

Desiring-Machines: In between Difference and Repetition, Performer and Conductor, Cyclones and Physicality, Structure and Notation

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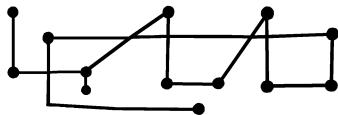
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DESIRING-MACHINES: IN BETWEEN DIFFERENCE AND REPETITION, PERFORMER AND CONDUCTOR, CYCLONES AND PHYSICALITY, STRUCTURE AND NOTATION



EINAR TORFI EINARSSON

INTRODUCTION AND BACKGROUND

IN MY RECENT MUSIC I EXPLORE what I like to call the separation of inseparable things by focusing on the physical nature of performance. This involves prescriptive notation and a special treatment of performers' physical actions, such as presenting material, which is normally united notationally, as separate parameters—e.g., left and right hands of string players getting their own part. As physicality is concerned, the movements of both hands—or fingers, hands, and mouths—do not have to work together for a specific end result as history would have it, they can be considered as independently moving forces, working for an unknown end result, rhythmically and dynamically independent. This is what Aaron Cassidy has termed “decoupling,” where physical components of players are decoupled from each other, often resulting in

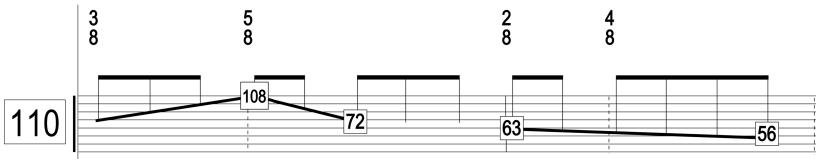
unknown sonic results.¹ This has consequences for our ideas of sound production and, importantly, notation, since new ways to notate this emphasis and focus—or these productive forces—must be explored.

In the light of these techniques, I explored the concept of decoupling in other areas of compositional material, namely tempo. It occurred to me that tempo, too, could be decoupled from the rest—i.e., becoming an independent force, affecting other materials in unpredictable ways. What if tempo is rhythmically and dynamically independent, non-corresponding, and not in any way a joining mechanism nor a common ground for performers? This is what the piece *Desiring-Machines*² explores in addition to employing the other decoupling mechanisms. When tempo is isolated or separated in this manner and becomes its own part, the conductor becomes the performer of that part.

Desiring-Machines has other influential factors that relate to the treatment of the conductor. First, I should mention Dieter Schnebel's *visible music II* for solo conductor.³ This piece is influential 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. Keeping the conductor *partly* connected brings a certain active tension/perturbation and makes the conductor/performer situation much more dynamic and intensive as it joins together separation and inseparability (the stable and the unstable). In that regard, the conductor's function is destabilized.

Another influential source comes from Aaron 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)*, where this tempo staff is present (Example 1).

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, 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 *Desiring-Machines* wanted to reverse, namely to give the conductor the function of disjoining or separating: a disruptive conductor. This last thing relates to the non-musical third source, which is Stelarc's “Split Body.” The “Split Body” is part of the performance art project by Stelarc in which the body is connected to a multiple-muscle stimulator, making involuntary physical movements possible.



EXAMPLE 1: TEMPO STAFF FROM AARON CASSIDY'S
AND THE SCREAM . . ., M. 110

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.⁴

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 can—it is like being controlled by "another mind."

DESIRING-MACHINES AND DESIRING-MACHINES

The piece *Desiring-Machines* also has an important philosophical aspect. It explores the philosophical concept of desiring-machines together with these separation/decoupling techniques mentioned earlier.

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

This is a description of a structure the piece aims to converge with. It does that in multiple ways, but here I will focus on its entanglement with the conductor/performer relationship. Selected phrases from this paragraph (the most important of which are emphasized by me in the quote) will appear more often in the text as I will show how these properties of desiring-machines have found their way into the structure of the piece. This influence ranges from structural, morphological, and notational considerations to the physicality of the performer.

Desiring-Machines builds upon my previous compositions⁶ that investigated the possibility of eliminating the structure of identity (as fixity or static, discrete image)—as well as the appearance of the identical—within music. Those pieces explored non-fixity (i.e., horizontal and vertical non-fixity), nonlinearity, vertical time, “ungrounding,” and furthermore avoided the formation of discreteness, clear sections, and borders of any kind in order to challenge our perceptual habit of “sectioning” and constructing identities (fixities) within the music, whether as composers, performers, or listeners. *Desiring-Machines* aims to radically advance these issues in order to elaborate a critique on identity and representational thinking within compositional thought. This takes its starting point in Deleuze’s critique of identity and representation, and affects the structure and the score of the piece. In that regard Deleuze’s (pure) Difference and (pure) Repetition become fundamental to the concept of the piece.

