

# 317 feathers (the myth of icarus)

*a sound poem for two guitars and voice*

by joshua tazman reinier

c score  
c. 10 min

## Text

pinioning:

winter-thinned

skin shivers –

feathers standing

still – shocked

by wind-whispers –

surrounding howl chars

charged mute wings

open and frozen –

suspended skywards – still

statue waiting weightless –

anticipating breeze – sleep-

rusted bones woken –

stirring slumber-shudders

upwards – shivering breeze-breath

eddies under feathers sparked

by allusions to ignition –

sudden flurries self-encircle –

swirls of dapple-patterns –

shadows defined against brightness

dancing around themselves – lancing

parries – feints of feigning

fluidity – forces overlap into  
grasping lattice wrapping itself  
arthritic around wing-winds –  
withering tenacious towards expectant

space – accelerate into light  
blinding flight-spasms – restless  
flaps against gravity – shooting  
forwards and upwards – finally

flight – feathers burned by flurries  
rushing underneath – lifting giddy flap-  
spasms wrenched by momentum – speed  
creases wingtips with vapor trails –  
torment-chiseled careen hurtles toward

horizon-points – sharpened spears stab  
daggers dragged across roving eyesight –  
trajectory wrapped in ashen sheath –  
tight grasping tapestry suffocates flight  
twisted with wild wing-slices

unstitching suddenly – sight of sun  
burns knotted fibers to unravelling  
black trails tangling flight – pathways  
collapse into gravity – direction shatters  
to shards of smoke – choking

movement – struggles against wrapped shadows –  
dapples chew tremors of light –  
gagged by viscous billow's thrash –

fettered feathers rage against torrent  
tearing at flesh – cold throat

haunted by ice-claws – scream  
against gravity's inevitable wrench – denial-  
stammers clamor against rasping current  
sucked towards vacuum of shadow  
siphoning sun – fractured scream spirals

downwards – desperate plumes curl  
toward skyward shadows – flailing  
at wraiths thinning back  
to blank expanse – substance

thins to wisps – sparks  
drift and wither – fluctuating  
ripples collapse inwards – disperse  
into ashes – scattered rust –

clutching at fragments – arthritic  
fingers clench upon dust –  
unforgiving – loosed feathers spiral  
in flapping drafts – falling

tremors – wrinkled steam-tracks  
retracing past paths – hinted  
memories of dances spinning –  
whispered in sigh towards

ground – gradual awakening  
shocks skin still –

wings shattered – silence

surrounding inner howl  
cracking statue-crust  
shuddering to speech –

secrets curling earthwards –  
chars calmed – stains  
thawed to sod –

settling – wet  
feathers forgiving

flight – memory  
spring-soaked –

molting

## **Program Note**

*317 feathers (the myth of icarus)* follows an arc from flight to falling. The poem is written with a symmetrical form of 1 stanza of 1 line of 1 word, then 2 stanzas of 2 lines of 2 words, up to 5, and then back to 1. The music follows this pattern, densifying and expanding again in parallel with the words. The guitars accompanying the voice evoke two wings of a bird, and along with the voice, they struggle to fly.

## Performance Notes


### *General Notes:*


Accidentals apply only to the note they are next to. No naturals are given.

All instruments are amplified.

The piece is notated proportionally, with the vocalist leading the timing of phrases and gestures. Note values throughout the piece are approx. quarter note ~ 1 second.

Each rehearsal mark should take approximately 1 min. to perform. Pay attention to steadily increasing the volume and density until section E, after which the piece is a rough retrograde of the preceding material and decreases in volume and density until the end.

 **Grace notes** are played as part of the beat they precede. Their rhythm can be stretched slightly.

 **Commas:** cutoffs. Timing of pauses is proportional, but commas with fermata marks designate longer pauses (1 second or more).

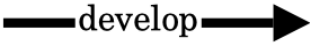


**Small-sized noteheads:** approximate pitch.  
Maintain chromatic saturation while conforming to the contour. Avoid triads and recognizable scales.



**Feathered beams:** play a gesture speeding up and

slowing down according to the density of the beam. Play roughly the same number of notes as are in the feathered beam.

 **Arrows with “develop:”** improvise with the given material, staying mostly within the dynamic range, register, and gesture; however, adding additional gestures and expanding slightly on the material is encouraged.

