingly, the conductor does not simply confirm the tempo included in the performer's material – which in this case is impossible since it is not included – but instead he/she takes on the form of an active/dynamic outside tempo agency, with destabilization (and aberration) assigned to its operation. In that regard, I have opened up a channel (tempo-inputs), a crack, a space of possibilities. The conductor can also be seen as being the extractor/separator, or rather the imaginary-conductor is the extractor who extracts through the conductor, the actual conducting thus within the extraction process itself, a process of separation, "a Separated-by-immanence".²⁴ In this sense the conductor is 'trapped' within another type of (pure) movement. Accordingly, they cannot be viewed nor branded as identities (Conductor & Performer) but instead as 'con-forming' and 'per-ducting' activities, as forces and flows, a processual activity demonstrating heterogeneous continuity.

I can now return to the change-as-(un)ground, because what the above discussions describe – both the structural delineation of relation-of-nonrelation as well as the physical/sensation participation outline – is indeed change itself:

"Heterogeneous continuity – Bergson's proper name for *durée* – is a continuity of change, not of anything, but only of itself – *auto-poesis*. There is creation at all points along the continuum and it is precisely this that makes it a continuity: each point is *similarly* new in some way".²⁵

This is my non-hierarchical (heterarchical) (un)ground where I lay my materials, a multidimensional field which infiltrates everything and in all directions. To simplify: I am trying to realize, on as many levels as possible, that every present or moment as well as every function and action "is by nature a smudged becoming, not a point-state"²⁶. "[B]ecoming is the movement by which the line frees itself from the point, and renders points indiscernible"²⁷, the multiplicity and the becoming of the present, or rather that "time is always full of *presents* plural".²⁸ Here I touch upon temporality once again and I might add that the piece as such exists as what Erin Manning calls the interval: "the interval creates a schism in linear time, preserving the future in the present ... the interval never marks a passage: it creates the potential for a passage that will have come to be. This duration is defined less by

²⁴ Laruelle (2010)

²⁵ Mullarkey (2006), 29

²⁶ Massumi (2002), 200

²⁷ Deleuze&Guattari (2004), TP, 324

²⁸ Mullarkey (2006), 32

succession than by coexistence, virtually”.²⁹ As I move away from discrete states/functions towards continuous states/functions, I also move away from finite states towards infinite states. Thus, I assert that this piece’s character approximates the behaviour of the infinite rather than the finite. However, this infinite should be understood in the Bergsonian way: “the actual infinite for Bergson is understood as indefinite, as ongoing, as creation, as more-making ... to say that it is indefinite is to *leave it open*, to let it be beyond the finite or infinite as states or things”³⁰ – “rhizome, the opposite of arborescence, breaks away from arborescence”.³¹ This I apply to the temporality but also to all structural elements because the indefinite, understood as an open-ended dynamic function of ongoing activity in all directions within all activities (all thoughts), defines both the piece (insides/outside) as well as my compositional attitude. On all imaginable levels, strata, scales, etc., I endeavour to carry out ‘layering’, destabilizing, ‘perspective-ing’, shattering, intensifying, everting, opening cracks, filling cracks with abstract machines – “become clandestine, make rhizomes everywhere”³² – and always assume *and* make sure that there is never “one abstract machine, but many assemblages stratifying each other, not one molecular level and one molar level, but many that are both, depending on relative non-quantifiable *scales*”.³³

3.3 Regarding the conductor’s influences

Desiring-Machines has several influential factors that relate to the treatment of the conductor. First, I should mention Schnebel’s *visible music II* for solo conductor.³⁴ This piece is influential and important because it separates the conductor from any performer and treats the conductor independently with its own score/part. It therefore provokes a different way of thinking about the conductor. I wanted to explore this independence of the conductor further but somehow maintain his function to the performers. By keeping the conductor partly connected brings a certain active tension and makes the conductor/performer situation much more dynamical and intensive as it joins together separation and inseparability (the stable and the unstable). In that regard, the conductor’s function is destabilized.

²⁹ Manning (2009), *Relationscapes*, 24

³⁰ Mullarkey (2006), 34 (*italics in the original*)

³¹ Deleuze&Guattari (2004), TP, 324

³² Deleuze&Guattari (2004), TP, 211

³³ Mullarkey (2006), 35 (*italics in the original*)

³⁴ Schnebel, *Nostalgie (visible music II)* (Schott, 1962)

Another influential source comes from Cassidy's *And the scream, Bacon's scream, is the operation through which the entire body escapes through the mouth (or, Three Studies for Figures at the Base of a Crucifixion)*³⁵ where this tempo staff is present (Figure 3.6):

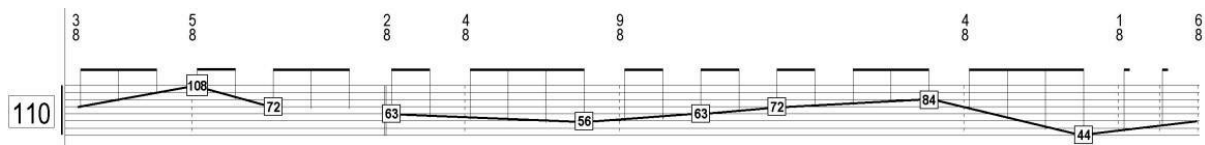


Figure 3.6: Tempo staff from Aaron Cassidy's *And the scream...* (bar 110)

This tempo-staff hints at a separated conductor as it destabilizes and engages the conductor almost in an independent way. I say 'almost' because this is not yet a fully independent conductor's part since it is still attached to the time signatures and the bar structure belonging to the performers, thus it is fully corresponding (i.e. there is always a clear bar number and a clear downbeat, clear locality, etc.). It could therefore be argued that the conductor is there still functioning conventionally in the sense that he/she conducts in order to join. And that is exactly what I wanted to reverse, namely to give the conductor the function of disjoining or separating. This last thing relates to the third source, which is Stelarc's 'Split Body'. The 'Split Body' is part of the performance art project by Stelarc where the body is connected to a multiple-muscle stimulator making involuntary physical movements possible.