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.’⁷

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.⁸

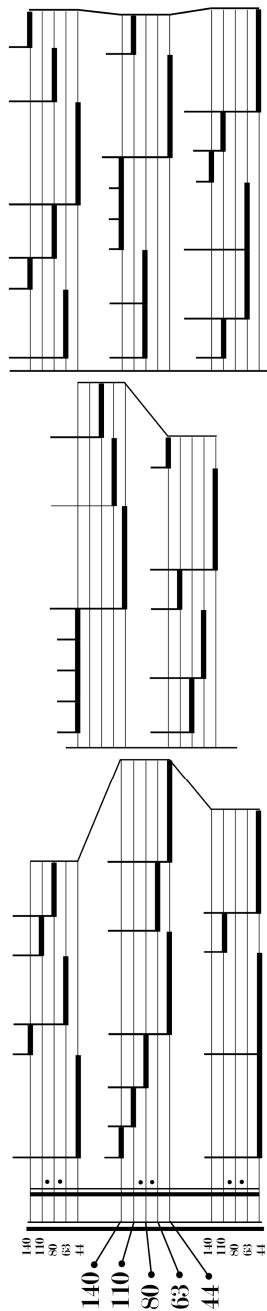
In “these veins,” the structure of the piece endeavors to fuse repetition and difference by forming a specific relationship between performers and conductor based on separation and decoupling mechanisms, a technique I call difference-repetition.

THE CONDUCTOR/PERFORMER RELATIONSHIP—DIFFERENCE-REPETITION

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.⁹

The treatment of the conductor/performer relationship in *Desiring-Machines* aims to operate according to “nonlocalizable intercommunications.” But before analyzing or philosophizing this relationship, it is necessary to understand what is happening between the performer and conductor 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 is a separate part. The conductor only indicates pulses or tempi that each performer has to adjust to independently.

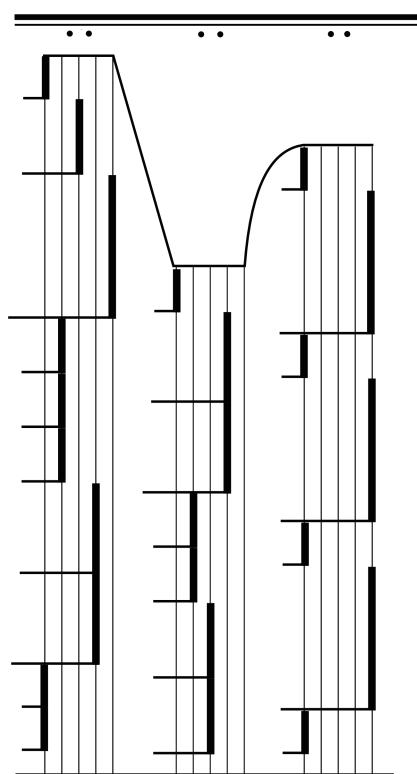
Example 2 shows the first three frames of the conductor’s part. The whole part is repeated continuously but never in the same way because of multiple pathways of different lengths comprising frames with different patterns between five tempi. Importantly, it is repeated and performed regardless of the performers’ parts.¹⁰ Consequently, 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 differences within itself: the difference-repetition. This is the repetition in which every repetition is unique in length and content, enabling an “identity of difference” to form and “non-localizable intercommunications” to effectuate—an obscure repetition. The difference-repetition consists of these two basic elements: (1) conductor/performer separation dynamics and (2) repetition and decision networks of multiple pathways, enabling transformative and non-corresponding lengths.



