Title
Resistance in compositional practice: three mediatory works

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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Resistance in Compositional Practice: Three Mediatory Works

A Thesis submitted in partial satisfaction of the requirements for the degree
Master of Arts

in

Music

by

Daniel Arthur Tacke

Committee in charge:
Professor Rand Steiger, Chair
Professor Charles Curtis
Professor Lei Liang

2008
The Thesis of Daniel Arthur Tacke is approved and it is acceptable in quality and form for publication on microfilm:

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Chair

University of California, San Diego

2008
DEDICATION

In recognition of ‘The Monolithic All-Academy’
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Recordings on file at Mandeville Special Collections Library.
ACKNOWLEDGEMENTS

I would like to acknowledge – with gratitude – the members of my committee for their support and guidance.

I would also like to acknowledge and thank my wife – this would not have been possible without her insightful proofreading and encouragement in the face of the innumerable challenges that arose in getting my scores to fit on such small pages.
ABSTRACT OF THE THESIS

Resistance in Compositional Practice: Three Mediatory Works

by

Daniel Arthur Tacke

Master of Arts in Music

University of California, San Diego, 2008

Professor Rand Steiger, Chair

Resistance in music may take many forms and, resultanty, has the potential to influence any musical entity in a variety of ways – whether in its creation or as part of a later engagement by performers or listeners. This collection of documents demonstrates several possible manifestations of musical resistance in the private act of creation. The three scores exhibit compositional practices wherein contradictory procedures led to mediatory transformations of material – a process that resists both intuitive and systematic thinking.
SCORE NO. 1

khsyn

For solo viola

2007
NORMATIONAL PRACTICE

BOW PRESSURE IS NOTATED AS FOLLOWS:

\[ \text{normal pressure} \]

\[ \text{whisper pressure} \]

SHADING INDICATIONS ARE AS FOLLOWS:

\[ \text{change bow direction} \]

\[ \text{do not change bow direction} \]

In the absence of one arrow, or the other, the performer may change bow direction at his or her leisure.

Quarter tones should be interpreted as inflections of "normal" pitches, and not as absolute frequencies. They are denoted as follows:

\[ \text{quarter tone} \]

Durations for quarter notes are notated with "longer" intervals.

For example:

\[ \text{example notation} \]

The following symbol indicates that all four strings should be instantly muted, or "chuck."
PERFORMANCE PRACTICE

Many parameters are given as fluctuations between various "pictorial" values (such as
urbage, bow placement, bow pressure, etc.). These transitions should be performed
as smoothly and continuously as possible.

Any noise or drama owing to page turns should be kept to an absolute minimum.

The performer must have two different muted available for this piece: an "ordinary"
wound or rubber mute and a heavy metal practice mute. Consideration should be
given to the sound qualities of each. The ordinary mute should still project a
relatively warm tone while the metal mute should sound entirely thin and
stralmer. If one is available, a leather mute might be substituted for the
ordinary mute.

Occasionally it will be necessary for the performer to separate the traditionally/
syntetically jointly parameters of bow speed and bow pressure. Dynamics
(effectively: bow speed) and pressure are indicated on separate places in the
score. In the event that these parameters should move in opposite directions
simultaneously (as indicated by dynamic labels being indicated with e.m.s. —
rather than s.o.s. — cues), the integrity of each trajectory must be
maintained.

The overall soundscapes should be one of fragility, instability, and quiet;
crystalized elegance. Any shifting moments in the score should be executed
with this in mind, weighing the local turnsof against the greater gentleness
of the piece as a whole.
1. J. 700. "my heart is in the winds"

(raise the instrument as if to play)

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without any hesitation
(ppp)
2:00, over red end wine, cue and (out)

founded, yet restrained
4 bars, micro-roll, ed coda, can end di memoir

With only base notation (Attack)
Be mindful of communications — Suddenly, fruitful, yet always fragile.

These diagrams contain musical notation and text.
WAIT FOR A VERY LONG TIME — BREATHE, AS THOUGH THIS WERE THE END OF THE PIECE
BUT IT IS NOT

Note: G sharp litter and later, soon after, it consider
(continue to wear up the fingerprints throughout, as far as possible)

[Musical notation]
die nacht war kalt

For soprano voice, clarinet in B-flat, violoncello, and piano

2007
REGARDING THE SCORE

GENERAL INSTRUCTION PRACTICES:
- No time signatures are used. Rather than counting inactive rests, players should listen to one another and carefully interpret their parts. The first song makes use of a system of activation wherein all of the parts share equal contextual weight: the notation for the second song is founded entirely on the piano, and the players should approach their parts bearing this in mind.
- No conductor is necessary.
- Each piece lasts approximately 15 seconds.
- All rests should be treated as 'silence' or 'shadow' pauses, not as 'absolute' silences.
- The following symbol is used for the soprano, clarinet, and violoncello to signify an immediate "glissando" of all sound.