"Technology now allows you to be physically moved by another mind. A computer interfaced MULTIPLE-MUSCLE STIMULATOR makes possible the complex programming of involuntary movements either in a local place or in a remote location. Part of your body would be moving, you've neither willed it to move, nor are you internally contracting your muscles to produce that movement ... There would be new interactive possibilities between bodies".³⁶

It is this act of disjoining, splitting and separating the body that interests me, and similarly to Stelarc's involuntarily moved body I consider the conductor/performers as a body that acquires 'involuntary' movements by the separation of the conductor from that body. The conductor operates then in a similar way as the multiple-muscle stimulator in the sense that movements/stimulations (beats/tempi) cannot be anticipated, only their range or spectrum – it is like being controlled by 'another mind'.

The last source is Cornelius Cardew's *Autumn 60*.³⁷ This piece is structurally important as it is engaged in a very specific relationship between the conductor and performer, namely that the

³⁵ Cassidy (2009)

³⁶ From 'Stelarc Psycho Cyber' Documentary (Gruchy, 1996)

³⁷ Cardew (1967)

conductor and performers do not know, to a certain extent, what a beat will result in; both the tempo and the contents of a ‘beat’ are unknown until actually performed, caused by a range of possibilities. Moreover, responsibilities regarding these possibilities are taken by the performers in the form of decisions. These are elements that have certainly been influential and are present in *Desiring-Machines*, but in my approach I wanted to employ these aspects and at the same time include slightly more control in order to ‘place’ the actions at the threshold between the known and the unknown or between the controlled and the uncontrolled, to activate both, which is in fact a third state (synchronously anticipated and extemporaneous; the stable instability). Additionally, I found it important to bring the decisive element into the performance act itself while keeping it somewhat restraint and not only include it as a preparatory element. In this sense, I argue that in *Autumn 60* the conductor has too much freedom/improvisation; there are not enough details or restrictions within the freedom; the conductor is not independent enough; his/her actions are too synchronized with performers; there is not enough tension between the conductor and performers. Therefore, I explored the solution to extract the conductor and grant her/him a part, which establishes the friction and intensity (instability) within the conductor/performer relationship I was after.

3.4 Partial-objects (and the monad), double-conductor mode, on the fractal nature

Within the piece are two groups (placed under and above the conductor’s staff). Group A (under) is thoroughly conductor-dependent, meaning they follow the conductor at all times, while the other, group B (above), is only semi-conductor-dependent, meaning that performers within group B only occasionally enter into contact with the conductor and at other times possess their own unique tempo, their ‘eigen-tempo’ (these performers are equipped with a metronome). See for example the bass-clarinet part in Figure 3.7, where the middle frame is conductor-dependent while the other two are performed according to the bass-clarinet’s eigen-tempo (90 bpm).

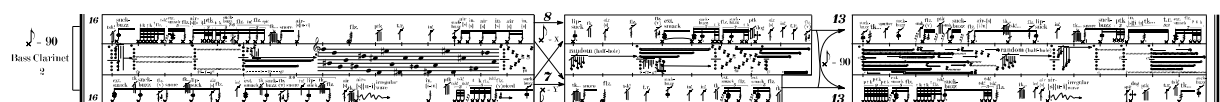


Figure 3.7: Semi-conductor dependent Group B part (bass-clarinet). Middle frame follows conductor while the others follow the eigen-tempo (90).

Furthermore, these occasional conductor-contacts within group B are of different magnitude, which means that some performers have more or less (longer/shorter) of these ‘occasions’ all the way down to nil occasions, which is the fully separated and ‘windowless’ monad (the non-affected and

tempo-less percussion 3, which continuously repeats in writing Deleuze&Guattari's quote regarding desiring-machines quoted at the beginning of this chapter). The reasons for this group B particularity – their unique tempi, their on and off relationship with the conductor and that each performer does so differently – are twofold. Firstly, to establish a break or interruption within the conductor/performer stratum – a certain partial involvement – and being already destabilized, i.e. the conductor/performer couple has already met with instability functions, I embed breaks within breaks or second-order instability (instability within that which is being destabilized) and form “*partial objects*, inducing – always at a distance – transverse connections, thereby producing selections, detachments, and remainders”.³⁸ Secondly, I needed a layer that could squeeze itself in between group-A's conductor-dependent stratum, a certain ‘bleeding’, or rather inverse bleeding, in order to make sure that any rigidity and/or regularity which might form is vaporized. Here I might add that it would have been an option to include two conductors³⁹ for this very reason of ‘bleeding’, in order to fully render the ‘continuous’, since even if the conductor is constantly fluctuating his beats are ‘markers’, and although the movement is jerky/unstable they (the conductor and those conducted) nevertheless unite in that movement, which would, if all performers were conductor-dependent, be a sort of stepwise, discrete movement instead of a continuous one. Thus, in order to fully fragmentize and destabilize the conductor/performer affair at least two conductors are needed – the conductor phenomenon itself then dispersed (multiplicity tempi stratification) – along with an integration of specific behaviour functions into the possibility-paths, which would shift performers from conductor to conductor (the upper most and lower most staves in each part then corresponding to separate conductors, and therefore possibility-paths junctions, allowing the option of shifting between conductors).⁴⁰ The conductors would then together better approximate the ‘continuous’ as their beats would ‘scan’ the ‘in-between’ of each other's beats, and thereby destabilize further the conductor material itself, resulting in a continuous phase-shift or a truer multiplicity within the conductor stratum. And as they would spiral each other within their possibility-paths, an unstable double helix tempi source would form. In fact the piece is very easily upgradable to a double-conductor mode, but for now that remains a potential for future investigation.

This potential of the double-conductor mode as well as the inclusion of the partial objects – along with all other second-order operations (second-order instability, second-order difference, rhizomes within rhizomes, etc.) – is indicative of the fractal nature of the piece, its self-similarity. Thus, it could be said that I am approaching, at least partially, fractal aesthetics.

³⁸ Deleuze&Guattari (2004), *Anti-Oedipus*, 315 (my emphasis)

³⁹ This was my intention but alas was not accepted by the commissioning party (EIC).