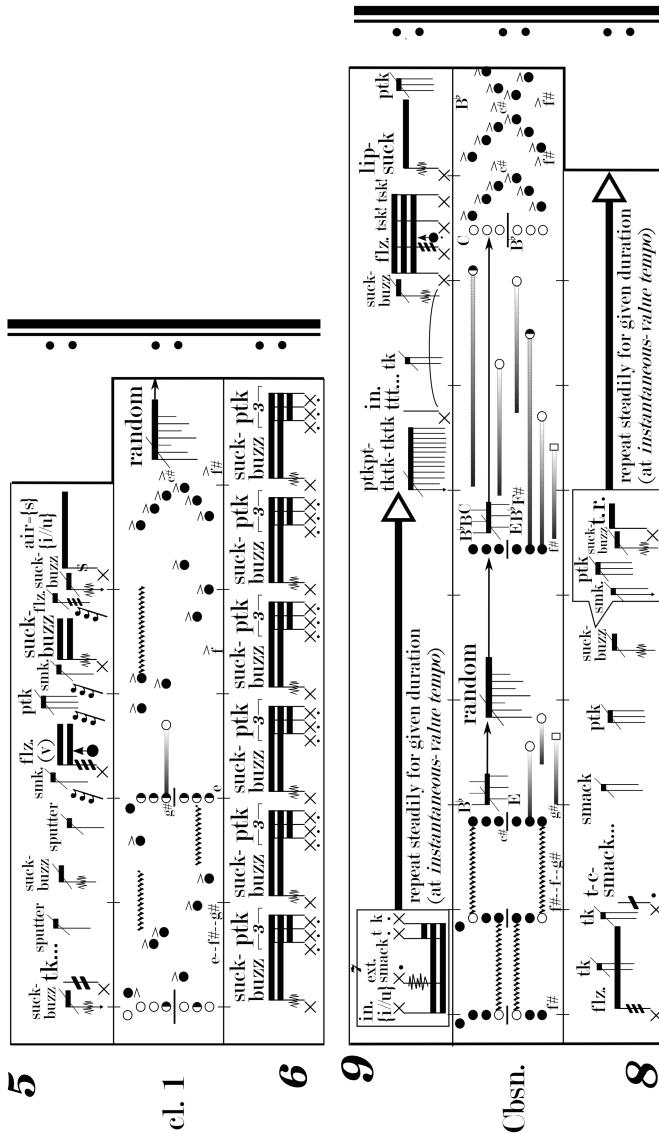
EXAMPLE 2: THE CONDUCTOR'S PART IN *DESIRING-MACHINES*

Example 3 shows a fragment of the conductor's part (Example 3A) along with two instrumental parts (also fragments, Example 3B). All are repeating and all are of different lengths. Accordingly, they will "scan each other's moments" (similar to a polymeter where the "1"s will coincide at different places) whilst repeating, but they will do so continuously differently, since the three conductor staves—the multiple pathways—are options, meaning that at each new repetition (or junction when considering Example 2) a choice has to be made which option, which staff, is taken, consequently changing the length and content.

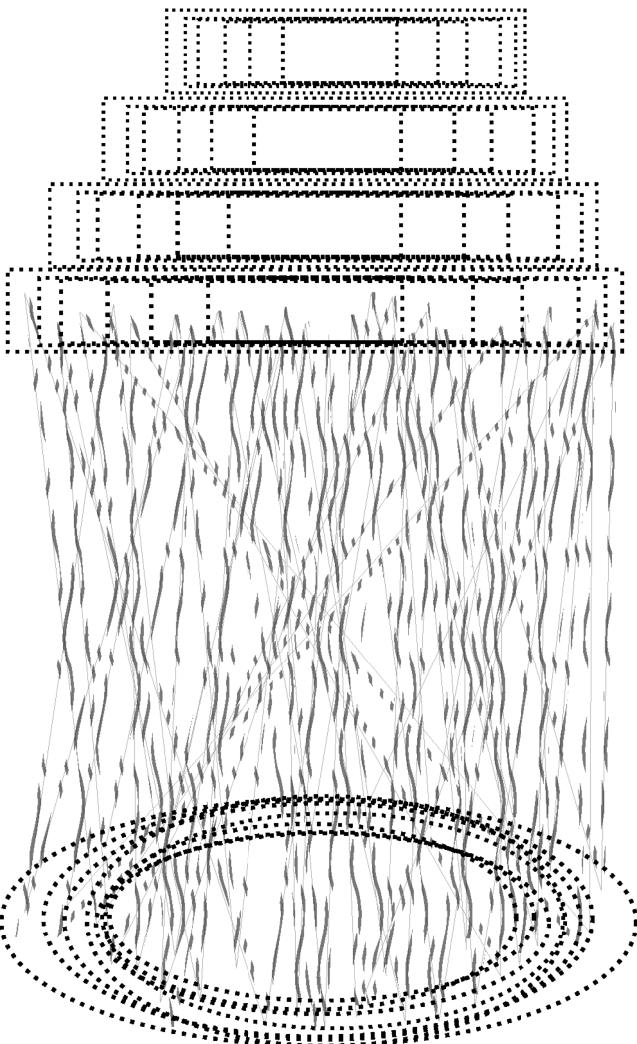
The same applies for the performers; that is, they too have these sorts of options that change the length and content. For instance, consider the contrabassoon fragment in Example 3B: at every repetition a decision has to be made between the top part (9 beats) or bottom part (8 beats), while the middle part remains.¹¹ 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 difference within difference). This is the complexity of the difference-repetition: it consists of first order differentiating elements within each part (repeating always differently; content and length difference) and second order differentiating elements when conductor and parts come together (repeating elements differently because of different tempi). 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 (visualized in Example 4). It must be taken into account that performers and conductor go through many such choice moments (options) within a single repetition (as in Example 2). But this suffices to demonstrate the difference-repetition which exerts an ever-fresh adjusting demand on the performers.



