
Anthropodermic Bibliopegy γ: 外丹

(eight manifestations)

for Viola Solo, Saxophone, Cello, Harp, Accordion, Piano,
and Electronics

TRINITY HLYNN PRATER

2024 - 2025

FOREWORD

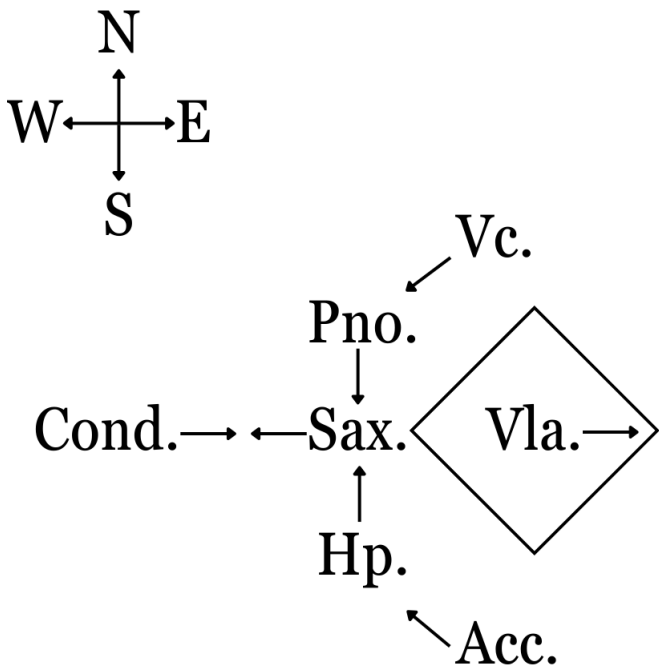
Anthropodermic: *Having to do with, or utilising human skin.*

Bibliopeggy: *Bookbinding.*

外丹 (wài dān): *External Alchemy.*




NOTES FOR THE INTERPRETERS

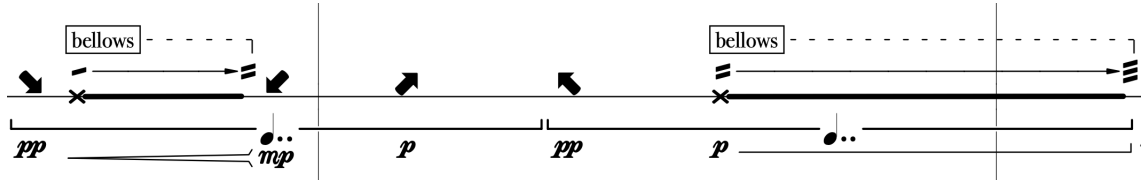
Staging: The position of the instruments on stage is illustrated below, with arrows emanating from the names of the interpreters indicating which direction they are facing. Please note that the musicians should orient themselves based on **cardinal directions**, regardless of the orientation of the concert space.



The violist is enclosed by four curtains or walls. The two curtains/walls facing **east** must be able to be opened during the performance, referred in the score as the viola’s “**gate**.”

General: ① **This score is collaboratively interpreted**, meaning that the timing and synchronisation of events relies heavily on the interpreters’ awareness of each other’s actions. Therefore, individual parts are not provided for this work. ② After temporary **accidentals**, cancellation marks are printed also in the following measure (for notes in the same octave) and, in the same measure, for notes in other octaves, but they are printed again if the same note appears later in the same measure, except if the note is immediately repeated. ③ **Microtones** present in this score are **quarter-tones**, **third-tones**, and **rational intervals**.