⁴⁰ The possibility-paths are explained in 3.2 and further in 3.5 (see Fig. 3.11)

“A fractal aesthetic must be able to respond to the questions: how to simultaneously produce change (produce it systematically, not just receive it) and control it? How to engender chaos and master it in the same gesture?” ... “To resolve it demands a philosophy, or an artistic practice sufficiently ‘broad’ to be the equivalent of a philosophy”.⁴¹

The fractal quality of the piece within the material itself appears for two reasons. First, because of the overall iteration activity each gesture/action is warped or gradually presented at all scales/sizes (all tempi) as a consequent of the modulating conductor (the difference-repetition). This could be denoted as horizontal fractality. Second reason appears because of the sharable material between performers, especially between members of the same family (e.g. members of the woodwinds), which operates more as a vertical iteration; therefore can be denoted as vertical fractality. The latter needs further explanation. The sharing of materials means that not only is the material of a similar nature – sharing similar techniques, sounds, efforts, engagements, etc. – it is also interchangeable, meaning that in fact they could literally shift into one another without great problems (for example flute playing the contrabassoon part⁴²). This in fact is the case in the strings, where in group-A strings the violin and the viola share a material frame, and for group-B strings, all three share a conductor-dependent frame (Figure 3.8).

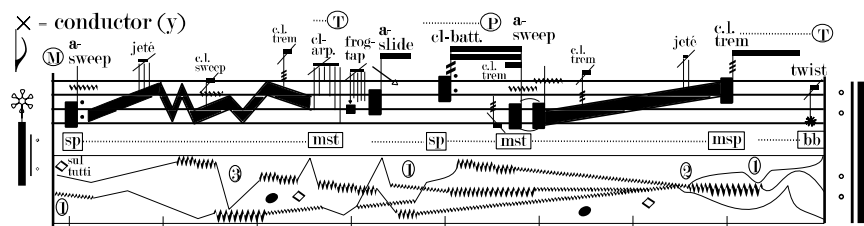


Figure 3.8: String material frame shared by all Group-B strings (vl.2, vla.2, vlc.2)

A special case of interchangeability is between the strings and trombones, where the graphics for the strings' left hand movements (the fingerboard space) are literally 'taken up' by the trombones' sliding movements (the slide position space) (Figure 3.9). Interestingly, the 'when' (the location) of these vertical iterations are unknown as are their scales/speeds, or rather they are continuously at all times and on all scales, uncontrolled, or more accurately, controlled by themselves. Thus, the answer to the above question (Laruelle quote: "How to engender chaos and master it in the same gesture?"): the controlling *is* the production, chaos *is* the master, it cannot be separated. Moreover, the distinction between the 'vertical' and the 'horizontal' becomes less clear, indeed they become (con)fused or spherical, meaning there is no fixed vertical or horizontal configuration – it is hardly

⁴¹ Laruelle (2011), CoN-P, 131

⁴² This does not actually happen, but the possibility/potential is there because the material focuses on the physical factors (mouth activity and finger movements)

possible to identify the differences in structural terms as both are ceaselessly jiggling, the ‘when’ becomes applicable for verticality as ‘simultaneity’ becomes applicable for horizontality (caused by the difference-repetition).

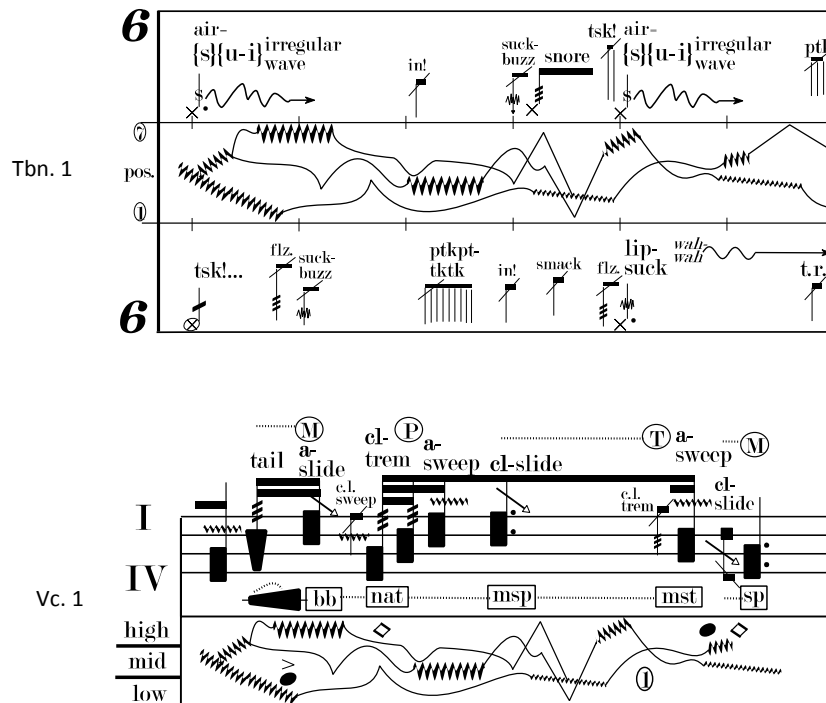


Figure 3.9: Material shared by Violoncello 1 (left hand staff) and Trombone 1 (slide position staff) (at unknown locations and scales). (Where lines intersect a new path can be taken)

Furthermore, it can be said that the material in its most abstract form (i.e. as it exists as an idea) is captured or seized by an instability/separation/fractal function which *is* the ensemble, a multiplicity-machine. The performers, individually, ‘attack’ the material in a similar vein or with similar behaviour as the whole set of structures affecting them. And, to further the explanation of the fractal nature of the piece, what happens between groups and between individual parts (the endless phase-shifting, non/dis-locations, the active defamiliarization, the ceaseless alterations, etc.) occurs as well *within* an individual part (between the separated frames within frames, the mouth material vs. finger material, the bow material vs. hand material, etc.). This means that each performer is engaged with something that appears on larger and larger and smaller and smaller scales, but transforming qualitatively, indefinitely, without any hierarchy, which is the very definition of fractality. “Thus self-similarity is the property in which the structure of the whole is contained in its parts”.⁴³ In a Pollock painting this is visually demonstrated as similar patterns appear on different

⁴³ Cederberg (2005), 344

scales, which is also indicative of the nonlocality at hand as one cannot know where one is within the painting, whether given the whole or a small partial frame to analyse (see Figure 3.10).