### *Voice:*

The vocal delivery should evoke *Sprechgesang*, straddling speech and singing. Exact pitch on the runs is not imperative, although the general harmonic character should remain. The vocalist leads the timing of the piece, and should maintain open communication with the guitarists. Visual cues at the starts of measures may be helpful. When performing, focus on the physicality of the words and musical gestures rather than acting them out thematically.

**Scansion** is split depending on which parts of the words are voiced on a given note. When consonants are split from the rest of the word, only sing those consonants on the given note.

| **Headless notes:** whisper the syllable without pitch.

✕ **X noteheads:** vocal fry. Sing the pitch approximately.

♯ **Tremolos:** inhale and exhale rapidly while singing the pitch.

■ **Square noteheads:** breathy. Sing the pitch approximately.

inhale  
♪

**Inhalation:** inhale while singing the pitch. This will be quieter than usual.

*Guitars:*

Guitar 1 plays with fingers. Guitar 2 plays with a plectrum.

bis.



**Bisbigliando:** play the pitches in the chord at random order at approximately the speed of the tremolo.



**Slashed noteheads:** damp the strings with the left or right palm. Notes should not ring and pitches should be slightly overtaken by the percussiveness of the pluck.

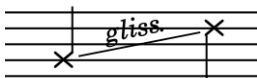


**Square noteheads:** Strum the strings with the flat palm, producing a diffuse and airy sound.



**X noteheads:** Scrape the pick (Guit 2) or nails (Guit 1) along the strings horizontally.

I.



**X notehead glissandos:** While damping the fingerboard with the left hand, scrape the pick (Guit 2) or nails (Guit 1) horizontally along the specified string. The bottom of the staff designates the nut, and the top of the staff designates the bridge. Follow the contour of the glissando on the string.



# 317 feathers (the myth of icarus)

Joshua Tazman Reinier

**System 1:**

- Voice:** *breathy* **pppp** inhale — develop — *squeaks, small things* **ppp** — develop —
- Guitar 1:** **pppp** palm up and down strings — develop — palm glides and shakes — develop —
- Guitar 2:** quietly scrape string — develop — *8va* high damped notes and scrapes — develop —

**System 2:**

- V.:** 3 *high, soft* inhale — develop — *breathy attacks* **pp** < **pp** < — develop —
- Gtr 1:** damped palm strums — develop — damped tremolos — develop —
- Gtr 2:** damped tremolos and scrapes — develop — long scrapes (accent ends) — develop —

**System 3:**

- V.:** 5 **ppp** — **pp** —
- Gtr 1:** **ppp** < — **pp** < —
- Gtr 2:** **ppp** — **pp** —

6 ***fppp***

V. *nion - ing* *airy* *tr<sub>b</sub>*

Gtr 1 ***pppp*** *scrape string*

Gtr 2 ***ppp***

7 **A** *crackling, soft* *inhale* *high, breathy* ***ppp*** *, Δ*

V. *wi - i - nter* *thinned* *damped palm strum*

Gtr 1 *scrape string* ***ppp*** *scrape tremolo* ***ppp*** *scrape strings behind nut*

Gtr 2 ***ppp***

8 *linger on "k" phoneme* ***pp*** *in + out* ***p***

V. *sk - in* *shi - vers*

Gtr 1 *I-VI.* ***ppp*** ***p*** ***pp*** ***pp*** ***pp*** *damped*

Gtr 2 *on fingerboard* ***pp*** ***pp*** ***pp*** ***pp*** *msp, damped (pitch approx.)*

