* Concrete goal: choreographing sound-producing motions through perscriptive, parametric notation.
  + Separation of hands/embouchure into rhythmically independent and materially distinct layers fosters emergence of unusual, unexpected, and often unpredictable sound objects and qualities.
* Perscriptive notation and indeterminacy
  + Indeterminacy in the 20th Century
    - Formal methods
      * Xenakis – *Pithopratka, Achorripsis*
      * Ames, Tenney, Polansky – statistical counterpoint
    - Casual methods (Cage and I Ching, *Atlas Ellipticali*s, *Prepared Piano*)
  + Precedents: perscriptive notation in the 20th Century
    - Hubler
    - Lachenmann
  + Determinate compositional algorithms and methods.
    - Summary of composition strategy (action-data/maker/handler paradigm)
  + Imprecision in the interpretation of perscriptive notation.
    - Notation description and explanation
    - Interprative freedom and imprecise translation in rhythm, speed, force, embouchure, location parameters.
  + Indeterminacy in aural result of perscribed actions.
    - Pitch, multiphonics, tone/timbre, loudness, harmonics as it relates to woodwind fingering combinations, left hand pressure on strings.
  + Audible indeterminism within the context of tonality, posttonality, pandiatonicsm or modal harmony.
* Other ideas
  + Relationship of fragmentation techniques to digital sampling, file sharing, and music production software. POLITICAL/SOCIAL
    - Mimesis and representation. How are references formed by the composer, communicated by the performer and interpreted the listener/viewer?
    - Loops and layers. How is repetition handled in this piece? How does it differ from established minimalist practices? If repetition a dominant local phenomenon, how then is large scale form created?
    - Animating lists with arpeggiators
  + Use of regular notation inside perscriptive notation context. Alienating, objectifying effect. AESTHETIC
  + Foreground, background. Attention. AESTHETIC
  + Rhythmic independence AESTHETIC/THEORETIC
  + Exploitation and abuse of high/low -cultural musical references by quotation, fragmentation, and instrumental deconstruction.
    - Ambient music, Krautrock, minimalism, new age
    - European postwar musical modernism (Boulez, Xenakis)
  + Exploit Organic/Mechanical dichotomy (why, how?)
    - Rhythm, pulsation, regularity, repetition

POLITICAL: relating to the ideas and strategies of a particular group of people especially as pertains to power or authority.

CULTURAL/POLITICAL having to do with maintaining cultural authority/dominance/influence.

AESTHETIC set of principles guiding the work of an artist or movement

Titles:

Viscera

Vivisection

Strata

Hell’s Lobby: The Abyssal Plain

Fracture

What is this essay supposed to do?

Explain the correlation between my notation system and performer indeterminacy