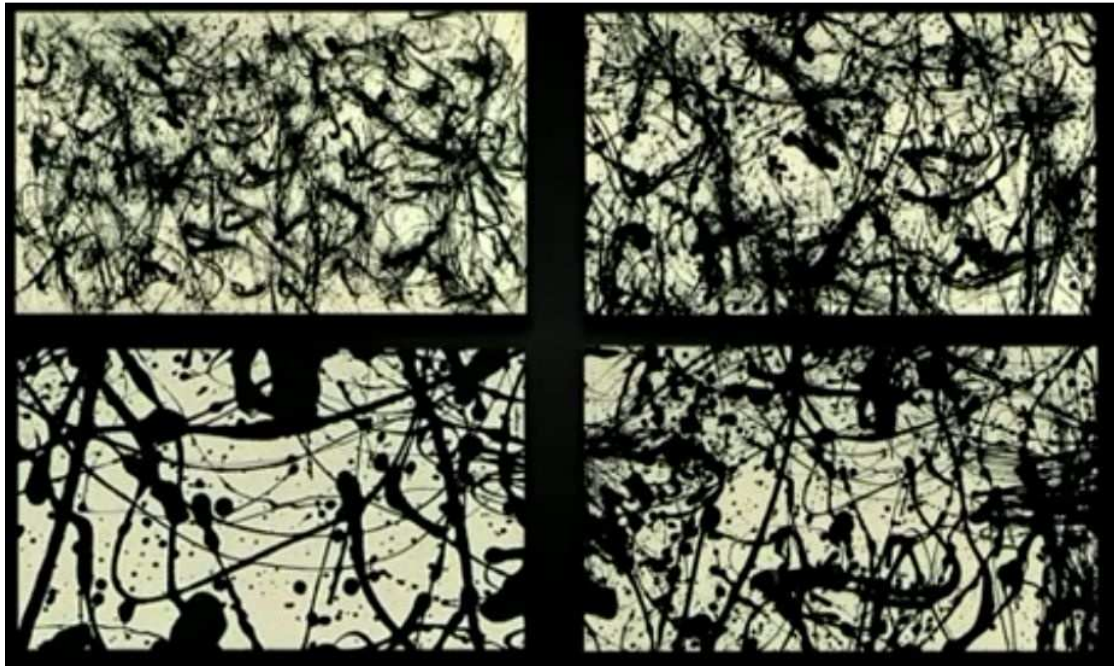


Figure 3.10: Fractal nature in Pollock Number 32 (1950) – seen at four different scales: whole (top left), part (top right), smaller part (bottom right), smallest part (bottom left).

Although not identical, whole and part demonstrate ‘identical statistics’ (whole becomes the part). However, I must stress that the dimensionality of my fractal approach is indefinite (as we have seen) and is active on many different levels, i.e. a certain fractal-force is at play in any/all directions within all possible dimensions the piece-activity proposes (sonic, physicality, structure, conceptual, etc.). Thus, the multifariousness involved must not be ignored and fractality must be understood in a broader sense, or as a “dynamic process, against its geometrical and static conception” (i.e. against its pattern repetition/recognition and such notions often associated) and as one which can rather be associated with

“various proximate notions: intensity (an intensive and implosive fractality, as if ‘gathered up’ or compressed in its own immanence); to speed (self-similar changes are endowed with increasing speed); the struggle for existence (the fractal process must ‘insist’ to impose itself and trace its path in the real); and finally force and pulsion (there is a force of irregularity, but there is above all an ‘irregularity-force’).”⁴⁴

⁴⁴ Laruelle (2011), CoN-P, 132

And in addition I will concur with Laruelle when he concludes that there is no master except chaos or that fractality within a creative project is only possible “on condition that fractality is put at the immediate disposal of a fractalization-force and that the latter finds its cause not in ‘Being’ or in transcendence, which is the element of philosophy, but in a type of reality that the latter hardly even suspects”.⁴⁵

3.5 Destabilizing form, the cue-function, molars turning molecular, probability, contingency

“The rhizome is an antigenealogy. It is a short-term memory, or antimemory. The rhizome operates by variation, expansion, conquest, capture, offshoots. Unlike the graphic arts, drawing, or photography, unlike tracings, the rhizome pertains to a map that must be produced, constructed, a map that is always detachable, connectable, reversible, modifiable, and has multiple entryways and exits and its own lines of flight. It is tracings that must be put on the map, not the opposite. In contrast to centered (even polycentric) systems with hierarchical modes of communication and preestablished paths, the rhizome is an acentered, nonhierarchical, non-signifying system without a General and without an organizing memory or central automaton, defined solely by a circulation of states”.⁴⁶

Each performer (including the conductor) ‘travels’ through his/her unique set of frames or possibility-paths. Nowhere is the same set to be found and whereas each frame includes several possible options a decision has to be made at every junction (indicated by the arrows). This can be seen in Figure 3.11: the upper part (Alto flute part) consists of a set of four frames where each frame is divided into three parts (two finger parts and one mouth part). Only two of these three parts (always one finger part and one mouth part) are played together. Thus at every junction a decision has to be made by the performer which two are played. Similarly, the conductor’s set of frames sometimes contain three parts and therefore involves a decision between three options. This renders every repetition unique in length and content (the difference-repetition).

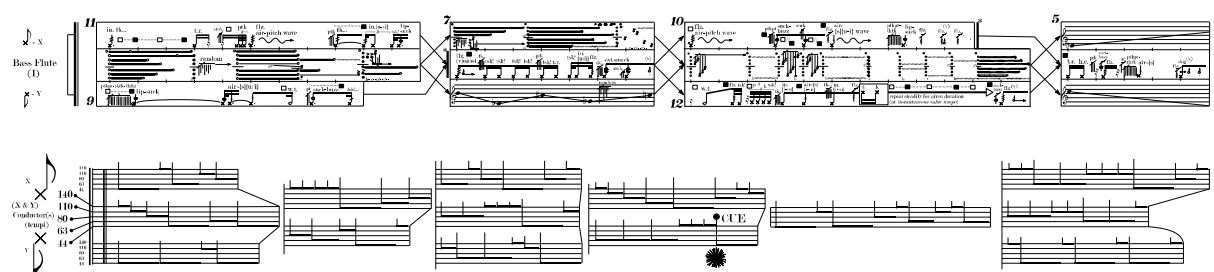


Figure 3.11: Possibility-paths. Alto Flute part, a set of four frames (each including 3 staves where only 2 can be chosen) (above); the conductor’s part, a set of six frames (below).

⁴⁵ Laruelle (2011), CoN-P, 137

⁴⁶ Deleuze & Guattari (2004), TP, 23

The possibility-paths construct a multi-floored action space and together with the cue-function, and the cue-events, they constitute the destabilized form. The Cue (Fig. 3.11, within conductor's 4th frame) triggers individual cue-events, meaning that each performer has his own set, and order, of cue-events. These cue-events are formal elements, albeit individual isolated events ranging from silent activities (for various durations) to activated individual unstable dynamics (for various durations).⁴⁷ Additionally, to be at all affected by a Cue some performers have to be reading their lowest staff (their y-staff⁴⁸), which can change at every junction, while others have to be within specific zones in their parts, and still others have simply to be following the conductor (i.e. group-B performers (Fig.3.7)).