**EXAMPLE 3A: CONDUCTOR/PERFORMER RELATIONSHIP,
FRAGMENT FROM CONDUCTOR'S PART**



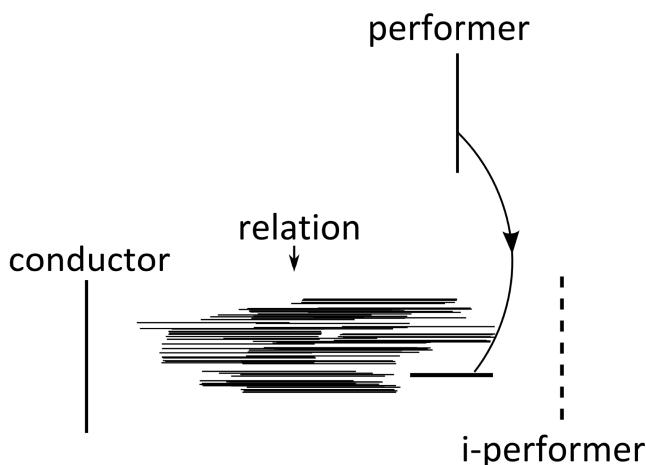
EXAMPLE 3B: CONDUCTOR/PERFORMER RELATIONSHIP,
FRAGMENTS FROM CLARINET AND CONTRABASSOON'S PARTS



EXAMPLE 4: VISUALIZATION OF THE DIFFERENCE-REPETITION: CONTINUOUSLY ALTERING INTERSECTIONS BETWEEN CONDUCTOR AND PERFORMERS CAUSED BY THE FLUCTUATING SIZES HERE REPRESENTED BY DOTTED CIRCLES (CONDUCTOR) AND DOTTED BOXES (PERFORMERS)

CONNECTIONS: THE IN-BETWEEN, RELATION-OF-NONRELATION, AND INDEFINITE PROLONGATION OF SENSATION

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 relation. 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. Another way to look at this is to consider the conductor as a conductor of imaginary performers, this piece’s performers are then *unilaterally* connected to the conductor. The performers can then be considered to be “in-between”—i.e., within this relation between the conductor and the imaginary performers (Example 5). 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),¹² as the performer ceases to have “outsiders” perspectives—i.e., viewpoints from outside—but instead is trapped within pure relation, a relation separate from its terms. In any case, it is endeavored



EXAMPLE 5: PLACING THE PERFORMER WITHIN PURE RELATION OR
RELATION AS SUCH—IN BETWEEN THE CONDUCTOR
AND THE IMAGINARY PERFORMER (i)

to isolate relation, to exemplify that they (conductor and performer) are indeed here situated within relation as such. In this sense, pure relation is considered as a domain with multidimensional properties.

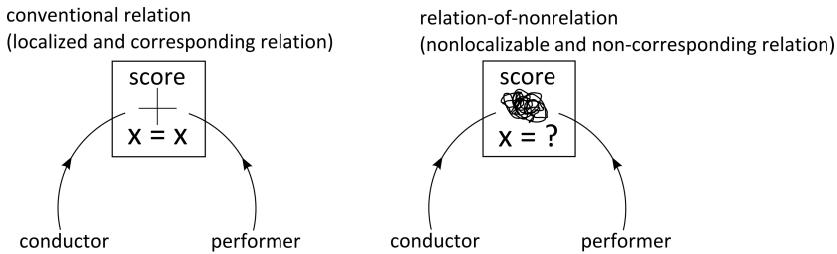
Consequently, different engagements become effective. A “unilateral duality” forms, which is a dynamic “in-between-ness,” and temporal flows and forces emerge, or pure becoming:

A becoming is always in the middle. . . . A becoming is neither one nor two, nor the relation of the two; it is the in-between.¹³

In a multiplicity, the terms or elements are less important than what is ‘between,’ the *between*, a group of relationships inseparable from one another. Every multiplicity grows from the middle, like grass or a rhizome.¹⁴

This piece can thus 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. Accordingly, I propose that their (conductor/performer) relationship is now a “relation-of-nonrelation” (see below).¹⁵

Considering another perspective it can be said that the conductor is semi-separated from the performers, with the result that the conductor, by acquiring his/her own part, thereby becomes quasi-indifferent to others’ parts, and functions as a destabilizing force. 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). But by separating the conductor this way, I have in fact *actively* connected him/her with each performer uniquely, meaning that *each* performer has now a renewed dependence with the conductor, and a renewed responsibility. Thereby the conductor/performer relationship has been dispersed, shattered, schizo-analyzed, “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). Example 6 shows on the left side a conventional relation between conductor, score, and performer, where each (conducting) 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