in and out

10 *ppp* *p* *p* *pp* *p*

V. f - ea - - - - thers stand ing s - till sho - cked

Gtr 1 *tr* *pp* *p* *mp* *p*

Gtr 2 *pp* *p* *p*

IV. *damped*

bisbigliando

**B**

12 *p* *ppp* *pp* *p*

V. by wind whi-sper - ss - ur - round - ing ho - owl

bis. III, IV, V

Gtr 1 *pp* *mp* *ppp*

Gtr 2 *p* *ppp* *f*

II

14 *p* *fp* *pp* *pp* *p* *pp*

V. chars charged m - u - te w - i - ngs o - - pen and fro - zen

palm strum

Gtr 1 *p* *p* *ppp* *mss*

Gtr 2 *mf* *p* *p* *pp* *ppp*

I III

16 *pp* *mp*

V. still sta - - tue wai - ting weight - - le - ss  
damped strum

Gtr 1 *pp* *p* *pp*

Gtr 2 *mp* *p* *pp* *p*

17 *mp* *p* *pp* *mf*

V. an - ti - ci - pa - ting bree - ze s - leep ru - sted bones wo - ken  
III, IV, V III, IV

Gtr 1 *p* *p* *p* *tr*

Gtr 2 *pp* *mp* *p* *pp* *pp* *f*

19 *fpp* *molto vib.*

V. stir - ring slum - ber shu - - - dders  
bis. damped

Gtr 1 *p* *bend string* *pp*

Gtr 2 *p* *p* *pp*

20 **C**

V. *mf* *p* *mf* *p* *f* *p*

up - - - wardss shi-ver-ing breeze breath ed - dies un - der feath - ers

bis. (start low then add high)

Gtr 1 *f* *mf* *f* *p* *f*

Gtr 2 *f* *mf* *f* *p* *p* *f*

V scrape V, VI III, IV, V

22 *mf* *f* *p* *mp* *ff* *fp* *mf* *f* *p*

sparked by al - lu - sions to ig ni - tio - n sud - den flur - ries self en - cir - cle

bis. bis.

Gtr 1 *p* *f* *p* *ff* *f* *p*

Gtr 2 *p* *f* *ff* *p*

I

24 *f* *ff* *p* *p* *fff*

swirls of dap - ple pat - terns sha - dows de - fined a - gainst bright - ness

bis. bis. bis.

Gtr 1 *p* *ff* *p* *pp* *ff*

Gtr 2 *f* *p* *p* *pp*

II

26 *p* *f* *mp*

V. dan-cing - a - round them - selves

Gtr 1 *f* *p* *f* bis.

Gtr 2 *f* *p* *tr*

27 *fp* *fp* *<f* *p* *ff* *tr*

V. lan-cing par-ries feints of feign - ing flu - - i - di - ty palm

Gtr 1 *f* *f* *p* bis. strum

Gtr 2 *p* *f* *f* *mp* *p* *tr*

28 *p* *ff*

V. for - - ces o - - ver - lap in - to

Gtr 1 *p*

Gtr 2 *tr* *pp*

29 *ffp* *ffp* *f* *p*

V. grasp - ing lat - tice wrap - ing it - self arth - ri - tic a - round

scratchy trill

Gtr 1 *tr* bis. bis.