Now, adding the theoretical computer science perspective, which would delineate the piece as a nondeterministic (automaton) system, namely a system which has no intention to terminate (not a movement towards anything, but pure movement), where there are multiple possible outcomes (exits) as there are multiple possible inputs (initial states or entryways)⁴⁹, that is, multiple possible starts and stops and multiple possible 'in-betweens'. "[A]t each point, a nondeterministic automaton may have several possible moves, so we can only predict a set of possible actions".⁵⁰ This is what defines the possibility-paths (decisions) that each performer (including the conductor) is confronted with – proceedings "by breaks and flows" – a network which establishes a certain potentiality and probability dimension (as well as intensifying the difference-repetition). "The variability, the polyvocality of directions, is an essential feature of smooth spaces of the rhizome type".⁵¹ This construction is an essential part of the 'non-identity of the piece' operation. The engaged structures are of the active-rhizome/indefinite type and therefore cannot permit any *identical* 'run' (performance). Hence this type of structure ensures a 'becoming' between instances (performances) of the piece, and that function must be an integral part of the score/piece in order to render the piece's non-identity: "becoming is certainly not imitating, or identifying with something, neither is it regressing-progressing; neither is it corresponding".⁵² Other functions are employed to further this quality or property of the piece. These are the aspects of form, which have been destabilized and made probability dependent.

I define form in general as something having molar properties (global attributes), which are usually fixities, and therefore easily forming identities, sections, borders, boundaries, et cetera. In order to turn these molars into the molecular ('molecularization'), or more precisely, to let them gain

⁴⁷ See Appendix 3b for cue-events

⁴⁸ The upper most staff within an instrumental part is called x-staff while the lowest most staff is called the y-staff, where within a performer 'qualifies' for a cue.

⁴⁹ The performance notes state that: Performers+conductor can start anywhere within their material.

⁵⁰ Linz (2000), 27

⁵¹ Deleuze&Guattari (2004), TP, 422

⁵² Deleuze&Guattari (2004), TP, 263

the molecular, in order to be both, it is necessary to shatter them, destabilize them, 'rhizomatize' and disperse them, let form become something that can happen to a region/individual at an unexpected moment, synchronously anticipated and extemporaneous. This is what the possibility-paths together with the cue-events constitute. Furthermore, in the line of the 'non-identity of the piece' operation, it is necessary to allow them (the formal elements) certain mobility or nonlocalization and unpredictability (by all), a certain 'partially there' without fixity, and construct some built-in functions which secure the non-identity of the piece through these destabilized form behaviours. In this regard, form drops its horizontal dimension, its fixity and linear aspect. Moreover, they (the formal elements) need to have the capability to insinuate themselves into the piece-activity, and that needs to operate on its own, without *fixed* decisions/locations. This is done by allotting to each performer his/her own detached formal elements (the cue-events), detached as in floating/waiting and virtual, which are then activated, *if* conditions are right, by a Cue. It is this '*if conditions are right*' that makes a Cue into a potentialized action within and *of* the piece. It is probabilistic in the sense that no one knows what it activates, who will be affected, and this is part of the second-order instability/non-identity as this secures, on top of previous insurances (previous non-identity functions), that the piece will always have different results, difference within difference. Each performer must satisfy particular conditions in order to be affected by a Cue (specific locations within one's part, the y-staff, etc.) and the qualifications or conditions are loaded with probability because of the possibility-paths. The likelihood of being cued is differently distributed among performers, which institutes a contingency and indeterminacy to the whole activity.

"Indetermination, the unforeseeable, contingency, freedom – these all signify a certain independence with respect to causes: in this sense, Bergson honors the *élan vital* with *many* contingencies. What he means is that the thing is in a certain way *prior* to causes; we must begin with the thing because the causes come after. Indetermination, however, always only means that the thing or the action could have been otherwise" ... "What Bergson demands of himself is to make us understand why a thing is itself rather than something else. What explains the thing itself is difference, not the causes of the thing".⁵³

This relates to the virtuality of the piece in the sense that there are virtual elements that are equally engaged or active as what is actual at every moment (i.e. they are equally real), which echoes my 'mission of pure difference' (or non-identity) and puts contingency in the right context. But it is interesting to consider causality as well. A Cue is always responsible as a cause, in the sense that a certain change can be traced back to it, but this cause is itself indirect and contingent, since it is only

⁵³ Deleuze (2004), *Desert Islands*, 51 (my emphasis)

partial, indifferent, unaware and might as well trigger nothing at all⁵⁴ – and as such not entirely responsible, but only partially so or semi-causal. As Massumi puts it: “it is uncaused, but highly conditioned: wholly dependent on the coming-together of its ingredient factors, just so”.⁵⁵ Therefore a better term is nonlinear causality. Moreover, a Cue, as well as cue-events, is always dependent on conductor’s and performers’ decisions (possibility-paths) and in fact, potentially, a Cue might never happen at all.⁵⁶

3.6 The Score as a map/diagram, infrastructure, aesthetics of the reality of performance

In *Desiring-Machines* the score can be said to depart from conventional scores in the sense that it no longer represents in any way an accurate description of moments. In fact it does not represent moments but movements. It is an active score, a continuous multiplicity event. It has discarded any fixity structure. Consequently, it does not serve the conventional purpose for the conductor and in fact the score, in a way, becomes unnecessary (for conventional consideration) since even the conductor has her/his own part. Furthermore, the linearity of the score per se has been extracted. Therefore, the score becomes not a chronological indicator of events but instead a nonlinear map/diagram⁵⁷ capable of seizing and shaping any material/content that comes its way, a machine, a dynamic system or function. Thus, I have imported qualities and properties of the structure of nonlinearity onto the score as such. In this respect, it also becomes important that the whole score be presented as a single schematic image/diagram, as a single page, increasing in size when necessary rather than in amounts of pages. This is because a second page would, graphically and conceptually, imply linearity, and therefore break the nonlinearity (and the specific continuity implied). I endeavour therefore to thoroughly engage nonlinearity and non-fixity both graphically, conceptually as well as actually (sonically). The score’s alignment of parts is therefore centred instead of the conventional left-justified layout, which would imply a fixed beginning point and a left to right order of events. This also emphasizes the fact that performers can start anywhere within their material (as well as the elimination of moments).⁵⁸ This disposition puts considerable restraints on the notational activity as I have to fit all my material within the score’s dimensions, but this approach affects the materials also in other ways.