- ①.  indicates a **quarter-tone flat**.
- ②.  indicates a **quarter-tone sharp**.
- ③.  indicates a **third-tone**, with an arrow above or below indicating whether the pitch is raised or lowered. In this example, the pitch should be played **two third-tones flat**.
- ④. **Justly tuned intervals** are indicated by the use of **Helmholtz-Ellis accidental system** combined with **cent deviations from equal temperament** for use with an electronic tuner. When no example pitch is given with the cent deviation, the mark is a deviation of the nearest “standard” accidental. In the absence of electronic tuners, approximations of these deviations are acceptable. When Helmholtz-Ellis notation is not given, the pitches are to be played as usual.
- ④ **Various forms of temporal notation** are utilised in this score. When a note head appears on the staff alone, its duration should be freely interpreted based on its spatialisation within its larger rhythmic context. This larger rhythmic context could be the duration of the measure, or, in the case illustrated below, a bracket indicating the duration of the durational space to play within:



Box notation is also sometimes used, wherein musicians are given an example figure to improvise with for the duration of the section:

63

3/4 spazzolato
135° 45° 135°
f mp 5:4 mf

when finished casting Stones, repeat and vary idea until other musicians finish

Soprano

trumpet embouchure

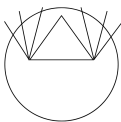
when finished casting Stones, repeat and vary idea until other musicians finish

Cello

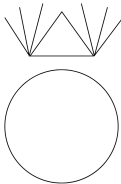
-33
+0

when finished casting Stones, repeat and vary idea until other musicians finish

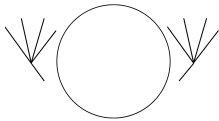
⑤ **Physical gestures** are sometimes prescribed using **illustrations**, detailed below:



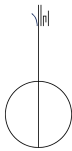
1.
indicates to form a triangle by touching the thumbs and index fingers of both hands together, extend the remaining fingers, and hold the resultant hand shape in front of the forehead.



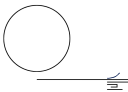
2.
indicates to form the same triangle shape with the hands described above, and to hold that shape above the head, instead of in front of the forehead.



3.
indicates to extend the fingers of both hands, and hold them on either side of the face, palms facing outwards.



4.
indicates to place the palms of each hand flat against each other, intersect the ring fingers, and hold the resultant hand shape above the head.



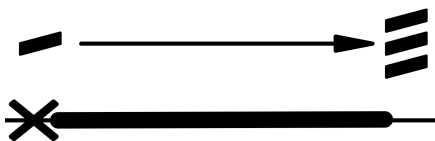
5.
indicates to form the same hand shape described above, and to hold that shape in front of the body, rather than above the head.

These positions can be **held**, indicated by a **dashed, hooked line** spanning the time the position is maintained, or **transitioned between**, indicated by an **arrow** between the two positions to be interpolated. ⑥ **Sitting and standing** are prescribed with boxed text above the staff. The entire ensemble is always directed to sit or stand together while playing. ⑦ **Stones** are given to each musician. The violist plays with **seven small stones** which are struck against each other, while the other musicians play with **three small stones** and **one large stone**, striking the small stones atop the larger, mounted one. The stones may be played in the following ways: When instructed to **cast** the stones, the musician should hold the stones in their hands and then throw them on the floor, like dice. When instructed to **strike** the stones, the musician should strike the stones against each other. When instructed to **scrape** the stones, the musician should drag the stones across each other at a high pressure. When instructed to **rub** the stones, the musician should drag the stones across each other at medium-light pressure. When instructed to **crunch** the stones, the musicians should hold the small stones in the hand, and press them tightly against each other while moving them, creating sounds from their friction against each other. When rubbing the stones, sometimes the direction of the motion is prescribed using arrow-shaped note heads, as below:

Rub stones

f

⑧ **Speeds of tremoli** may be interpolated, indicated by arrows between two tremolo speeds above the staff. A tremolo with **one line** indicates **tremolo largo**, **two lines** indicates **tremolo moderato**, and **three lines** indicates **tremolo stretto**.



⑨ **Measures 73 - 84** feature rhythms in a **staff for the conductor** with dynamic contours attached to them. During this passage, the conductor should use all of the bodily resources available to them, such as the shape and movement of the hands, the posture of the spine and legs, the facial expression, to lead the ensemble in a unison performance of the written rhythms. In this passage, dynamics can be understood more as markers of expressive intensity than as actual volumes.