EXAMPLE 6: CONDUCTOR/PERFORMER RELATIONSHIP IN REGARD
TO THE SCORE, CONVENTIONAL RELATION (LEFT) AND
THE ONE HERE ADVOCATED FOR (RIGHT)

the same bar number; they have the same locality within the piece, everyone knows where everyone is). On the right side, however, is the relation-of-nonrelation, explored by the difference-repetition structure, which is a nonlocalizable and non-corresponding relation. Moments (vertical instances) cannot be referred to in this relation, only movements (symbolized by “x=?” and the “mess”). Here, there is no bar number which all share, and nobody knows where anyone is (or anyone *only* knows where he/she himself/herself is). In this second relation the score does not set up a corresponding relation for the conductor and the performer.¹⁶

Hence, compared to the conventional relation between conductor, score, and performers, the piece *Desiring-Machines* performs a relation that converges with Brian Massumi's outline of 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.¹⁷

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 toward 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.¹⁸

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.¹⁹

“Becoming” or self-morphing repetitions of different sizes and 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, 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,”²⁰ forming a sensation-effort and 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 moments (fixity) are transformed into movements, 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.), the performer is forced into a movement of constant/continuous “updating” or verification of tempo. In this way the performer is impelled out of any “taken-for-granted-ness” (any assumptions), meaning the fixity base that usually becomes projected by the performer, such as knowing the tempo ahead, bar numbers, events, etc., is eliminated, simultaneously denying them the use of memory and forcing them to rely entirely on “reading” or rather “sensing” the conductor (*“Becoming is an antimemory”*²¹). This is an event of *indefinite prolongation of sensation* (indeterminately), an active continuous defamiliarization, a production of sensation (*within* performance); a break-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”²²).

These properties aspire to establish a 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:

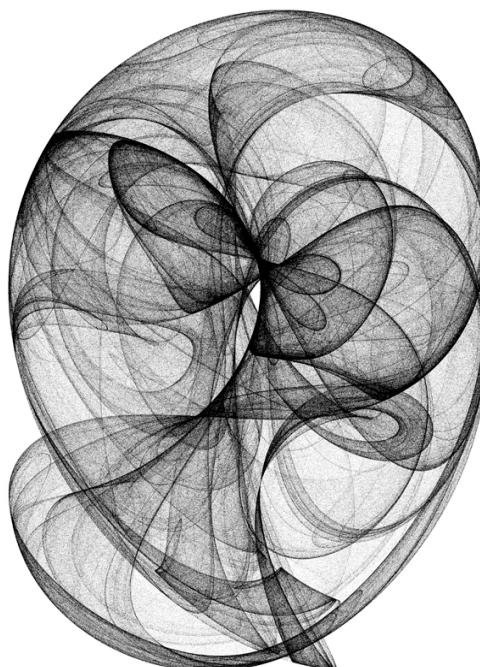
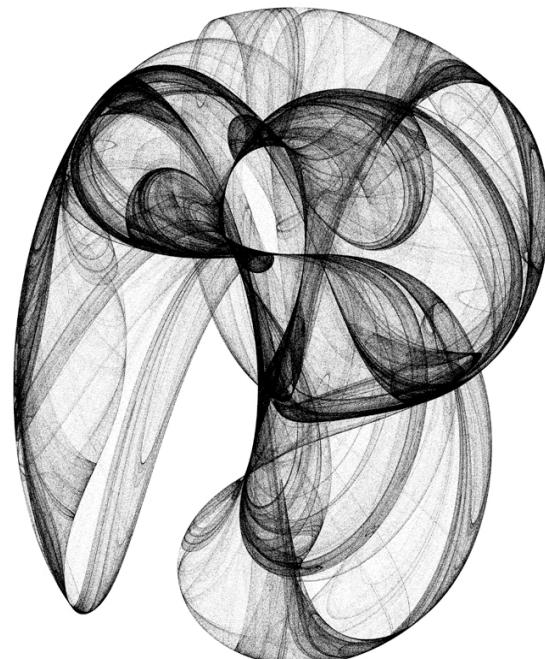
Heterogeneous continuity—Bergson’s proper name for *durée*—is a continuity of change, not of any-thing, but only of itself—*auto-poiesis*. There is creation at all points along the continuum and it is precisely this that makes it a continuity: each point is *similarly* new in some way.²³

This is a non-hierarchical (heterarchical) (un)ground that the materials are laid upon, a multidimensional field that infiltrates everything and in all directions. To simplify: I am trying to realize that every present or moment as well as every function and action “is by nature a smudged becoming, not a point-state.”²⁴ “Becoming is the movement by which the line frees itself from the point, and renders points indiscernible,”²⁵ emphasizing the “continuous multiplicity” and the becoming of the present, or rather that “time is always full of *presents* plural.”²⁶ Here I touch upon temporality, 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 succession than by coexistence, virtually.²⁷

LIQUID STRUCTURE AND STRANGE ATTRACTORS

When considering the difference-repetition structurally, I like to think of it as a fluctuating structure. 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-fixity and nonlinearity 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 multidimensional heterogeneous continuity (continuous multiplicity²⁸), an interweaving, twisting, and folding activity, where the constituents *continuously* “dovetail into one another.”²⁹ That is the structure that I grant a prioritized aesthetic value. Moreover, this “cyclonic structure” could be said to function similarly to strange/chaotic attractors (Example 7).