⁵⁴ This would happen if all performers were not within their cue zones, locations, y-staff, etc., when cued.

⁵⁵ Massumi (2011), 149

⁵⁶ There is no ultimate rule which stipulates the conductor to read the staff where the Cue is located.

⁵⁷ A map does not presuppose any directionality: any direction is possible.

⁵⁸ See Appendix 3a (miniature score)).

When considering notation I like to think the initial notational act to be that of notating fluctuating structures. But ‘fluctuating’ does not quite capture what is going on. In fact we have to rethink the term ‘structure’ fundamentally, since structure implies fixity (and conventionally, linearity). When infusing non-identity (non-fixity) on a structural level I not only aim to liquefy or destroy fixity but intend to capture a dynamically active structure – active in itself – a certain multidimensional heterogeneous continuity (continuous multiplicity), an interweaving, twisting and folding activity, where they all *continuously* “dovetail into one another”.⁵⁹ That is the ‘structure’ that I grant a prioritized aesthetic value. Moreover, this ‘structure’ relates to the strange/chaotic attractors encountered in *Non-vanishing vacuum state*, only here I believe to have managed to more elaborately and more thoroughly engage their properties (Figure 3.12). This strange/chaotic attractor is engaged on an infrastructural level (the unstable infrastructure), which inevitably establishes a contingent relationship with horizontal and vertical structures (as well as any fixed sound moments/locations etc. as described previously). In other words the piece performs non-identity; its sonic image is non-fixed.

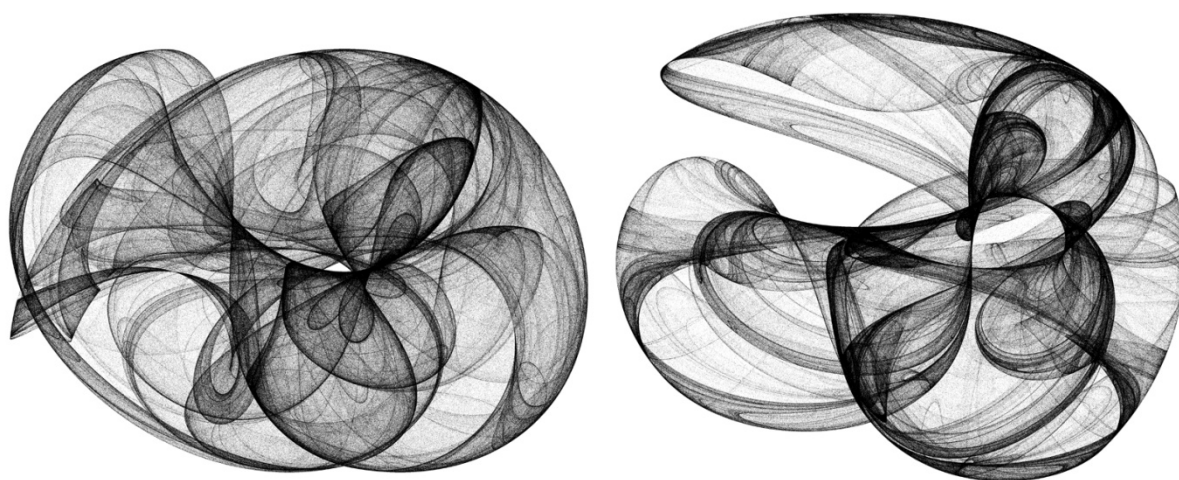


Figure 3.12: Two ‘snapshots’ of a Clifford attractor (strange/chaotic attractor). (Continuous interweaving, twisting, stretching, folding and ‘dovetailing’ activity.)

(©Paul Bourke: <http://paulbourke.net/fractals/clifford/>)

Thus, when activated (performance instance), this ‘structure’ dominates everything, it takes over. In *that* sense I assert that *Desiring-Machines* is a structurally-based composition. However, it should be noted that my choice of material/content takes this contingent fact into account, meaning that each detail, or each notated action/sound, within each part is considered as being possibly at all tempi and in all combinations with all other details of other parts. This fundamentally transforms the composing

⁵⁹ Bergson (1992), *Introduction to Metaphysics*

act. The chief point here is that I am not involved in any (fixed) horizontal or vertical organisation, or specific configurations of sounds/events, and therefore the composing/notating act becomes that of composing a 'structure' that is indifferent to verticality and horizontality in their conventional meaning. This invokes a few questions:

- What constitutes the infrastructure?
- What is the relationship between the infrastructure and the material/content, and the sonic result?
- What is the difference between a piece and a score?

In order to approach these questions the regional functioning within this transitional series needs to be understood: structures/material/notation/score/performance/sonic.

The unstable infrastructure is constituted by the following: the frame structures (e.g. the 3-part woodwind part (Fig. 3.11), 2-part string part, etc.), the possibility-paths, the different lengths of repetitions (and the fact that they are of different lengths within themselves, meaning each repetition is fluctuating and irregular in length), and importantly the conductor. Here, the conductor is seen as being an important part of the infrastructure, not the tempi as such (which are his/her material), but the structural fact that he/she is an independent unit which 'feeds' all conductor-dependent frames while being itself of a different and continuously fluctuating/irregular frame length. I end up with a complex cogwheel construction (cogwheels because of the repetitiveness), but where the cogwheels are sort of liquid-like and made of other cogwheels (i.e. the possibility-paths), and all are of different and continuously fluctuating sizes. Thus intersections are always different (both in sizes, location and quality) as can be seen in Figure 3.13, which also shows the fluctuating sizes of both the conductor (dotted circles) and performers (dotted boxes). In addition, there are the conductor-dependent parts and the semi-dependent parts (group-B), which bring several decoupling-switches in place within this infrastructure (the semi-dependent parts only occasionally engage with the conductor). That is the pure infrastructural activity, the unstable infrastructure, and by inserting the conductor's material (the fluctuating tempi) I intensify this dynamic complexity even further, exponentially – fluctuation of fluctuation (within fluctuation). At this stage I am already engaged with notation – even before any material – a notation of an active occurrent nonlinear structure. Now, when I insert material/content into this structure new structural dimensions emerge, which are the performers' activities and the sonic result. This is where the next aesthetic decisions are made and the notational activity transforms.