Electronics: ① **Four tape files** are provided with this score, labelled, “**tape I.wav**,” “**tape II.wav**,” and so on. The start-time of each file in the piece is indicated with text above the staff. The contents of the tape need not be perfectly synchronised to the actions of the musicians. ② **Two toggle-effects**, a granulation effect and an envelope-following effect, are provided in a Supercollider file. These effects process the signals of each individual instrument live. The on-and-off toggling of the effects are signaled using text indications in the staff, shortening the granulator effect as “**Gran**,” and the envelope-following effect as “**Env**,” followed by an OFF or ON indicator. ③ **Each instrument is amplified** using at least one dynamic microphone. ④ **Three loudspeakers** are positioned in an arch on the left side of the audience.

The **viola** is sent to the **center speaker**.

The **saxophone** is sent to the **center speaker**.

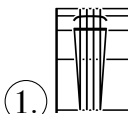
The **cello** is sent to the **left speaker**.

The **harp** is sent to the **right speaker**.

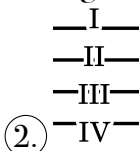
The **accordion** is sent to the **right speaker**.

The **piano** is sent to the **left speaker**.

Strings: ① **Two tablature clefs** are used.

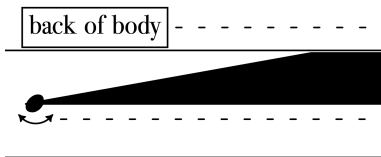


① indicates the bow’s contact point on **strings II and III**. The first line is **behind the bridge**, the second line is **on the bridge**, the third line is **above the edge of the fingerboard**, and the bottom line is **at the top of the neck** near the nut.



② indicates to play on open strings. The top line is **string I**, the next is **string II**, and so on.

② **Bow angle** is indicated with **degrees in arrows above the staff**, wherein pointing the tip of the bow **towards the nut** is **0°**, holding the bow **completely perpendicular to the string** is **90°**, and pointing the tip of the bow **towards the tailpiece** is **180°**. ③ **Degrees of spazzolato** are also prescribed, wherein full spazzolato indicates only vertical bow motion, and fractional additions such as **2/3 spazzolato** gradually increase the amount of horizontal bow motion, resulting in a diagonal bowing. ④ **XFB** is an abbreviation of “**extremely fast bowing**,” which is a kind of irregular tremolo using extreme flautando with the bow only very lightly skimming the string. ④ **Crunching the bow hair on the back of the instrument** is indicated with a curved, double-sided arrow underneath the note head, and a text instruction reading “back of body.” When this notation is seen, the bow should be continually twisted on the back of the instrument, causing friction noises between the instrument, the hair of the bow, and the wood of the bow.

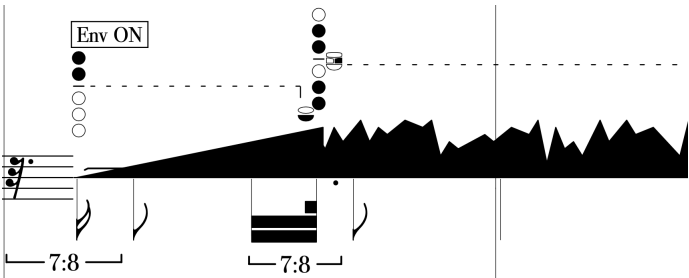


The pressure of the bow is indicated graphically in the staff using black filled-in contours.

Viola: ① **The viola is prepared** with a **piece of Patafix** on string II near the bridge, and on string IV near the nut. Strings II and IV should not be played on unless directed. ② **Scordatura:** String III is detuned to an **E-flat 3** at a ratio of **7/6** over the pitch of string IV. String I is detuned to an **E 4** at a **major second** over string II. This score is written in **sounding pitch**.