STRAINS, POINTS OF SPECIAL INTEREST:
- Throughout the work, vibrato is used as a type of ornamentation or decoration, usually this lines up paradoxically with dynamic swells or lyrical continuity. Sometimes it does not, in which case vibrato must be separated from other装饰性参数s.
- The emphasis in the first song is another type of degradative parameter — they serve merely as slight variations of the given rhythm, and should not be overemphasized. Similarly, it should seem as though the strain (just from being "in time") with the rest of the ensemble (especially the piano) to be "out of time" and back again.
- Due to differences in aesthetic approach to the two songs, the notation of syllable rhythms throughout the work is not unusual. The first song makes use of extremely precise rhythms to single out individual sounds within words. Each collection of notes should be played as distinctly as possible, using discrete realizations of "^". In few cases, focus on the sounds "E", "H", and "W". The second song should be viewed as a much more traditional type of text setting, with the precise placement of sounds being left to the performer's discretion.
- In the first song, "S" should be realized (sometimes sustained) and "E" should not. In the second song, this is also left to the discretion of the performer.

CLAUTREymiFY, POINTS OF SPECIAL INTEREST:
- Throughout this piece, need pressure (resulting in varying amounts of pitch clarity) is used as a degradative parameter. The following symbols are used in the score:

  - Normal pressure (i.e. growing pitches)
  - No pressure (i.e. the pitches are still present but the performer is essentially just blowing air through the instrument)
  - A relative "shadow" point, not quite either extreme. This is generally used with a gradual change of pressure over time.

- The piece makes use of several nuances, with fingering always appearing in the score. Many of these are taken from PHILIP BREITLING'S BOOK "NEW DIRECTIONS FOR CLARINET," UNIVERSITY OF CALIFORNIA PRESS. ADDITIONAL / ALTERNATE FINGERINGS (IN BRACKETS) WERE PROVIDED BY ROBERT SELIGMAN AT THE UNIVERSITY OF CALIFORNIA, SANTA BARBARA.
- The following symbol is used with sustained notes to signify that they should not be rearticulated. When pitches are inflected melodically over time, this has the same function as a tie.
VIOLOINCELLO, POINTS OF SPECIAL INTEREST:
- Careful attention should be given to the different timbral qualities of natural and artificial harmonics. Natural harmonics, even when reaching as high as the 12th partial, should always be very clean in terms of pitch (though precise tuning is not represented in the score). Often this will involve a struggle between the performer and various decorative parameters specified by the score — these sounds, however, be overcome as each gesture reaches its peak, revealing a clear pitch and logo that fades back into simplicity as the gesture declines.
- The following symbols represent bow pressure. It should be noted that bow pressure does not always align with changes of dynamic level, in which case both treatments must be practiced simultaneously.

- Normal Pressure
- Whisper Pressure

- The following symbol is used with strokes’ notes to signify that the present bow stroke should be maintained.

<>

PIANO, POINTS OF SPECIAL INTEREST:
- Three variations of the GAS CASA PEDAL are used in the first song. Before the two extremes (ideal entirely depressed or entirely up), a middle point should be chosen that results in a quiet, bell-like sound. This will be slightly different on every instrument, and the exact definition of this technique is left to the discretion of the performer.
- Grace notes have been given specific triplet rhythms in the score. The entire grace note figure should always take place during the last rhythmic unit of the triplet.
- Special noteheads are used in the second song, as follows:
  - Plunk Struck with finger(s), using the soft underside (not the fingernail). I find it works best to use my thumbs.
  - Hammer Struck with finger(s), again using the soft underside.
  - This is best accompanied with a snapping wrist motion.
  - Strike (hammer) Struck with finger(s), the thumbs might be used as striking devices to ensure rhythmic accuracy.
REGARDING THE WORK

- "SUN EISENSCHLAGER SAGEN" AND "WINTERLE" ARE TAKEN FROM THE COLLECTION OF POEMS BY RAHIEL ELISABETH BARRETT TITLED "DAS BUCH DER DASER." THEY ARE SET IN THE ORIGINAL GERMAN. FOR A RELATABLE ELEGANT VERSION IN ENGLISH, SEE EDWARD SHAW'S TRANSLATION, "THE BOOK OF WAGES," PUBLISHED BY NORTH POINT PRESS.
- EVERY EFFORT SHOULD BE MADE TO PRESENT PERFORMANCES OF THIS WORK IN A QUITE AND INTIMATE SETTING, AS POSSIBLE.
- EVERYTHING SHOULD ALWAYS BE VERY DELICATE.
a quiet and lingering violence

For alto saxophone in E-flat and accordion / piano

2008
REGARDING THE NOTATION:

- NORMAL SAXOPHONE TONE
- BREATHY SAXOPHONE TONE
- WIND ONLY

\( \text{\#\#\#} \) PRECISELY - FINGERED QUARTER-TONES

\( \frac{\#}{\flat} \) MICROTONAL INFLECTION WITH EMBOUCHURE

\( \oplus \) IMMEDIATELY SILENCE SAXOPHONE / ACCORDION

\( \odot \) B' ACCORDION REGISTRATION

\( \odot \) B' + H' ACCORDION REGISTRATION

\( \odot \) B' TREMULANT
a quiet and lingering violence
a quiet and lingering silence.
a quiet and lingering silence

* should produce a quiet, but the singing tone