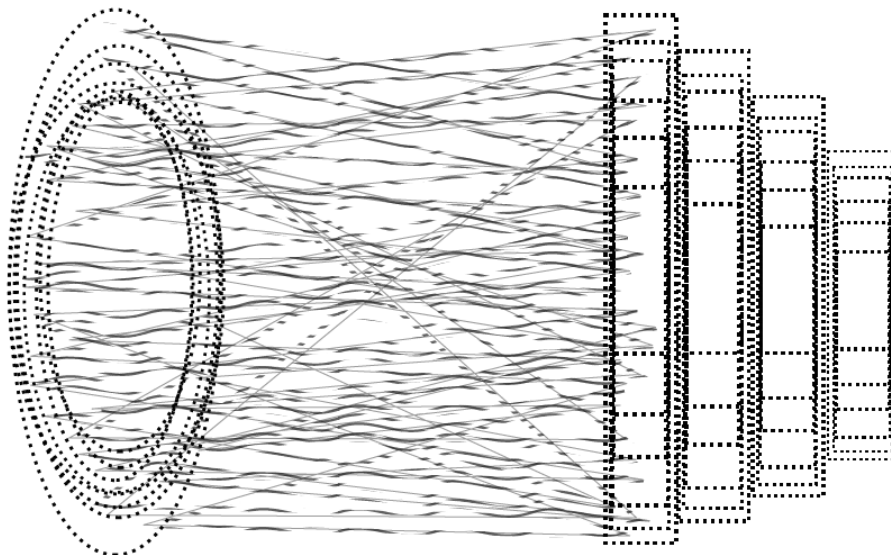


Figure 3.13: The liquid-like ‘cogwheel complex’. Continuously altering intersections between conductor and performers caused by the fluctuating sizes here represented by dotted circles (conductor) and dotted boxes (performers).

I regard the reality of performance⁶⁰ (i.e. the physical/cerebral aspect of performance) as a separated space, which can be intensified by ‘feeding’ multitudes of continuously transformable information to the performers. This relates to the Ferneyhough and Lachenmann discussion in chapter one⁶¹, as well as the Evan Johnson discussion in 2.3.3, namely the aesthetic concern regarding elements of physicality (notation based on physical data of performer and instrument rather than sound), information density (notation surplus) and concentration demands (notation of difficulties and near impossibilities) as a means to intensify the performer or to engage the performer on as many levels as possible. This is the statement that asserts that music is a physical/cerebral activity and should be challenged and explored accordingly. Thus, at this stage the notation is engaged with intensifying the individual performer, to challenge physically as well as cerebrally, to set in motion a separation from familiarity, to force the performer into creativity, a creativity understood as pure risk, effort and struggle *at one’s limits*. This is the reason for exploring the notation of separated physical activities, which was initially explored in *Non-vanishing vacuum state* by separating the rhythmic material (threefold tempo staff, see 2.3). This also relates to similar explorations made by different composers such as Klaus K. Hübler, Richard Barrett, Aaron Cassidy, Timothy McCormack and others.⁶² Figure 3.14 shows a fragment from Barrett’s piece *EARTH* (1987),

⁶⁰ The ‘reality of performance’ is the consideration of performance separated from composing, audience, sonic, i.e. an isolation of the ‘performer meets the score’ event/space and the emphasis on the intensity, physicality and cerebral aspects of that event.

⁶¹ See 1.7 for a relevant discussion about Ferneyhough and Lachenmann regarding physicality.

⁶² Most notably Hübler’s *Cercar* (1983) and his third string quartet „Dialektische Phantasie“ (1984) and almost all of Cassidy’s work for the past decade focuses on decoupling the physical movements and presenting the material on separated staves.

where the trombone's slide movements are presented on a separated staff, thereby focusing on the physicality of those movements both notationally as well as in terms of compositional material.

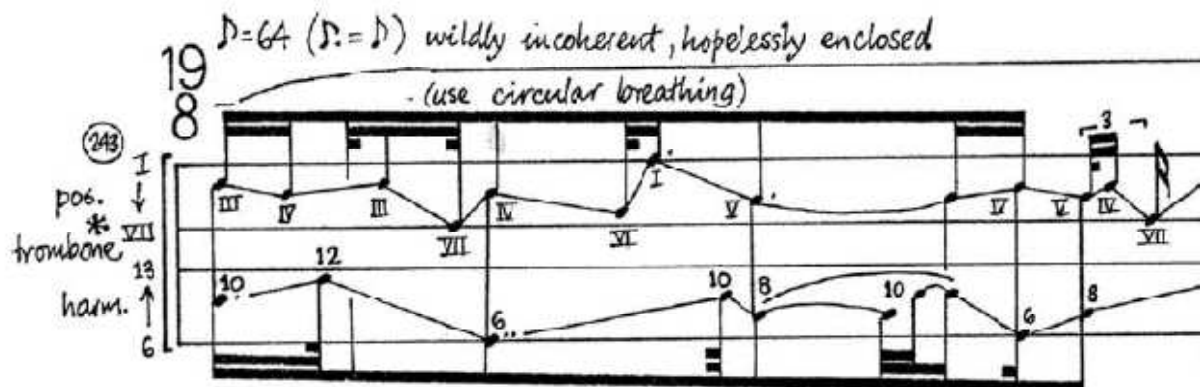


Figure 3.14: *EARTH* (Barrett, 1987), trombone part, bar 243.