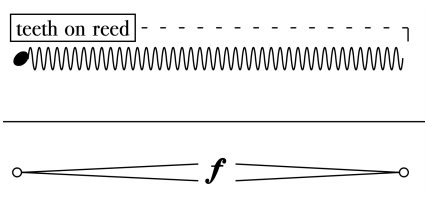
Saxophone: ① The saxophonist plays **two saxophones**, a **soprano** and a **baritone**. ② The soprano saxophone is transposed a **major second higher** than concert pitch. The baritone saxophone is transposed **an octave plus a major sixth higher** than concert pitch. ③ The soprano has its mouthpiece removed after measure 17, after which it is played by buzzing the lips into the open tubes, with an embouchure as if playing a trumpet. When playing this technique, glissando contours are given for the interpreter to approximate using the relative tightness or looseness of the lips.

④ From measure 118, a notation is used which represents breath pressure as a black, filled-in contour:



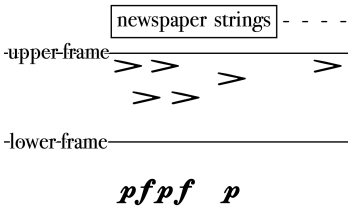
While playing the fingerings provided, the higher peaks should be approximately interpreted as higher breath pressure, with a range between **barely exhaling** (lowest) and **overblowing** (highest).

⑤ **Buzzing the teeth on the reed** is coupled with a glissando indicating the pitch contour of the buzzing:



Cello: ① **The cello is prepared** with a **strip of aluminum foil** woven between the strings behind the bridge. ② **Scordatura:** String IV is detuned a minor sixth to **E 2**. This score is written in **sounding pitch**. ③ The cellist should be equipped with a **rough sponge** with which to rub the body of the instrument, above the waist.

Harp: ① **The harp is prepared** with **newspaper** woven between the centers of the **F 1**, **G 1**, and **A 1** strings. When playing on these strings a two line staff is used wherein the **top line** indicates to play on the newspaper-damped strings with the hand close to the **upper frame**, the **bottom line** indicates to play on the newspaper-damped strings with the hand close to the **lower frame**, and the **space between** indicates **approximate positions between the two**.

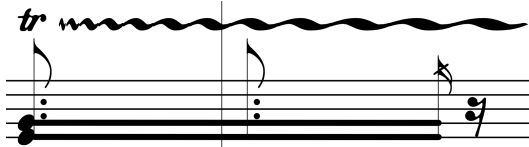


② A **thunder-effect** accomplished by striking a low cluster so forcefully that the strings strike against one another is indicated using Salzedo's notation:



③ The harpist should be equipped with **two bows**.

Accordion ① When instructed to play on the **bellows**, the interpreter should place their hand between the bellows and rapidly move the hand back and forth, striking the side of the instrument with the bellows' movements. ② **The speed of trills** are sometimes indicated using the tightness of a trill spanner's curves:



Piano ① **The piano is prepared** with **thin chain** laid across all of the strings, and **heavily-rosined jewellery-wire** woven between the **B 3**, **F sharp 4**, **C 5**, **E 5** and **F 5** strings, which is used to bow these strings. ② The pianist should be equipped with a **shorter, thick chain**, and **two medium yarn mallets**. ③ **Clusters** are normally to be played as groups of black and white keys within the cluster's range. If, however, the cluster has a **sharp accidental** above or beneath it, that cluster should contain only **black keys**, and if it has a **natural accidental** above or beneath it, that cluster should contain only **white keys**.

γ:外丹

for Viola Solo, Five Instruments, and Electronics

Trinity Hlynn Prater (*2000)

$\frac{3}{8}$ ♩ = 50

Viola

senza vib.
poco tast.

-11

fmp

Saxophone

secco slap
Gran ON

7:6
3:2

f *pp*

Violoncello

sponge on body

pp < *mf*

fmp

Harp

rub palms on soundboard

upper-frame
lower-frame

pp < *mf*

newspaper strings
Gran ON

ff *pp*

Accordion

air

pp

fp

Piano

mute w/ hand
Gran ON

f *pp*

Ped.