Gtr 2 III + IV *f* *p* *pp* *p* *damped* I *msp* *pp*

30 *fff* *pp* *ff* *p*

V. wing winds\_ with - er - ing te - na - tious towards ex - pec - tant space ac - ce - le - rate in - to

I-VI bis I-VI

Gtr 1 *ff* *p* *fff* *p*

Gtr 2 *tr* *8va* IV *muted* *molto vib.* *mp*

32 *fff* *p* *ff* *p* *ff* *p*

V. light blind - ing f - light spa - sms res - less flaps a - gainst gra - vi - ty

hand strum

Gtr 1 *fff* *p* *f* *p* *pp* *f*

Gtr 2 *ff* *ff* *p* *ff*

34

V. *fff* *p* *pp* gaining tone

shoo - ting for - wards and up - wards final - ly fl - - - - -

Gtr 1 *f* *ff* *pp* I-VI

Gtr 2 *ff* *pp* *fff*

36

V. *fff* *p* *ff* *p* *ff*

- ight feath - ers burned by flur - ries rush - ing un - der - -

Gtr 1 *fff* *p* *fff* *ff*

Gtr 2 bend string *p* *ff*

37

V. *fff* *p* *ff* *p* *f*

- neath gid - dy flap spas ms wrenched by mo - men - tum

Gtr 1 *fff* *ff* *f*

Gtr 2 *p* *mf* *ff* *f*



38 *fff* *fp*

V. speed creas - es wing - - tips with va - - por trails

Gtr 1 *ff* pluck behind bridge: I II IV III IV III II I

Gtr 2 *p* *f*

palm strum—

39 *fff* *p* *p* *ff* *p*

V. tor - ment chis - eled car - reen hurt - les toward hor - i - zon points

Gtr 1 *p* *fff* *p* *p*

Gtr 2 damped scratch *p*

40 *p* *ff* *f* *ff* *p* *f*

V. shar-pened spears stab - dag-gers dragged ag-ainst ro - - ving eye - sight

Gtr 1 *f* *p* *f* *p* *f*

Gtr 2 *f* *f* *growly* *fff*

bend out of tune

41 *pp* *f* *pp* *p* *p* *mp*

V. tra - jec - to - ry wrapped in ash - en sheath tight grasp - ing ta - pe - stry suf - fo - cates

I-VI. palm strum, muted bis. damped

Gtr 1 *p* *f* *p*

Gtr 2 *p* *mp* *p* *f* *damped* *tr*

III

43 *fff* *p* *f* *pp* *ff* *pp*

V. fl - ight twist - ed with wild wing sli - ces un - stitch - ing sud - den - ly

I-VI. damped (toneless)

Gtr 1 *p* *f*

Gtr 2 *ff* *msp* *damped* *f* *p*

44 *p* *ff* *p* *ff* *p* *f*

V. sight of sun burns knot - ted fi - bers to un - ra - vel - ling black trails tang - ling

damped

Gtr 1 *ff* *pp* *p* *f*

Gtr 2 *f* *p* *ff* *tr* *p*

II, III

**E**

46 *fp* *fff* *p*

V. flight path-ways col lapse

Gtr 1 *p* *fff* *pp*

Gtr 2 *p* *fff* *pp*

48 *p* *f* *ff* *pp* *mf* *mp* *p*

V. in to gra - vi - ty di - rec - tion shat - ters\_ to shards of smoke

Gtr 1 *pp* *ff*

Gtr 2 *p* *mf*

49 *fffp* *f* *fff* *pp* *f* *fff*

V. cho king move - ment strug - gles a - gainst wrapped sha - dows dap - ples chew tre-mors of\_ light

Gtr 1 *f* *p* *f*

Gtr 2 *p* *f* *p* *f*

damped (toneless) damped

damped *tr*

strum behind nut: I-VI

51 *ff* *p* *p* *f* *ff* *f* *fff*

V. gagged by vis-cous bil - low's thrash fet-tered fea - thers rage ag-ainst to - rent tear - ing at flesh  
I-VI. palm strum, muted

Gtr 1 *f* *p* *p* *f* *p* *f*

Gtr 2 msp *f* *ff* *f* *p* *fff* growly

54 *p* *ff* *fff* *p* *ff*

V. cold throat haunted by ice claws\_ scream a - gainst gra - vi - ty's in - e - vi - ta - ble  
palm strum

Gtr 1 *p* *p* *f* *ff* *mp* *p*

Gtr 2 msp *f* *p* *f* *fff* *f*  
pluck behind bridge:  
I II IV III IV III II I

56 *p* *f* *ff* *p*

V. wrench de - ni - al stam-mers cla-mor ra - sping cur - rent

Gtr 1 *p* *mf* *p*

Gtr 2 *f* *p* *f*

57 *mf* *p* *f* *ff* *p* **F** *fff*  
 V. sucked towards vac - uum of sha dowsiph-on-ing sun frac - tured scream  
 , I-VI

Gtr 1 *mf* *p* *p* *ff* *pp*

Gtr 2 *mp* *f* *p* *ff* *pp* *fff*  
 bend string

59 *f* *p* *mf* *ff* *p*  
 V. spi - rals down wards de - spe - rate plumes curl towards sky - ward sha-dows  
 ,

Gtr 1 *f* *p* *f* *ff* *p*

Gtr 2 *ff* *tr* *ff* *pp*

61 *ff* *p* *f* *p* *mf*  
 V. flail-ing at wraiths thin-ning back to blank ex - panse sub - stance thins to  
 I-VI bis bis with palm