However, for me, one of the most influential instances of this approach/technique goes all the way back to Luciano Berio's piece *Gesti* (1966) for solo recorder, where the mouth is treated separately while the fingers repeat particular patterns. Later on in the piece the fingers are individually treated within a certain pitch frame as can be seen in Figure 3.15. Both these examples engage in an unpredictability regarding the sounding result as the Berio's performance notes state: "Because of the frequent "contradictions" between the tension of the lips and the finger positions, and because of the speed of changing patterns, the resulting sound is unpredictable ... sometimes the instrument will produce no sound at all".⁶³

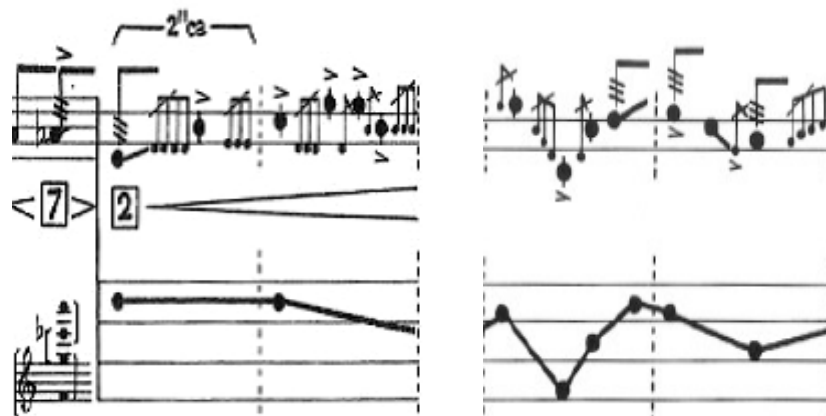


Figure 3.15: *Gesti* (Berio, 1966) for solo recorder, fragments from page 5 and 6.

Similarly, I employ a technique where hands (and fingers) and mouths are split and generate their own performance information/material regardless of each other, where the sonic result is often

⁶³ Berio (1966), *Gesti*

Why? For then the energy of the infrastructure is preserved in an intensifying way, a second-order intensification. Accordingly, there forms an intensity bubble/buffer which is the performing activity, or performance as 'intensity inflation'. And that is my stance that informs my choice of materials and the reason behind the self-similarity of the material and the self-occurring infinitesimal differencing, whose aim is to conceal the internal aspect, obscure the infrastructure and the reality of performance in order to let the sonic-result become an evaporation, a contingency, a side effect. In that regard the piece exists as a separation act, or the ongoing act of separating the sonic from any compositional prime concern, and as a gap between the audience and the performers. Moreover, the sonic does not represent the score or performance, which is part of the 'non-identity as non-representation' operation. This is why I mainly notate physical actions instead of sounds, since physical actions relate to, and occupy, the reality of performance and not the sonic reality per se. It is also possible to compare this to the first law of thermodynamics which states that heat and work are a form of energy transfer. The sonic is then comparable to the heat flowing from a system that maintains high temperature caused by some work. This heat flowing from hot to cold is the 'waste-energy', which is the energy not usable for 'work' (performing). Accordingly, I can speak in the line of Evan Johnson in that not all the energy that goes into performing is intended for the sonic result. Sounds become residual.

"Acts of 'waste and superfluity' can take the form of leaks in the composer-score-performer-listener chain, ruptures that irretrievably disperse the accumulated energies of one stage of the compositional/performative act in a way that leaves only traces at the margins of the next, so that the eventual sounding result is a residue-bearing core".⁶⁶

Here I can summarise that the score/notation is the intensifier, intensifying the performer and itself (an intensity repetition), not involved as such with the sonic results but focusing on the score/performer communication-event/situation rather than some direct or 'transparent' communication between the performers and audience. That being said, the piece as it is received by an audience, establishes a certain indirect (non-)relation between the audience and the performers because of this focus. This forms a 'sense-heterarchy' in the reception of a performance, meaning that the ear (as the receiver of the sonic) does or should not gain the uppermost importance. Rather, the audience's senses become a sense that senses the 'presence of activity' – as the performers' engagement is more than what meets the ear – and in that sense (literally) the audience becomes a pressurizing unit, as they try to absorb this activity, which is a medium of a certain force working on the performers. Together (performers/audience) they form a technology of bi-directional pressure. The concert event is in this sense a social desiring-machine, which forms because of the indirectness

⁶⁶ Johnson (2011), 'On Waste and Superfluity' (unpublished article)

and ambiguity. Hence, audience/performers, score/performers, composer/score, etc., these couples and their constituent parts, and everywhere in-between them and within them, are desiring-machines – each conjunction is connected by the means of desiring-machines and what it connects is a desiring-machine.

"What defines desiring-machines is precisely their capacity for an unlimited number of connections, in every sense and in all directions. It is for this very reason that they are machines, crossing through and commanding several structures at the same time. For the machines possesses two characteristics or powers: the power of the continuum, the machinic phylum in which a given component connects with another" ... "but also the rupture in direction, the mutation such that each machine is an absolute break in relation to the one it replaces" ... "Two powers which are really only one, since the machine in itself is the break-flow process, the break being always adjacent to the continuity of a flow which it separates from the others by assigning it a code, by causing it to convey particular elements".⁶⁷

3.7 Summary of non-identity as non-fixity within *Desiring-Machines*

What follows here is a short (simplified) overview of where non-identity as non-fixity – having attributes of nonlinearity, continuity, active/occurrent, pure movement/difference, rhizomes, continuous multiplicity and desiring-machines – has been established within *Desiring-Machines*.

- **Individual (local) Non-Identity:** Each instrumental part (performer) moves as non-fixity by 1) performer-instrument instability (separated physical material), 2) itself, i.e. through unique possibility-paths and ever different repetitions, 3) the separated non-fixity conductor (non-corresponding) which functions as a second-order non-fixity on each instrumental part, and thus forming 4) relation-of-nonrelation with the conductor and the score, establishing anti-memory and 'performance through/by sensation', where sensation is established as non-fixity through the *indefinite prolongation of sensation* (the continuous 'updating' of tempo or the adjusting demand).
- **Conductor's Non-Identity:** Conductor is independently non-fixed through his/her own part consisting of possibility-paths and fluctuating repetitions harvesting differences.
- **General Non-Identity:** The above combined forms the difference-repetition, a structure that performs non-fixity, where moments are non-fixed throughout and horizontal and vertical

⁶⁷ Guattari (2008), *Chaosophy*, 96

organisation as fixity no longer exists. Consequently, sonic-result (sound configurations) is non-fixed.

- **Destabilized Form as Non-Identity:** Form demonstrates non-fixity through the Cue-function which triggers dispersed independent events (cue-events), where the order of events as well as which events coincide (and which performers constitute the events) is a non-fixity operated by a probability dimension established by collective possibility-paths.
- **Global Non-Identity:** The piece as such can be said to have non-identity as non-fixity, where separated performances will become non-identical, but displaying a fractal similarity. This is caused by all the above factors as well as the multiple 'entryways' (performer+conductor can start wherever within their material) and 'exits' (the conductor can stop the piece after 31-47 conductor's cycles, which amounts to 17-27 minutes).