4

vla

sax Gran OFF *Soprano*

vc

hp Gran OFF scrape strings w/ plastic card

acc

pno Gran OFF scrape strings w/ plastic card

pp

mp

p

8



8

vla

sax Env ON Env OFF

vc

hp 8 *p* *ff*

acc 5:6

pno 8 *pp* *ff*

-11

-33

12 (poco tast.)

vla

sax

vc

hp

acc

pno

mf

p

mp

mf

scrape strings w/ plastic card

mp

p

pp

tr

mf

trilling between notated pitches and random adjacent diads
maintaining basic chord shape through glissando

scrape strings w/ plastic card

mp

p

8

Ped.

16

vla

sax

vc

hp

acc

pno

Baritone

Gran ON

secco slap

mp

mf

p

ff

p

tasto poss.

(poco tast.)

tasto poss.

newspaper strings

upper frame

lower frame

mp

ff

p

tr

(sim.)

f mp

mute w/ hand

Gran ON

3:2

7:6

p

ff

mallets on low strings

ff



ALL SIT

$\lceil \lceil \lceil 3:2 - \rceil \rceil \rceil = \lceil \lceil \lceil \lceil 3:2 - \rceil \rceil \rceil = 54$

31

vlna

sax

vc

hp

acc

pno

secco slap

senza vib., poco tast.

senza vib., poco tast.

trilling between notated pitches and random adjacent diads

5:4

7:8

7:6

3:2

5:4

pp

mp

p

pp

mp

p

pp

mp

p

pp

[illegible]

ALL SIT

37

vla

$\frac{13}{16}$

poco pont.

ff < ff

sal

Soprano

Env ON

trumpet embouchure

vc

Gran OFF

hp

upper frame

pince

lower frame

ff

acc

ff

pno

Chains

lift

drop

$pppp$

$ffff$

mp

$pppp$

mf Red.

ppp

p Red.

ppp

mp Red.

$3/4$ spazzolato

135°

45°

135°

$5:4$

$5:6$

$7:6$

$5:4$

39

vla

sax

vc

hp

acc

pno

Env OFF

Baritone

XFB
legno molto pont.
crine dietro pont.

Jewellery Wire, XFB

Hold all seven Stones loosely in your hands,
and cup your hands around the microphone.
Rotate the hands gently,
allowing the Stones to roll.

"p"

"ppp"

"p"

48

ALL STAND

vla

sax

vc

hp

acc

pno

sempre
hold position until next instruction

sempre
hold position until next instruction

sempre
hold position until next instruction

sempre
hold position until next instruction

51

sax

Anthropodermic Bibliopeggy γ: 外丹 - Trinity Hlynn Prater

13

The image shows a musical score for two instruments: Saxophone (sax) and Accordion (acc). The Saxophone part is written on a single staff with a treble clef. It begins with a dynamic marking of *f* (forte) and a crescendo leading to a *mp* (mezzo-piano) marking, followed by a decrescendo back to *f*. The Accordion part is written on a single staff with a bass clef. It features a bellows section marked with a double bar line and a cross, followed by a *p* (piano) dynamic marking. Above the staves, there are two 'X' marks and a circled number '55'. A bracket labeled '(trumpet embouchure)' spans the top of both staves. A bracket labeled 'bellows' is positioned above the accordion staff.

56

sax

ff *mf* *p*

acc

p *mf*

57

vla

cast Stones

mp

sax

mf

ffp

mp

acc

pp

mf

pp

mf

pp

mf

ALL SIT

I've been waiting a long time for emergence

59 *Grave*

vla $\text{---} \text{||}$ $\text{---} \text{X}$ *cast* $\text{---} \text{X}$ *gather + shake* $\text{---} \text{X}$ *cast* $\text{---} \text{X}$ *gather + crunch* $\text{---} \text{||}$

mf

$\times 37$

60

vla

Gran ON

sax

Lento

mf

cast Stones

gather + shake

cast

gather + crunch

$\times 37$

61

vla

sax

Gran ON

vc

acc

Largo

cast Stones *gather + shake* *cast* *gather + crunch*

mf

$\times 37$

(after 9 \times saxophone)

mf

cast Stones *gather + shake* *cast* *gather + crunch*

$\times 37$

(after 9 \times saxophone)