EXAMPLE 7: TWO 'SNAPSOTS' OF A CLIFFORD ATTRACTOR (STRANGE/CHAOTIC ATTRACTOR)
CONTINUOUS INTERWEAVING, TWISTING, STRETCHING, FOLDING AND 'DOVETAILING' ACTIVITY)

©Paul Bourke, February 2004: <http://paulbourke.net/fractals/clifford/>, accessed August 23, 2013

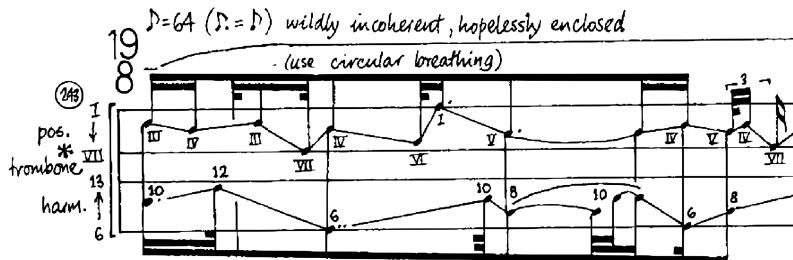
This strange/chaotic attractor is then engaged on an infrastructural level, which inevitably establishes a contingent relationship with horizontal and vertical configurations, and importantly, does so differently each performance. In other words the piece performs the “identity of difference”; consequently, its sonic image is non-fixed. Thus, when activated (performance instance), this cyclonic “liquid 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 necessarily considered as being possibly at all tempi and in all combinations with all other details of other parts. This fundamentally transforms the composing act. The chief point here is that I am not involved in any (fixed) horizontal or vertical organization, or specific configurations of sound events, and therefore the composing/notating act becomes that of composing a “structure” that is indifferent to verticality and horizontality in their conventional meaning.

REALITY OF PERFORMANCE

I regard the reality of performance³⁰ (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 music of Ferneyhough and Lachenmann, 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 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, 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. This also relates to similar explorations made by composers such as Klaus K. Hübner, Richard Barrett, Aaron Cassidy, Timothy McCormack, and others.³¹ A clear example is Richard Barrett’s piece *EARTH* (1987) (see Example 8), where the trombone’s slide movements are presented on a separate staff, thereby focusing on the physicality of those movements both notationally as well as in terms of compositional material.

However, for me, one of the most influential instances of this decoupling approach 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 that piece the fingers are individually treated within a certain pitch frame as can be seen in Example 9. 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.³²