Gtr 1 *ff* *p* *f* *f* *p* *pp* *mf* *pp*  
 damped

Gtr 2 *p* *p* *f* *p* *mf*

64 *pp* *f* *p* *mf* *f*

V. wisps\_ sparks drift and wi - ther flu - - - ctu - a - ting ri - pples col -

Gtr 1 *tr* *mp* *f* *mf* *f* *bis.* *bis* *bis.*

Gtr 2 *pp* *pp* *f* *f*

[64] *f* *p* *ff* *p*

V. -la - - - pse in - wards di - - - sperse in - to a - - shes

fully damped

Gtr 1 damped I *p* *f* *p* *tr*

Gtr 2 *p* *f* *p* *pp*

66 *p* *mf* *p* *f* *p* *f*

V. scat-tered rust clutch-ing at\_ frag - ments arth - - - ri - tic

Gtr 1 *p* *f* *bis.*

Gtr 2 *p* *mf* *p* *f*

molto vib

alternate damp/open

67 *p* *f* *f* *p* *f*

V. fin - gers clench up - on du - st un - for - giv - ing

Gtr 1 , *tr*

Gtr 2 , *f* *p*

68 *f* *p* in/out *mf* *p* *ff* *p*

V. loosed fea - - - thers spi - ral in flap - ping drafts

Gtr 1 bis.

Gtr 2 III, IV, V damped pitchless *f* *p* *p* *f* *p* *p*

69 *p* *f* *p* *f* *p*

V. fa - lling tre - mors wrin - kled steam tracks

Gtr 1 bis. damp/open *mp* *p* *mf*

Gtr 2 *f* *p* *p*

70 *p* *f* *p* *mf* *p* *f* *p* *f* *p*

V. re - tra-cing past paths hint - ed me - mo-ries of danc - es spin - ning  
bis. (start high, then add low)

Gtr 1 (palm)

Gtr 2 *p* *f* *p* *pp* *f* *p* *f* *p*

72 *pp* *p* *mp* *pp* *mp*

V. whi - spered in sigh towards

Gtr 1 palm strum

Gtr 2 *p* *mp* *p*

73 *p* *mp* *fp* *p* *mp*

V. ground gra - du - al a - wa - ke - ning shocks skin still  
damped bis tapping

Gtr 1 *pp* *p* *p* *p* *p* *pp*

Gtr 2 *p* *mp* *p* *p* *pp*

**G**



75 *pp mp ppp f p ppp pp*

V. wings sh - at-tered s - i - - - lence

III, IV, V

Gtr 1 *p* tapping *damped* *pp* *ppp*

Gtr 2 *pp* *mp* *p* *p*

77 *pp p fp inhale p f pp*

V. sur - round - ing in - ner howl crack - - ing sta tue crust\_

let vocal fry stop and start

msp, damp/open

Gtr 1 *p* *pp* *p*

Gtr 2 *pp* *p* *fp* *p*

79 *pp mf p pp ord. molto vib. mf*

V. shud - der-ing to s-pee-ch se - cret - s curl - ing earth-wards

damp/open

Gtr 1 *pp* *p* *mp*

Gtr 2 *pp* *p*

81 *mp* *p* *pp* *ppp*

V. chars calmed st - ains thawed to sod

III, IV, V bis. bis. palm

Gtr 1 *pp* *ppp*

Gtr 2 *mp* *p* *f* *p* *pppp* molto sul pont. *ppp*

83 **H** *let chatter* *pp* in + out

V. set - tling wet f - ea - - - - - thers

Gtr 1 *pp* *pp* *ppp*

Gtr 2 *p* msp, damped *pp*

85 *pp* *pp* *p*

V. for - gi - ving f - light mem - 'ry

damped palm strum

Gtr 1 *tr* *pp*

Gtr 2 *ppp* *p* *pp* scrape behind nut

87 **pp**

V. *inhale*

s - pri - i - - - ing soaked

Gtr 1 **ppp**

Gtr 2 **ppp**

I

88 **pp** **ppp**

V. mo - - - - -

Gtr 1 **pp** **ppp**

Gtr 2 **pp** **ppp**

89 *breathy attacks* **pp** **pp** *high, soft* *inhale*

V. develop develop

Gtr 1 *damped tremolos* *damped palm strums* develop develop

Gtr 2 *long scrapes (accent ends)* *damped tremolos and scrapes* develop develop

**ppp** **ppp**

91 *squeaks, small things* **ppp**

V. *develop* *breathy* **pppp** *inhale* *develop* *ling*

Gtr 1 *palm glides and shakes* *develop* *palm up and down strings* *develop*

Gtr 2 *high damped notes and scrapes* *8va* *develop* *pppp* *quietly scrape string* *develop* *ppp*

**ppp** **pppp** **ppp**