62

Score for measures 62-63:

violin/viola (vla): Viola

saxophone (sax):

violin/cello (vc): Gran ON

harp (hp): *Adagio*
(after 9× cello + accordion)
cast Stones *gather + shake* *cast* *gather + crunch*
mf

accordion (acc): Gran ON

piano (pno): *Adagio*
(after 9× cello + accordion)
cast Stones *gather + shake* *cast* *gather + crunch*
mf

Repetition: $\times 37$

63

Score for measures 63-64:

violin/viola (vla): *3/4 spazzolato*
135° *45°* *135°*
f *mp* *5:4* *mf*
when finished casting Stones, repeat and vary idea until other musicians finish

saxophone (sax): *Soprano*
trumpet embouchure
when finished casting Stones, repeat and vary idea until other musicians finish

violin/cello (vc): *Cello*
-33
+0
when finished casting Stones, repeat and vary idea until other musicians finish

harp (hp): Gran ON

accordion (acc): *Accordion*
bellows
when finished casting Stones, repeat and vary idea until other musicians finish

piano (pno): Gran ON

67

vla

sax

vc

hp

acc

pno

2/5 spz. 4/5 spz. 1/3 spz. 4/5 spz. 3/4 spz.

110° 135° 55° 135° 90°

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

8

mp *pp* *mp*

bellows *bellows* *bellows*

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

70

vln I

vln II

vcl

vcllo

hp

acc

pno

1/3 spz. 2/5 spz. 4/5 spz. 1/3 spazzolato 3/4 spz. 2/5 spz. 4/5 spz.

55° 110° 135° 55° 90° 110° 135°

mf *f* *fff*

mp *mf* *f* *fff*

mf *f* *mp fff*

mf *mf* *fff*

p *mf* *p* *ff* *fff* *p*

ppp *mfpp* *f* *pp* *fp* *fff*

bellows

bellows

bellows

bellows

8

8

Conductor

fff ppp \sphericalangle 3:2 mp ppp fp 7:8 mf p 3:2 mp 5:4 pp

vla

Gran OFF

Follow Ensemble by ear

Intensity =

speed and dynamic of tremolo +

speed and width of bow angle changes

spazzolato

sax

Gran OFF

Follow Conductor

Intensity =

dynamic + pitch range of glissando

vc

Gran OFF

Follow Conductor

Intensity =

bow pressure + speed of figure

back of body

hp

Gran OFF

Follow Conductor

Intensity =

dynamic + speed of tremolo

acc

Gran OFF

Follow Conductor

Intensity =

dynamic + speed of tremolo

bellows

pno

Gran OFF

Follow Conductor

Intensity =

dynamic + pitch range of tremolo

mallets on low strings

78 $\text{[} \text{♪} \text{]}^{3:2} = \text{[} \text{♪} \text{]} \text{♪} = 90$

Conductor

f < *ff* *fffz*

fffz *f* < *fff* *ff* *f* *fffmf* >

3:2 7:8

vla

sax

vc

hp

acc

pno

The image shows a page from a musical score, numbered 79 in a circle at the top left. The page is titled "The Great Wall" and "John Williams" in a stylized font. The score is for a conductor and an orchestra. The conductor part is at the top, with a large bracket indicating a 3:2 ratio. The orchestra part includes staves for vla (viola), sax (saxophone), vc (violin), hp (harp), acc (accompaniment), and pno (piano). The saxophone part is labeled "Baritone". The score is in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score is written in black ink on white paper. The conductor part has a large bracket indicating a 3:2 ratio. The orchestra part has a large bracket indicating a 5:4 ratio. The score is divided into measures by vertical lines. The conductor part has a large bracket indicating a 3:2 ratio. The orchestra part has a large bracket indicating a 5:4 ratio. The score is written in black ink on white paper.