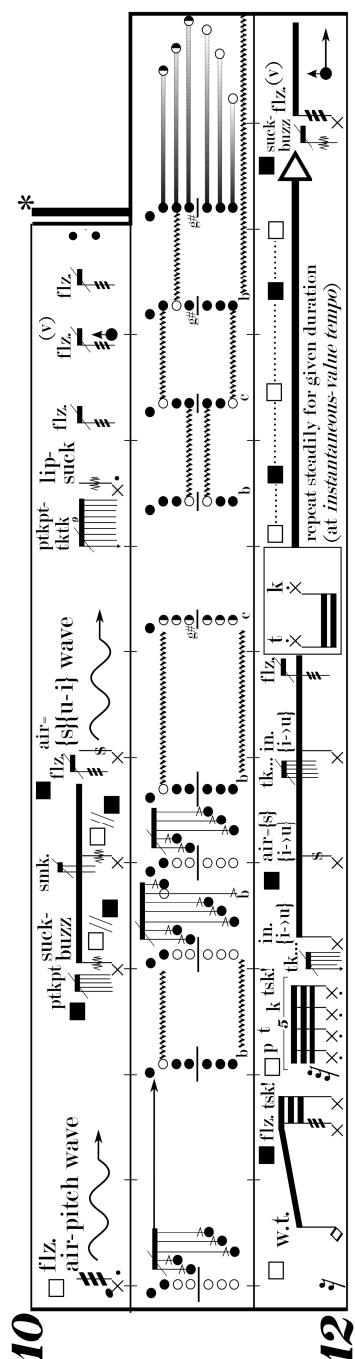


EXAMPLE 8: RICHARD BARRETT'S *EARTH* (1987),
TROMBONE PART, M. 243

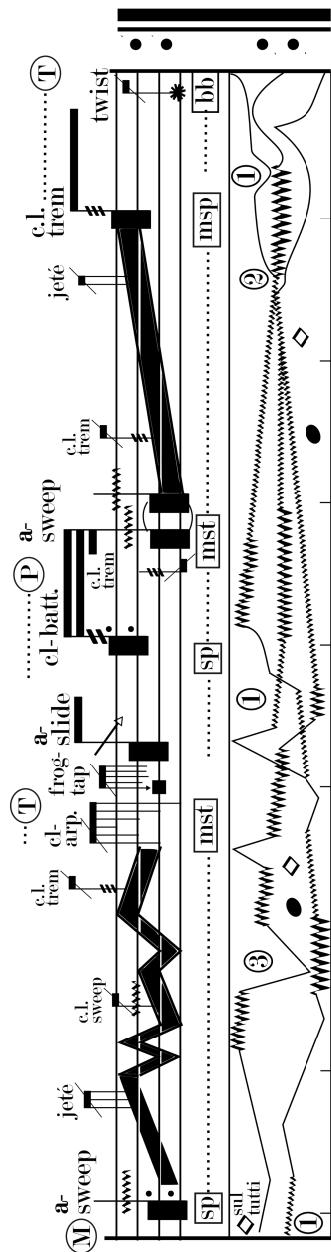
EXAMPLE 9: BERIO'S *GESTI* (1966) FOR SOLO RECORDER,
FRAGMENTS FROM PAGES 5 AND 6

Similarly, I employ a notation where hands (and fingers) and mouths are split and generate their own performance material regardless of each other, where the sonic result is often unpredictable and new vocabulary of techniques has to be explored and approached (continuously) afresh. Examples 10A and 10B demonstrate where the mouth material and finger material come separated and are independently active in *Desiring-Machines*. This directly relates to the “identity of difference” operation in the sense that by separating these elements I am in fact destabilizing, deterritorializing, and in a way dismantling the identities of the “performer-instrument” and his/her materials (fragmented formation of schizzes-flows).

Importantly, the difference-repetition supports, influences, and amplifies this approach, as it situates the performers “within itself,” meaning it continuously transforms the information each performer has to deal with, increasing the concentration demand and impelling them into an ever-changeable, challenging, and demanding situation (the “adjusting demand”). Thus, in combination with their difficult split and schizoanalyzed material (which is difficult to perform in itself) and the challenging consequences of the difference-repetition, the performers—through their information/material surplus—are intensified and pressurized on several levels at once. Here is the important point: the difference-repetition (as structure) concurs with my aesthetic concerns regarding the reality of performance and the notation employed, and it is communicated to the performers in order to intensify them, but *not* to be part of the sonic result (“formative machines, whose very misfirings are functional, and whose functioning is indiscernible from their formation”³³). The struggle and the efforts of each performer do not appear as sonic entities but as clandestine forces. The liquid structure acts on the information/material it contains by continuously stretching, twisting, folding, and compressing it, which consequently acts on the performer as he/she has to adapt and adjust as the information continues to transform (ever-changing tempo, horizontal configurations, etc.). However, this transformation is continuous not discrete, and importantly, non-teleological—therefore, not meant to directly influence the sonic result, but only indirectly. It is aimed at the “performer meets the score” space without *direct* causal relationship with the sonic, for then the energy of the infrastructure is preserved in an intensifying way—a second-order intensification. That is the “nomad space” which has an intensive property and rhizomatic behavior thus described by Deleuze and Guattari:



EXAMPLE 10A: FLUTE FRAGMENT FROM *DESIRING-MACHINES* DEMONSTRATING THE SEPARATION AND INDEPENDENCE OF THE MOUTH (UPPER AND LOWER FRAME) AND FINGERS (CENTER FRAME)



EXAMPLE 10B: STRING FRAGMENT FROM *DESERING-MACHINES* DEMONSTRATING THE SEPARATION AND INDEPENDENCE OF LEFT AND RIGHT HAND

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.³⁴

Accordingly, there forms an intensity bubble or buffer which is the performing activity, or performance as “intensity inflation.” And that is my stance that informs my choice and arrangement of materials, and the reason behind the self-similarity of the material and the self-occurring infinitesimal differencing,³⁵ whose aim is to conceal the internal aspect, obscure the difference-repetition and the reality of performance, in order to let the sonic-result become an evaporation, a contingency, a side effect—secondary. In that regard the piece forms a gap between the audience and the performers. And because of this gap—formed by indirectness and performative intensity that does not reach the sonic and therefore not the audience’s ear—the sonic does not represent the score or performance and vice versa. 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. We can also 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.³⁶

Here I can summarize that the notation and, in this case, structure (difference-repetition) are intensifiers—intensifying the performer—that are not involved as such with the sonic results but focusing on the score/performer communication-event (or situation) instead of establishing some direct or transparent communication between the performers and audience. Because of this focus, the piece as it is received by an audience forges a certain indirect (non-)relation

between the audience and the performers. This forms a “sense-hierarchy” 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 and ambiguity. Hence, audience/performers, conductor/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 machine 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.³⁷

NOTES

1. Aaron Cassidy, "The String Quartet as Laboratory and Playground for Experimentation and Tradition (or, Opening Out/Closing In)," in *Contemporary Music Review*, 32:4 (2013), 308.
2. Einar Torfi Einarsson, *Desiring-Machines* (for conductor and 24 musicians) (2012), premiere by Ensemble Intercontemporain at Centre Pompidou, Paris, autumn 2012.
3. Dieter Schnebel, *Nostalgie (visible music II)* (1962) (Mainz: Schott, 1971).
4. Stelarc, "From Psycho-Body to Cyber-Systems: Images as Post-Human Entities," in *Virtual Futures: Cyberotics, Technology, and Post-Human Pragmatism*, ed. Joan Dixon and Eric Cassidy (London; New York: Routledge, 2005), 121.
5. Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (London: Continuum, 2004), 315 (my emphasis).
6. Einarsson, *Repetition of Repetition* (2011); Einarsson, *Non-vanishing vacuum state* (2011).
7. Gilles Deleuze, *Difference and Repetition* (London: Continuum, 2004), 51.
8. Ibid., 80.
9. Gilles Deleuze, *Dialogues II* (London: Continuum, 2006), 26.
10. Each five-lined staff represents five tempi, proportionally indicated by horizontal durational lines. Vertical lines indicate new beats.
11. These three-part frames consists of two mouth-based parts and one finger-based (or the other way around). A performer has to decide each time when entering a new frame which two of those parts are to be performed.
12. See Henri Bergson, "Introduction to Metaphysics," in *The Creative Mind: An Introduction to Metaphysics* (New York: Carol Publishing Group, 1992).
13. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* (London: Continuum, 2004), 323.
14. Gilles Deleuze, *Two Regimes of Madness* (New York: Semiotext(e), 2007), 305 (emphasis original).

15. Brian Massumi, *Semblance and Event* (London: MIT Press, 2011), 23.
16. The full score of *Desiring-Machines* (a single A1 page) is accessible online (https://prezi.com/4opoxg6q_7bz/desiring-machines/) or through my website (www.einartorfeinarsson.com/works1.html).
17. Massumi, 22–23.
18. Deleuze and Guattari, *A Thousand Plateaus*, 34.
19. Ibid., 263.
20. Deleuze and Guattari, *Anti-Oedipus*, 315.
21. Deleuze and Guattari, *A Thousand Plateaus*, 324 (emphasis original).
22. Gilles Deleuze, *Difference and Repetition*, 134.
23. John Mullarkey, *Post-Continental Philosophy: An Outline* (London: Continuum, 2006), 29.
24. Brian Massumi, *Parables For The Virtual* (Durham [NC]; London: Duke University Press, 2002), 200.
25. Deleuze and Guattari, *A Thousand Plateaus*, 324.
26. John Mullarkey, *Post-Continental Philosophy*, 32.
27. Erin Manning, *Relationscapes: Movement, Art, Philosophy* (Cambridge, MA; London: MIT Press, 2009), 24.
28. James Williams, *Gilles Deleuze's "Difference and Repetition": A Critical Introduction and Guide* (Edinburgh: Edinburgh University Press, 2003), 157
29. Bergson, 163.
30. The “reality of performance” is the consideration of performance separated from composing, audience, and 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.
31. Most notably Hübler’s *Cercar* (1983), his third string quartet “*Dialektische Phantasie*” (1984), and almost all of Cassidy’s work for the past decade, which focuses on decoupling the physical movements and presenting the material on separate staves.
32. Luciano Berio, *Gesti* (1966) (London: Universal Edition, 1970), performance notes.

33. Deleuze and Guattari, *Anti-Oedipus*, 315.
34. Deleuze and Guattari, *A Thousand Plateaus*, 532 (my emphasis).
35. Each part in *Desiring-Machines* resembles itself, there are no “objective differences” within it. Similarly, each instrument family resembles itself (or uses the same material), and there are further similarities between families, so as to amplify the “non-objective” differencing (or the “micro-continuous” difference)—a fractal flatness.
36. Evan Johnson, “On Waste and Superfluity” (unpublished article, 2011).
37. Felix Guattari, *Chaosophy: Texts and Interviews 1972–1977* (Los Angeles: Semiotext(e), 2009), 96.