82

Conductor

fff > *p* 11:8 *mf* 7:8 *fff* *mp* *ffff*

vla

II + III
-14
-33

sax

vc

IV

hp

acc

pno

22

Ant

[illegible]

ALL STAND

48

♩ = 70

87

II
flaut.

tast. → pont. tast. → pont. pont. → tast. →

tast. → pont.

molto tast.

pont.

mp

mf

p

7:8

f

7:8

pp

fmp

pp

sax

vc

sponge on body

7:8

mf

newspaper strings - 1

Gran ON

upper-frame

lower-frame

3:2

f

3:2

newspaper strings - 1

Gran OFF

upper frame

lower frame

3:2

pp

3:2

mp

acc

pno

p

91

ALL SIT

Tape II ON

37"

VLA

SAX

VC

HP

ACC

PNO

XFB, molto pont.

-11

norm., ord.

ord.

ord.

ppp

pp

p

mp

mf

ff

XFB, molto pont.

33

norm., ord.

ff

bow

left hand near lower frame,
right hand near upper frame

both hands center

ff

shake Chains above strings
(do not touch strings)

ppp

Red.

ff

ALL STAND

$$\frac{7}{8} \text{ ♩} = 90$$

ALL SIT
(except for Pianist and Harpist)

92

Conductor]

sax
$$v\mathcal{C}$$
 hp acc

pno

Begin walking
towards Viola Gate.
Carry 3 stones in your cupped hands
in front of your chest.

West

left foot

right foot

(*etc.*)

South-East

Begin walking
towards Viola Gate.
Carry 3 stones in your cupped hands
in front of your chest.

West \longrightarrow
right foot *left foot*

(*etc.*)

North-East

Pianist and Harpist Open Viola's Gate

95

Conductor

vla

sax

vc

hp

acc

pno

Gran ON

II + III

poco pont., poco scratch, full bows as possible

-14

-33

ffff While playing, bare your teeth,
widen your eyes, furrow and arch your eyebrows,
and shout like a furious animal.

Leave your stones
with the Violist.
Begin walking
back to your seat.

North-East

South-East

South-West

North-West

The musical score is for "The Seven Years' War" by John Cage. It features a conductor and several instruments: *vla* (viola), *sax* (saxophone), *vc* (violin), *hp* (harp), *acc* (acoustic guitar), and *pno* (piano). The score is divided into two systems, each with a 7/8 time signature. The conductor's part is a simple line with a vertical line and a horizontal line. The *vla* part is a complex rhythmic pattern with many notes. The *sax* and *vc* parts are simple lines with a vertical line and a horizontal line. The *hp* part is a complex rhythmic pattern with many notes. The *acc* and *pno* parts are simple lines with a vertical line and a horizontal line. The score includes various musical notations such as notes, rests, and dynamic markings. The *hp* and *pno* parts have labels "North-West", "South-West", and "East" indicating spatial directions. The *acc* part has a label "East". The *vla* part has labels "7:6", "5:4", and "7:8" indicating ratios. The *hp* part has labels "7:8", "5:6", "9:8", and "7:6" indicating ratios. The *pno* part has labels "7:8", "5:6", "9:8", and "7:6" indicating ratios. The score is a complex and abstract work, characteristic of Cage's style.

101

ALL STAND

5:6

remaining instruments: Gran ON

vla

hp

pno

7

7

7

7

Tape III ON

X
X

37"

103

vla

II + III
poco pont., poco scratch,
full bows as possible

-14

-33

ffff While playing, bare your teeth, widen your eyes,
furrow and arch your eyebrows,
and shout like a furious animal.

sax

norm.

1/2 overblow

ffff

vc

1/2 scratch

norm.

-33

+0

ffff While playing, bare your teeth, widen your eyes,
furrow and arch your eyebrows,
and shout like a furious animal.

hp

bow

ffff

15

While playing, bare your teeth, widen your eyes,
furrow and arch your eyebrows,
and shout like a furious animal.

acc

ffff While playing, bare your teeth, widen your eyes,
furrow and arch your eyebrows,
and shout like a furious animal.

ffff

shake Chains above strings

(etc.)

drop Chains on strings

ffff

While playing, bare your teeth, widen your eyes,
furrow and arch your eyebrows,
and shout like a furious animal.

elbow

hand-heel

elbow

hand-heel

8

Red.

Red.

"Je n'ai plus peur de perdre mon temps."

"Je n'ai plus peur de perdre mes dents."

Je n'ai plus peur de perdre mes dents.

114 $\frac{3}{4}$ ♩ = 72

3/4 spazzolato 135° 45° 135° $2/3$ spz. $1/4$ spz. 115° 90° **spazzolato**

Env ON

3:2 **5:4** **3:2** **7:8** **3:2** **3:2**

f **mp** **mf** **p** **f** **pp**

tuning peg glissando

bow

Chains **5:4**

mf **ppp** **p** **ppp** **mp**

Red.

117

4/8

VLA

45°

75°

90°

1/3 spz.

5/6 spz.

spz.

3:2

3:2

5:4

5:4

7:8

15:4

7:8

f

fff

SAX

Env ON

7:8

7:8

6:4

6:4

VC

molto tast., flaut.

molto pont., slow bow

HP

normale

ppp

5:4

mp

ppp

5:4

mp

ppp

5:4

mp

mf

bow

ACC

tr

(b♭)

mp

tr

(b♭)

mp

tr

(b♭)

mp

PNO

8

6:4

ppp

7:8

mp

ppp

7:8

mp

ppp

7:8

mp

mf

Red.

mf

Red.

mf

Red.

[illegible]

AFTERWORD

外丹 (transl. “external alchemy”) is a Daoist practice involving the mixture of minerals, primarily red cinnabar, into an elixir which, when consumed, bestows immortality upon the drinker. This piece relates to that practice through the process of gathering and mixing with a transcendent intention. The stones cast and touched by the musicians, the sonic ideas gathered as independent entities and assembled as forms, and the identities and experiences of the artists involved are imagined as the minerals to be brought together, drunk, and metabolised as eternity. Additionally, the piece relates more broadly to ritual itself.

The musical ritual has been a pancultural phenomenon for as long as anything like religion has existed in humans. In fact, there is reason to believe that the musical ritual even predates religion, and homo sapiens.

As divinity develops, we observe, most obviously within pantheons, gods utilised to assign ego to non-objectified passions. The passions of gratitude for security provided by our natural surroundings become a love for the anthropomorphised environment, Gaia, Mother Earth. The passions of wrath, justice, and catharsis become a reverence to and invocation of the power of war and storm deities such as Ba'al and Yahweh. Perhaps the most essential of all, the passions of admiration, desire, the intimacy of obsession permeate not only the obvious Aphrodites of human culture, but even deities whose purposes focus not solely on the objectification of infatuation and worship. Worship becomes a perpetuation of itself, directed toward itself.

However, these and all passions are not objects. They are intangible. I have seen how human beings fear and despise intangible happenings. Hence the attachments of names, faces, identities to these passions which we undoubtedly, viscerally, and torturously invisibly experience.

The only other unquestionably real but nevertheless intangible, non-objective happening which I have experienced so far is instrumental music. And this happening most notably originates, unlike the passions, from outside of the individual's central nervous system. Yes, it is intangible, but nevertheless deeply sensual.

This piece draws its rituals from the belief that the musical ritual is not reactant to, rather creative of divinity and transcendence. The somatic gestures of the interpreters, the organisation of sitting and standing, the spatialisation of musicians on the stage and electronics off the stage, the negotiation of repetitions, of the shifting balance between listening and watching, all serve not as invocations of exterior symbols, rather conjurations of the as-yet nonexistent, and the perpetually invisible.

This is a piece about immortality, about magic, and about love. Over all, it presents the three as an inseparable unity.